

**Body 21**

An episode of Silent Witness

Part two

by

Michael Crompton

The place is crowded with people, most are holding newspapers with BODY 21's recreated face in it.

NIKKI is overrun but is doing her best to deal with the enquiries. A woman in her 50s is standing in front of her.

NIKKI

No, it can't be him-

WOMAN

The body might have shrunk in the heat-

NIKKI

(Explaining)

The body we have is five foot eight.

Another woman, EMILIE (mid 20s), 'jumps in'.

EMILIE

My husband was driving home one night and, according to the police, he parked his car on the hard shoulder of the M4 and just started walking- across a field. People saw him.

NIKKI

When was this?

EMILIE

Last April. Just disappeared and I don't know why.

NIKKI is aware of EMILIE'S desperation.

NIKKI

Leave his details with me.

EMILIE

Do you think it could be him? He matches most of the description.

NIKKI

We can make sure by measuring the distance between his eyes. Is this the most recent photo?

EMILIE

(Photo)

He looks so happy there.

NIKKI agrees.

EMILIE (cont'd)

I don't want my husband to be this  
Body Twenty One. I don't want him  
to be dead. I just want him to come  
home.

NIKKI nods.

CUT TO:

8/1a **EXT. RAILWAY CROSSING. DAY 5.**

8/1a

The survivors group is standing around the shrine- on the town side. LEO and FREEMAN are standing with them. They have met to mourn the death of WILLIAM.

DIANA  
William is now the twenty second  
victim of the train crash.

The group respond; some are in shock, some in tears, some are simply struggling to come to terms with it. LEO takes in the pure raw emotion of it all.

JOE  
William died where he wanted to  
die. With his wife and two  
children.

JOE has a photo of WILLIAM, he places it on the shrine next to his wife and children. A photo of BODY 21 has also been placed on the shrine. The group watch, deeply moved by the simple ceremony.

DIANA  
William and I didn't always agree  
on how we should campaign on behalf  
of those who died but there were  
many things on which we did agree.

She takes the group in.

DIANA (cont'd)  
On the night of the crash, the  
emergency services were fantastic-

The group agree.

DIANA (cont'd)  
So too the soldiers that helped us  
at the scene-

Again, there's firm agreement with that.

DIANA (cont'd)  
But then, there was nothing.

She takes in LEO.

DIANA (cont'd)  
Yes, we got help with the shock and  
the injuries and the grief but what  
we wanted- what we want- is for  
someone to come and talk to us.  
(MORE)

(CONTINUED)

8/1a CONTINUED:

8/1a

DIANA (cont'd)

To explain. To admit  
responsibility. To just say sorry.

The group are in strong agreement. Her speech is rallying them.

DIANA (cont'd)

People want us to go away, to give  
up, to get on with our lives but I  
say, and I know William would have  
agreed with me; we will not go  
away.

The group applaud and cheer. DIANA is close to breaking down.  
LEO is taken-aback by both DIANA and the group's response.

CUT TO:

8/1b INT. MORTUARY. MAIN ENTRANCE. DAY 5 (WAS SCENE 8/3) 8/1b

More people have arrived. NIKKI is talking to a PETER in his 40s.

PETER  
My brother went missing some twenty years ago. We were on a beach in Portugal and one minute he was there and the next-

He wasn't.

PETER(cont'd) (cont'd)  
It wasn't really my fault I was only ten at the time but- I was put in charge.

The memory haunts him.

NIKKI  
And you think Body Twenty One-

PETER  
I've not thought about him in years but when I saw the photo in the paper.

He holds up the photo of BODY 21 and compares it to the photo of his young brother.

NIKKI  
How old was he?

MAN  
He was just four at the time.

HARRY has walked in and seen the place crowded with people.

HARRY  
(To NIKKI)  
What's going on?

NIKKI hands him a newspaper.

NIKKI  
The press have printed the photo.

HARRY  
What?

NIKKI  
Body Twenty One.

HARRY looks at it.

(CONTINUED)

NIKKI (cont'd)

(To PETER)

I'm sorry, but the man we're looking to identify is in his thirties. Your brother would have been in his early twenties.

PETER

You think he might still be alive then? Thank-you.

He goes.

NIKKI

(To HARRY)

It was put on the survivors group website and the papers picked it up.

MRS HALL

Excuse me.

HARRY

(To MRS HALL)

Just a moment, please.

MR HALL

My son could be Body Twenty One.

HARRY

(Aghast)

Leo's going to love this; they've printed the university address and phone number. We're going to be overrun by desperate people searching-

MR HALL

He was wearing a Saint Christopher.

NIKKI and HARRY look at MR and MRS HALL (late 40s).

NIKKI

Who was?

MR HALL

Our son. Jonathan Hall.

CUT TO:

8/2

INT. WILTSHIRE HOUSE. KITCHEN/HALLWAY. DAY 5

8/2

BODY 21's recreated face in the newspaper is lying on the kitchen table. MAJOR WILTSHIRE is looking at it. KATIE is standing behind him.

KATIE  
So that's what he looks like.

MAJOR WILTSHIRE  
Not sure he looks like anyone.

KATIE  
(Reading paper)  
'The Landrover that caused the crash was owned by Major Mark Wiltshire.' I knew it. Why can't they just leave us alone?

MAJOR WILTSHIRE turns the page of the newspaper. He doesn't want to talk about it.

MAJOR WILTSHIRE  
(Changing the subject)  
Did you finally manage to speak with Stephen?

KATIE  
I left a message asking him to call me-

Door bell. WILTSHIRE gets up and walks along the hall to answer it.

MAJOR WILTSHIRE  
Is he still coming home?

KATIE  
I guess so.

KATIE turns the page back to look at BODY 21. She can hear her husband open the door. In the background we see MAJOR WILTSHIRE open the door to LEO with FREEMAN.

MAJOR WILTSHIRE  
Professor Dalton?

LEO (O.S.)  
Good morning, Major Wiltshire.

KATIE stares at the photo, there's something familiar about it. When she hears who her husband is talking to she makes her way along the hallway towards the front door.

(CONTINUED)



MAJOR WILTSHIRE (O.S.)  
And Detective Inspector Freeman.

FREEMAN  
I wonder if you'd be willing to  
answer a few questions.

KATIE has come to the door. She takes in LEO and FREEMAN. Is  
wary of them.

KATIE  
How can we help you?

FREEMAN  
We have some questions concerning  
the night of the train crash.

KATIE  
You've been through all that. He  
wasn't there. He was in the  
Officer's Mess. He has witnesses.

LEO  
Some new evidence has come to  
light.

KATIE looks at him.

KATIE  
The survivors group pay to re-open  
the investigation and within a few  
days- new evidence suddenly  
appears.

A beat.

MAJOR WILTSHIRE  
You'd better come in.

CUT TO:

8/2a     INT. MORTUARY. LEO'S OFFICE. DAY 5. (WAS SCENE 8/6)     8/2a

NIKKI is sitting with MR and MRS HALL.

MRS HALL  
Our son went missing six years ago.

MR HALL  
We'd had an argument- stupid things-  
got out of hand-

MRS HALL  
We found some drugs in his room and-

NIKKI  
You say he wore a Saint  
Christopher?

MRS HALL  
Yes. We went to see a medium.

NIKKI waits.

MRS HALL (cont'd)  
He told us that Jonathan was  
connected in some way with a train  
crash.

NIKKI  
(Aghast)  
What?

MRS HALL  
We gave him some of Jonathan's  
things and-

NIKKI  
(Angry)  
What's this medium's name?

MR HALL  
Derek Poutney- he's very good.

NIKKI  
How could he possibly know your son  
was involved in a train crash?

MR HALL  
He asked if there was anything  
Jonathan always wore-

MRS HALL  
And we told him about the Saint  
Christopher.

(CONTINUED)

8/2a CONTINUED:

8/2a

MR HALL

Was one found in the crash?

NIKKI looks at them. She's brought in the Saint Christopher  
(in an evidence envelope) found at the crash scene. She hands  
the envelope to Mrs Hall.

MRS HALL

Jonathan.

NIKKI

Is it his?

MRS HALL

We've found him. At last.

NIKKI

Are you sure?

MR HALL

This means he's dead.

CUT TO:

8/3      SCENE CUT - MOVED TO SCENE 1B

8/3

CUT TO:

8/4

INT. WILTSHIRE HOUSE. KITCHEN. DAY 5

8/4

MAJOR WILTSHIRE and KATIE are sitting at the table. FREEMAN is sitting opposite them. LEO is standing.

MAJOR WILTSHIRE  
If you want me to take a DNA test I will.

LEO  
Why did you refuse at the time?

MAJOR WILTSHIRE  
I was advised to.

KATIE looks at her husband, she didn't know that.

LEO  
Who by?

MAJOR WILTSHIRE  
Senior officers, army lawyers.

KATIE  
Did you know he received hate mail?

MAJOR WILTSHIRE  
It wasn't hate mail.

KATIE  
They called you a murderer.

FREEMAN  
Who did?

KATIE  
The survivors group.

MAJOR WILTSHIRE  
(Angered)  
We don't know that.

He looks at LEO and FREEMAN.

MAJOR WILTSHIRE(cont'd) (cont'd)  
I wasn't driving the Landrover that night.

LEO  
Were you a passenger?

MAJOR WILTSHIRE  
(Clear and firm)  
No.

(CONTINUED)

He turns to FREEMAN.

MAJOR WILTSHIRE (cont'd)  
Anything else I can help you with?

FREEMAN  
Can you explain this?

He shows MAJOR WILTSHIRE the key found in the Landrover's ignition.

KATIE  
What is it?

