

TX 21.02.96

POST-PRODUCTION SCRIPT

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"GILLES" EPISODE ONE

By KEVIN HOOD

|                              |                    |
|------------------------------|--------------------|
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| Production Executive .....   | GILL MCNEILL       |
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| Artists Contracts .....      | MARCO PAGGI        |

Opening Music  
Dur. 1'47  
Comp. Geoffrey Burgon  
© 00.00

NB - All original music composed by Geoffrey Burgon

OPENING CREDITS:-

1. AMANDA BURTON IN
2. "SILENT WITNESS"
3. JOHN McGLYNN
4. CLARE MCGILVER GIBBONS
5. with  
LESLEY DUNLOP  
KELLY HUNTER  
WILLIAM ARMSTRONG  
BARNEY CRAIG
6. RUTH GEMMELL  
JANICE ACQUAH  
RUTH McCABE  
MATTHEW STREPP  
DOREEN HEPBURN
7. "Buried Lies"  
by - KEVIN MCGILVER
8. Producer  
TONY DENNIS
9. Director  
HARRY MCGILVER

1/A. INT. PRISON RECREATION ROOM [DAY 1, 0954]

Marion is escorted to the Visiting area by  
prison staff.







1/2. INT. LECTURE HALL. DAY. C10001.

A photograph of a scene is projected. SAM is looking to TEN OR SO TRAINEE PATHOLOGISTS AND PROFESSOR JENKINS sitting at the back.

SAM

Take your time. The body's going nowhere. Look first, act, when you and your colleagues are ready. And act together before the scene, be it -

--Slide change--

SAM

Living-room.

Slide change

SAM

Or car park. Begins to deteriorate from the moment the first person finds the body.

SAM walks down in front of the podium

SAM

They say a victim dies only once, but a scene can be murdered a thousand times. [cont ...]

SAM casts a glance at the clock. It's ten o'clock. She switches off the slide projector.

SAM [switches diskily]

Thank you.

SAM is packing up

1/2A. EXT. CAMBRIDGE LECTURE THEATRE. COLLEGE QUAD  
(DAY 1, 10001

The elderly Professor of pathology, PHILIP JENKINS, and  
TREVOR STEWART are talking.

PROFESSOR

It seems the university has made  
the right appointment for once:  
What's her deal with you?

TREVOR is watching a beautiful young female medicine  
STUDENT.

SAM

Equal partnership.

PROFESSOR

Worth leaving Guys for?

SAM

I think so.

TREVOR

Well, we have some very  
interesting bodies in Cambridge.

PROFESSOR

Well, I hope you stay.

The STUDENT looks at him sharply. He smiles.  
she smiles back.





1M2 Cont.

1/5. EXT. GRASSY SPOT. [DAY 1 : 1433].

GARY is lying on his back under the blanket, eager, a hungry, sexual child. And RONNIE is his sexual mother, quiet and helpful, and trying to control and teach. But at the same time being taken over by the emotion.

RONNIE

Gently. Not so quick. Wait ...

GARY

I can't wait.

RONNIE

Gary ...

A splash from the river. Someone is shouting.

RONNIE [alarmed]

Those kids?

GARY

It's nothing. Forget it. Dean's there.

She tries to push him away.

RONNIE [shouts]

Sarah!

RONNIE runs across the grass toward the river.

1/6. EXT. RIVER BANK. DAY. J. 1421

SARAH is thrashing about in the water, directly under the rock. She is paddling and screaming and shouting for help.

DEAN runs full pelt along the river bank towards her.

RONNIE, beats him to it, wading directly in and grabs the screaming SARAH in her arms.

SARAH

Mum! Mum!

RONNIE

I'm here.

SARAH

Help me.

SARAH clings.

RONNIE

It's alright. It's alright.  
Dean!

RONNIE makes her way back to the bank. It is a desperate journey.

As soon as they are on the bank, RONNIE starts to slap SARAH.

RONNIE

Stupid little bitch!

DEAN

Stop it!

DEAN gets between them.

RONNIE [shouts at him]  
You were supposed to look after  
her. Where were you?

DEAN [furious]  
I was over there. Where were  
you?

And he walks away so quickly it's almost a push.

RONNIE calms and realises she is almost naked. At the  
same point she realises GARY is standing with the tank....  
watching them.--

DEAN looks from him to her with contempt.

She stretches down her wet, inadequate skirt.

RONNIE [quickly to GARY]  
I'll deal with it.  
Come on, Sarah. Come on!  
You ruin everything!

SARAH watches as GARY turns away.

RONNIE follows.

Incidental 1M3  
Dur. 25" @ 05.13

The van's engine roars into life.

The van reverses over the picnic spot, crushing the grass  
and squashing the Mother's Pride wrapped in the grass.  
Then it goes forward.



1/11

1M3 cont.

1/27 INT PRISON PRIESTS ROOM (DAY) 1951

A moment of silence between MARION and the PRIEST.

PRIEST

Spending my time in here I can't  
help wondering what prison is  
for. Redemption? I doubt it.  
Punishment? Definitely.

MARION looks at him.

PRIEST

But punishment is not enough.  
Not even when you are inflicting  
it on yourself.

MARION looks away.

PRIEST

What God wants from you, Marion,  
is repentance. What you offer  
Him is pain.

Marion's tears flow quietly.

PRIEST

Three-and-a-half years of silent,  
self-inflicted pain.

MARION

I confessed.

PRIEST

Only to the police. Not to God.

MARION shakes her head. She can't.

1/12

"JAZZ GREATS"

Sound

Tr. 16 "Basie's" Dur. 45" @ 06.06

1/15. INT. THE WIG AND PEN. [REDACTED]

A crowded legal wine bar. [REDACTED] The food blackboard is rubbed out.

BARRISTERS with wig boxes and gown bags POLICE uniform, DOCTORS. Mostly men.

SAM wryly surveys them.

TREVOR is looking for Jenny.

SAM

Nothing changes, Trevor.

TREVOR

The food hasn't changed.

A big smile to a passing waitress:

Excuse me.

WAITRESS

Just a moment I have a customer.

TREVOR

The service is [REDACTED] either. [sees JENNY] Ah. [to SAM] My wife.

JENNY, heavily pregnant, incongruous surroundings and MEN.

They make their way towards JENNY.

Track 16 cont.

TREVOR (to SAM)  
Don't mention the baby, she's a bit sensitive... her first. Our first. My first. I know it's hard to keep up. Jenny, this is Sam.

