

BODY 21

An episode of Silent Witness

Part one

by

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SARAH BAKER (7) is colouring a picture in a colouring book. Her mother, DIANA BAKER (late 30s) is sitting opposite her. They are sitting towards the middle of the carriage.

DIANA
We'll be home soon.

A voice from the front of the carriage shouts something ('Oh, no!') SARAH looks up.

A woman (early 30s), in a summer dress, gets out from where she's sitting and runs through the carriage- at no time do we see her face or identify her.

SARAH
Mummy what's happening?

DIANA turns and briefly sees the woman run towards and past them- A sudden screech of brakes- DIANA is thrown off her seat and onto the floor of the carriage.

We stay on her face as she takes in a cacophony of noise; the sound of metal crunching against metal- the grinding noise of the wheels of the train- the screams of the people in the carriage-

DIANA'S face slowly turns 360 degrees as the train derails and turns over-

Black screen. Opening Titles.

CUT TO:

7/2

INT. TRAIN/EXT. EMBANKMENT. NIGHT. (FLASHBACK)

7/2

DIANA slowly opens her eyes.

A woman (ROSA CHRISTIE, early 30s) is looking down at her

ROSA
(Mouths;unheard)
Are you okay? Can you move? I'm
going to try and get you out.

DIANA can't hear anything.

CUT TO:

7/3

EXT. RAILWAY EMBANKMENT. NIGHT. (FLASHBACK)

7/3

DIANA's face. She's looking up at the evening sky. She's in great pain- her shoulder is twisted, one of her arms broken, a leg severely fractured- her face a mess of blood-

We see ROSA pulling her up the embankment to safety. As ROSA turns, a sudden fireball (The Landrover's fuel tank) explodes at the front of the train. DIANA screams for ROSA to help-

DIANA
Sarah- My daughter-

ROSA runs back into the upside-down carriage-

CUT TO:

7/4

INT. MORTUARY. LEO'S OFFICE. NIGHT 1

7/4

DIANA's face. She's still recovering from the injuries she sustained. She needs a crutch to walk with and she wears a neck brace. JOE MOSS (40s) is holding DIANA's hand. On another chair sits WILLIAM GOULD (30s) a kind, open faced man, he's wearing a suit.

LEO waits for DIANA to continue. Also listening are HARRY and NIKKI.

DIANA
Rosa ran into the carriage, without
a thought for her own safety.

DIANA's face as she remembers-

CUT TO:

7/5

EXT. RAILWAY EMBANKMENT. NIGHT. (FLASHBACK)

7/5

A second fireball (the train's fuel tank) suddenly explodes.

The ball of flame rips through the carriage and into the night sky. DIANA's face, lit red- shock, pain, fear...

CUT TO:

7/6

INT. MORTUARY. LEO'S OFFICE. NIGHT 1

7/6

As before.

DIANA is deeply effected by what she witnessed.

DIANA
I could feel the heat- it sucked
the breath out me and then-

CUT TO:

7/7

EXT. RAILWAY EMBANKMENT. NIGHT. (FLASHBACK)

7/7

The carriage is ablaze. ROSA, blinded by the flames, her face a mess of burns, stumbles from out of the carriage holding SARAH who is also burnt- ROSA is screaming in agony-

SERGEANT PAUL BRADLEY (39) runs down the embankment and calmly takes control. BRADLEY is a good man to have in a crisis. He's strong. Emotionally detached.

ROS
(Screaming)
I can't see.

SERGEANT BRADLEY
(Firm, clear)
Follow my voice. Walk forwards.

ROS
does as she's told.

CUT TO:

7/8

INT. MORTUARY. LEO'S OFFICE. NIGHT 1

7/8

As before.

DIANA

-there was a soldier- Sergeant
Bradley...He led Rosa away from the
carriage. She put Sarah onto the
ground-

She looks at LEO, HARRY and NIKKI.

DIANA (cont'd)

Sarah was still alive then. I could
see her breathing- hear her
screaming- but I couldn't reach her-

She looks down. Refuses to get emotional. JOE carries on for
her.

JOE

By the time they got Sarah to the
hospital, she was dead.

LEO

I'm sorry.

DIANA looks up. She appreciates his sympathy.

DIANA

Sarah wasn't the only one who died
that night.

She looks to WILLIAM.

DIANA (cont'd)

William lost his wife and two sons.

WILLIAM

We need to know who did this, we
need to know who was responsible.

HARRY

You do know we can't involve
ourselves with the crash
investigation? That's under the
jurisdiction of the coroner.

WILLIAM

An army Landrover, owned by Major
Mark Wiltshire, was left on that
crossing and caused the death of
twenty one people. The police know
who was responsible, they just
don't have the evidence.

(CONTINUED)

JOE

Nobody's been charged, William.

DIANA

If we're to pursue a civil action
we need fresh evidence.

HARRY

(With a look to LEO)

I don't see how we can help.

LEO's had a thought.

LEO

(To DIANA)

In your letter, you mentioned an
unidentified body.

DIANA

Body Twenty One. Yes. Sadly,
despite police efforts, no-one has
come forward to claim him.

CUT TO:

7/8a INT. MORTUARY. CUTTING ROOM. DAY 2

7/8a

A drawer with the label 'BODY 21' on it. A TECHNICIANS'S gloved hand grabs the handle and pulls; the sound is loud and punchy. A body, inside a body bag, lies inside.

CUT TO:

7/8b

INT. MORTUARY. LEO'S OFFICE. NIGHT 1.

7/8b

As before. LEO takes in HARRY and NIKKI.

LEO

The survivors group could ask us to
independently help find a name for
Body Twenty One.

HARRY

Yes, but that would, by necessity,
involve investigating the train
crash.

LEO

Perhaps. But that shouldn't prevent
them from asking us.

HARRY's not convinced this is a good idea. LEO looks to
NIKKI.

NIKKI

I remember watching the crash
unfold on television- and the
photos in the papers and how the
whole country seemed to be effected
by it-

(She was clearly moved by
that)

How do you die in such a high
profile disaster and no-one come
forward?

CUT TO:

7/8c INT. MORTUARY. CUTTING ROOM. DAY 2

7/8c

Close up on the morgue fridge drawer being slammed shut.

Two gloved hands wheel the trolley with the body (still in the body bag) towards the slab.

CUT TO:

7/8d INT. MORTUARY. LEO'S OFFICE. NIGHT 1.

7/8d

As before. NIKKI looks at the survivors.

NIKKI

Like you, he was on the train, he
had been somewhere and he was going
somewhere, someone must miss him.
They just haven't connected him to
the train crash. Maybe we could
help make that connection.

LEO nods. Looks back at the survivors.

LEO

As Doctor Cunningham has explained,
we won't be able to investigate the
crash-

WILLIAM

We all know who did it-

LEO

But we will do our best to identify
Body Twenty One. And who knows,
finding this man a name might prove
crucial in identifying the person,
or persons, responsible for the
death of your loved ones.

CUT TO:

7/8e **INT. MORTUARY. CUTTING ROOM. DAY 2**

7/8e

A TECHNICIAN's gloved hand grips hold of the zip on the body bag. We hear the noise of the zip as it's pulled down.

The body bag is opened up revealing the skeletal, charred remains of BODY 21. It's a shocking sight.

CUT TO:

TITLES

CUT TO:

7/9

INT. MORTUARY. LOBBY. NEW DAY 2

7/9

DIANA, WILLIAM and JOE have just arrived. NIKKI is there to meet them.

CUT TO:

7/10 INT. MORTUARY. GALLERY. DAY 2

7/10

As NIKKI leads DIANA, WILLIAM and JOE into the gallery, she senses their apprehension.

NIKKI

You don't have to watch or stay after it's begun. Just because the coroner has given you special permission to observe, it doesn't mean you have to.

DIANA

When Professor Dalton phoned us, we asked the rest of the survivors group if anybody else wanted to come along but...

JOE

A lot of them don't want to be reminded of what it was really like.

NIKKI

And you do?

JOE

I think we have to confront what we're most scared of, otherwise we'll never stop being scared of it.

NIKKI

Diana?

DIANA

I don't really want to but I think I should. After all, we're the reason Body Twenty One is having a second post mortem.

WILLIAM has walked over to the window looking into the cutting room. He looks down at the covered body on the slab.

CUT TO:

7/11 INT. ARMY BASE. GUARD HOUSE/RECEPTION. DAY 2

7/11

LEO is having his photograph taken with a digital camera that produces the photo immediately. A soldier is going through his ID. LEO is being asked to sign some forms.

MAJOR WILTSHIRE (40s) walks in. He's clear and direct in his manner. Gets the job done with the least fuss. He is saluted by the reception staff.

MAJOR WILTSHIRE
Professor Dalton?

LEO
Yes?

MAJOR WILTSHIRE
Major Mark Wiltshire.

They shake hands.

MAJOR WILTSHIRE (cont'd)
I've arranged for you to meet
Sergeant Bradley over at the
railway crossing, if that's alright
with you.

LEO
Perfect. Thank-you.

A soldier pins an ID badge onto LEO's jacket.

LEO (cont'd)
Will there be an opportunity for
you and I to talk?

MAJOR WILTSHIRE
What about? I had nothing to do
with this unnamed man, that's what
you've come about, isn't it?