FREEMAN  
The end of a key.

LEO  
It was found in the ignition of  
your Landrover.

WILTSHIRE looks at it. The implications are clear.

MAJOR WILTSHIRE  
I have no idea how that got into  
the Landrover. This is my key.

He shows the key on a ring with his house and office keys.

MAJOR WILTSHIRE (cont'd)  
I showed you these at the time when  
you asked me about the Landrover  
being stolen-

LEO  
Was there a spare set?

MAJOR WILTSHIRE  
(To FREEMAN)  
I showed you those as well. They're  
kept in my office.

LEO  
Could somebody have got another set  
without you knowing?

MAJOR WILTSHIRE  
Yes. I suppose that's possible but  
I have no idea who.

Beat.

(CONTINUED)

FREEMAN

(To KATIE)

Would you also be willing to give us a sample for DNA testing, Mrs Wiltshire?

KATIE

Me? What for?

FREEMAN

You sometimes drove the Landrover.

KATIE

What are you suggesting? That I had sex with someone in the back seat?

FREEMAN

Are you refusing to give a DNA sample?

KATIE

(Tight)

I'll do anything if it puts a stop to all this.

LEO

You have a son?

MAJOR WILTSHIRE

Stephen, yes.

KATIE

(Defensive)

He's away at university, studying medicine.

LEO

Could he have got a spare set of keys?

KATIE

If you want to test his DNA I'm sure he'd be more than happy to help prove his father's innocence.

CUT TO:

8/5

**SCENE CUT**

8/5

CUT TO:



8/6

INT. MORTUARY. LEO'S OFFICE. DAY. 5 (NOW SCENE 8/2A)

8/6

CUT TO:

8/6a **EXT. RAILWAY CROSSING. DAY 5**

8/6a

The survivors group has left. SERGEANT BRADLEY is standing where he was on the night of the crash (Scene 7/22). There are no other cars on the road.

The gates at the crossing are closed. The red lights are flashing, a train is approaching.

CUT TO:

8/6b

**EXT. RAILWAY CROSSING. NIGHT (FLASHBACK)**

8/6b

SERGEANT BRADLEY sees the Landrover on the line- the headlights glaring into his face- two people running away from it- the sound of the train approaching-

CUT TO:

8/6c **EXT. RAILWAY CROSSING. DAY 5**

8/6c

SERGEANT BRADLEY runs as fast as he can towards the closed gate. He gets there before the train. He watches as it races past him. He's out of breath.

As the train passes it reveals, across the track, the shrine for the victims.

Amongst the photos of the dead the newly pinned up photos of WILLIAM and BODY 21.

CUT TO:

8/6d INT. MORTUARY. SCIENCE ROOM. DAY 5.

8/6d

NIKKI walks in. HARRY is ending a phone call.

HARRY  
Thanks for getting back to me so  
quickly.

He sees NIKKI. He holds up the fragment of wire found in BODY 21.

HARRY (cont'd)  
It's neither a piece of seating or  
the inside of a laptop. Maybe we  
should hold a competition; 'guess  
the fragment of wire'.

NIKKI walks over to her desk.

HARRY (cont'd)  
I may have had more luck with the  
cut on Body Twenty One's neck.

NIKKI turns. HARRY has a photo of it.

HARRY (cont'd)  
I was showing this to a friend of  
my father's who's a surgeon- we  
came to the conclusion that it's  
almost certainly a surgical  
incision.

She looks at the photo.

NIKKI  
Do you think he might have had some  
facial surgery?

HARRY  
It's possible.

NIKKI looks at the image of BODY 21 on her laptop.

NIKKI  
(A sigh)  
That really helps; trying to  
recreate a face after death when it  
may have been recreated in life.

HARRY goes. NIKKI has placed the envelope containing the  
Saint Christopher on her note book which has the name 'DEREK  
POUTNEY' on it.

CUT TO:

8/7

**SCENE CUT**

8/7

CUT TO:

8/8

INT. ROSA AND THOMAS'S HOUSE. KITCHEN. DAY 5

8/8

The picture of Body 21. ROSA looks at it. ALICE, in school uniform, is finishing her breakfast.

ALICE  
Who's that?

ROSA  
He died in the train crash.

ALICE  
Did you know him?

ROSA  
No.

ALICE looks at the photo as she eats her toast.

ALICE  
Why hasn't he got any eyes?

ROSA  
It's not his real face.

ALICE looks at her mother.

ROSA (cont'd)  
His real face got burnt in the fire.

ALICE  
Like yours, you mean?

ROSA  
More than mine. They've made this face from his skull. They don't know what colour his eyes were or what kind of hair he had.

THOMAS  
(Calling from hallway)  
Are you ready?

ALICE  
Coming.

ALICE gets down.

ALICE (cont'd)  
That must be horrible. For no-one to really know who you are.

(CONTINUED)

That's exactly how ROSA feels, horrible. ALICE carefully  
kisses her mum on the cheek and goes.

CUT TO:



8/8a **EXT. ARMY BASE. TRAINING GROUND. DAY 5. (WAS SCENE 7/52)** 8/8a

SERGEANT BRADLEY'S face. Cold sadistic eyes. He's with a group of recruits.

SERGEANT BRADLEY  
Private Vickery.

PRIVATE VICKERY (19) takes a breath. He's a big lad who towers over Bradley but he's shit scared of him.

VICKERY  
Sergeant.

SERGEANT BRADLEY pulls out a revolver and holds up the gun chamber for VICKERY to look at.

SERGEANT BRADLEY  
What do you see Vickery?

VICKERY  
A gun chamber, sarge.

SERGEANT BRADLEY  
And inside the gun chamber?

VICKERY  
A bullet, Sarge?

SERGEANT BRADLEY  
Anything else?

VICKERY is unnerved. BRADLEY quickly, noisily loads the pistol. He has his finger on the trigger.

SERGEANT BRADLEY (cont'd)  
You're that close to death Vickery.  
We all are. It's all it takes. One  
minute your-

The gun suddenly goes off. VICKERY falls to the ground. The other recruits scatter and take cover.

SERGEANT BRADLEY is breathing hard. He's beginning to lose it.

CUT TO:

8/8b **EXT. POUTNEY'S FLAT. DAY. 5 (WAS SCENE 8/35)**

8/8b

A large block of inner city flats.

NIKKI approaches the main doors and rings the bell marked 'POUTNEY'. She waits. Rings again.

POUTNEY (INTERCOM)  
Who is it?

NIKKI  
Nikki Alexander. I called you earlier.

POUTNEY (INTERCOM)  
Top floor.

The door is buzzed open.

CUT TO:

8/8c **INT. POUTNEY'S FLAT. MAIN ROOM. DAY 5. (WAS SCENE 8/36)** 8/8c

DEREK POUTNEY lives in a squalid looking flat. NIKKI is sitting on an old, uncomfortable sofa. POUTNEY is smoking.

He looks at the various things NIKKI has brought with her (evidence from the crash, taken from the warehouse); a wedding ring, a watch, a half melted mobile phone, a pen, a pair of broken metal glasses.

POUTNEY  
And these belonged to the dead man?

NIKKI  
I don't know.

He looks at her. He doesn't have time for this.

POUTNEY  
I didn't ask you to come here. You contacted me. I told you; bring something that belonged to the dead person.  
(He stares at her)  
Are you police?

NIKKI  
No.

POUTNEY  
I'm not working for the police anymore. Is that clear?

He looks at the objects.

POUTNEY (cont'd)  
A random collection of human detritus. What do you expect me to find?

NIKKI hesitates a moment.

NIKKI  
What about this?

In the evidence bag; the fragment of metal found in BODY 21.

POUTNEY  
What is it?

NIKKI  
I'm not sure.

He looks at her.

(CONTINUED)

8/8c CONTINUED:

8/8c

NIKKI (cont'd)  
But I am sure that it has a  
definite connection with the dead  
person.

A beat. POUTNEY wants more than that.

NIKKI (cont'd)  
It was found in the body.

POUTNEY, intrigued, takes it out of the envelope.

CUT TO:

8/8d INT. ARMY BASE. WILTSHIRE'S OFFICE. DAY 5.

8/8d

BRADLEY is sitting, staring ahead. MAJOR WILTSHIRE and KATIE are standing.

SERGEANT BRADLEY  
It was an accident.

KATIE  
Why the hell were you were using  
live ammunition?

SERGEANT BRADLEY  
No-one got hurt.

MAJOR WILTSHIRE  
Paul, this is potentially very  
serious.

SERGEANT BRADLEY  
A gun went off in training. It's  
not the first time that's happened.  
I wanted to scare the bastards  
that's all.

MAJOR WILTSHIRE  
Charges could be laid against you.

SERGEANT BRADLEY  
So, let them Court Marshall me. I  
won't be the only one on my way out  
of here, will I?

He looks at WILTSHIRE who turns to KATIE.

SERGEANT BRADLEY (cont'd)  
All these stupid secrets.

KATIE  
What are you talking about?

He shakes his head.

SERGEANT BRADLEY  
I know too much. All the time,  
making up stories to please other  
people.

He closes his eyes.

SERGEANT BRADLEY (cont'd)  
Feels like my head's going to  
explode.

He remembers the sound of the train hitting the Landrover.

(CONTINUED)

8/8d CONTINUED:

8/8d

SERGEANT BRADLEY (cont'd)

Whoosh.

CUT TO:

8/8e **INT. POUTNEYS FLAT. MAIN ROOM. DAY 5.**

8/8e

POUTNEY is holding the fragment of metal. His eyes are closed. NIKKI's not sure what to say.

NIKKI  
Can you 'feel' anything?

He looks at her.