SAM  
Hello.

JENNY offers SAM a perfunctory smile.

JENNY  
There's no air in here and I feel sick. [cont ...]

TREVOR  
Jenny - are you alright?

TREVOR'S PAGE IS BLANK

JENNY [cont]  
This is a horrible place to meet

TREVOR looks at the pager.

TREVOR (to JENNY)  
Sorry.  
[to SAM]  
Police.

JENNY  
You're going to have to take me home.

SAM (to TREVOR)

[REDACTED] TREVOR  
Would you?

SAM  
Sure.

TREVOR hands the pager to SAM and she notes the number.

TREVOR  
Do you want to come along and  
introduce me to your  
introducer?

SAM [irritated]  
I think I'll manage.

And SAM walks towards the door, taking her cell phone out of her case as she goes.



1/162 EAST APPROACH ROAD, NE [REDACTED] 21 15301

SAM'S CAR [REDACTED]

POLICEMAN

Hold it, hold it - excuse me.  
Sorry ma'am - go through the  
gates down there.

1/16R: EXT. RIVERBANK. [DAY 2]

By the road, MARCIA is standing in her 'SOC suit'.  
Police cars around her.

TWO POLICE OFFICERS are stopping a MAN walking his dog  
and a LADY with shopping from walking along the path  
towards the river.

MARCIA joins her.

MARCIA

Doctor Ryan?

SAM

Yes.

MARCIA

I'm the forensic scientist.  
Marcia Ev

SAM

Sam Ryan... Are you keeping an eye  
on the SOCOS?

MARCIA

You get bored out of your box  
stuck in a lab all day.

SAM (cont)

What have we got?

MARCIA

Possible drowning.

SAM

Why didn't the police surgeon  
certify it?

MARCIA

He wasn't happy. It's like ---  
staying in the room.

SAM, gloves up as she walks towards the scene.

MARCIA follows.

SAM is in a world of her own, concentrating intently. Her eyes are darting everywhere, collecting information. Intensely alive to the ambient conditions. The way the wind, the grass, the flow of the river, the sun.

ADAMS is watching her.

ADAMS

Are you the pathologist?

SAM

Yes. Sam Ryan.

ADAMS

Inspector Adams.

SAM

When was she found?

ADAMS

About an hour ago. The old chap over there pulled her out of the river.

SAM

I'll need to take some temperature right away. Anyone else touched the body?

ADAMS

Just the police surgeon and the officer who took the call - to see if she was alive.

ADAMS: Found.

1/18

SAM (prompting)  
I imagine you're waiting to  
assemble the team before we  
start.

ADAMS  
Relax, I've done the course.

SAM pulls the vest off the body to reveal SARAH's face.  
KERRY comes up.

Incidental 1M  
Dur. 15" @ 08:20

KERRY  
Spec's arrived, sir.

ADAMS  
Am I going to be embarrassed?

KERRY  
Don't think so.

ADAMS  
Good. Show her where to walk.

KERRY  
There's also a guy from the  
News.

ADAMS  
Will miss in to pass off

ADAMS walks towards SAM who is examining the body,  
murmuring into her recorder as she checks her  
thermometer. MARCIA cuts a square of cloth from the  
dress. Sample bottles nearby.

ADAMS comes up and stands behind her.

ADAMS  
The fisherman found her very  
close to where she went in. The  
body snagged on a branch over  
there. She must have been with him  
out.

He looks up at the swing.

SAM [recorder]

Body temperature -  
- 32 Celsius. Water 12, Air 20.  
Big difference. And there's no  
trace of froth at the mouth.

ADAMS

That's all. [redacted] the police surgeon  
said [redacted]

SAM smiles slightly at this amateur interest.

SAM

That wouldn't tell us much. [redacted]  
water would keep her floppy and  
she could have been out of it  
long.

SAM gently ruffles the air [redacted]

SAM [INTO RECORDER]

Cutis anserina and masceration.  
[redacted] TO ADAMS: She's been in  
the water a long time.

[to MARCIA]

Have the SO [redacted]  
samples?

MARCIA

Yes.

SAM looks at the tree overhanging the [redacted]

SAM

Cold spot. "virtually, [redacted]  
space in the summer months"

SAM [to KERRY]

Can you ask the man if he covered her with his coat as soon as he found her?

KERRY

He's in shock.

SAM [smiles tightly]

Yes, but I need to know.

KERRY goes. FARMER watches them.

SAM stands away from the BODY

SAM [cont.]

Well, there's no more I can do here.

To the TWO DUTY UNDERTAKERS standing nearby.

SAM

Let's get her back to the mortuary.

The UNDERTAKERS step forward and begin to put the BODY within a bagged head and hands by the SOCOs and Barbour coat into a body bag.

SAM keeps a weather eye on the process.

FARMER

A big set up, Tom, you've got half the force here.

ADAMS looks uncomfortable.

FARMER turns and waits for ADAMS to explain Sam.

ADAMS

This is the

1/21

FARMER

Trevor's new partner.

SAM

Yes.

ADAMS (inter.)

Doctor Ryan. Superintendent  
Farmer.

SAM

How do you know?

FARMER

How long has she been dead?

She turns back to FARMER and SAM

SAM

Anywhere between 3 and  
12 hours.

FARMER

And someone reported her  
missing?

SAM

No, not yet.

They watch the tiny body carried off by the wind.

FARMER

Was she sexually assaulted?

SAM

Doesn't look like it.

FARMER

"How old is she?"

SAM

Sir, may be seven years old.

ADAMS

She looks younger.

FARMER

They always do. If she's from round here one of the schools will recognise the description.

ADAMS

We're onto it. We've got one of the local guys over to take a look.

COLEMAN

Sir -

ADAMS

Can you put her down - here'll do fine.

ADAMS: Needs to see the body  
the bag on the body to see more clearly. SAM is  
watching.

FARMER

Is this a suspicious death or not?

SAM

I'll tell you after the p.m.

ADAMS [to COLEMAN]

Know her?

COLEMAN

[BEAT] Yeah.

ADAMS

She's from round here then?



COLEMAN

Fen Reach. [GESTURING THE  
DIRECTION] Couple of miles away.

COLEMAN steps away from the body. ADAMS looks the way  
COLEMAN gestured.

ADAMS

Can you get to it across the  
fields.

COLEMAN

Could do.

NORTH comes up to the obviously upset COLEMAN.

NORTH

You want me to tell them, Peter?

COLEMAN

No mate, I'll do it.

