

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.

8/1 CONTINUED:

8/1

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)

8/1b CONTINUED:

8/1b

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)

8/2 CONTINUED:

8/2

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)

25 June 04 10.

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)

8/4 CONTINUED:

8/4

He turns to FREEMAN.

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

FREEMAN
Can you explain this?

He shows MAJOR WILTSHERE 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.

WILTSHERE looks at it. The implications are clear.

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

Beat.

(CONTINUED)

8/4 CONTINUED:

8/4

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 WILTSIRE

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:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **16.**

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:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **21.**

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)

25 June 04 **23.**

8/8 CONTINUED:

8/8

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)

25 June 04 27.

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)

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script

25 June 04 **29.**

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:

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25 June 04 **31.**

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)

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25 June 04 **32A.**

8/10a CONTINUED:

8/10a

K

(CONTINUED)

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25 June 04 **33.**
8/10a CONTINUED: 8/10a

ATIE

Why?

BRADLEY walks away without answering.

CUT TO:

8/11

E

8/11

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

MAJOR WILTSHERE's on his mobile phone to ROSA.

MAJOR WILTSHERE (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

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 WILTSHERE (PHONE)

I'm sure we can find you something.

ROSA (PHONE)

You don't think I might frighten
people?

CUT TO:

8/13

E

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

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

ROSA smiles.

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

MAJOR WILTSHERE (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

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25 June 04 **39.**

CENE CUT

CUT TO:

8/16

I

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)

8/16 CONTINUED:

8/16

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

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **42.**

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)

8/18 CONTINUED:

8/18

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

EXT. 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.

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script

25 June 04 **54A.**

8/27 CONTINUED:

8/27

D

(CONTINUED)

8/27 CONTINUED:

8/27

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)

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script

25 June 04 **56A.**

8/27 CONTINUED:

8/27

N

(CONTINUED)

8/27 CONTINUED:

8/27

NIKKI

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:

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:

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 WILTSHERE (O.S.)

Rosa.

She turns.

MAJOR WILTSHERE is there is to meet her.

MAJOR WILTSHERE (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:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **66.**

CENE CUT - MOVED TO SCENE 8/8B

CUT TO:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **67.**

CENE CUT - MOVED TO SCENE 8/8C

CUT TO:

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:

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)

25 June 04 70.

8/38 CONTINUED:

8/38

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 WILTSHERE is there to meet him. They walk towards the parked Landrover.

MAJOR WILTSHERE
I thought you had another few weeks.

STEPHEN
I did. But I left.

MAJOR WILTSHERE
What do you mean?

STEPHEN takes a moment.

STEPHEN
University.

MAJOR WILTSHERE
You've left university?

STEPHEN
Yes. I'd had enough.

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

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

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

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

MAJOR WILTSHERE
I've always had them.

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

They get into the Landrover.

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

S

(CONTINUED)

8/39 CONTINUED:

8/39

STEPHEN

That's why I've come back.

MAJOR WILTSHERE

How very thoughtful of you.

STEPHEN

I've decided to take some time out.

MAJOR WILTSHERE

The university has agreed to this?

STEPHEN

Dad, I'm not going back.

MAJOR WILTSHERE

We'll talk about it tonight.

STEPHEN

There's nothing to talk about.

MAJOR WILTSHERE

Yes there bloody well is.

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

CUT TO:

XT. LEVEL CROSSING. DAY 6

The Landrover with WILTSHERE 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

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **74.**

CENE CUT

CUT TO:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **74A.**

8/41a I _____

8/41a

NT. MORTUARY. LOBBY. DAY 6

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

CUT TO:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **75A.**

8/42-8/43 S _____

8/42-8/43

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **76.**

CENE CUT

CUT TO:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **76A.**

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)

8/43a CONTINUED:

8/43a

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)

25 June 04 79.

8/43a CONTINUED:

8/43a

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:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **79A.**

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)

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script

25 June 04 **80A.**

8/43b

8/43b CONTINUED:

R

(CONTINUED)

8/43b CONTINUED:

8/43b

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:

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:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **82A.**

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:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **84.**

CENE CUT - MOVED TO SCENE 43B

CUT TO:

8/46

S _____

8/46

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **85.**

CENE CUT

CUT TO:

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:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **87.**

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:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **87A.**

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:

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?

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script

25 June 04 **89A.**

8/49 CONTINUED:

8/49

W

(CONTINUED)

25 June 04 90.

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:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **90A.**

8/50 - 8/53

S _____

8/50 - 8/53

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **91.**

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-

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script

25 June 04 **92A.**

8/53a

8/53a CONTINUED:

S

(CONTINUED)

25 June 04 93.

8/53a CONTINUED:

8/53a

ERGEANT BRADLEY

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

CUT TO:

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

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **95.**

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:

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

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **98.**

CENE CUT

CUT TO:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **98A.**

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:

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

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **101.**

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

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **104.**

CENE CUT

CUT TO:

8/60a E _____

8/60a

XT. UNIVERSITY. NEW DAY 7.

Stock shot. A bright new morning...

CUT TO:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **105A.**

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 WILTSHERE

What?

KATIE

How long for?

STEPHEN

A year, to start with.

MAJOR WILTSHERE

Bloody Hell, Stephen-

KATIE

How have you paid for it?

STEPHEN

Money I earned working at the base
last holidays.

MAJOR WILTSHERE

That should get you as far as the
airport.

STEPHEN

And I sold my motorbike.

MAJOR WILTSHERE

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:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **116.**

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:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **118.**

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 WILTSHERE'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:

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:

Silent Witness 'Body 21' Michael Crompton Ep 8, Shooting Script
25 June 04 **132.**

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.