POUTNEY  
I don't do floor shows. You'll have to come back.

NIKKI  
I can't leave it.

She's about to take it from him.

POUTNEY  
Numbers.

She looks at him. What does he mean?

POUTNEY (cont'd)  
They often talk about numbers; birthdays, their age perhaps, the date they died, if I knew all the answers I wouldn't be living in this shit hole.

POUTNEY grips the wire in his hand.

POUTNEY (cont'd)  
It's very strong.

NIKKI  
What is?

POUTNEY  
They know they're being looked for. The numbers one and two. They're important. Could be twelve, could be twenty one.

NIKKI's impressed.

CUT TO:

8/9-8/10 **SCENES CUT**

8/9-8/10

CUT TO:



8/10a **EXT. ARMY BASE. TRAINING GROUND. DAY 5.**

8/10a

SERGEANT BRADLEY is walking with KATIE.

KATIE  
I called Suzi on her mobile.

He looks at her.

KATIE (cont'd)  
I'm worried about you.

SERGEANT BRADLEY  
Did you talk to her?

KATIE  
Her mobile is no longer in service.

Beat.

KATIE (cont'd)  
What's happened, Paul?

SERGEANT BRADLEY  
She must have got a new one.

KATIE  
I don't care about her-

SERGEANT BRADLEY  
No, you never did.

KATIE  
She never let me. My God, I tried.

They walk.

KATIE (cont'd)  
One of two things have happened;  
Suzi's either left you or it was  
you driving Mark's Landrover the  
night of the train crash.

SERGEANT BRADLEY  
I'm capable of lot's of things  
Katie, but killing twenty one  
people in a train crash-

KATIE  
Has Suzi left you?

A beat.

SERGEANT BRADLEY  
Come round tomorrow.

(CONTINUED)

8/10a CONTINUED:

8/10a

K

(CONTINUED)

8/10a CONTINUED:

8/10a

ATIE

Why?

BRADLEY walks away without answering.

CUT TO:

8/11

**E**

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8/11

**XT. ARMY BASE/INT. ROSA'S HOUSE. MAIN ROOM. DAY 5**

MAJOR WILTSHIRE's on his mobile phone to ROSA.

MAJOR WILTSHIRE (PHONE)  
I just want you to know that your  
job's still here if you want it.

ROSA (PHONE)  
Oh. Thanks.

CUT TO:

8/12

I

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8/12

**NT. ROSA'S HOUSE. MAIN ROOM/EXT. ARMY BASE. DAY 5**

ROSA (PHONE)  
Well, I can't use my hands very  
well at the moment and my eyes are  
still a bit blurry.

THOMAS walks in. ROSA feels self conscious.

MAJOR WILTSHIRE (PHONE)  
I'm sure we can find you something.

ROSA (PHONE)  
You don't think I might frighten  
people?

CUT TO:

8/13

**E**

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8/13



XT. ARMY BASE/INT. ROSA'S HOUSE. MAIN ROOM. DAY 5

MAJOR WILTSHIRE (PHONE)

No. Not you Rosa.

ROSA (PHONE)

What would I do?

MAJOR WILTSHIRE (PHONE)

You're answering the phone now; you  
could easily do that here.

ROSA (PHONE)

I suppose.

MAJOR WILTSHIRE (PHONE)

I just know, from my own experience  
it's good to get back into a  
routine. Life as it was.

CUT TO:

8/14

I

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8/14

NT. ROSA'S HOUSE. MAIN ROOM/EXT. ARMY BASE. DAY 5

ROSA (PHONE)  
I don't think it'll ever be back to  
how it was.

On THOMAS, who's she talking to?

MAJOR WILTSHIRE (PHONE)  
No. Well, the offer's there if you  
want it.

ROSA smiles.

ROSA (PHONE)  
Thank you. I'll think about.

MAJOR WILTSHIRE (PHONE)  
Okay. Bye then.

ROSA (PHONE)  
Yes. Thanks for phoning. Bye.

ROSA puts the receiver down. THOMAS waits.

ROSA (cont'd)  
That was Major Wiltshire.

THOMAS  
(Astounded)  
Phoning here- phoning you?

ROSA  
He said I could go back to work.

THOMAS  
And you said you'd think about it?

ROSA  
What else am I going to do?

THOMAS  
Nothing. Rest. Get better.

ROSA  
They said at the hospital that I  
should try and get back into my old  
life again. It would help me.

THOMAS  
Get another job, then.

ROSA  
Who's going to take me on looking  
like this?

(  
(MORE)

(CONTINUED)

8/14 CONTINUED:

8/14

ROSA (cont'd)  
Her hands)  
I can't do anything.

The door bell sounds. THOMAS heads for the door.

THOMAS  
So what are you going to do at the  
army base?

ROSA  
(Calling after him)  
Major Wiltshire said he'd find me  
something.

THOMAS  
If this is more flowers from him  
I'm going to stuff them up his  
arse.

He opens the door. It's LEO, DIANA and JOE.

CUT TO:

8/15 **S**\_\_\_\_\_

8/15

**CENE CUT**

CUT TO:

8/16

I

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8/16

**NT. ROSA AND THOMAS'S HOUSE. MAIN ROOM. DAY 5.**

LEO, DIANA and JOE are sitting with ROSA. THOMAS is by the door.

LEO  
We're almost a hundred percent  
certain that Body Twenty One was in  
the front carriage before it  
crashed. We're just not sure where.

He can tell ROSA isn't keen but he persists.

LEO (cont'd)  
It's possible that either you or  
Diana would have seen him at some  
point.

She looks at LEO, DIANA and JOE.

ROSA  
I understand and respect what the  
survivors group is doing and how  
they want to remind people of what  
happened but I don't want to be  
reminded any more.

JOE  
What about the bravery award?

A beat. ROSA looks away.

THOMAS  
Rosa doesn't want it.

ROSA  
I don't deserve anything.

JOE  
We think you do.

ROSA  
I just want my life back.

DIANA  
Isn't that what we all want? Why do  
you think William killed himself?

ROSA doesn't want to hear this.

DIANA (cont'd)  
You saved my life Rosa and I am  
forever grateful to you but I need  
you to help me save the others-

R

(CONTINUED)



OSA  
Please- Diana-

DIANA  
This is not about you, Rosa. This  
is about us. You are the heroic  
figure who the press are very  
interested in and we need your face-  
yes, that face- to help us find out  
who killed my daughter.

ROSA nods, deeply moved.

CUT TO:

8/17 **S**\_\_\_\_\_

8/17

**CENE CUT**

CUT TO:

8/18

I\_\_\_\_\_

8/18

**NT. WAREHOUSE. DAY 5**

NIKKI walks in with FREEMAN.

FREEMAN

A man, wearing a leather jacket,  
gets shot. Two months later, his  
brother goes out wearing the same  
jacket; lightning won't strike  
twice he thinks, but, as he walks  
out of his apartment- bang, bang.  
Two fatal bullets pass through the  
same holes that killed his brother.

NIKKI likes that one.

NIKKI

Is that coincidence or just bad  
luck?

HARRY

Either way, what does it prove?

HARRY is in the carriage looking down at them.

NIKKI

Nothing, it's just another way of  
looking at things.

FREEMAN

Have you ever used a medium?

NIKKI looks at him.

HARRY

Now that would make our job easier.

NIKKI

Why do you ask?

FREEMAN

We had one contact me over the  
identity of Body Twenty One.

HARRY

What did you say to him?

FREEMAN

I invited him over here.

HARRY

To do what exactly?

F

(CONTINUED)

REEMAN

Let him look at the evidence we  
found at the crash site.

HARRY

(Deeply sceptical)  
What, to see if he could make  
contact with Body Twenty One on the  
'other side'?

FREEMAN

As Nikki says; it's just another  
way of looking at things.

NIKKI

What was his name?

FREEMAN

Um. Putney.

NIKKI

Poutney?

FREEMAN

That's it, Derek Poutney.

HARRY

(To NIKKI)  
You don't believe in all that do  
you?

A beat. NIKKI knows she's been a complete idiot.

NIKKI

No.

HARRY

How do you know this Derek Poutney,  
then?

NIKKI

Just another one of those funny  
coincidences.

CUT TO:

8/19

I

---

8/19

**NT. ROSA AND THOMAS'S HOUSE. MAIN ROOM. DAY 5**

THOMAS is putting dermatological cream onto ROSA's face and hands. She watches him.

ROSA  
Thank you.

THOMAS  
I like looking after you. You never  
let me before.

ROSA  
I didn't mean this. I meant for  
being here.

THOMAS  
You still need me then?

ROSA  
Of course I need you.

He applies more cream. Gentle. Careful.

He looks at her then continues applying the cream.

THOMAS  
Are you going back to work?

ROSA  
I need to do something. I'm going  
mad.

THOMAS  
Why did he send you those flowers?

Before she can answer him-

THOMAS (cont'd)  
Before the crash- you seemed  
different- no, indifferent more  
like, working late all the time,  
was it because of him?

ROSA  
I have never had anything to do  
with Major Wiltshire- other than we  
work together.

He looks at her. Doesn't believe her.

ROSA (cont'd)  
(Strong)  
I swear. On Luke and Alice's life.

T

(CONTINUED)



8/19 CONTINUED:

8/19

HOMAS applies some cream to her hands.

ROSA (cont'd)  
If you wanted someone else- I  
wouldn't blame you.

THOMAS  
Who said I wanted anyone else?

ROSA  
You did last year.

THOMAS  
That was before-

ROSA  
When I didn't look like this.

THOMAS  
I thought we sorted all that out. I  
made a mistake.

ROSA touches his face with her hands.