1/17. INT. RONNIE'S HOUSE. KITCHEN. [DAY 2. 1600].

RONNIE stands and then looks towards the door.

GARY comes in through the door.

RONNIE

D'you get the work?

GARY

No, timewaster. Where's Sarah?

RONNIE

She wasn't at school?

GARY

No. She hasn't been there all day.  
I asked the teacher.

1/25

1/18. EXT. RONNIE'S HOME. FRONT PATH & STREET.  
[REDACTED] & [REDACTED]

RONNIE

She can walk to school on her own.

GARY

You shouldn't have let her.

DEAN, [REDACTED] and panic rising, sees at the end of the street, a panda car [REDACTED]

RONNIE

It's only a little way.

GARY

Well she's off, you know what she's

Incidental [REDACTED]  
Dur. Off 50' 45"

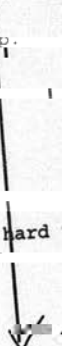
RONNIE sees the panda car [REDACTED] draw up.

PC COLEMAN gets out.

COLEMAN

Mrs. Crew. I've got some bad news

COLEMAN drops his eyes, this is going to be so hard to say.



1/25

IMS cont.

1/20. INT. MORTUARY. VIEWING AREA. (DAY 2: 17011.)

A P.C. stands next to a hesitant GARY. Who looks through the glass partition at the body.

Behind the glass, FRED, the mortuary technician uncovers the face.

SARAH'S FACE looks blindly up.

GARY stares at her for a long time. Tears well in his eyes.

1/27

1M5 cont

1/21. INT. MORTUARY. CORRIDOR AND CONNECTING ROOM. (DAY 21 1/70'S.)

SAM, from the corridor looks into the bleak, cramped office with ADAMS and D.C. KERRY COX.

RONNIE sits on a low, dark, upholstered sofa.

RONNIE

This is Gary's mum.

KERRY

Right.

GARY passes her and goes in.

SAM sees RONNIE look up. And GARY heads for the door, sitting down his necks.

GARY

It's her.

RONNIE takes it, stunned.

ADAMS

I am so sorry.

KERRY holds out her hand

RONNIE clutches it.

ADAMS [to GARY]

Mr. PHILLIPS. You know Sam's father?

GARY

What do you mean?

1/28

ADAMS

How long have you known Sarah?

GARY

Four ... four years.

ADAMS

Then we're going to need a blood relative for the formal identification. The coroner will insist.

ADAMS then others turn to look at RONNIE.

RONNIE

No.

KERRY

I know it's difficult but sometimes it really is the thing.

RONNIE shakes her head, determined not to move.

RONNIE

No, I don't want to.

Incidental 1M6

Dur. 20" @ 13.45



1/29

1M6 cont.

1/22. INT. MORTUARY CORRIDOR/TEXT. MORTUARY  
ENTRANCE. (DAY 2: 1715L.)

Outside, RONNIE is watching the traffic and  
KERRY and ADAMS are watching.

KERRY

If I had my  
I'd have looked. Helps you  
believe, doesn't it?

ADAMS

Yes, you need help.

KERRY looks at ADAMS sharply, the unspoken thoughts  
shared between them. Then he looks back along the  
mortuary corridor.

Some people standing around, chatting.





1/31

1/24. INT. MORTUARY. (DAY 2 : 1800)

The 'CLEAN SOCO' takes a photograph of the body. This is the early stages of the post mortem.

The 'DIRTY SOCO', MARCIA and SAM are examining the clothed BODY.

A CORONER'S OFFICER takes notes.

And ADAMS, a little way off, struggles to cope with short glimpses of the little GIRL'S BODY.

SAM  
We have a long, cotton dress.  
Still quite wet.

MARCIA  
I've already got a sample.

The dress has a square patch of it where Marcia took a sample.

SAM  
A few dirt marks on the skirt and some little tears on the front. The initial examination is now complete. I want to examine the body itself.

The small thin dress is placed in an evidence bag.

ON SAM - she looks at it for a second then turns back to the body.

Silence.

SAM examines the BODY's Hands. She snips the nails.

A SOCO holds a bottle for her to put the nails into.  
She then moves on to the neck.

SAM [to CORONER'S OFFICER]

A 2cm abrasion on the right  
forehead - can you give me a photo  
please - consistent with face-down  
position. Some faint abrasions on the  
mouth. Rigor beginning to develop  
in the neck, fingers and limbs in  
general. There's some bruising on  
her left shoulder here.

The SOCO moves to take the photograph.

SAM [to CLEAN SOCO]

I'd like that photograph taken  
with a good comparison

ADAMS' glance at SAM of the appearance of high  
professional competency is growing.

The photograph is taken. And SAM moves on, examining  
the body, lifting Sarah's hand.

SAM

Fairly good. ~~...~~  
Right. ~~...~~ a look at  
these abrasions on her legs.  
[cont ...]

SAM now ~~...~~ look at the legs.

SAM [cont] [to CORONER'S OFFICER]

... consistent with dragging the  
body across a rough surface.

ADAMS

When he pulled her out of the  
water?

SAM looks up with intense concentration momentarily  
realising that he exists.

1/33

SAM

Excuse me?

ADAMS

The man who found her dragged her up the back of Adams' store.

SAM [dismissively]

Yes.

ADAMS, reproached, looks away.

SAM [back to the body]

There's something in these abrasions. It could be gravel.

FARMER, who has appeared at the door looking at them, ADAMS walks to join her.

SAM

I'll need to take a sample, please.

SAM removes samples from Sarah's shins.  
MARCIA takes them into a white paper.

SAM [OOV]

Would you photograph this, please? There's some marking evident here.

ADAMS WITH FARMER:

FARMER

Well?

ADAMS [beat]

Nothing unexpected.

SAM

I don't like the look of this.

FARMER

[BEAT] How's your boy these days?

ADAMS looks at her and smiles mirthlessly at the free association.

ADAMS

Boys, I have two. Hardly ever see them. They're living in with their mother in Manchester. I hope.

In the cabièau:

SAM

There are some skin...  
discoloration on the left inner calf. (cont ...)

The PHOTOGRAPHER steps in and takes the photograph.

SAM peers at the BODY.

SAM (cont)

Some scar tissue. Could be old cigarette burns. There are two old fractures on the left side of the chest which aren't mentioned on the medical records.

FARMER

Anyone see the girl on the way to school?

ADAMS

No...

FARMER

When are you going to do the appeal?