LEO nods and follows him out.

CUT TO:

7/12

EXT. ARMY BASE. RECEPTION AREA. DAY 2

7/12

They head towards an army Landrover similar to the one that caused the crash.

LEO

I understand, you were first on the scene.

MAJOR WILTSHIRE

After Sergeant Bradley, yes. I've been to several war zones but when it comes to innocent civilians, people you know, it's a very different matter.

LEO

You knew someone on the train?

MAJOR WILTSHIRE

Rosa Christie works as a receptionist at the Health Centre. We've missed her these last three months.

They reach the Landrover. WILTSHIRE indicates a building.

MAJOR WILTSHIRE (cont'd)

We used the gym as a temporary morgue.

He opens the door for LEO.

MAJOR WILTSHIRE (cont'd)

Both the coroner and the emergency services commended us on the army's response.

LEO

I know, I have read-

MAJOR WILTSHIRE

(Proud)

My men risked their lives to save those people. They did a fine job.

CUT TO:

7/13

INT. MORTUARY. GALLERY/CUTTING ROOM. DAY 2

7/13

The body is lying underneath the cloth. In the cutting room a TECHNICIAN and a PHOTOGRAPHER have arrived. DIANA, JOE and WILLIAM are looking down waiting.

NIKKI

Obviously if you want to leave for any reason. The toilets are just outside and there's a waiting room by the offices.

DIANA

Can you stay with us?

NIKKI

Of course.

HARRY, gowned-up, walks in followed by DI FREEMAN (30s).
HARRY looks up at the gallery.

HARRY

Good morning.

They acknowledge him.

JOE/WILLIAM

Morning.

DIANA

Morning, Doctor Cunningham.

HARRY

This is DI Freeman.

FREEMAN

(Smiling up at them)
I think I know everybody.

HARRY looks up at the gallery.

HARRY

As you will see...

He indicates the covered body.

HARRY (cont'd)

...most of the body was destroyed in the fire that ripped through the front carriage after it derailed. When we're faced with a body in this condition there are certain principles that need to be established.

(CONTINUED)

DIANA, JOE and WILLIAM nervously watching from the gallery.

HARRY (cont'd)

That the remains are human, what
sex they are, their stature, age,
any colouring- skin, hair etc,
dental data, if there's any
occupational stigmata, scars,
tattoos. And if there's any
indication of disease.

A beat.

HARRY (cont'd)

A sample of Body Twenty One's DNA
was taken at the first post-mortem
and has shown that he was a
Caucasian male.

He indicates for a TECHNICIAN to remove the sheet.

HARRY (cont'd)

I'm going to start.

CUT TO:

7/14

INT. MORTUARY. CUTTING ROOM/GALLERY. DAY 2

7/14

The sheet is removed by the TECHNICIAN revealing the charred remains of BODY 21. It's mainly skeletal with some muscle and flesh on the back of his body- including his legs and the side and back of his neck. All facial features, hair etc have been destroyed by fire.

It's the first time DIANA, WILLIAM and JOE have seen it. DIANA grips JOE's hand.

JOE

Jesus.

He turns to DIANA who has looked away.

NIKKI

You okay?

Diana takes a breath.

DIANA

Did they all look that bad?

WILLIAM steps closer looking down at BODY 21.

WILL

The only way I could identify Jennie and the two boys were from her wedding ring, Kevin's teeth brace and the remains of Michael's Spiderman watch.

The memory still haunts him.

DIANA looking down. She closes her eyes. Her face, as in the crash, turns 360 degrees.

DIANA's face cross fades with...

CROSS FADE:

7/15 INT. NHS HOSPITAL. ROOM. DAY 2

7/15

ROSA's face. She too has her eyes closed. She slowly opens them and stares ahead. Her eyes were severely damaged by the fire and it's taken three months of surgery to both correct her vision and allow her face to heal for plastic surgery and rebuilding.

We see the world from ROSA's blurred POV.

DOCTOR BENNETT (O.S.)
What can you see?

ROSA shakes her head. Puts her hand to her face.

DOCTOR BENNETT (cont'd)
It might seem a bit bright at
first. Try not to touch your face.

The face of DOCTOR BENNETT slowly focusses. She smiles. We don't see her face fully, just stay on her eyes.

She looks at the pupils with an ophthalmoscope.

DOCTOR BENNETT (cont'd)
That's doing well.
(Checking the other eye)
Good. Can you focus on anything
yet?

ROSA stares at her face in a mirror. Her eyes come into focus... she sees her face (but we don't) for the first time. She's shocked by what she sees.

The noise of the train begins to fill her head together with a strange ringing sound, the violent crunch of metal against metal-

ROSA's eyes as she stares at herself in horror-

CROSS FADE:

7/16 **INT. TRAIN/EXT RAILWAY EMBANKMENT. NIGHT. (FLASHBACK)** 7/16

ROSA's eyes as she climbs into the front carriage. We see it from her POV: SARAH is lying on the ceiling of the upturned carriage. She's got a serious head wound on the back of her head. She looks at ROSA.

ROSA
You're going to be okay.

She smiles at the young girl. Something drips onto her- it's fuel from the punctured train tank. ROSA leans down and hastily picks SARAH up. SARAH screams in agony.

A loud explosion at the front of the carriage. ROSA instinctively tries to cover SARAH but both are caught by the fire ball.

ROSA's terrified face.

THOMAS (O.S.)
(From the next scene)
Rosa?

CUT TO:

7/17 INT. NHS HOSPITAL. ROOM. DAY 2

7/17

ROSA's terrified face. She tries to rid herself of the shocking, frightening image. Her breath has been taken away.

THOMAS
Doctor Bennett says you can come home today.

THOMAS (30s), is standing by the door. He's really happy about this. ROSA has her back turned. She didn't know how her face looked and now can't face her husband.

ROSA
Why didn't you tell me?

THOMAS is not sure what to say.

THOMAS
About what?

ROSA
I don't know how can you bear to look at me.

Beat.

THOMAS
When I first saw you, after the crash; the burns to your face, your hands, your body.

He shakes his head.

THOMAS (cont'd)
There was no way that you'd live, let alone be able to come home. Be a mum again. A wife.

Still ROSA doesn't turn towards him.

THOMAS (cont'd)
I don't care what you look like, Rosa, I just thank God you're alive.

ROSA takes a moment and then turns towards him. We and THOMAS see her face fully for the first time.

The scars and burns are severe but THOMAS smiles, determined to show that he doesn't mind how she looks.

(CONTINUED)

7/17 CONTINUED:

7/17

THOMAS (cont'd)
(Reassuring her)
Your face and eyes have been
through a great deal.

ROSA nods.

THOMAS (cont'd)
They just need time to adjust. But
they will. So will you.

ROSA looks at him.

ROSA
And so will you.

ROSA glances at the mirror and then looks away, she doesn't
want to look.

CUT TO:

7/18

INT./EXT. LANDROVER/LEVEL CROSSING. DAY 2

7/18

The Landrover arrives at the level crossing (on the army side). SERGEANT BRADLEY'S car is parked up.

LEO

The army has come under a lot of suspicion.

MAJOR WILTSHIRE

I think that's to be expected. A car owned by a senior officer in the local army base was the cause of twenty one deaths.

MAJOR WILTSHIRE and LEO get out of the Landrover.

LEO

How do you think the Landrover got there?

They walk towards the crossing where a uniformed SERGEANT BRADLEY is standing waiting. The gates are closed.

MAJOR WILTSHIRE

I'm sure you've read the statement I made to the police. At the time of the accident I was in the Officer's Mess. I have several witnesses. How my Landrover got to be on the crossing is a matter of conjecture.

And that's as much as he's prepared to say on the matter.

LEO

Who alerted you, Sergeant Bradley?

MAJOR WILTSHIRE

We didn't need to be alerted. We heard it. We were at the crash site within ten minutes.

BRADLEY salutes WILTSHIRE.

MAJOR WILTSHIRE (cont'd)

Sergeant Bradley. Professor Dalton has come to ask you questions concerning the unnamed body found after the train crash.

SERGEANT BRADLEY

Yes, sir.

(CONTINUED)

LEO looks across the track; on the town side is a make-shift shrine. Photos of the dead. Poems and flowers from their relatives and the survivors.

MAJOR WILTSHIRE

It's effected the whole community,
town and army base alike.

LEO

It's not just 'what' happened.
It's how, and why, it happened. Who
caused it.

(He looks at the shrine)

They have a lot of unanswered
questions, Major.

MAJOR WILTSHIRE

I didn't think you were
investigating the crash.

LEO

No, we're not. But someone drove
that landrover onto the line. If it
wasn't you, then someone else. Body
Twenty One perhaps.

WILTSHIRE is instinctively suspicious of LEO. He nods to
BRADLEY. A salute.

MAJOR WILTSHIRE

Sergeant Bradley.

BRADLEY

(salutes)

Sir.

WILTSHIRE walks back to the Landrover.

CUT TO:

7/19

INT. MORTUARY. CUTTING ROOM. DAY 2

7/19

Body 21 has been turned over. On his back is some skin and muscle which looks to have been punctured by something circular. HARRY is using a ruler.

HARRY

A wound, roughly ten centimeters in diameter.