ROSA  
I've never felt closer to you-  
never wanted you or needed you more  
than I do now.

She kisses him.

THOMAS  
I thought you couldn't feel  
anything.

He means her lips.

ROSA  
No. But you can.

She kisses him again. He smiles.

CUT TO:

8/20

**E**

8/20

**XT. WAREHOUSE. DAY 5.**

LEO walks DIANA and JOE towards the warehouse. All are apprehensive. They reach the door.

LEO takes a moment and then opens it.

DIANA takes a deep breath and steps in.

CUT TO:

8/21 I

8/21

NT. WAREHOUSE. DAY 5 (FOLLOW ON)

DIANA walks in and sees the carriage. It's lit in the morning light; majestic, imposing. From DIANA's POV it's terrifying.

She stops. Her breath taken away.

JOE is also taking it in.

DIANA  
I really don't know if I can do  
this?

LEO  
Take your time.

DIANA  
It's not just the crash- it's the  
thought that William-

She closes her eyes. Bows her head. She's determined to do this. She opens her eyes.

DIANA (cont'd)  
It's so much bigger than I remember  
it.

We see a series of images:

CUT TO:

8/22

**E**

---

8/22

**XT. TRAIN STATION. PLATFORM. NIGHT. (FLASHBACK).**

DIANA and SARAH run onto the carriage and climb aboard.  
DIANA, out of breath slams the door shut.

CUT TO:

8/23

**E**

---

8/23



**XT. RAILWAY EMBANKMENT. NIGHT. (FLASHBACK).**

DIANA is lying on the embankment. ROSA has just pulled her clear.

The train engine explodes and the fire ball rips through the front carriage.

DIANA'S face reflected in the glow.

CUT TO:

8/24 I

8/24

**NT. WAREHOUSE. DAY 5**

DIANA's face. She's walking towards the carriage. We see it from her POV.

NIKKI is at one of the windows. HARRY is by the rear door.

HARRY  
This is very brave of you.

DIANA appreciates HARRY's sentiment.

DIANA  
The smell.

She might be sick. LEO and HARRY share a look.

DIANA (cont'd)  
(Determined)  
I am going to do this.

She climbs the steps. JOE and LEO follow her.

CUT TO:

8/25

I

---

8/25

**NT. RAILWAY CARRIAGE. WAREHOUSE. DAY 5**

DIANA walks in.

The temporary seating (as 7/71a) is still in place. The name tags have been removed from the ceiling. NIKKI is standing at the far end.

CUT TO:

8/26

I

---

8/26

**NT. TRAIN. NIGHT. (FLASHBACK). (DIANA'S DREAM.)**

The train before the crash.

DIANA walks down the aisle towards her seat. The carriage is empty of people. She turns to look-

CUT TO:

8/27

I

---

8/27



**NT. RAILWAY CARRIAGE. WAREHOUSE. DAY 5**

DIANA turns. HARRY, LEO and JOE are watching her.

DIANA  
I really can't remember anybody.

She looks again, frustrated.

HARRY  
You were here.

HARRY points to one of the middle seats.

HARRY (cont'd)  
Is that right?

DIANA  
Yes. I think so.

HARRY  
And Sarah?

DIANA  
Was opposite me-

She slowly sits down.

A mobile rings- it has the ring tone of 'Bear Necessity's'  
from 'The Jungle Book.'

NIKKI  
Sorry.

LEO and HARRY glare at her.

NIKKI runs down to the front of the carriage where her bag is  
containing the offending mobile.

DIANA looks ahead of her. SARAH 'appears' before her.  
Colouring in her colouring book.

DIANA  
There was a woman.

They look at her. NIKKI turns off her mobile.

DIANA (cont'd)  
(Referring to phone)  
That was hers. Her ring tone.

DIANA (cont'd)  
And Sarah was drawing and we heard  
the mobile earlier and we laughed-  
Sarah recognised the tune.

(CONTINUED)

8/27 CONTINUED:

8/27

D

(CONTINUED)

IANA turns. NIKKI is standing at the far end of the carriage.

DIANA (cont'd)

Yes. She was wearing a dress. I'm sure.

She suddenly remembers someone else; she turns to a set of seats across from her.

DIANA (cont'd)

There were two girls- young women.

HARRY has their photos.

HARRY

Laura Chung and Philippa Lambert.

He's indicating the seats across the aisle from DIANA.

We 'see' LAURA and PHILIPPA as they 'live' in DIANA's memory.

DIANA

(Indicating LAURA)

She was reading one of my favourite novels- I kept wanting to ask which bit she was on.

We see LAURA reading a novel.

HARRY

(Prompting)

And further along the aisle?

DIANA looks.

DIANA

Mrs Gould and her two boys.

DIANA 'sees' the GOULD family sitting together. KEVIN (9) has a teeth brace. MICHAEL (7) is wearing a Spiderman watch.

DIANA (cont'd)

Seems funny now- I had no idea who they were at the time but getting to know William through the survivors group- it's like they were my best friends.

DIANA looks back to the GOULD family. WILLIAM has now joined them.

DIANA (cont'd)

And now he's with them again.

D

(CONTINUED)

8/27 CONTINUED:

8/27

IANA struggles with her emotions. LEO wonders if they should stop. HARRY wants to continue.

HARRY

Can you remember who was across  
from them?

DIANA

A young man- he had one of those  
new music players.

NIKKI

An iPod.

DIANA nods.

HARRY

We believe it was George Shabazz  
and Renee Appleby on their way home  
from college.

DIANA can 'see' them (both in their late teens). One asleep,  
one listening to an iPod and reading a magazine.

HARRY (cont'd)

Can you remember seeing Rosa? We're  
not sure where she was sitting.

DIANA

No. I didn't know Rosa before-

DIANA watches SARAH colouring her drawing- she reaches out to  
touch her but she disappears-

DIANA (cont'd)

Sarah?

But she won't come back. DIANA holds herself determined not  
to break down.

JOE steps in and puts an arm around her. She doesn't want to  
be held.

JOE pulls away. Embarrassed. LEO, HARRY and NIKKI share a  
look.

LEO

(to DIANA)

Do you want to stop, take a break?

DIANA

No.

(To NIKKI)

Can you make your mobile ring  
again?

(CONTINUED)

8/27 CONTINUED:

8/27

N

(CONTINUED)

IKKI

Sure.

She turns it on.

HARRY gets out his mobile, finds Nikki's number and presses 'call'. DIANA waits, her eyes closed.

NIKKI's mobile rings.

DIANA

We heard it and we looked at each other.

She 'sees' SARAH smiling at her.

DIANA (cont'd)

And then she said something.

LEO

Who, Sarah?

NIKKI turns off her mobile.

DIANA

No, the woman. She shouted 'get off' or 'oh no' or something like that.

NIKKI

Was someone at the front with her?

DIANA

I didn't see anyone.

SARAH (O.S.)

What's happening, Mummy?

DIANA turns, SARAH is looking at the advancing woman.

DIANA

(Realising)

Sarah saw her. And I turned.

She looks at NIKKI.

DIANA (cont'd)

She was running. I saw her dress.

CUT TO:

8/28

I

8/28

**NT. TRAIN. NIGHT. (FLASHBACK.)**

The woman runs up the aisle towards DIANA-

DIANA (O.S.)  
(From next scene)  
She was holding something.

CUT TO:



8/29

I

---

8/29

**NT. RAILWAY CARRIAGE. WAREHOUSE. DAY 5**

As before. NIKKI is walking towards her.

NIKKI  
Her mobile?

DIANA  
Yes.

LEO  
And she was running?

DIANA hears the screeching of brakes.

DIANA  
It was just before we crashed; she  
shouted something, Sarah said  
'what's happening' and she saw the  
woman and I turned and then-

She looks back at NIKKI holding her mobile.

NIKKI  
Maybe she saw the Landrover on the  
line?

LEO  
The track is very straight before  
the crossing, she would have had to  
be leaning out of a window to see  
it. And it was night.

They consider this a moment.

LEO (cont'd)  
What colour was her dress?

They look at DIANA.

CUT TO:

8/30

I

---

8/30

**NT. TRAIN/EXT. EMBANKMENT. NIGHT. (FLASHBACK).**

DIANA's face. As pre-titles scene 7/2, she opens her eyes and sees ROSA looking down at her. She sees her dress as she reaches down to help her.

CUT TO:

8/31

**E**

---

8/31

**XT. RAILWAY EMBANKMENT. NIGHT. (FLASHBACK).**

As pre-titles scene 7/3, DIANA looks up as ROSA drags her clear of the train. Her dress falls across her face.

CUT TO:

8/32

I

---

8/32

**NT. RAILWAY CARRIAGE. WAREHOUSE. DAY 5**

As before.

DIANA

All I can see is Rosa's dress. It's  
the first thing I saw when I opened  
my eyes.

On LEO. That's what he thought she'd say.

CUT TO:



8/32b

**E**

---

8/32b

**XT. ARMY BASE. GUARD ROOM. NEW DAY 6.**

A high shot of the army base. A car is arriving.

It's THOMAS as ROSA. As it pulls up outside the army base...

CUT TO:

8/33

I

8/33

**NT./EXT CAR. ARMY BASE. DAY 6.**

THOMAS with ROSA (in a dress) pulls up in the car.

THOMAS  
Do you want me to come in?

ROSA  
I'll be okay.

THOMAS  
You've got your mobile, in case you  
want to come home?

She has it in her bag.

ROSA  
I love you Thomas Christie.

THOMAS  
Good. 'Cos you're going to have to  
look at my ugly mug for the rest of  
your life.

She starts to get out.

THOMAS (cont'd)  
I'll get it.