ADAMS

Tomorrow.

SAM

Inspector An... you need to take a look at this.

1/35"

FARMER goes and ADAMS forces himself to walk back to the table.

ADAMS walks round the BODY. Touching the side of his temple.

SAM steps aside and ADAMS, with the CASEY TICKET, looks long and hard at the GIRL'S BACK.

SAM [to CORONER'S OFFICER]

I am discontinuing the post mortem at this point to allow for radiological examination.

[to SOCOs and ADAMS]

Well, it isn't a clean cut in any way so. The radiographer does his time.

What have you found?

SAM turns to look at SABAH'S FACE. Then up to ADAMS.

SAM

Something old.

1/28. INT. MORTUARY. [DAY 2: 1836]?

SAM is now inside the chest cavity, and the activity in the room is... the room is... SARAH's medical records are not open in the background.

SAM

Is there a Social Work file?

ADAMS

Yes.

ADAMS

Nothing much on it though. There was a phone call to Social Services and when they checked the child seemed OK. Someone ought to have followed it up

SAM

It's not that easy. Ribs heal on their own. And bruising disappears.

ADAMS nods.

[REDACTED]

[REDACTED] SAM comes out, looks at him

ADAMS

Could you

Sweet, I think

ADAMS

Not much of a breakfast - when  
will the report be ready.

[REDACTED]

FRED

Night, boss

SAM

Night, Fred

Incidental 147

Dur. 19 17 57

1/30. I...

Inside the shower - SAM stands in the stream  
and thinks of t...



1M7 cont.

1/31. INT. MORTUARY. BODY STORE. [NIGHT 2; 2:31].

Sounds of the shower continue.

Darkness and then a faint light. And the silent shape of Sarah's body wrapped tightly about her - hands crossed. Silent and still as stone. An Egyptian goddess.

1M7 cont.

1/34. INT. WYN'S ~~BOBBY BENS~~ ~~FRONT ROOM~~  
[NIGHT 2: 2201].

in the hall WYN and SAM<sup>1</sup> walk. SAM has a bunch of  
his ~~own~~ ~~clothes~~ ~~in~~ ~~his~~ ~~arms~~ ~~and~~ ~~he~~ ~~is~~ ~~going~~ ~~to~~ ~~the~~ ~~back~~ ~~of~~ ~~the~~ ~~door~~  
into the living-room where BECKY'S shoes are front of  
the television set.

WYN  
She's asleep.

SAM follows WYN into the kitchen.

WYN  
You're late.

SAM  
I'm sorry, I was working.

WYN [sarcastic] .  
Oh, yes, we all know you're a very  
important person.

RICKY  
All my mates go in ~~the~~ ~~pubs~~.

WYN [to RICKY] ~~the~~  
Those hooligans.

SAM grin<sup>2</sup> ~~at~~ ~~RICKY~~.

SAM  
Hello, Ricky.

Ricky's almost grinning at SAM.

**RICKY**  
Why not?

**WYN**  
Because I say so.

**RICKY**  
And don't tell me I've grown!

**SAM**  
Alright, I won't.

RICKY bangs out of the room.

**BERYL** [living-room]  
Wyn? Wyn?

**WYN** [fierce whisper]  
She's your mother too.

**WYN**, frustrated and upset with herself as well as SAM,  
walks to the living room.

SAM controls her anger and follows.

Into the living-room WYN, doing her daughterly best,  
smiles tightly at BERYL.

**WYN**  
Look who's come to see you,  
Mammy.

SAM sits beside BERYL.

**SAM**  
Hello there, mammy, how are you?

BERYL finally smiles, almost shyly. Then touches  
SAM's wet hair.

**BERYL**

You'll catch your death.

SAM momentarily enjoys the irony of the innocent remark as she takes her mother's hand from her hair and squeezes it.

**BERYL** suddenly roars with laughter.

**BERYL**

That boy's a hoot.

**SAM**

Boy? What boy? Mammy?

**BERYL**

That boy on the TV there.

**BERYL** smiles at the image of JEREMY PAXMAN \* on the television.

**BERYL**

A hoot...

\* "University Challenge" TV 28, 11, 04

1/35. INT. POLICE STATION CORRIDOR. [REDACTED]  
ROO... [REDACTED]

ADAMS and KERRY pass each other in the [REDACTED] corridor.

KERRY

Fancy a quick one later?

ADAMS

Just the one?

ADAMS sees FARMER behind him - too late!

FARMER

Inspector Adams!

ADAMS stops:

ADAMS

Guv.

FARMER

What are you doing with all my  
police officers? Is this a  
murder investigation?

ADAMS 'PLACATING'

Not yet. But Sarah was a  
possible abuse case.

FARMER

'Possible'?

ADAMS

The injuries went unreported.

[REDACTED] the G.I.D. Incident [REDACTED] and  
OFFICERS waiting by telephones. An atmosphere of  
stillness, inertia. Progress is [REDACTED]

FARMER

Why didn't anyone take her to  
school?

ADAMS

The mother had too much to do and the guy had to go to Peterborough.

FARMER

Someone must have seen her on the way. What was the route?

ADAMS shows her on the map.

ADAMS

She could have gone through these woods and across the fields to the river.

NORTH pushes coffee into ADAMS' hand.

NORTH

ADAMS

Cheers. [BEAT] We're still waiting on the Path report.

FARMER

But you're already jumping to conclusions. You're not paid for that. One step at a time.

FARMER takes him to one side and speaks softly:

FARMER

If someone had told me that little girl I don't want them getting away with her. You can't remember how to do your job.

ADAMS

No, Ma'am.

1/45

1/36. EXT. CAMBRIDGE STREET NR MONSIEUR MARY.  
[DAY 3: 12.45].

SAM is walking back to the office. Holding a bag of  
takeaway.

ADAMS falls in beside her. KERRY behind.

SAM [looks at her watch]  
You're keen.

She walks on. ADAMS follows.

1/37. IN THE OFFICE OF SAM'S OFFICE. (DAY 3: 12.50)

In Sam's office SAM walks briskly in. ADAMS, behind with KERRY, who stays in the background of the scene throughout.

SAM gives him the report.

ADAMS leaves impatiently through it.

SAM (to JEAN)  
Did you sort out the papers for the Impington case, Jean?

On ye... JEAN

SAM  
Obviously you're a treasure

ADAMS (READING)  
What's the cause of death.  
[beat]  
Unascertainable?

SAM  
Probable drowning. Rope burns on her hands - she's been on the swing. Sweets in her stomach.