Photos are taken. The TECHNICIAN hands him part of a broken glass light fitting.

HARRY (cont'd)

During the first post mortem, this was discovered embedded into the skin and looks to have severed the spinal chord in two places.

He places what was left of the glass fitting close to the wound to check that the sizes are the same.

HARRY (cont'd)

It would appear that as the train turned over- Body Twenty One fell onto this light fitting.

CUT TO:

7/20

INT. MORTUARY. GALLERY/CUTTING ROOM. DAY 2

7/20

DIANA

Makes you realise how lucky Rosa
and I were.

NIKKI

You were the only two to survive
from the front carriage?

DIANA

That's right.

WILLIAM

I was sitting in the front with
Jennie and the boys but then I went
to buffet trolley at the back of the
train to get myself a beer.

The memory still haunts him.

CUT TO:

7/21 INT. MORTUARY. CUTTING ROOM. DAY 2

7/21

The TECHNICIAN hands HARRY a plastic envelope containing...

HARRY
Also discovered, a fragment of
metal wire, found embedded into his
upper ribs.

He holds it up in the see-through evidence bag.

HARRY (cont'd)
Not sure what it is.

He looks to FREEMAN.

FREEMAN
So far, we've drawn a blank.

He hands the evidence bag back to the TECHNICIAN. HARRY looks
back at the body.

HARRY
There's a deep scar in the back of
his neck here.

We are looking at the fragments of skin on BODY 21's neck.
HARRY indicates for photos to be taken of the scar.

NIKKI
(From the gallery)
What might have caused that do you
think?

HARRY
It's quite old.

HARRY takes another look. It's a very clean cut.

FREEMAN
At the first post mortem they
thought it was from a fight- a
knife wound perhaps.

HARRY considers this.

HARRY
It's possible.

But he's not convinced.

CUT TO:

7/22 **EXT. RAILWAY CROSSING. DAY 2**

7/22

SERGEANT BRADLEY and LEO have walked up the road (the army side). BRADLEY has stopped.

SERGEANT BRADLEY
I was out walking and stopped about here.

LEO
And that was the first time you saw the Landrover on the line?

SERGEANT BRADLEY
I saw it earlier-
(He indicates)
As I came along here, but I assumed it was on the other side of the tracks, the town side, waiting for the train to pass.
(Explaining)
The headlights were shining right at me, I couldn't see that it was actually on the line.

LEO
(Clarifying)
In your statement to the police you say you saw someone by the Landrover.

SERGEANT BRADLEY
Someone was leaning into the driver's side, the engine wasn't firing, sounded like they'd flooded it- and then the person standing pointed along the line-

He indicates.

LEO
Did you see anyone get out?

SERGEANT BRADLEY
I looked and saw the train and when I looked back at the Landrover, there were two people running away.

LEO
And you couldn't identify them?

SERGEANT BRADLEY
Not clearly- the-

(CONTINUED)

LEO
Headlights. I know, you said.

A beat.

LEO (cont'd)
They definitely got out?

SERGEANT BRADLEY
I certainly would have done.

LEO considers this for a moment.

SERGEANT BRADLEY (cont'd)
(Dubious)
Do you think this unknown man might
have been in the Landrover, then?

LEO
According to the first post mortem,
Body Twenty One sustained a number
of very serious injuries- more than
any other victim.

SERGEANT BRADLEY
Is that right?

LEO
Was this because of what happened
to him in the carriage or is it
possible that he was in the
Landrover or was running along the
track before being engulfed in the
train?

BRADLEY thinks about this for a moment. He shakes his head.

SERGEANT BRADLEY
After those two ran off, I didn't
see anybody else.

LEO stands next to BRADLEY and looks at the crossing and then
along the line where he would have seen the train.

LEO
(Confirming)
You were here?

SERGEANT BRADLEY
Roughly.

LEO considers the distance to the crossing.

(CONTINUED)

7/22 CONTINUED:

7/22

LEO

And you didn't try to start the
engine or try and push it off the
line?

SERGEANT BRADLEY

There was no time. I ran as fast as
I could, the gate this side was
closed- as it is now- and the train
must have been going forty, fifty
miles an hour.

LEO looks again at where the train would have been seen and
the distance to the crossing. Something's not right.

CUT TO:

7/23 **SCENE CUT - MOVED TO 7/32A**

7/23

CUT TO:

7/24

INT. MORTUARY. CUTTING ROOM/GALLERY. DAY 2

7/24

HARRY is still examining BODY 21.

HARRY

He sustained many other serious injuries, broken ribs, fractures to both arms, a number of injuries to the back of the skull.

We see the skull. A photo is taken.

FREEMAN

Do you reckon that's how he died?

HARRY looks at FREEMAN. At the skull.

FREEMAN (cont'd)

I've been saying, to the survivors group, that he was probably dead before the fire got him.

HARRY

I would say that these were almost certainly fatal.

He looks to NIKKI in the gallery.

HARRY (cont'd)

We might check how these injuries compare with the other victims.

CUT TO:

7/25

INT. MORTUARY. GALLERY/CUTTING ROOM. DAY 2

7/25

JOE

Why do that?

NIKKI

It might give us some idea of where
he was sitting at the time of the
crash.

WILLIAM

Why's that important?

NIKKI

You, Diana and Rosa Christie were
all in the front carriage. It's
possible you saw Body Twenty One on
your journey.

We close in on DIANA as she listens to NIKKI.

NIKKI (cont'd)

If we can determine where he was
sitting it might trigger a crucial
memory; was he wearing glasses? Did
he have a beard? Did anyone hear
him talking?

DIANA's face.

CUT TO:

7/26

INT. TRAIN. NIGHT. (FLASHBACK) (DIANA'S DREAM)

7/26

DIANA face. She's sitting on the train. In front of her,
SARAH should be colouring her picture but the seat is empty.

She looks around but can see no-one else in the carriage. She
stands up. Where has everyone gone?

CUT TO:

7/27

INT. MORTUARY. GALLERY/CUTTING ROOM. DAY 2

7/27

DIANA's face. She's panic stricken.

DIANA

I look at photos of the others who
died and I can't see them-

NIKKI and the others are surprised at DIANA's 'outburst'.

DIANA(cont'd) (cont'd)

When I think about being on the
train they're not there- why is
that?

Before anyone can answer.

DIANA (cont'd)

I know it's the shock, I know my
brain has closed that bit down but
it wasn't my fault.

NIKKI

No-one's blaming you-

DIANA

I go through everything we did that
day, you know, I made Sarah run for
that train, so that we wouldn't
miss it- but it wasn't my fault. I
didn't put that car on the line. I
didn't kill anyone. I didn't kill
my daughter.

NIKKI is moved by DIANA's grief.

JOE puts an arm round her. WILLIAM has seen it all before. He
looks down at BODY 21. WILLIAM's face. He feels nothing.

CUT TO:

7/28

EXT. RAILWAY EMBANKMENT/CRASH SITE. DAY 2

7/28

SERGEANT BRADLEY and LEO cross the track from the army side to the town side. They walk towards where the train derailed.

SERGEANT BRADLEY
After the train hit the car, I
called the emergency services and
then the base to make sure they
were on their way.

They reach the part of the embankment where the front carriage left the tracks. The ground (on the town side) is still scarred.

SERGEANT BRADLEY (cont'd)
I saw a woman on the ground about
here-

LEO
Diana Baker.

BRADLEY nods.

SERGEANT BRADLEY
And I could smell the diesel coming
from the fuel tank and I knew it
was going to go- and suddenly,
whoosh.

CUT TO:

7/29

EXT. EMBANKMENT. TRAIN. NIGHT. (FLASHBACK)

7/29

The train goes up in flames. BRADLEY runs down the bank to help the emerging ROSA with SARAH in her arms. The heat is intense.

SERGEANT BRADLEY (V.O.)
I was amazed when I saw that woman.

CUT TO:

7/30 EXT. EMBANKMENT/CRASH SITE. DAY 2

7/30

As before.

LEO
Rosa Christie.

SERGEANT BRADLEY
I did what I could to help them
both and then I tried to get back
into the carriage, to see if I
could help anyone else- but...

He shakes his head.

LEO
Did you see anyone inside the
carriage before it exploded?

SERGEANT BRADLEY
It was dark. People were shouting.

LEO nods.

SERGEANT BRADLEY (cont'd)
Some people think it was me.

LEO looks at him. Surprised at the statement.

SERGEANT BRADLEY (cont'd)
That I took Major Wiltshire's
Landrover, that I drove it onto the
line.

BRADLEY looks at LEO.

SERGEANT BRADLEY (cont'd)
But it wasn't me. I don't know who
it was. And before you ask, I
didn't see Major Wiltshire that
night.

LEO
How can you be sure? You say the
headlights were blinding you-

SERGEANT BRADLEY
He wouldn't have been running away.
He's not that sort of man.

On LEO.

CUT TO:

7/31 INT. MORTUARY. CORRIDOR/OFFICES/LOBBY. DAY 2

7/31

HARRY is seeing out JOE, DIANA and WILLIAM. FREEMAN is also with them.

JOE
Can't the teeth help to identify him?

HARRY
They can help confirm a name.

FREEMAN
But no matches have been found on the records provided.