ROSA  
No. I can manage.

She opens the door. A moment between them.

CUT TO:

8/34

I

---

8/34

**NT. ARMY BASE GUARD HOUSE/RECEPTION. DAY 6.**

ROSA has her photo taken. A new ID badge is made. It's pinned onto her jacket. She's rather proud of it.

MAJOR WILTSHIRE (O.S.)

Rosa.

She turns.

MAJOR WILTSHIRE is there is to meet her.

MAJOR WILTSHIRE (cont'd)

It's good to see you again.

ROSA

It's good to be back, Major  
Wiltshire.

They walk towards the base.

CUT TO:

8/35

**S** \_\_\_\_\_

8/35

**CENE CUT - MOVED TO SCENE 8/8B**

CUT TO:



8/36

**S**

---

8/36

**CENE CUT - MOVED TO SCENE 8/8C**

CUT TO:

8/37

I

8/37

**NT. MORTUARY. CORRIDOR. DAY 6**

LEO and FREEMAN are walking towards his office. Passing HARRY and NIKKI who are working in the Science room. HARRY sees them.

FREEMAN  
(Unconvinced)  
You think the woman running down  
the train was Rosa?

LEO  
I don't know. Who else could it  
have been? She was sitting at the  
front, she gets a phone call-

FREEMAN  
Who from?

LEO  
Well, Major Wiltshire knew she was  
on that train.

FREEMAN  
(Reminding him)  
Major Wiltshire also has witnesses  
saying that he was at the Officer's  
Mess when the crash happened. But,  
we'll get both their phone records  
checked.

LEO  
(nods)  
And he may have been there; how  
long does it take to get from the  
Officer's Mess to the level  
crossing?

FREEMAN  
Ten minutes?

They walk into his office.

CUT TO:

8/38

I

---

8/38

**NT. MORTUARY. LEO'S OFFICE. DAY 6 (FOLLOW ON)**

LEO walks to his desk. FREEMAN stays standing.

FREEMAN  
But what was he doing there?

LEO  
How do I know?

FREEMAN sits. On the table is a map of the crash site.  
FREEMAN looks at it. HARRY comes in.

FREEMAN  
(to HARRY)  
Leo still think's Wiltshire is to  
blame.

HARRY  
I thought the purpose of our  
enquiry was to identify Body Twenty  
One.

LEO  
It is.

FREEMAN  
Wiltshire's driving the Landrover  
for whatever reason and then,  
again, for reason's unknown, he  
drives across before opening both  
gates. I'm assuming he's alone.

LEO  
(Realising)  
No. Sergeant Bradley's with him.  
When I spoke to him, he said there  
were two people.

HARRY watches them for a moment and then goes.

LEO uses the map of the crash site.

LEO (cont'd)  
He opens the first gate. Wiltshire  
drives across. Bradley starts to  
open the second one, which he has  
trouble opening. Wiltshire stalls  
the Landrover and floods the  
engine.

He points along the rail track.

L

(CONTINUED)

EO (cont'd)

A two hundred and forty ton train  
is coming down the line at fifty  
miles an hour.

FREEMAN

Why does Wiltshire call Rosa?

LEO

He knows she's on the train. She  
was on her way to the Officer's  
Mess for a leaving do.

FREEMAN

Why hasn't Rosa told us that she  
received a phone call?

LEO

Because she'd have to tell us who  
it was who called her.

Beat.

CUT TO:

8/39

E

8/39



XT. TRAIN STATION. DAY 6

STEPHEN (18) gets off the train. MAJOR WILTSHIRE is there to meet him. They walk towards the parked Landrover.

MAJOR WILTSHIRE  
I thought you had another few weeks.

STEPHEN  
I did. But I left.

MAJOR WILTSHIRE  
What do you mean?

STEPHEN takes a moment.

STEPHEN  
University.

MAJOR WILTSHIRE  
You've left university?

STEPHEN  
Yes. I'd had enough.

MAJOR WILTSHIRE  
What, the work? Medicine isn't easy but if I could do it-

STEPHEN  
Maybe I don't want to be like you anymore.

WILTSHIRE looks at his son. They reach the parked Landrover.

STEPHEN (cont'd)  
(Landrover)  
Did you have to get another one of these?

MAJOR WILTSHIRE  
I've always had them.

STEPHEN  
You don't think it's a touch insensitive?

They get into the Landrover.

MAJOR WILTSHIRE  
Have you spoken to your mother about your leaving university?

S

(CONTINUED)

TEPHEN

That's why I've come back.

MAJOR WILTSHIRE

How very thoughtful of you.

STEPHEN

I've decided to take some time out.

MAJOR WILTSHIRE

The university has agreed to this?

STEPHEN

Dad, I'm not going back.

MAJOR WILTSHIRE

We'll talk about it tonight.

STEPHEN

There's nothing to talk about.

MAJOR WILTSHIRE

Yes there bloody well is.

He turns the ignition. It starts. He revs the engine and they go.

CUT TO:

8/40

**E**

---

8/40

**XT. LEVEL CROSSING. DAY 6**

The Landrover with WILTSHIRE and STEPHEN inside approaches the crossing (on the town side). The red lights are flashing. A train is approaching. STEPHEN sees the shrine for the victims of the crash,

The train passes. The photos, poems and flowers, flutter in the wind. SARAH's face.

CUT TO:

8/41 **S**\_\_\_\_\_

8/41

**CENE CUT**

CUT TO:

8/41a I

8/41a

**NT. MORTUARY. LOBBY. DAY 6**

DEREK POUTNEY walks in. After a moment he walks towards the offices.

CUT TO:



8/42-8/43 **S**\_\_\_\_\_

8/42-8/43

**CENE CUT**

CUT TO:

8/43a I

8/43a

**NT. MORTUARY. SCIENCE ROOM. DAY 6.**

NIKKI looks up and sees POUTNEY.

NIKKI  
Oh no.

HARRY  
What is it?

POUTNEY  
(At the door)  
You said you were coming back-

NIKKI  
I changed my mind.

POUTNEY  
That's all wrong.

He has seen the image of BODY 21 on the NIKKI's laptop- he goes towards it.

NIKKI  
(Wanting him out)  
Excuse me.

POUTNEY  
(Shouting)  
Why can't you see it?

HARRY  
Nikki?

HARRY, standing, is approaching them. Playing it easy.

NIKKI  
Sorry, this is Derek Poutney.

HARRY  
The medium? I thought you said-

POUTNEY  
Where's that piece of metal you gave me?

HARRY  
(Horrified)  
You gave him the only piece of evidence-

NIKKI  
I didn't leave it with him.

P

(CONTINUED)

OUTNEY

Can I have it?

HARRY/NIKKI

No.

NIKKI

Please, Mr Poutney, you're going to have to leave.

POUTNEY

You came to me- wanted my help-

NIKKI

That was before I discovered you were a complete fraud; you knew all about Body Twenty One- you spoke to DI Freeman.

POUTNEY

It made no difference-

NIKKI

You also lied to Mr and Mrs Hall.

He doesn't know what she's talking about.

NIKKI (cont'd)

(Angry now)

They showed you a photo of their son wearing a Saint Christopher- you knew one had been found in the crash. How could you tell them that their son was dead?

POUTNEY

I didn't say he had died in a train crash, I said he was connected-

NIKKI

You lied to me. You lied to them.

POUTNEY looks at her. At HARRY. The image of BODY 21.

POUTNEY

That's not Body Twenty One and you both know it.

He turns and goes.

A beat. NIKKI doesn't want to look at HARRY because she knows what he's going to say.

N

(CONTINUED)

IKKI

I am scientifically trained- to believe in what I see, what I know to be true, I act on certain principles- but there's a part of me that wants to believe in something other- something on the edges of the conscious- feelings, instincts, unexplained moments of synchronicity.

HARRY

I think we all want that.

She looks at him. Surprised.

CUT TO:

8/43b

I

---

8/43b

**NT. ARMY BASE. WILTSHIRE OFFICE. DAY 6. (WAS 8/45)**

MAJOR WILTSHIRE shows in ROSA, LEO and FREEMAN.

FREEMAN

We won't be long. We just need to ask Mrs Christie a few questions about the night of the crash.

His mobile rings. He looks at the consul then at LEO.

FREEMAN (cont'd)

I need to get this.

LEO nods. FREEMAN leaves the office.

MAJOR WILTSHIRE

I thought your enquiry was about Body Twenty One.

LEO

These questions are related to that enquiry.

MAJOR WILTSHIRE

Just like the questions you asked Sergeant Bradley?

LEO

As well as being close to identifying Body Twenty One we're also close to identifying who was responsible for causing the crash.

A moment between them. WILTSHIRE goes. LEO sits opposite ROSA.

LEO (cont'd)

Diana thinks she may have seen you at the front of the carriage.

ROSA's not sure.

LEO (cont'd)

Did you get up and run down the carriage for any reason?

ROSA

No.

A beat.

LEO

Diana remembers seeing a woman run down the carriage.

(CONTINUED)



8/43b CONTINUED:

8/43b

R

(CONTINUED)

OSA

Diana couldn't remember anyone a couple of days ago. Besides she didn't know me before the crash. It must have been someone else.

LEO

Everyone else has been accounted for.

ROSA

Obviously they haven't because that woman, running down the carriage, wasn't me.

She's getting pissed off now. Leo notices ROSA's mobile in her handbag.

LEO

Is that the mobile you had on the train that night?

ROSA

No. This is a new one. My old one got lost.

LEO thinks she's lying. FREEMAN comes back into the room.

LEO

Are you protecting Major Wiltshire for any reason?

ROSA

Major Wiltshire was not responsible for the train crash.