ADAMS  
What about the alleged injuries?

SAM decides she needs to explain. She slips the X-Rays into the light box as she talks. She indicates a fracture on the X-ray photos on the light box.

z \*

SAM  
These marks were



ADAMS

On the ribs.

SAM

Yes - fractures. Multiple fractures probably sustained over a long period of time.

ADAMS

Can you say what caused them?

SAM

There are several possibilities.

holding her up under the arms and shaking her. Like this.

SAM demonstrates with her filofax. She stops, realising KERRY is watching her. Feels embarrassed. Covers it.

ADAMS

When?

SAM

I can't put a time on it; all I can say is the injuries are old.

ADAMS

So there's no cause of death?

SAM: Beat, a little wry smile, then professional.

SAM

I can't say they are connected. Directly.

ADAMS

Well what can you say?  
[pushes report at her]  
Probable drowning? There was no water in the lungs.

SAM

It could be a dry drowning.  
Vagal inhibition. She falls off the  
swing and into the water.  
Where there's a violent change in  
temperature, her heart arrests.  
It happens when you're swimming.  
You can only ever prove something  
by excluding everything else.

ADAMS [interrupts, frustrated]

Is this a murder investigation or  
not?

SAM

I'll give you my professional  
opinion.

ADAMS

My professional opinion.

[loses his temper]

What do you really think?

SAM sits calmly in her chair, folds her arms, and  
calmly tells him what she really thinks.

"ATMOSPHERE" & "SCENE" SETTERS

BOBA BOB 1/12

Track 8 "Tension Strings"

Dur. 20" @ 22.25

SAM

I 'think' Sarah was the subject  
of furious and brutal attacks.  
She screamed. The neighbours  
must have heard. But children's  
pain isn't like ours. It's not  
real. It doesn't matter. And we  
don't help. Not enough. I think  
children like Sarah learn to stay  
out of reach. Unnoticed.  
[BEAT] She'd been in that water  
all day.

ADAMS [beat]

An accident then?

SAM closes the report. Smooths the cover, as if she is  
trying to smooth away her own doubts. Hand it to him.

Sir. KERRY ~~speaks at her watch~~

ADAMS ~~speaks~~

SAM  
Unascertainable.

ADAMS  
What can I do with ~~that~~ that?

Incidental  
Dur. 25" @ 23.12

1/39. EXT. RONNIE HOUSE. (DAY 3: 1305).

KERRY and ADAM arrive out



1M cont.

1/40. INT. ROOM [REDACTED] SITTING ROOM [REDACTED]  
(DAY 3: 1330).

In the sitting-room, GARY is talking to ADAMS who is taking a statement. MRS. PHILLIPS listening in.

GARY [O.S.]

We went there for a picnic at the weekend.

ADAMS

We?

MRS. PHILLIPS comes in.

GARY

Ronnie, me and Sarah

MRS. PHILLIPS

It's a popular place at weekends.

ADAMS looks at her then to GARY.

ADAMS

Did Sarah like it especially?

GARY

Love it. Had to play on the swing and we wouldn't let her because it wasn't safe so she went ahead and did anyway. Fell in.

ADAMS looks interested. Stop [REDACTED]

1/52

ADAMS

Fell in?

GARY breaks up

GARY

Why didn't she listen?

GARY buries his tearful face in his hands.

MRS. PHILLIPS touches GARY on the shoulder and walks into the kitchen where KERRY at the kitchen table is taking a statement from RONNIE.

RONNIE plays with cards piled up on the Formica top.

KERRY

Did Sarah always walk to school on her own?

MRS. PHILLIPS

She was old enough.

KERRY turns back to RONNIE.

Usually I took her. Only that morning I had to do Gary's books. They were urgent. Tax and that.

MRS. PHILLIPS puts the kettle

KERRY

Would you say that Sarah was depressed?

RONNIE

How do you know that?

Worried about anything?

Why? RONNIE [quickly]

KERRY  
You of the Social Work Report.

What? RONNIE [shocked]

MRS. PHILLIPS  
Bastard neighbours sticking their noses in.

KERRY  
I know it's distressing, but I do have to ask these questions. Kids can really wind you up, can't they? Have you had any trouble like that recently?

MRS. PHILLIPS  
Like what?

KERRY [to RONNIE]  
Have you had any reason to hit Sarah - recently?

RONNIE shakes her head.

KERRY  
And before?

RONNIE looks up into Kerry's face. Then nods.

All that's over now.

MRS. PHILLIPS  
Hasn't she suffered enough?

KERRY  
As I said, I do have to ask.

MRS. PHILLIPS  
If you can't save it 'cause we're getting a  
solicitor in. Disgraceful.  
The little girl's dead and all  
they can do is blame her  
mother.

RONNIE looks sharply at MRS. PHILLIPS.



1/41. EXT. RONNIE'S HOUSE. [DAY 3: 1350].

ADAMS and KERRY are walking towards the police car.

DEAN, wearing walkman earphones is mechanically kicking a football against the side of the house making a big satisfying crash with every kick. Like an irregularly beat in his interior drum-machine.

ADAMS

Thank you - bye.  
Poor kid. She's well out of it.

KERRY

This job. It does your head in.

She gets in her car.

ADAMS rests on the open door, then sees the boy, walks across and intercepts the ball.

DEAN just lets it go.

ADAMS

Dean? [cont ...]

DEAN. Oops. Takes off his earphones.

ADAMS [cont]

Do you know who I am?

DEAN

Yeah.

ADAMS

You know who I'm here?

DEAN nods

ADAMS

Is there anything you want to tell me?

DEAN [fast]

I'm under age. You can't talk to me without my parents there.

ADAMS [smiles]

No. But there's nothing to stop you from getting in touch if anything comes to mind.

ADAMS picks up the ball and hands it to DEAN - transferring it to DEAN as he does so.

DEAN accepts the card surreptitiously and ADAMS notes it.

1/42

In the side the name KERRY runs water  
a hunched adolescent

KERRY

Is it my imagination or are his  
knuckles really dragging on the  
ground?

DEAN looks back but recently

ADAMS [thoughtful]

He took the card.

\*\*\*BBC Look East" Title Music\*\*\*

1/43A: INT. CID ROOM. [DAY 3: 1805]

RONNIE on screen making the appeal, watched by KERRY and ADAMS. FARMER in the background. Other police officers watch.