JOE
Does the same apply to DNA?

FREEMAN
We've checked it against the DNA data base and found no match.

They pass the science room where NIKKI is gathering her laptop and a video camera.

HARRY
Doctor Alexander will work on the face recreation and it should be ready in a day or two.

WILLIAM
All this time and money being spent on a dead body.

DIANA
We all agreed this was the best way to proceed.

HARRY senses WILLIAM's disquiet.

JOE
(To DIANA)
We need to get back.

They continue towards the main entrance.

JOE (cont'd)
Rosa's out of hospital today.

DIANA
We're having a special survivors group get together tomorrow, why don't you all come?

(CONTINUED)

HARRY

Um. Yes. I'll mention it to
Professor Dalton.

They have reached the main entrance.

WILLIAM

Tell him it's an opportunity to see
what it's really like-

DIANA

William-

WILLIAM

(To HARRY)

We've been in touch with other
survivor groups- they've been
together years and years, still
campaigning, still wading through
public enquiries, fighting for
compensation. Still waiting for
answers to the simplest of bloody
questions: Who did it? And, why?

HARRY'S not sure what to say.

CUT TO:

7/32 **SCENE CUT**

7/32

CUT TO:

7/32a INT. NHS HOSPITAL. ROOM. DAY 2 (WAS SCENE 7/23)

7/32a

Despite the discomfort to the back of her severely scarred hands, ROSA is packing a small suitcase.

THOMAS is taking the 'Get Well' cards from off the shelves and window sill.

ROSA
I thought Mum was coming over.

THOMAS
Diana and Joe said they'd be back in time to pick Luke and Alice up from school.

ROSA
I don't know if I want to meet anyone, not today.

THOMAS
The survivors group has been great.

ROSA
I know. I just-

THOMAS
(Reading card)
'Best wishes, Major Mark Wiltshire.'

He looks at her.

ROSA
It's from work. He just signed it along with everyone else.

THOMAS
He's responsible for you looking like this.

She looks at him, looks away.

THOMAS (cont'd)
Sorry. I didn't mean- it's just-

ROSA
I know what you meant-

THOMAS
He was responsible-

ROSA
I know what I look like.

(CONTINUED)

7/32a CONTINUED:

7/32a

ROSA picks up a picture her six year old son, LUKE, drew-
it's of her- a mixture of big squiggles and wild
approximations.

CUT TO:

INT. MORTUARY. SCIENCE ROOM. DAY 2

NIKKI is using callipers and rulers to get exact measurement of BODY 21's skull. She has placed the skull on a rotating stand and is using a video to record it's image straight into a laptop.

There's a concentration about how she works that makes HARRY watch her for a few moments.

NIKKI continues to take very exact measurements of the skull and record them on her laptop as...

NIKKI

My mother has this story that when I was younger I used to dig up the cat- which was dead- obviously- they thought I wanted to see if it had gone to heaven or not but I was more interested in how far it had decomposed.

(She smiles as she remembers)

They took me to a psychiatrist.

HARRY

What did they say?

NIKKI

That I would either be a brilliant doctor or a very nasty serial killer.

She looks at HARRY.

NIKKI (cont'd)

I thought I'd try pathology first, see how I got on.

HARRY holds up the evidence envelope with the fragment of wire inside.

HARRY

What do you think?

NIKKI takes the envelope.

NIKKI

(Suggesting)

Something he fell on as the train de-railed.

HARRY

Yes, but what is it?

(CONTINUED)

CONTINUED:

NIKKI

We know he was thrown about with
some force. Part of the seating
could have embedded itself into his
chest.

NIKKI looks down at BODY 21.

NIKKI (cont'd)

Poor bloke. He really went through
it.

We see the video image on her computer. We move round and see
it from various angles.

CUT TO:

7/34

INT./EXT. CAR/EXT. THOMAS AND ROSA'S HOUSE. DAY 2

7/34

THOMAS is driving. He pulls up outside their small ex council house. ROSA, wearing special protective glasses, is in the passenger seat. THOMAS turns off the engine.

THOMAS

I'm sorry.

ROSA

Me too.

THOMAS

I was just surprised, that's all.
That Major Wiltshire sent you a card.

ROSA

Me too.

He gently holds her hand that's in a plastic glove. A moment. A smile. ROSA sees-

ROSA (cont'd)

Here they come.

THOMAS turns; DIANA, JOE, WILLIAM and four other members of the survivors group have come out with LUKE (6).

ROSA takes a breath and starts to get out-

THOMAS

Wait a minute.

THOMAS gets out to open the passenger door- ROSA is determined to do it herself-

ROSA

I can manage-

But her hands won't grip the door handle enough to get it open. THOMAS gets there and opens the door. Helps her out.

As she emerges some of the group applaud. They all greet her warmly. ROSA feels incredibly self conscious.

DIANA

Rosa. How lovely to see you. Home at last.

THOMAS

She'll be back to her old self in a few weeks time.

(CONTINUED)

ROSA
(Quietly to THOMAS)
Can we go inside, please?

LUKE
Look what I've got.

ROSA gets down to look at LUKE who's holding an action toy.
She struggles to focus.

ROSA
That's nice. Why don't you show me
in the house.

LUKE
Can you see properly now?

ROSA
I can you see you, little man.

Beat.

ROSA (cont'd)
Where's Alice?

DIANA looks to JOE.

DIANA
(Careful)
In her room.

ROSA senses that something's not right.

LUKE
Can I touch you?

ROSA
Course you can.

She holds out her gloved hand.

THOMAS
But you have to be careful. Do you
understand?

LUKE nods and decides not to take his mother's hand.

CUT TO:

INT. MORTUARY. SCIENCE ROOM. DAY 2

NIKKI has set up her computer and is beginning work on the recreation of the face.

HARRY is looking at the fragment of metal found in BODY 21.
LEO walks in.

LEO
How did it go?

HARRY
Fine. No surprises.
(Wire)
Any ideas?

HARRY nods. LEO looks at the wire closely.

LEO
Could it have come out of
something, like a laptop? He's
working away, train crashes, laptop
disintegrates.

HARRY
I'll put it on the list.
(Before LEO goes)
It might help if we set up some
kind of recreation.

LEO
At the crash site?

HARRY
No, before the crash. Where people
were sitting, see if we can jog
William, Diana and Rosa's memories.

NIKKI
We need to be careful.

They look to her.

HARRY
If we're to identify Body Twenty
One they're the only people we have
who may have seen him before the
crash.

NIKKI
I know that, it's just, today, they
didn't find it easy. All those
memories coming back.

(CONTINUED)

CONTINUED:

HARRY

They seem a bit odd to me.

LEO

You spend too much time in the cutting room, Harry. They only seem odd to you because they're real live people. They have opinions, they answer back.

HARRY

They're only together because of what happened. United by grief but I sense that as the days have become weeks and months they've realised they don't have much else in common.

A beat.

HARRY (cont'd)

A bit like working in this place.

He's joshing. He goes back to work.

LEO

We'll look at the carriage tomorrow. Do you know where the car is stored?

HARRY

In the same warehouse, I think.

LEO

Good. We'll examine that as well, and see if there's a link between the car and Body Twenty One.

He walks to his office. HARRY looks after him; how can there possibly be a link?

CUT TO:

7/36 INT. ROSA AND THOMAS'S HOUSE. ALICE'S BEDROOM. DAY 2 7/36

ROSA knocks on the half open door.

ROSA
Alice?

ALICE (10) is curled up on her bed. Her head buried.

ROSA (cont'd)
Dad tells me you tidied up the
house and made it look all nice for
when I came home.

A beat. She looks around the room.

ROSA (cont'd)
I can see you did a great job.

ALICE says nothing. ROSA sits on the bed and sees herself in
a small bedside mirror.

The noise of the train fills her head once more together with
the distorted ringing noise, ROSA closes her eyes in an
attempt to stop the memory- her head 'explodes' with the
noise of the train hitting the car- the whoosh of flames-

ALICE (O.S.)
Mum?

ROSA opens her eyes. Her ten year old is looking at her.

For a moment ROSA sees SARAH'S face staring at her.

ROSA
No. Go away.

ALICE looks at her.

ROSA (cont'd)
Not you. I don't mean you.

ALICE isn't sure of her mother, it's this that frightens her
more than her face.

CUT TO:

7/37

INT. MORTUARY. LEO'S OFFICE. DAY 2

7/37

LEO has turned on his computer. HARRY is standing at the open door.

HARRY

You might be able to fool the coroner with all this 'searching for Body Twenty One crap' but I know you just want us to investigate the train crash through the back door.

LEO

(Sticking to his story)
We have been asked, by the survivors group-

HARRY

You know Body Twenty One wasn't driving that car.

LEO

It's a legitimate line of inquiry.

LEO starts to check his e-mails.

HARRY

How the hell was he found in the front carriage then? What, he somehow bounced out of the car, up into the air, through a carriage window?

LEO

He could have been running along the embankment.

This is getting ridiculous.

HARRY

You don't run away from a train in the direction that the train is coming. You just get out of the way.

LEO looks up from his computer screen.

LEO

(Firm)
We need to eliminate any possible connection between the car and Body Twenty One.

(CONTINUED)

7/37 CONTINUED:

7/37

HARRY
You're the boss.