LEO

Did he call you that night?

ROSA

No.

FREEMAN

Did Sergeant Bradley?

LEO looks at him; why has he asked that question?

ROSA

No-one called me.

CUT TO:

8/44

**E**

---

8/44

**XT. BRADLEY'S HOUSE. DAY 6.**

KATIE arrives at BRADLEY's house. Knocks on the door.  
SERGEANT BRADLEY opens the door. He's looking very smart in full regimental uniform.

KATIE  
What's the occasion?

He indicates for KATIE to come in.

CUT TO:

8/44a

I

---

8/44a

**NT. BRADLEY'S HOUSE. KITCHEN/MAIN ROOM. DAY 6**

The house has been completely transformed. It's clean and tidy. Every surface has been cleaned.

KATIE  
Suzi's back then?

SERGEANT BRADLEY  
Let's go.

KATIE  
Where to?

But he's already left.

CUT TO:

8/45

**S**

---

8/45

**CENE CUT - MOVED TO SCENE 43B**

CUT TO:



8/46 **S**

8/46

**CENE CUT**

CUT TO:

8/47

I\_\_\_\_\_

8/47

**NT. MORTUARY. SCIENCE ROOM. DAY 6**

NIKKI is looking at the image of BODY 21 on her computer.  
HARRY is standing behind her.

HARRY  
Do you think he's right? That we've  
got it wrong?

Next to NIKKI, the pile of photos she got earlier from those  
hoping BODY 21 was their relative.

On the top is a photo of Jonathan HALL (his name is labelled  
on the front of the photo). He's wearing his saint  
Christopher. NIKKI compares it with the Saint Christopher  
found at the crash site.

NIKKI  
They're identical.

HARRY  
There must be hundreds, thousands  
like that.

NIKKI  
Let's just see for a moment.

In the photo Jonathan has longish hair. NIKKI starts to add  
this hair to the image of BODY 21.

CUT TO:

8/48

I

---

8/48

**NT. POUTNEYS FLAT. MAIN ROOM. DAY 6.**

POUTNEY is doodling on the photo of BODY 21 in the newspaper.  
He too has added hair.

CUT TO:

8/48a **E** \_\_\_\_\_

8/48a

**XT. LEVEL CROSSING. DAY 6.**

SERGEANT BRADLEY walk towards the crossing from the army side. Standing on the town side are LEO and FREEMAN.

KATIE  
What are they doing here?

SERGEANT BRADLEY  
I asked them to come.

She looks at him. Concerned.

KATIE  
Are you okay?

He feels great.

SERGEANT BRADLEY  
I should have done this years ago.

They continue to walk towards the crossing.

CUT TO:



8/49

I

---

8/49

**NT. MORTUARY. SCIENCE ROOM. DAY 6.**

On the computer, NIKKI has added the hair to the image of BODY 21. It's made quite a difference.

HARRY  
I've just had a thought.

NIKKI  
Yes?

HARRY  
Well...if the surgical incision in  
his neck was for cosmetic surgery.

She looks at him.

HARRY (cont'd)  
What if you made the hair style  
more like yours?

NIKKI does just that. The image begins to transform.

NIKKI  
My God.

HARRY  
It's certainly another way of  
looking at things.

She colours the eyes and makes the lips red.

HARRY goes over to the box containing the items found at the crash. He finds an earring; holds it next to the image of Body 21 on the computer.

NIKKI smiles.

NIKKI  
Where's that piece of wire?

HARRY goes to his desk to get it.

HARRY  
What are you going to do, try and  
make contact?

NIKKI  
Hold on.

NIKKI puts her hands underneath her shirt and undoes her bra. She pulls it through her sleeve.

HARRY comes back to her desk. He looks at NIKKI, what's she doing?

(CONTINUED)

8/49 CONTINUED:

8/49

W

(CONTINUED)

8/49 CONTINUED:

8/49

ith a scalpel, NIKKI cuts open one of the cups of her bra.  
She pulls out a thin metal strip and compares it with the  
almost identical one found in BODY 21.

They both smile.

CUT TO:

8/50 - 8/53 **s**\_\_\_\_\_

8/50 - 8/53

**CENES CUT**

CUT TO:

8/53a **E** \_\_\_\_\_

8/53a

**XT. LEVEL CROSSING. DAY 6.**

LEO and FREEMAN are still standing on the town side behind the closed gate. SERGEANT BRADLEY and KATIE are on the army side behind that gate.

SERGEANT BRADLEY  
(Calling across the line  
to LEO)  
You knew something was wrong didn't  
you? My version of events.

LEO looks at him across the track, is he about to confess?

SERGEANT BRADLEY (cont'd)  
Why didn't I run to the Landrover  
when I had the chance? Why didn't I  
try and push it off the line?

He looks at them.

SERGEANT BRADLEY (cont'd)  
My wife died in the crash that  
night.

On LEO, what's he talking about? On KATIE, she can't believe what she's hearing.

KATIE  
Is that true?

SERGEANT BRADLEY  
Yes.

KATIE  
But, why haven't you-

SERGEANT BRADLEY  
There's so much I haven't told you.  
I didn't know where to begin.

LEO and FREEMAN have crossed the track and joined BRADLEY and KATIE on the army side.

SERGEANT BRADLEY (cont'd)  
Her name was Suzi.

He has a photo of her.

SERGEANT BRADLEY (cont'd)  
Mrs Suzanne Bradley.

LEO  
We know you made a phone call just  
before the train crash, was that-

(CONTINUED)



8/53a CONTINUED:

8/53a

S

(CONTINUED)

8/53a CONTINUED:

8/53a

ERGEANT BRADLEY

Yes. I was going to the station to  
pick Suzi up.

CUT TO:

8/54

**E**

---

8/54

**XT. LEVEL CROSSING. NIGHT. (FLASHBACK).**

SERGEANT BRADLEY is walking towards the crossing.

SERGEANT BRADLEY (V.O.)  
I saw the Landrover...

The car's headlights are shining in his eyes. He sees what he described to LEO in Part One; a person, leaning into the drivers side looks up and points up the line.

BRADLEY sees the train approaching.

He looks back towards the Landrover where two people have got out and are now disappearing away from the car.

SERGEANT BRADLEY (V.O.)(cont'd)  
I could have run but I knew I'd  
never get it off the line.

BRADLEY takes out his mobile and speed dials. He's in a panic as he watches the train getting closer and closer- he knows there's nothing he can do-

SERGEANT BRADLEY (cont'd)  
(Into mobile)  
Suzi- run-

CUT TO:

8/55

**S** \_\_\_\_\_

8/55

**CENE CUT**

CUT TO:

8/55a **E** \_\_\_\_\_

8/55a

**XT. LEVEL CROSSING. DAY 6**

BRADLEY's face.

SERGEANT BRADLEY  
She was in the front carriage. I  
told her to get to the back-

CUT TO:



8/56

I

8/56

**NT. TRAIN. NIGHT. FLASHBACK**

SUZI is sitting in the front seat. She's on her mobile.

SUZI

Oh, no.

She gets up and runs down the aisle towards DIANA and SARAH.

CUT TO:

8/57 **S**

8/57

**CENE CUT**

CUT TO:

8/57a **E** \_\_\_\_\_

8/57a

**XT. LEVEL CROSSING. DAY 6.**

As before. SERGEANT BRADLEY hears the train hit the car. The sound seems to engulf him.

SERGEANT BRADLEY  
I ran to help.

CUT TO:

8/58

**E**

---

8/58

**XT. RAILWAY EMBANKMENT. NIGHT (FLASHBACK)**

SERGEANT BRADLEY runs along the embankment.

SERGEANT BRADLEY (V.O.)  
I thought Suzi'd be okay-

He sees DIANA lying on the embankment. The over turned carriage. He smells the diesel.

SERGEANT BRADLEY  
Get down!

He does his best to protect DIANA as the train explodes and ignites into a ball of flame.

As he gets up he sees ROSA emerge with SARAH in her arms.

CUT TO:



8/59

**S**\_\_\_\_\_

8/59

**CENE CUT**

CUT TO:

8/59a **E** \_\_\_\_\_

8/59a

**XT. LEVEL CROSSING. DAY 6**

LEO is looking at SERGEANT BRADLEY.

LEO  
We've been looking for a man, when  
in fact, we should have been  
looking for a woman.

BRADLEY nods.

KATIE  
Suzi was...

She doesn't know what to call her.

SERGEANT BRADLEY  
A transsexual? Yes.

At last he can say it.

SERGEANT BRADLEY (cont'd)  
I was looking at the video of  
Stephen's party because-

KATIE  
I'm going to look such an idiot-

SERGEANT BRADLEY  
Katie.

KATIE  
How could you?

She's furious.

KATIE (cont'd)  
All these years. How didn't I know?  
How couldn't I see? I've been so  
stupid-

SERGEANT BRADLEY  
I wanted to tell you. Like Suzi  
going away all the time was because  
she had a series of operations-  
which is also why we had no money.

KATIE  
I thought she didn't like me when  
all the time she was just...lying.  
What am I going to say to people?

SERGEANT BRADLEY  
I don't care.

K

(CONTINUED)

ATIE

No. You don't. That's the problem,  
you never have.

She turns and walks back towards the army base.

BRADLEY looks at LEO and FREEMAN.

SERGEANT BRADLEY

I came up here yesterday and saw  
the photo of Body Twenty One. I  
knew it was Suzi. I knew it was  
wrong.

LEO walks across the track. SERGEANT BRADLEY and FREEMAN  
follow him.

LEO takes the photo of BODY 21 down and puts up the photo of  
SUZI.

SERGEANT BRADLEY (cont'd)

Thank-you.