\*\*  
On-screen:-

RONNIE

She was a good girl, she sort of lived in her own world really, but I know she wouldn't have talked to strangers, cos I taught her that. She could have understood off, she did that sometimes...

RONNIE falters.

ADAMS never takes his eyes from the screen.

ADAMS

"What do you think?"

KERRY is on the verge of tears.

KERRY

"Poor cow."

ADAMS [UNCONVINCED]

Hummm.

FARMER looks at screen.

1/44 [REDACTED] PRISON RECREATION AREA [DAY 3: 1805]

A GROUP OF PRISONERS - playing cards, drinking coffee  
MARION sits at the far side of the room  
from the television - which she cannot hear

One by one they are going and drift across the room.

MARION gradually becomes aware of the full image on the distant screen - where RONNIE is making an appeal. A MAN has his hand raised as if to speak. The image gets clearer and she draws towards the screen. She approaches.

[REDACTED] V/O [REDACTED]

Earlier [REDACTED] appeared  
a few issued an emotional appeal  
to come forward.

1M10  
Dur. 26" @ 27

RONNIE (on screen)

She was wearing a red dress and a pearl necklace and she had a slide in her hair with M... anyone saw my little girl, on Keats Avenue or Keats near Peter's Hill Primary school that ... that morning, please get in touch with the...

RONNIE breaks down. And GARY'S FACE comforting her. MARION is stunned. Desolate. Tears well in her eyes.

PRISONER 1 comes up to MARION. PRISONER 2 runs softly to the door, looks out and along the corridor and The PRISONERS grab MARION drag her into a cell.



1/61

1/43. EXT. WYN'S HOUSE. [DAY 31-13007]

SAM, preoccupied, is at the front door taking charge of  
LE. WYN'S MOTHER

WYN hands SAM Peryl's suitcase.

RICKY looks over WYN's shoulder.

RICKY [to SAM]  
I wish I was coming with you. She  
is driving me crazy.

WYN  
The food feeling is mutual.

SAM [to RICKY]  
Maybe next time.

RICKY goes inside.

by the side of the road, BERYL comes up to Sam's car  
and hovers, not opening the car door.

SAM looks back at WYN who understands. With a glance  
her eyes and closes the door.

BERYL looks at her hands.

BERYL  
It won't. I can never make my hand  
do this. [cont ...]

SAM opens the car door. BERYL flinches slightly.

BERYL suddenly touches SAM'S cheek

1/62

BERYL (cont'd)  
You're so like him.

SAM (surprised and pleased)  
Me?

BERYL  
Don't you know what?

For a moment, SAM is taken aback.

SAM  
I just forget sometimes, honey,  
that's all.

BERYL (laughing)  
I thought I was the one  
that.



1/63

1/47 TNT POLICE STATION, ADAMS' OFFICE  
CONNECTING TO CID INFORMATION ROOM.  
[DAY 3A: 1100L.

Dispirited policemen at their phones. Some waiting.  
Other listening to time-wasters - an atmosphere of  
failure.

FARMER is looking out over this, she turns to ADAMS.

FARMER

If we were going to hear anything  
we'd have heard by now.

ADAMS

Yes, I know -

FARMER

Have you any reason to believe it  
was not an accident?

ADAMS counts off the arguments to FARMER on his  
fingers.

ADAMS

[ONE] Sarah was physically  
abused.

FARMER

Yeah well. So are dozens of  
children.

ADAMS

[TWO] There was no water in the  
child's lungs.

FARMER

Dry drowning.

1/64

ADAMS

Or something? ... rule it out.

FARMER

[irritated] Dr. ...

ADAMS

[THREE] And the boy, Dean, he took my card.

FARMER

[dry] ...

ADAMS is very aware how weak this all is.

ADAMS

Yes.

FARMER

So he's ...

ADAMS

... was killed.

SAM

There was no evidence for sexual assault.

ADAMS

It wasn't a sex murder.

FARMER

[inter] ... he bunked off school, went to the river and fell in.

ADAMS

That doesn't make sense.

KERRY, amongst the other CID officers, looks. Then ... tries to look away. But too slow. FARMER catches her eye. Holds it. ... ADAMS.

FARMER

Accidents don't make sense.  
Accidents are meaningless.  
Murder is different. There's good  
and evil and someone to blame..

ADAMS asks: "Are you absolutely certain?"

FARMER

You think its the mother, don't  
you?

ADAMS

It's a possibility.

FARMER

Make me believe it and I'll go  
after her, Tom. But what have  
you got No witness forensic  
evidence. A pathologist says you  
absolutely nothing.

ADAMS looks downcast.

FARMER

Look, Tom. Leave good and evil  
to the priests. We deal in  
evidence.

FARMER closes the file.

FARMER

Case closed.

ADAMS reluctantly nods.

1M2?  
Dur. 10" @ 29.38



1M? cont.

1/4: SAM TREVOR'S OFFICE vs [REDACTED] 17381

SAM is sorting out her paperwork for the inquest.

TREVOR

How old is she?

SAM

Six-and-a-half. Maybe I missed something.

TREVOR

Well it's too late now - you've broken the continuity of evidence.

SAM sharp, releasing her feelings.

SAM

Thanks, Trevor.

TREVOR

Did you?

SAM

What

TREVOR

Miss anything?

SAM

No.

TREVOR

You've done your job then haven't you?

II

1/67

SAM shakes her head. She can't accept this. But she has no other solution. She tries to wave away the

She picks up her bag and goes.

TREVOR picks up her files from the desk and waits. She comes back in. He hands them over.

SAM [rueful]

Rule number one, right?

TREVOR [agreeing]

Rule number one

Incidental 1M11  
Dur. 31" @ 30.19

1/68

1M11 cont.

1/50. INT. MORTUARY BODY STORE. NIGHT. 3A. DREAM

Sounds of cranes, birds, a distant dawn chorus. Darkness  
and then a faint light and the bare hands of Sarah's  
body wrapped tightly in the sheet. Her hands crossed. Her  
untouched little Egyptian goddess. The cold, still  
face and very, very slowly her lips begin to open.

1/51. INT. SAM'S HOUSE

She jolts awake into  
the dawn  
window.

1/70

1M11 cont.

1/52. INT. CORONER'S COURT ROOM. [REDACTED] 10001 [REDACTED]

GARY, RONNIE, MRS. PHILLIPS, KEN in a group [REDACTED]  
in the court room.

ADAMS and NORTH. SAM comes in with papers.

[REDACTED] to her seat

SAM [to ADAMS hushed]  
I think I'd better tell you that  
I'm changing my opinion.