A moment between them.

CUT TO:

7/38 **SCENE CUT**

7/38

CUT TO:

7/38a INT. ARMY BASE. WILTSHIRE'S OFFICE. DAY 2

7/38a

MAJOR WILTSHIRE closes the door. SERGEANT BRADLEY sits down.

SERGEANT BRADLEY
It's you he's after, not me.

MAJOR WILTSHIRE
Is that what he said?

SERGEANT BRADLEY
He's a lot more interested in who
caused the crash than some unknown
person.

MAJOR WILTSHIRE
What did you tell him?

SERGEANT BRADLEY
What I saw.

WILTSHIRE waits.

SERGEANT BRADLEY (cont'd)
A Landrover. A train. And then
whoosh.

A moment between them. From out of the window, MAJOR
WILTSHIRE sees his wife, KATIE arriving.

MAJOR WILTSHIRE
I'd appreciate it if you didn't
mention anything to Katie.

BRADLEY nods. A knock at the door.

MAJOR WILTSHIRE (cont'd) (cont'd)
Yes?

In walks KATIE WILTSHIRE, (40s). A bright, efficient
officer's wife.

MAJOR WILTSHIRE (cont'd)
Hello darling.

A kiss on the cheek. She sees her brother, SERGEANT BRADLEY.

KATIE
(With disdain)
Are you coming for lunch?

SERGEANT BRADLEY
In the Officer's Mess? I don't
think so.

(CONTINUED)

7/38a CONTINUED:

7/38a

He gets up to go.

KATIE

You know you forgot Dad's birthday?

SERGEANT BRADLEY

I've been busy.

KATIE

Then tell that wife of yours to get
off her arse and do it for you.

Before BRADLEY can respond.

KATIE (cont'd)

I don't expect Mark to remember all
these things. I do it for him.

SERGEANT BRADLEY

And what a lucky man you are, Sir.

He goes.

CUT TO:

7/39 **SCENE CUT**

7/39

CUT TO:

7/40 **SCENE CUT**

7/40

CUT TO:

7/41 **SCENE CUT**

7/41

CUT TO:

7/42 **INT. WAREHOUSE. DAY 2**

7/42

In the gloom, a crane lifts the crushed Landrover. It floats through the air.

CUT TO:

7/43

INT. MORTUARY. SCIENCE ROOM. NIGHT 2

7/43

LEO leaves his office. On his way out he looks into the science room where NIKKI is still working on the recreated face. HARRY is looking through the post-mortems of the other victims.

LEO

Did you know they were related?

HARRY

Who?

LEO

Sergeant Bradley is Major Wiltshire's brother-in-law. You can understand why the survivors group is so suspicious.

HARRY

But Major Wiltshire has witnesses saying he was at the Officer's Mess at the time of the crash.

LEO

Officers are very good at closing ranks.

NIKKI

Is that what you think's happened?

LEO

Sergeant Bradley was standing less than fifty metres from the crossing- did he see anyone? No. The headlights blinded him. Did he run to the Landrover to try and move it? No. The train was travelling too fast-

HARRY

Maybe it was.

LEO

And maybe if he admits that he got to the Landrover he would have to tell us who he saw there. Maybe the survivors are right. The police know who caused the crash they just don't have the evidence. Maybe the army is covering something up.

HARRY

And this helps identify Body Twenty One, how exactly?

(CONTINUED)

7/43 CONTINUED:

7/43

LEO looks at him.

CUT TO:

7/44

INT. WAREHOUSE. NEW DAY 3

7/44

A vast warehouse. The train carriage turns in space. It's an extraordinary sight. Vast, majestic, eerie.

The burnt out carriage has no glass in the windows, the roof has partially collapsed. The fuel tank and engine were severely damaged in the explosion.

The whole thing is blackened as a result of the violent conflagration.

CUT TO:

7/45

EXT. ARMY BASE. WILTSHIRE'S HOUSE. DAY 3

7/45

A high shot looking over the army base. At the identical houses. We close in on one of them. The Wiltshire's house.

KATIE (O.S.)
(From next scene)
Why didn't you tell me?

CUT TO:

7/46

INT. WILTSHIRE HOUSE. KITCHEN. DAY 3

7/46

KATIE and MARK WILTSHIRE are finishing breakfast. A newspaper lies on the table.

MAJOR WILTSHIRE
They're looking to identify one of
the victims- it's got nothing to do
with the crash.

KATIE
It's going to start up all over
again. I know it is.

MAJOR WILTSHIRE
This is why I didn't tell you-

KATIE
What were you going to do? Destroy
every newspaper on the base?

MAJOR WILTSHIRE
(Newspaper)
The survivors group has asked a
team of pathologists-

KATIE
It's the reason you didn't get your
promotion.

MAJOR WILTSHIRE
No, it's not- they went for the
younger man-

KATIE
It can't have helped.

He puts on his jacket.

KATIE (cont'd)
I don't want to be a time expired
Major's wife.

MAJOR WILTSHIRE
Then maybe we should see it as an
opportunity.

She waits. He picks up his brief case.

MAJOR WILTSHIRE (cont'd)
There's no future for me here,
let's start to look elsewhere.

He walks along the hallway towards the front door.

(CONTINUED)

7/46 CONTINUED:

7/46

KATIE
(Shocked)
You mean leave the army?

He opens the front door.

MAJOR WILTSHIRE
Why not, Medical Administrators
must be wanted all over the county-
all over the world.

He kisses her on the cheek and walks towards his car. KATIE
watches him go, she's clearly worried.

CUT TO:

7/47 EXT. WAREHOUSE. DAY 3

7/47

HARRY and NIKKI have just arrived in HARRY's car.

FREEMAN is there to meet them, NIKKI has handed him the photo of BODY 21's recreated face.

FREEMAN
It's not how I pictured him.

NIKKI
Sorry to disappoint you.

FREEMAN
No, no, you're the expert.

He looks at it.

FREEMAN (cont'd)
I just saw him as being a bit friendlier.

NIKKI
It's because there's no eye definition or hair, hopefully if we can get one of the survivors to remember something, we can make him look a bit more human.

FREEMAN
I called Maurice Garton. The ticket inspector. He said he'd pop over this morning.

HARRY
Let's hope he remembers something.

FREEMAN looks back at the photo.

FREEMAN
Fascinating isn't it?

NIKKI
What?

FREEMAN
How you can be in a train with all these people around you. The world's going on as it should and then, all of a sudden...you're nothing. Not even a name.
(The photo)
A body. A number.

CUT TO:

7/48 INT. WAREHOUSE. DAY 3

7/48

The doors to the huge warehouse open. NIKKI and HARRY walk in followed by FREEMAN.

They stare at the burnt out carriage that stands on rail tracks. It dominates the all-but empty warehouse.

They walk slowly round it looking at the damage.

HARRY
(Remind me)
How far did the train push the
Landrover up the track?

FREEMAN
About four hundred metres.

They look under the carriage.

FREEMAN (cont'd)
Part of the Landrover was forced
underneath the train which is how
the fuel tank was ruptured.

As they walk round they see-

FREEMAN (cont'd)
And that's what's left of it.

The Landrover, in smashed bits, is in the far corner. The fuel tank and part of the engine has been burnt out.

FREEMAN (cont'd)
I understand Professor Dalton
believes Body Twenty One might have
been in the Landrover at the time
it was hit.

HARRY shares a look with NIKKI.

NIKKI
You know what they say; put three
pathologists in a room and you'll
get four different opinions.

HARRY is walking towards the carriage- the steps leading up to the rear door. NIKKI and FREEMAN follow him.

CUT TO:

7/49

INT. TRAIN CARRIAGE. WAREHOUSE. DAY 3

7/49

The vast cavernous burnt-out carriage. Metal frames indicate where the seats were.

FREEMAN, HARRY and NIKKI are standing at the rear end of the carriage which is where the fire was less intense. The fire spread from the front to the back. The sides of the carriage are burnt black. The plastic fittings are still intact but are mostly melted down. An advert has only been half destroyed. A fire extinguisher stands in it's place unused. It's a chilling image.

NIKKI
(A shiver)
It's colder in here.

She starts to walk down the carriage. She looks up; on the ceiling are small name tapes.

NIKKI (cont'd)
(Reading)
J. Gould. M. Gould.

HARRY
William's family.
(He looks at the names)
It's where they found the bodies at
the crash site.

He has a map of the carriage before the crash; he has marked where the Gould's and the Baker's were sitting.

HARRY (cont'd)
We know they were sitting here and
Diana and Sarah, there.
(Further along on the
other side)
But as the train hit the car and
then rolled down the embankment,
their bodies were found there.

He points to the ceiling.

NIKKI
Though one of the boys was found
over here.

She's indicating further along the carriage roof.

NIKKI (cont'd)
(Reading)
K. Gould.

(CONTINUED)

7/49 CONTINUED:

7/49

FREEMAN

The youngest lad. Must have got
thrown further down.

HARRY

(Looking at the ceiling)
Hopefully we can work out where
everyone was sitting before the
crash.

They take in the carriage once more.

NIKKI

I'm amazed anyone got out of her
alive.