CUT TO:

8/60 **s**

8/60

**CENE CUT**

CUT TO:

8/60a **E** \_\_\_\_\_

8/60a



**XT. UNIVERSITY. NEW DAY 7.**

Stock shot. A bright new morning...

CUT TO:

I

**NT. MORTUARY. SCIENCE ROOM. DAY 7**

Two sacks of mail are lying on the floor. HARRY is looking through some of the letters.

NIKKI walks in.

NIKKI  
What's all this?

HARRY  
Letters about Body Twenty One.

NIKKI  
My God, look at them all.

A beat.

HARRY  
They all hoped that Body Twenty One was their brother, father, long lost uncle, you name it.

NIKKI  
But where are they all? All these missing people?

HARRY  
I know Leo likes to broaden an investigation but finding names for all these people might be beyond our remit.

NIKKI  
Where is Leo?

HARRY  
He's gone to the award ceremony for Rosa.

NIKKI  
Are you not going?

He shakes his head.

HARRY  
We were asked by the survivors group to identify Body Twenty One. This has been done.

NIKKI  
But that can't be the end of it.

(CONTINUED)

CONTINUED:

HARRY

It is as far as we're concerned. Or  
rather it should be. Leo is on some  
sort of personal crusade.

CUT TO:

INT. TOWN HALL. DAY 7

This is the same hall the survivors use for their meetings. Photos of the dead are on one wall. Seats have been laid out in rows and are filling up with photographers, reporters and other survivors.

A long table has been placed at the far end. The local mayor is standing in his official robes waiting to present the citizen's bravery award.

LEO walks in and is met by DIANA and JOE.

LEO

It's quite a good turn out.

DIANA

Not as many as we had hoped.

JOE

I think naming Body Twenty One has stolen our thunder.

DIANA

Would you say a few words?

LEO

Me?

DIANA

About the crash, Body Twenty One, Rosa.

LEO

I don't know. I-

ROSA and THOMAS walk in.

CUT TO:

**INT. WILTSHIRE HOUSE. KITCHEN. DAY 7.**

STEPHEN is sitting at the table. MAJOR WILTSHIRE is sitting opposite him. KATIE is standing. A silence.

STEPHEN  
I think it's quite funny.

MAJOR WILTSHIRE  
I'm glad you do.

STEPHEN  
Not me.

Beat.

STEPHEN (cont'd)  
The fact that Suzi was a bloke.

KATIE  
Please. Let's not talk about Suzi.

STEPHEN  
It's also quite alarming- I used to quite fancy her.

MAJOR WILTSHIRE  
(Furious)  
Stephen.

STEPHEN  
Sorry.

MAJOR WILTSHIRE  
You accuse me of being insensitive.  
Jesus.

STEPHEN  
All those years.

KATIE  
Let's not talk about it-

MAJOR WILTSHIRE  
Suzi, whatever we may think of her,  
died in that train crash. Let's, at  
least, show her some respect.

A beat. WILTSHIRE looks at his son.

MAJOR WILTSHIRE (cont'd)  
What the hell has happened to you?  
Are you on drugs or something?

STEPHEN shakes his head.

(CONTINUED)

CONTINUED:

STEPHEN  
I've fixed up to go to Australia.

MAJOR WILTSHIRE  
What?

KATIE  
How long for?

STEPHEN  
A year, to start with.

MAJOR WILTSHIRE  
Bloody Hell, Stephen-

KATIE  
How have you paid for it?

STEPHEN  
Money I earned working at the base  
last holidays.

MAJOR WILTSHIRE  
That should get you as far as the  
airport.

STEPHEN  
And I sold my motorbike.

MAJOR WILTSHIRE  
We bought you that for university.

STEPHEN  
And I sold it because I'm no longer  
going to university.

CUT TO:

**INT. MORTUARY. SCIENCE ROOM. DAY 7.**

HARRY is sorting out his desk. Putting the BODY 21 case into boxes. NIKKI has opened a letter.

NIKKI  
From Derek Poutney.

HARRY turns. NIKKI's holding up the newspaper photo of BODY 21 which POUTNEY drew on making it look female.

HARRY  
He doodled on a photo. Wow.

NIKKI smiles.

NIKKI  
Have you got the ticket collector's number?

HARRY  
Maurice Garton. Yes. Why?

NIKKI  
I thought I might talk to him about Jonathan Hall.

HARRY  
But Body Twenty One has been identified.

NIKKI knows that.

SERGEANT BRADLEY (O.S.)  
Excuse me.

They turn, SERGEANT BRADLEY is at the door.

SERGEANT BRADLEY(cont'd) (cont'd)  
I'm looking for Professor Dalton.

HARRY  
He's not here at the moment, can I help?

SERGEANT BRADLEY  
I'm Sergeant Paul Bradley. I'd like to have a last look at my wife. If that's okay.

On HARRY and NIKKI.

CUT TO:



INT. TOWN HALL. DAY 7

LEO is in front of the rows of press, reporters, survivors, relatives and friends. ROSA and THOMAS are to one side, DIANA and JOE to the other.

LEO

Body Twenty One became something of a symbol for the survivors. He- she- represented something of how they all felt. As if no-one really cared.

CUT TO:

**EXT. TOWN HALL. DAY 7**

STEPHEN arrives outside the hall.

LEO (V.O.)  
But, despite this and, as Diana  
reminded us all the other day, this  
group of survivors has refused to  
go away.

STEPHEN makes his way inside.

CUT TO:

INT. TOWN HALL. DAY 7

Some applause and cheers from the survivors. DIANA smiles.

LEO  
If Body Twenty One is the symbol  
for those who died...

STEPHEN arrives at the back of the room.

LEO (cont'd)  
...then Rosa Christie has become a  
symbol for those who survived.

There's more applause.

LEO (cont'd)  
When I first met the group I was  
taken aback at the extent of, not  
only the deep emotional trauma they  
had to endure, but also the very  
serious physical injuries each and  
every one of them was recovering  
from.

He takes them in. He looks at ROSA. A thought has just  
occurred to him. The moment becomes embarrassing, as if LEO's  
forgotten his lines.

LEO (cont'd)  
Sorry.

He smiles.

LEO (cont'd)  
Without further ado, let me ask the  
Mayor to present Rosa with her much  
deserved Citizens Award for  
Bravery.

The Mayor stands up and presents ROSA with the award to great  
applause. The press take their photos. ROSA sees STEPHEN and  
is momentarily wrong-footed. She suddenly feels very self  
conscious.

The press want a few more photos.

DIANA  
What's he doing here?

LEO looks in the direction DIANA is looking.

LEO  
Who is it?

(CONTINUED)

CONTINUED:

DIANA  
Stephen Wiltshire.

ROSA has grabbed THOMAS and makes him stand with her. STEPHEN walks away. ROSA sees him go.

LEO is looking at ROSA. She's making her way out.

LEO  
Congratulations.

ROSA  
Thank-you. You were wrong.

LEO  
About the woman in the train? Yes.  
I was.

She's about to go.

LEO (cont'd)  
I'm still not sure where you were  
in the front carriage.

ROSA  
And I still don't remember. I'm  
sorry.

LEO  
It probably doesn't matter.

ROSA  
Thank-you for your speech. I  
wondered what you were going to  
say.

LEO  
I realised you were the only one  
who wasn't seriously injured. Apart  
from the burns to your face and  
hands.

ROSA  
I didn't know that.

THOMAS comes across.

ROSA (cont'd)  
I need to get to work.

LEO watches her go.

CUT TO:

SCENE CUT - MOVED TO SCENE 8/68A)

CUT TO:

**INT. MORTUARY. CORRIDOR/SCIENCE ROOM. DAY 7.**

NIKKI and GARTON walk towards the science room.

NIKKI  
I didn't see you the other night.

GARTON  
Where's that?

NIKKI  
The survivor's group.

GARTON  
No. I went for a bit but, I just  
won't feel guilty for being alive.

NIKKI  
Is that how they feel?

GARTON  
If God had wanted me he could have  
had me but he didn't so I live to  
fight another day.

They walk into the science room.

CUT TO:

SCENE CUT - MOVED TO SCENE 8/69A

CUT TO:

INT. MORTUARY. SCIENCE ROOM. DAY 7. (FOLLOW ON)

NIKKI and GARTON walk into the science room.

NIKKI

Can you tell me any more about the man you threw off the train that night?

GARTON

He was completely stoned. They have enough money for their drugs but when it comes to things that matter-like having a train ticket.

NIKKI

You said he was offering you things, to pay for his ticket. Did he show you this?

She hands him the Saint Christopher.

GARTON

Could have.

She shows him the photo of JONATHAN HALL.

GARTON(cont'd) (cont'd)

That's him.

NIKKI

Are you sure?

GARTON

How'd you find him?

NIKKI thinks for a moment.

NIKKI

It was more of a case of him finding me.

GARTON

It's a good job I threw him off. I saved that boy's life.

NIKKI

You did.

GARTON

The one that didn't pay, the one who broke the law, was the one who got saved. Makes you think.

CUT TO:



INT/EXT. THOMAS'S CAR. ARMY BASE. DAY 7

THOMAS is driving ROSA to work. They get to the barrier. ROSA shows her pass and they let them through.

CUT TO:

**INT./EXT. ARMY BASE. TRAINING GROUND. THOMAS'S CAR. DAY 7.**

THOMAS pulls up outside the medical centre.

ROSA's mobile beeps that a text has arrived. She looks at it.  
We see the consul: 'I MUST SEE YOU.'

ROSA presses delete.

THOMAS  
Who was it?

ROSA  
Just Diana, congratulating me  
again.