ADAMS [stunned]  
How can you do that?

SAM [beat]  
It's all a matter of emphasis.

The Coroner enters. The court rises.

USHER [REDACTED]  
Would the court please rise.

CORONER  
You may divide. Good morning,  
ladies and gentlemen.  
We are here to examine the  
circumstances of the death of Sarah  
Crew.



1/53. INT. CORONER'S COURT ROOM. [DAY 4 - 10:00 A.M.]

RONNIE with her head bowed, listening as SAM gives evidence.

GARY is watching SAM. ADAMS watching GARY.

SAM

One possible cause of death is a so-called 'dry lung drowning'. Vagal inhibition possibly caused by the shock of cold water on a warm day. The water at that point is perpetually and partially cold.

The CORONER glances at the notes.

CORONER

Would a temperature difference of ... [reads file] ... 20 degrees Celsius be sufficient?

SAM

Yes. However, there are other possibilities. [cont ...]

SAM looks ADAMS in the eyes.

The CORONER says something and looks at SAM.

SAM [cont]

Suffocation prior to immersion of the ... the same appearance.

RONNIE looks up, astonished, turns to GARY, who answers her ... and ...

1/72

ADAMS can't quite believe he is hearing this.

Nearby a REPORTER, scribbling furiously, slips away.

CORONER

I see.

SAM (presses on)

Taking this with the multiple fractures of the ribs suffered at some time in the past and unreported, I am not satisfied this death was accidental.

GARY is shocked. RONNIE starts crying.

GARY puts his arms round Ronnie's shoulder..

CORONER

Is it your opinion these old fracture injuries were connected with the cause of death?

SAM

I am unable to say.

CORONER

But you remain unsatisfied as to the circumstances of the death?

SAM turns and holds Ronnie's look.

SAM

Yes.

CORONER

And you informed the police of this before the inquest?

SAM (beat)

Yes.

1/73

ADAMS reacts - very angry.

Very irritated CORNER turns to him.

CORNER

Inspector Adams. I am not allowed to understand why this case was brought before me at this time. In view of the fact that I am suspending the inquest pending further investigation. By the appropriate authorities.

He turns to GARY and BONNIE

Gary's FAMILY are growing very noisy around him

CORNER (talking out)

In addition and in view of the evidence, I must warn you, the family of the deceased child, that these investigations could well involve yourselves.

1/54. INT. COURT ROOM'S COURTROOM. (DAY. 4. 10. 15)

The family and others are streaming out of the court.  
ADAMS is rooted to his seat. He takes out a cigar,  
but he can't smoke it because it breaks it.

P.C. NORTH, P.C. NORTH winks to the USHER and both go out, closing  
the door behind them.

SAM, irritated. faces ADAMS full on RESET

ADAMS (cont) (straight in)  
I should have remembered shouldn't  
I? Stitching people up is your  
job. You've made us look ...  
gormless. Complete tossers - why?

SAM copes with the first

SAM  
It was the only way to keep  
the investigation going.

ADAMS (abruptly)  
There is no investigation.

SAM  
Exactly! You closed it down.

ADAMS  
There was no investigation.  
What else could we do?

SAM (cutting in)  
What's your opinion?

ADAMS hesitates. SAM looks him in the eyes.

1/75

SAM

Not your professional opinion,  
Inspector Adams, what do you think  
think? Accident?

ADAMS is struggling.

SAM

An accident?

SAM ADAMS look each other in the eyes.

ADAMS  
Look, Superintendent Farmer is an  
excellent officer. All the  
resources of our -

SAM [interrupting]

Thank you.

ADAMS [muzzled]  
For what?

SAM

Telling me you think I'm right.

ADAMS [muzzled]

So what am I supposed to do now?

SAM

Your job. Catch a killer.

SAM walks out of your courtroom.

Incidental 1M12  
Dur. 25" @ 34.24



1M32 cont

1/56. INT. PRISON RECREATION ROOM. DAY 4: 1300L.

On screen - SAM walking along the pavement.

The CAMERA ZOOMING shakily onto her FACE as she walks.

REPORTER (V.O.)

Dr. Samantha Ryan is the pathologist responsible for the evidence which led to the suspicion of the suspect in the unexpected death of Sarah Crew that the investigation into the death of Sarah Crew will be resumed.

In the room - MARION, her arm bandaged, is standing in the room.

On screen - SAM holds up her bandaged arm to the camera.

In the room - MARION is coming to a hard decision.

1/77

1/58. INT. PRISON. PRIEST'S ROOM. JRM-1 13301

MARION comes in. The PRIEST sees her and she obviously has something to say.

MARION  
-- Marion. Who did it to your arm?

MARION  
It was an accident.

The PRIEST makes a sound known better than to ask.

MARION  
I was just making my confession.

The PRIEST thinks about this and nods. Gravely.

1/78

"Puppy Love"  
10" Sung unaccompanied  
Comp. Paul Anka  
Pub. Spinks

1/059 INT MORTUARY/GALLERY. IDAY 4: 13361.

From the gallery... TREVOR is doing a post mortem... assisting, singing to his tape as he goes. SAM comes into the gallery and wand sits.

TREVOR speaking with contained anger. A tone of high sarcasm.

TREVOR [sarcasm]  
Well well well, Sam. I've been bashing this patch for fifteen years and do you know how many times I've made the local telly?

SAM makes a face?

TREVOR [sarcasm]  
Put your hands on one, Fred... Three. And you manage one if on your first case.

SAM  
You gave me the case, Trevor...

TREVOR  
We need to maintain a proper professional relationship with the police.

SAM  
I had no choice. It was a matter of life or death. I just can't prove it. And the police aren't...

The telephone goes. FRED looks up.



1/79

FRED  
Get that for me, boss. I've got  
me hands full.

TREVOR takes the call.

TREVOR  
Yes

JEAN  
Dr. Stewart - I've got a message  
for Dr. Ryan.

TREVOR  
Thanks, Jean - she's here.

JEAN  
A Marion Wallace called.

TREVOR  
Who?

JEAN  
Marion Wallace.

TREVOR  
How did she get the number?

JEAN  
She didn't say. She wants Dr.  
Ryan to contact her solicitor, Mr.  
Mr. Boyden. I've got his  
number.

Shakes his head. Puts down the telephone.

TREVOR (cont) (to SAM)  
Yes. I've already got them crawling  
out of the woodwork.