CUT TO:

7/50 **INT. ROSA AND THOMAS'S HOUSE. MAIN ROOM/HALLWAY. DAY 3** 7/50

ROSA sits by herself. She carefully applies dermatological cream to her hands and face. The front door bell sounds. She jumps slightly.

ROSA walks into the hall and looks through the frosted glass of the front door. She wants to answer it but then changes her mind.

The bell rings again.

ROSA
Who is it?

DELIVERY MAN
(Calling through door)
Some flowers for Rosa Christie.

ROSA
Um, I can't come to the door right now. Can you leave them there? My husband'll be back soon.

DELIVERY MAN
(Through door)
Can you not just take them? If you're not decent, I won't look.

ROSA puts on her special protective glasses, takes a breath and approaches the door.

She puts her fingers on the door knob and tries to turn it. She's determined to open it. She does.

The door opens, she's pleased with herself. The DELIVERY MAN has picked up the flowers, he then turns and sees ROSA. He can't help but be taken-aback. He does his best to cover.

DELIVERY MAN (cont'd)
Sorry. I should have- can you?

Take the flowers.

ROSA
I can't- my hands.

He looks at them.

ROSA (cont'd)
Put them here.

DELIVERY MAN
No problem.

(CONTINUED)

He puts the flowers in the hallway. He hands her a form and pen.

DELIVERY MAN (cont'd)
(Louder than he need be)
Can you sign your name?

ROSA
No. I can't. Sorry.

DELIVERY MAN
No problem.

After a beat and a smile, he goes. THOMAS can be seen arriving in his car.

ROSA looks at the flowers. Tries to open the envelope. Can't.
THOMAS walks in.

THOMAS
Rosa?

ROSA
Some flowers.

THOMAS
What's wrong?

She shakes her head. She doesn't want to talk about it.

THOMAS (cont'd)
Did he say something to you?

ROSA
No. He just- looked at me and-

She stops.

ROSA (cont'd)
I can't cry.

THOMAS
I know, that's why we have to wash your eyes-

ROSA
(Suddenly angry)
I know that. I just- would like to.
Just be normal.

A beat. THOMAS decides to brighten things up.

THOMAS
Who are these from?

(CONTINUED)

7/50 CONTINUED:

7/50

THOMAS opens the envelope. Reads card.

He looks at her.

THOMAS (cont'd)
Why's he sending you flowers?

ROSA
(takes card)
They're from everyone at work, how
lovely.

THOMAS
Is that all you can say?

On ROSA.

CUT TO:

7/51 INT. WAREHOUSE. CARRIAGE. DAY 3

7/51

MAURICE GARTON, the ticket inspector, stares at the photo of BODY 21's recreated face.

GARTON

I think I would have remembered him.

HARRY

You said in your statement to DI Freeman that you threw a man off the train for not having a valid ticket.

GARTON

That's right.

HARRY

Was he in this carriage?

GARTON

No. He was at the back of the train trying to hide in the last seat. He was asking people for money- then when I asked him to get off, he offered me his silver necklace, his music player, all sorts of stuff. He got mouthy when everyone just ignored him.

HARRY

Did you have to use force?

GARTON

I don't like throwing people off- I like to give them every chance.

LEO (O.S.)

(From outside the carriage)

Hello.

They look out of the window and see LEO standing in the middle of the warehouse.

LEO (cont'd)

Have you looked at the car yet?

HARRY

We were just about to.

LEO

Nikki and I can do it if you want to stay there.

(CONTINUED)

HARRY nods.

NIKKI

Sure.

LEO

Are the original evidence samples here?

FREEMAN

On the table next to the Landrover.

NIKKI is getting down. FREEMAN follows her.

HARRY

I think we need to get some seating in here and set it up, as best we can, to look like it was before the crash.

LEO

Good idea.

NIKKI has got down from the carriage and hands LEO the photo of Body 21.

FREEMAN

What time's this party tonight?

He's talking to HARRY.

NIKKI

What party?

HARRY

The survivors group is having some sort of get-together-

(To FREEMAN)

It's this afternoon-

(FREEMAN can't go)

To celebrate Rosa coming out of hospital.

LEO

You didn't mention it.

HARRY

I didn't think you'd actually want to go.

LEO

I think we should.

HARRY

Really?

(CONTINUED)

7/51 CONTINUED:

7/51

LEO

Have you got something better to
do?

NIKKI

It's the thought of meeting more
real live people that's putting you
off isn't it Harry?

She smiles up at him. She's right.

CUT TO:

7/52 **SCENE CUT - MOVED TO 8/8A**

7/52

CUT TO:

7/52a INT. BRADLEY'S HOUSE. MAIN ROOM. DAY 3.

7/52a

BRADLEY's phone is ringing.

We find him sat on the sofa. The room is a mess. Plates with half eaten, caked-on food. Cans of beer. BRADLEY's face. He listens to the phone ringing; the answer machine picks it up.

SUZI's voice.

SUZI (V.O.)
(Answer machine)
Hi, leave a message for Suzi or
Paul Bradley after the tone.

It beeps.

KATIE (O.S.)
(Terse)
Paul. I've invited Dad over for
lunch, Sunday. You and Suzi are
both invited though I'm sure you'll
find some excuse not to come. It's
only Dad's eightieth, I'm sure he
won't mind. Call me. Please.

She puts the phone down. BRADLEY presses play on the video. We don't see what he's watching, just voices singing 'Happy Birthday to you.' After a few seconds he turns it off.

CUT TO:

7/53

INT. WAREHOUSE. DAY 3

7/53

LEO is looking at a series of samples taken from the Landrover. All are in clear plastic evidence bags (hair, dirt, a pencil, sweet wrappers, chewing gum, newspaper, road maps etc...). With each one LEO looks at the report and the photo of where each was found in the car.

NIKKI is working alongside him using a small pair of tweezers to examine the various pieces of evidence. FREEMAN is with them.

HARRY is in the carriage trying to work out where people were sitting before the crash.

LEO

It always amazes me how much stuff
we have in our cars. A whole messy
history.

(He smiles as he
remembers)

When my kid was younger the amount
of crap I used to find.

NIKKI is looking at another box.

NIKKI

(To FREEMAN)

What's in this one?

FREEMAN

Stuff we found at the scene, in the
carriage- that's not been claimed
or accounted for.

NIKKI looks through the box; a watch, a metal Parker pen, an earring, a pair of broken metal glasses, the remains of a woman's shoe, some cuff links, melted mobile phones, a collection of coins, a small box of jewellery including a silver Saint Christopher...

NIKKI

Did you check the DNA?

FREEMAN

They don't match Body Twenty One's.

NIKKI

But then again, the heat from the
fire might have effected the
analysis. I'll take them back and
have another look.

She sees a battered number plate on the table.

(CONTINUED)

NIKKI (cont'd)
(To LEO)
Did you see this?

LEO looks up. He looks at the number plate. What's so significant.

NIKKI (cont'd)
21TB36.

LEO waits.

NIKKI (cont'd)
Another 'twenty one'. This case is full of them.

FREEMAN
I'm glad I'm not the only one who's noticed all these numbers, I thought I was going weird.

LEO
The number plate is the same as the body's morgue number, so what?

FREEMAN
The crash happened on the twenty first.

NIKKI
There were twenty one dead and twenty one who survived.

LEO
And I take away the number I first thought of and-

NIKKI
I think it's fascinating.

FREEMAN agrees with her.

HARRY
Twenty one can also be divided by seven and three.

HARRY has been listening from the carriage. NIKKI and FREEMAN look up at him.

HARRY (cont'd)
Which, coincidentally, are the first two numbers of the train carriage.

They look at the carriage. He's right. He smiles and goes back to his work.

(CONTINUED)

FREEMAN

Yes, but did you know, that train carriage, three years ago, was involved in a near identical train crash on a branch line near Doncaster.

HARRY

Is that true?

FREEMAN nods. NIKKI smiles.

CUT TO:

7/54 **SCENE CUT**

7/54

CUT TO:

7/54a **EXT. BRADLEY'S HOUSE. MAIN ROOM. DAY 3**

7/54a

BRADLEY answers the door. It's KATIE.

KATIE
Did you get my message?

SERGEANT BRADLEY
Yes.

KATIE
And?

SERGEANT BRADLEY
And I need to speak to Suzi about
it.

KATIE walks in without being asked.

KATIE
Gone away again has she?

SERGEANT BRADLEY
Her Dad's not well. Come in why
don't you.

CUT TO:

7/54b INT. BRADLEY'S HOUSE. KITCHEN. DAY 3

7/54b

KATIE walks into the kitchen. The place is in a real state.

KATIE
Jesus Paul, how long has she been
away?

She starts tidying up.

KATIE (cont'd)
I understand you spoke to this
Professor Dalton.

SERGEANT BRADLEY
(Understanding)
That's why you're here.

KATIE
What do you mean?

He puts the kettle on.

KATIE (cont'd)
What did he say?

SERGEANT BRADLEY
Why are you so worried?
(Fridge)
I've got no milk I'm sorry.

KATIE
(Quiet)
Do you think Mark had something to
do with it?

BRADLEY's surprised at the question.

KATIE (cont'd)
I know he wasn't driving the
Landrover, but do you think he
knows who was?

SERGEANT BRADLEY
What, and Mark's covering for them?