THOMAS  
I'm very proud of you, you know.

She kisses him.

THOMAS (cont'd)  
Why do you think Stephen Wiltshire  
was there?

ROSA  
I didn't see him.

THOMAS  
I saw you look at him.

ROSA  
Sometimes it's all a blur.

She kisses him again.

ROSA (cont'd)  
See you later.

She gets out and walks towards WILTSHIRE's office.

THOMAS starts to drive back through the base. On his way out.  
He sees STEPHEN running towards the medical centre.

CUT TO:

INT. MORTUARY. CHAPEL. DAY 7.

BODY 21 (SUZI) is lying in a coffin. SERGEANT BRADLEY walks in with HARRY.

SERGEANT BRADLEY  
I met Suzi at Stanstead Airport.  
Her plane had been cancelled and I  
was there to meet someone who'd  
been diverted to Gatwick.

He smiles.

SERGEANT BRADLEY (cont'd)  
(More to himself)  
We were just meant to be, Suzi and  
me.

A thought occurs to him.

SERGEANT BRADLEY (cont'd)  
I guess I'd better get in touch  
with her parents.

HARRY  
Did they not know?

SERGEANT BRADLEY  
Suzi left home at sixteen. I was  
always telling her to call them,  
tell them. But she wanted to  
protect them.

He shakes his head.

SERGEANT BRADLEY (cont'd)  
It wasn't an easy life, living a  
lie. But I wouldn't have changed a  
moment of it.

He smiles at the relief of it all.

CUT TO:

INT. ARMY BASE. WILTSHIRE'S OFFICE. DAY 7

ROSA walks in followed by STEPHEN.

STEPHEN  
Dad's not coming in today; he can't  
face the shame of having a  
transsexual for a brother-in-law.

He closes the door.

STEPHEN (cont'd)  
You look bloody terrible.

ROSA  
Thanks. You don't look so great  
yourself.

STEPHEN  
I never saw you. I wish I had.

ROSA  
No. How could you?

STEPHEN  
I sent you a card. Did you get it?

She nods.

STEPHEN (cont'd)  
I still think you're beautiful.

ROSA  
And you're still full of shit.

A moment.

CUT TO:

**INT. ARMY BASE. CORRIDOR/WILTSHIRE'S OFFICE. DAY 7.**

THOMAS approaches the office door. He hears ROSA talking to someone inside. He tries to listen.

CUT TO:

**INT. ARMY BASE. GUARD ROOM/RECEPTION. DAY 7.**

LEO has arrived. Shows his ID and walks through.

CUT TO:

INT. ARMY BASE. WILTSHIRE'S OFFICE. DAY 7.

As before.

ROSA  
Why are you here? Why have you come  
back? We agreed.

STEPHEN  
I couldn't deal with it. I'm not  
strong like you.

ROSA  
If only you knew.

They could be talking about their relationship.

STEPHEN  
All I can think about is running  
and running. I thought my heart  
would explode. I still can't breath  
properly. Feel.

He looks at her.

STEPHEN (cont'd)  
(Her face)  
Is it painful?

ROSA  
It's what I deserve.

He looks at her.

STEPHEN  
I've tried, but I can't live like  
this.

ROSA  
You've got to. We both have. It'll  
get easier with time.

THOMAS walks in.

THOMAS  
You bastard-

He attacks STEPHEN. Punches him to the floor.

ROSA  
Leave him-

LEO walks in.

(CONTINUED)

CONTINUED:

ROSA (cont'd)

We finished it- on the night of the crash. That's why we were in the Landrover.

THOMAS looks at her.

THOMAS

What are you talking about? You weren't in the Landrover. You were on the train.

LEO

(To STEPHEN)

You had a spare key.

STEPHEN

Yes.

It now makes sense to LEO. But not to THOMAS.

THOMAS

What are you talking about? What spare key?

ROSA's face. She looks to LEO.

ROSA

How do I say it?

She can't.

LEO

(Helping her out)

Where were you on the night of the crash?

ROSA

I was with Stephen.

THOMAS

You told me you had a works leaving do at the Officer's Mess-

ROSA

I did, but Stephen met me first.

She's ashamed to tell him what happened but...

CUT TO:



**EXT. COMBE WOODS. DAY. (FLASHBACK)**

The Landrover is parked up. Inside, ROSA is sitting on STEPHEN's lap. They're having sex.

CUT TO:

INT. ARMY BASE. WILTSHIRE'S OFFICE. DAY 7

ROSA's face.

ROSA  
It got late. I decided to drive.  
(Looking at THOMAS)  
I thought they might have phoned  
you to ask where I was.

CUT TO:

**EXT. ROAD. LEVEL CROSSING. NIGHT. (FLASHBACK)**

ROSA is at the wheel of the Landrover. They approach the closed crossing. STEPHEN gets out and opens the first gate.

The crossing lights start to flash. A bell rings. STEPHEN's instinct is to stop.

ROSA  
(Calling to him)  
Come on, we can make it.

STEPHEN looks at the closed gate on the other side of the tracks. He looks up the line; no train.

ROSA (cont'd)  
Quickly.

STEPHEN runs across the track to open the second gate- which seems to be stuck. ROSA, without waiting, drives onto the line.

STEPHEN  
What are you doing?

ROSA  
Open the bloody-

She stalls the Landrover.

ROSA (cont'd)  
Shit.

Stephen laughs at her.

STEPHEN  
Sorry, Mrs Christie, you have failed your driving test.

ROSA hears the train. Her face.

She turns the key. It doesn't start.

STEPHEN (cont'd)  
Come on.

ROSA  
I am.

It won't start. She's flooding the engine. She looks up and sees the train heading towards them.

STEPHEN leans into the driver's side- the image witnessed by SERGEANT BRADLEY.

(CONTINUED)

CONTINUED:

ROSA(cont'd) (cont'd)  
It won't start.

She turns the key again- nothing. STEPHEN looks at the  
advancing train.

ROSA (cont'd)  
Run.

STEPHEN  
No.

ROSA  
There's nothing we can do.

She opens the door and they run away from the Landrover.

CUT TO:

**SCENES CUT**

CUT TO:

**INT. ARMY BASE. WILTSHIRE'S OFFICE. DAY 7.**

As before. ROSA is struggling to control her emotions. She feels like shit.

ROSA  
I saw the train hit the Landrover-

She remembers the sound. It makes her feel sick.

ROSA (cont'd)  
I just ran along after it- I got to the front carriage and I didn't know what to do- I got inside and pulled Diana out. And then I went back for Sarah.

She can hear the sound of the flames ripping through the carriage. She remembers the shock and the pain. Her breathing is tight now. She's crying. It hurts.

LEO  
When Sergeant Bradley arrived and later Major Wiltshire, they assumed you were one of the victims.

ROSA nods, that's exactly what happened.

ROSA  
Everyone was so kind to me, so-  
She looks at LEO. At THOMAS.

ROSA (cont'd)  
How could I tell them that I caused it? That I was responsible for the deaths of twenty one people. I wanted to but then...

She shakes head.

ROSA (cont'd)  
Do you believe me?

LEO does.

CUT TO:

**EXT. RAILWAY EMBANKMENT. NIGHT.(FLASHBACK) (ROSA'S DREAM)**

ROSA looks down at SARAH in her arms. SARAH looks up at her.

ROSA  
I'm sorry.

SARAH, as if content, closes her eyes.

CUT TO:

INT. TOWN HALL. DAY. NEW DAY 8

The room is empty except for DIANA. She doesn't know what to do with herself. She looks at the photos. At SARAH.

HARRY walks in. She turns and sees him.

HARRY  
I wondered if you wanted a lift to  
Suzi's funeral. A final laying to  
rest of Body Twenty One.

DIANA says nothing.

HARRY (cont'd)  
I was against Leo taking this job  
but I'm glad he did.

DIANA  
Why?

HARRY  
Nikki says we spend too much time  
with dead people; that 'real live'  
people are far harder to deal with.

DIANA looks at him.

DIANA  
I thought I would cry. I thought I  
would collapse and it would all  
flow out of me but I'm numb.

She waits.

DIANA (cont'd)  
I don't blame Rosa. Or hate her, in  
fact I don't feel anything. I just  
don't understand.

HARRY  
My grandfather fought at The Somme.

DIANA looks at him.

HARRY (cont'd)  
He was the only man from his  
village to come back and, for the  
rest of his life, he wondered why  
he had survived and the others had  
not. He couldn't make sense of it.

DIANA looks at the photo of SARAH.

(CONTINUED)



CONTINUED:

HARRY(cont'd) (cont'd)  
We can tell you 'when' and 'how'  
and even 'who' if we're lucky, but  
I don't think any of us can answer  
the one question we all want  
answered- 'why?'

DIANA feels exhausted. She closes her eyes and it looks like  
she might faint. HARRY walks quickly across and holds her.

DIANA  
I'm a real live person and I'm  
saying thank-you.

We see them standing in the middle of the room.

CUT TO:

**EXT. CHURCH GRAVE YARD. DAY.**

A headstone: 'In Loving Memory. Suzanne Bradley. Wife of Sergeant Paul Bradley.'

LEO, HARRY and NIKKI are there together with SERGEANT BRADLEY. So too DIANA and JOE.

Standing next to SERGEANT BRADLEY; KATIE and MAJOR WILTSHIRE.

SERGEANT BRADLEY  
Thank-you for being here.

KATIE  
She was part of our family.

BRADLEY is deeply moved. KATIE holds him. He holds her back. They grip onto each other and sob.

High shot as LEO, HARRY and NIKKI leave the grave side and make their way out.

CUT TO:

**END OF EPISODE.**