KATIE
This is strictly between you and
me, but this morning, he told me he
was thinking of leaving the army.

Beat.

KATIE (cont'd)
Has he said anything to you?

(CONTINUED)

7/54b CONTINUED:

7/54b

BRADLEY shakes his head.

KATIE (cont'd)
Are you lying to me?

SERGEANT BRADLEY
What about?

KATIE
The night of the crash- about who
you saw?

SERGEANT BRADLEY
I didn't see Mark. I didn't see
anyone.

KATIE
Promise?

SERGEANT BRADLEY
Cross my heart.

CUT TO:

7/55

INT. WAREHOUSE. DAY 3

7/55

NIKKI and LEO are still checking the samples taken from the Landrover. HARRY is still in the carriage. FREEMAN is looking at the Saint Christopher found in the crash.

FREEMAN

A man on a bike gets knocked down by a taxi and is killed. Exactly a year later the man's brother, riding the same bike, is knocked over by the same taxi which is being driven by the same driver who, unbelievably, is carrying the same passenger.

HARRY

Sounds like a dangerous road, a bad taxi driver and one very nervous passenger.

FREEMAN

Okay. President John F Kennedy-

HARRY

Not another JFK conspiracy theory. Leo'll love this.

NIKKI (O.S.)

When was the last time you had sex in the back of your car?

HARRY wasn't expecting this question. NIKKI is looking at an evidence envelope containing a sample of semen and the lab report on it.

HARRY

I'm not sure I've ever had sex in the back of my car.

NIKKI

You're not sure? I think you'd know.

LEO looks at the evidence envelope.

LEO

This was found in the back of Major Wiltshire's car?

NIKKI

(To FREEMAN)

Was this cross-checked for DNA?

(CONTINUED)

FREEMAN

Major Wiltshire refused to let us
take a sample.

LEO

On what grounds?

FREEMAN

On the grounds that he's under no
obligation to do so.

NIKKI has gone to look at the back seat. HARRY joins them by
the Landrover.

HARRY

Did you ask him about the semen
stains found in the back of his
Landrover?

FREEMAN

He suggested they were left there
by the person who stole it.

LEO

Who says it was stolen? Where's the
evidence?

He takes in the Landrover...

LEO (cont'd)

For a start, it was facing the army
base when the train hit it. What
did the thieves do? Steal it, have
a quick shag and then head back to
the army base until next time?

HARRY

Major Wiltshire has witnesses,
sworn statements-

LEO

From fellow officers-

HARRY

Why are you so determined that it
was Major Wiltshire?

Before LEO can respond-

NIKKI

How would you steal this thing?

NIKKI is looking at the steering column that's crushed into
the main body of the Landrover.

(CONTINUED)

7/55 CONTINUED:

7/55

FREEMAN
Hot wire it I suppose.

LEO
(referring to the steering
column)
Can we get someone to cut all this
open?

FREEMAN nods.

HARRY
What are you hoping to find?

LEO
I've been to the army base; it's
almost impossible to get in to, let
alone steal a great big bloody army
Landrover.

CUT TO:

7/56

INT. BRADLEY'S HOUSE. MAIN ROOM. DAY 3

7/56

KATIE walks in drinking her black coffee. The room is a mess. She notices a video on the floor. It's marked 'Stephen's 18th.'

KATIE
What the hell are you watching this
for?

BRADLEY follows her in.

SERGEANT BRADLEY
I just found it, I'd not seen it
before.

KATIE
Put it on, I'd love to watch it.

SERGEANT BRADLEY
No.

That was louder than he intended. KATIE's looks at him. BRADLEY puts the video into the machine.

KATIE
(Video)
This was the last time you and Suzi
came to the house. You know that?

He looks at her.

KATIE (cont'd)
That was last summer, Paul. And
when was the last time you and Suzi
invited me and Mark over?

She glares at him. He presses 'play' on the remote.

SERGEANT BRADLEY
Maybe we don't want you round.

KATIE
You used to come round all the time
before you met her.

SERGEANT BRADLEY
Let's not do this one.

KATIE
(Wedding photo on TV)
The happy couple. Were we invited?
No.
(She turns to him)
You're coming Sunday.
(MORE)

(CONTINUED)

7/56 CONTINUED:

7/56

KATIE (cont'd)

I don't give a damn about Suzi, but
you'll be there.

On the video; STEPHEN on his eighteenth birthday (at the
WILTSHIRE's house). KATIE is bringing in the cake. MARK,
BRADLEY, SUZI and other relatives and friends are singing
'Happy Birthday.' BRADLEY doesn't want to watch it.

SERGEANT BRADLEY

(Bright)

How's Stephen doing?

KATIE

He was doing really well last term,
enjoying himself but this term, he
never phones, he's not been home at
all.

On the video STEPHEN blows out the candles to a big cheer.

CUT TO:

7/57 **EXT. TOWN HALL. DAY 3**

7/57

LEO has parked his car. He's brought a bottle of wine. He walks towards the hall.

CUT TO:

7/58 INT. TOWN HALL. MAIN ROOM. DAY 3

7/58

LEO walks in and we see the small hall from his POV. It's used for many things including a children's nursery. The survivors group has set up chairs and tables on which are some nibbles.

LEO notices that on a wall are photos of all those who died in the crash with their names underneath. Most of the survivors are here together with relatives of those who died. LEO immediately senses that this might be a mistake.

DIANA walks across to LEO and hugs him.

DIANA
Professor Dalton. How good of you
to spare the time.

LEO
It's good to be here.

He hands JOE a bottle of wine he's bought for the occasion. JOE's not sure what to do with it.

DIANA
Are Doctor Cunningham and Doctor
Alexander not coming?

LEO
They should be on their way.

CUT TO:

7/59

INT. CARRIAGE. WAREHOUSE. DAY 3

7/59

HARRY is walking through the carriage. The carriage creaks as he walks. We notice his feet on the burnt out floor where he's placed photos of those who died. We see Jennie and the two boys.

He has one photo left, it's ROSA's. He's not sure where to place it. He looks along the carriage again.

NIKKI (O.S.)
We'd better be going?

He looks out of the window. NIKKI is looking up at him. She's done her hair and make-up. She looks different, she looks great.

NIKKI (cont'd)
Come on, let's party.

CUT TO:

7/60 INT. TOWN HALL. MAIN ROOM. DAY 3

7/60

LEO's been given a drink in a plastic cup by JOE.

JOE
Since the crash she's a different
woman- that's what she tells me.

LEO
Sorry, I assumed-

JOE
We're not married. Diana and I met
here, at the survivors group. She
left her husband about a month ago-
he couldn't cope with it all.

He takes a drink.

JOE (cont'd)
Her life was saved and now she's
determined not to waste it.

DIANA
(Coming over)
I think we'll start.

DIANA indicates for LEO to follow her into the centre of the
room. The rest of the survivors gather in a circle. They join
hands.

DIANA (cont'd)
Professor.

She holds out her hand. LEO takes it. LEO's other hand is
taken by another a survivor.

DIANA (cont'd)
(To LEO)
A moments silence. For those who
are no longer with us.

He looks at the group. They have their eyes closed and their
heads bowed. Two of the survivors are in wheel chairs. All
the others still bear the scars and broken limbs of the
crash. Some are still in shock.

DIANA (cont'd)
(Eventually)
Who would like to begin today?

A beat.

WILLIAM
I feel, I shouldn't really be here.

(CONTINUED)

Others nod, they feel the same way. He looks at JOE.

WILLIAM (cont'd)
Do you understand that?

JOE
(nods)
You feel guilty for surviving.

NIKKI and HARRY arrive. They realise straight away that this is not a party.

WILLIAM
In my head I play, 'what if' all the time. If I'd been in the carriage when it crashed would I have managed to get my family out before the engine exploded? I don't know why God chose me to live and my family to die.

He looks at the group. Suddenly, intensely at JOE.

WILLIAM (cont'd)
(to JOE)
I wish you'd sat in the front, then maybe my wife and my two boys would have sat where you sat and-

JOE, though hurt, understands WILLIAM's pain.

LEO catches HARRY and NIKKI's eye. HARRY wants to go but he knows he can't.

DIANA
(To HARRY and NIKKI)
Do come and join us.

They walk to the circle. HARRY looks at LEO, what the hell are they doing here?

CUT TO:

7/61 EXT. THOMAS AND ROSA'S HOUSE. STREET. DAY 3

7/61

THOMAS opens the front door. LUKE and ALICE follow him out.
ROSA gets to the front door.

ROSA
Alice, you've forgotten your
jacket.

ALICE
I don't need one.

ROSA
Please.

THOMAS
(To Alice)
Go and get it.

ALICE
I don't need a jacket.

ALICE goes back to the house. THOMAS and LUKE start to get in
the car. As ALICE gets to the door.

ROSA
How do I look?

ALICE looks at her mum. Her face. She's not sure what to say.

ROSA (cont'd)
You know, one of my biggest fears
was that I'd never be able to see
you again. You look so grown up. So
pretty.

ALICE finds it difficult to look at her mum.

ROSA (cont'd)
It's still me. Inside. You just
have to look a bit harder.

ALICE nods.

THOMAS
(Calling)
Come on, what are we waiting for?

ROSA
We have to help each other. Okay?

ALICE
Yeah.

(CONTINUED)

7/61 CONTINUED:

7/61

A smile. ROSA holds out her hand. ALICE takes it. They step out of the house.

THOMAS
Where's the jacket?

ROSA
She doesn't need one.

CUT TO:

7/62 INT. TOWN HALL. MAIN ROOM. DAY 3

7/62

The survivors are standing around chatting. HARRY is talking with JOE and a small cluster of survivors.

LEO is with DIANA, he's showing her and others the photo of BODY 21.

DIANA
Can we pin it onto the wall?

LEO
There's a few more details to add,
I think.

DIANA
I'd like to show to everyone, if
that's okay.

She leaves with the photo, as she passes NIKKI and WILLIAM (holding a bottle of beer) we stay with them...

NIKKI
Did Professor Dalton ask you about
the carriage?

WILLIAM
What about the carriage?

NIKKI
We're trying to establish where
everyone was sitting before the
crash-

WILLIAM
(Raising his voice)
I don't give a toss about what
happened before the crash- I know
what happened- I went to get a
beer, that's what happened-

The rest of the 'party' become aware of WILLIAM's growing anger.

WILLIAM (cont'd)
I should have been with Jennie. My
two boys. Every night I see them.
Calling out- screaming for help and
where am I?

DIANA and JOE have come across. He takes them all in.

WILLIAM (cont'd)
Where am I?

(CONTINUED)

He looks at the beer and throws it across the room towards the wall of photos. He goes.

DIANA
William?

He ignores her and leaves. An uneasy silence fills the room.

JOE
I'll get this cleared up.

DIANA
(To LEO)
What do you think I should do?

LEO's not sure what she means.

DIANA (cont'd)
You must have experience with this sort of thing.

LEO
Maybe it's best that you leave him for a while. Let him sort things out for himself.

DIANA nods.

ROSA, THOMAS, ALICE and LUKE walk in.

DIANA
(Seeing ROSA arrive)
Here she is. The hero of the hour.

ROSA's face. Her eyes taking in the survivors and the relatives, a sea of faces.

Some of the group start applauding, others follow.

ROSA tries to smile but it's overwhelming. She grips onto ALICE's hand. DIANA walks over to her.

DIANA (cont'd)
Rosa, this is the man who's leading the investigation. Professor Dalton.

LEO's face. ROSA hasn't heard a word. She slowly takes in the wall of photos. All the dead. She sees SARAH's photo and quickly looks away.

LEO
(To ROSA)
How are you feeling?

ROSA looks at him.

(CONTINUED)

LEO (cont'd)

(beat)

We're setting up the carriage to
make it look like it did before the
crash.

Something catches her eye, a young girl (SARAH), in a summer
dress disappears behind someone. ROSA, despite herself, tries
to see who it is.

LEO (cont'd)

I wonder if you'd be willing to
come along with Diana and William-
it might jog your memory.

SARAH appears again then disappears. ROSA begins to panic.
LEO tries to see who's she looking at.

DIANA has got everyone's attention.

DIANA

(Announcing to everyone)

As you all know, we have a special
surprise for Rosa.

SARAH appears from behind someone and starts walking towards
ROSA. LEO is watching her.

DIANA (cont'd)

You're going to be given a
citizen's award for bravery.

The group applaud. LEO looks to ROSA who starts to pull away
and SARAH (not visible to anyone else) reaches out to grab
her-

Before SARAH reaches her, ROSA turns and rushes out.

CUT TO:

7/62a INT. WILTSHIRE'S HOUSE. KITCHEN. NIGHT. 3 (WAS SCENE 7/69)62a

KATIE is serving dinner. WILTSHIRE is pouring them some wine.

KATIE
He's always saying how broke he is
and where's Suzi? Gone off
somewhere. Do you remember last
Christmas? 'Oh we're not doing
presents this year as money's a bit
tight.'

Dinner served, she sits down.

MAJOR WILTSHIRE
Stephen phoned.

She senses something's wrong.

KATIE
When? What did he say?

MAJOR WILTSHIRE
He's coming home.

KATIE
I thought he had exams.

MAJOR WILTSHIRE
So did I.

Concerned, he starts to eat.

KATIE
What's wrong with everyone? first
Paul, then you, now it's Stephen.

MAJOR WILTSHIRE
There's nothing wrong with me.

KATIE
This talk of resigning your
commission. I've never known you
run away from anything in your
life.

MAJOR WILTSHIRE
(Furious)
I am not running away. Jesus
Christ, Katie.

CUT TO:

7/62b INT. ROSA AND THOMAS'S HOUSE. BATHROOM. NIGHT 3 (WAS SCENE 7/65) 62b

ROSA is sat on the loo.

THOMAS (O.S.)
(On the other side of the
door)
We're lucky.

ROSA'S face. That's not how she feels.

THOMAS (cont'd)
We didn't lose anyone- not like
William or Diana.

ROSA
How will my getting a citizen's
bravery award help William get his
family back? Help Diana bring back
Sarah?

She sighs.

ROSA (cont'd)
(More to herself)
How will getting a citizen's
bravery award help me wipe my own
arse?

She looks up and sees herself in the mirror.

CUT TO:

7/62c INT. TRAIN. EVENING. (FLASHBACK) (ROSA'S DREAM) (WAS SCENE 7/66) 62c

ROSA looks down and sees SARAH in her arms. Her face is severely burnt. She's barely conscious.

She slowly opens her eyes and stares up at ROSA.

ROSA
Go away. Please. Just go away.

CUT TO:

7/62d INT. ROSA AND THOMAS'S HOUSE. BEDROOM. NIGHT 3.

7/62d

ROSA is in bed. TOM walks in.

ROSA
How are they?

THOMAS
Okay. Luke's asleep, Alice is
listening to a tape.

ROSA
Do you think I upset them?

THOMAS
No, they're fine.

He smiles but ROSA is worried. He gets into bed and kisses her.

ROSA
I can't feel anything.

TOM pulls back. He understands. He reaches for the bedside light.

ROSA (cont'd)
Can we leave it on?

He looks at her.

ROSA (cont'd)
Please.

CUT TO:

7/62e **EXT. INT. WAREHOUSE. NIGHT 3**

7/62e

WILLIAM walks across the warehouse carpark towards the warehouse. A light is coming through the open doorway.

When he gets to the door he looks in. A technician is cutting open the steering column. A security guard is standing by chatting to him and watching. The sound from the metal cutter is ear-splitting. Sparks are flying.

WILLIAM looks up at the carriage. He walks towards it.

We pan up towards the glass windows of the warehouse ceiling...

CROSS FADE:

7/63 INT. WAREHOUSE. DAY. NEW DAY 4

7/63

Morning light streams down through the ceiling windows. It catches the carriage so that it's burnt out shell looks almost beautiful.

LEO, HARRY, NIKKI and FREEMAN stand in front of the Landrover. The steering column has been cut open and exposed.

LEO
These wires have all been damaged
and pulled out because of the
collision.
(He checks again)
But not one of them has been cut so
as to hot wire it.

They look at the Landrover.

HARRY
So how did they steal it?

LEO
Bump start?

NIKKI
Hold on.

She takes a hair slide and places the metal tip into the ignition. It won't go in.

NIKKI (cont'd)
I reckon the key's still in there.

CUT TO:

7/64 INT. HOUSE. STUDY. DAY 4

7/64

The photo of BODY 21 is being scanned and downloaded onto a computer.

We find DIANA putting the photo of BODY 21 onto the Survivors Group Website.

She types in 'Do you know this man?'

CUT TO:

7/65 SCENE CUT - MOVED TO SCENE 7/62B

7/65

CUT TO:

7/66 SCENE CUT - MOVED TO SCENE 7/62C.

7/66

CUT TO:

7/67 **SCENE CUT**

7/67

CUT TO:

7/68 **SCENE CUT**

7/68

CUT TO:

7/69 SCENE CUT - MOVED TO SCENE 7/62A)

7/69

CUT TO:

7/70 INT. WAREHOUSE. DAY 4

7/70

The ignition has been cut open. The end of the key falls out.
LEO picks it up.

HARRY

As the train hit the car it must
have pushed the steering column
round and as it did so, the key
snapped in half-

NIKKI

Major Wiltshire said he believed
the Landrover had been stolen.

LEO

He's either mistaken, or he's
lying.

HARRY

What time are Diana, Rosa and
William getting here?

LEO

We've got about an hour.

HARRY starts walking towards the carriage.

HARRY

They should have put the seating in
last night.

CUT TO:

7/71 **SCENE CUT**

7/71

CUT TO:

7/71a INT. RAILWAY CARRIAGE. WAREHOUSE. DAY.

7/71a

Some temporary seating has been put in place. HARRY walks into the carriage and sees WILLIAM sitting, with his back to us and him.

HARRY
William? You're early.

As he gets closer he realises something's wrong. LEO and NIKKI have followed HARRY into the carriage.

HARRY gets to the middle seat where WILLIAM is sitting. His body slumped against the side. On the floor empty sachets of sleeping pills and an empty half bottle of Scotch. Next to him a photo of his wife, Jennie. Opposite him; photos of their two sons.

HARRY looks to LEO and NIKKI.

HARRY (cont'd)
He's dead.

END OF PART ONE.