1/80

SAM [puzzled]  
Who is Marion Wallace?

TREVOR peers into the head of the cadaver.

TREVOR [casual]  
Oh. Just another child-murderer.

ON SAM as this registers. Her mind begins to race...  
The ghost of a connection. TREVOR continues his  
sarcastic commentary.

TREVOR  
Innocent, enough. They are all  
in the nick, you know, Fred.  
No wonder there's so much crime  
on the streets, all the bloody  
criminals are on the outside.

SAM makes her way out of the gallery.

TREVOR [to Fred & himself]  
My word, he was a liver - 1625.

1/63. EXT. PRISON. CAR PARK. [DAY 4: 1530].

SAM and BOYDEN. BOYDEN, incompetent,  
y Sunqish rogevi.

Walks along the corridor.

SAM asks a straight question.

SAM

What was she - mad, depressed?

BOYDEN

No. An immoral slut.

SAM stops, shocked, and concentrates on BOYDEN's  
explanation.

BOYDEN

So the prosecution maintained. A  
highly, indiscriminate sex life.  
Which her child interfered with.  
Too noisy. Very involvement.  
So she fed it tranquillizers to  
keep it quiet. It wouldn't. So  
she gave it avertrohoagn to keep a  
horse quiet. Killed it.

SAM

You claimed ~~no circumstances~~  
circumstances?

BOYDEN

She admitted it. Frankly, she  
was just too thick to

SAM nods and walks towards the prison again. Already,  
she looks BOYDEN intensely.

1/64. INT. PRISON. VISITOR'S AREA. 15301

MARION is sitting, case notes are on the table in front of her, facing SAM and BOYDEN.

SAM points to her bandaged arm.

BOYDEN glances at the arm and snugs imperceptibly.

SAM

What happened to your arm?

MARION

What if we're here to people who kill their babies.

SAM

So you did kill your baby?

MARION

Not like ... the way they said.

BOYDEN

You confessed.

MARION

I know. But it wasn't me. Like that.

BOYDEN sighs and rubs his eyes. SAM carries on pointedly. MARION seems to waver on this.

MARION

She wasn't a... my Michael, he'd play on his own for hours with the crying. You know..

SAM

Go on.

MARION

You expect it when they're new  
and you're getting to know  
[REDACTED] went on [REDACTED] after  
night. At first I thought it was  
mebbe coile of [REDACTED] something [REDACTED]  
didn't stop. I didn't know what  
to do. I thought it was my fault  
somehow.

SAM

You didn't go to the Doctor?

MARION

Not a good idea.

SAM

The Health Visitor?

MARION

She got on his nerves.

SAM

MARION

He was on telly.

BOYDEN

Who?

MARION [to SAM]

When the father the mother  
of the little girl that drowned.  
He was on telly when you was.

BOYDEN

Who was on telly?

1/84

MARION

Mr. Gary

SAM [finally getting it]  
Gary PHILLIPS?

MARION

I couldn't say nothing because  
they'd blame it on him. He said.  
Because of what he did.

SAM

SAM meets MARION's eyes.

MARION

It wasn't his fault.

MARION explains to a highly attentive SAM

MARION

He just couldn't bear it  
Specially if we were together  
He went wild.

MARION [increasingly upset]

That's why I gave her the tablet  
I broke the ... the ...

SAM

Capsule.

MARION

Yeah. Put some in the milk to  
calm her down. It was only a  
little bit.

SAM tries to suppress her irritation but

MARION's eyes are on her, hungry for approval.

SAM

The levels of the drug were very high, Marion.

MARION

The slightest thing set him off.

SAM

So you gave him the baby more -

MARION

Sometimes just to me feeding he was enough.

SAM

- to keep her quiet. Ten tablets?

MARION

no: not that much. There was a mistake.

BOYDEN

Why didn't you tell me this?

MARION

I couldn't.

BOYDEN

Why not?

MARION at SAM, helplessly. And SAM begins to tell

SAM

What did he do to Kim?

[pause]

When he was ... 'set off' ...

what did he do to

1/86

MARION  
Shouted.

SAM  
What else?

MARION  
She'd cry then. And he'd snout  
more. And she'd cry and cry  
and ...he was rough.

SAM  
How?

MARION  
He'd like ... shake her, like.  
She'd like him and she'd like ... He'd  
... err ... err ...

BOYDEN [quietly sarcastic]  
Shook her?

SAM  
Excuse me.

MARION  
You don't know what he's like  
when he's angry.

BOYDEN  
And you ...

SAM  
Mr. BOYDEN!

MARION  
Look, that was just his bad side.

SAM  
Show me how.



MARION

Like ... like this, this.

Reluctantly, MARION demonstrates to [redacted] in a kind (the same  
[redacted] she gets upset going it, shaking  
harder. SAM puts her hand on [redacted] Marion's and gently  
takes them down to the table.

MARION

And so [redacted] something  
would hold her up ... by the  
ears. Shake her head. She [redacted] to-  
saw. [redacted] She went all  
floppy. [redacted] quiet.

SAM

So you gave Kim the tablets to  
[redacted] her.

MARION (nods)

I thought I could make him  
better.

SAM

Why didn't you say this at the  
trial?

MARION

Gary. He said it wouldn't seem  
so bad if it was me.

MARION

But you admitted it. You said  
you were guilty.

SAM

Guilty.

MARION looks at SAM and [redacted] she is realising.

SAM (soft)

... from him.

MARION

I thought, I said to myself if I  
love him, ~~emotyn~~ he'd change.  
Everything would be all right.  
She was a little baby. I  
wouldn't have give her any of them  
tablets.

[beat]

That other little girl, the one  
that drowned.

SAM

Sarah.

MARION

D'you think it was my fault..

Indignra. Yes.

Dur. 13" @ 41.57 \*

Sam can't answer. But marion unders



1/89

1M13 cont.

1/57. INT. MARION'S CELL. (DAY)

MARION is painfully slow. She writes a letter to Bonnie.  
We see what she is writing - "he doesn't love you. Like  
you think".



1M13 cont.

1/75. INT. POLICE STATION. FARMER'S OFFICE.  
(DAY 5: 11:00am)

SAM throws Kim Wallace's case file down in front of  
 FARMER and says it's the most important report.

Kim Wallace

FARMER

Then obviously they weren't  
 needed. The toxicology evidence  
 was rock solid.

SAM

A half-way competent detective  
 would have torn this to pieces.

FARMER

Doctor MATTHEWS was a very  
 experienced pathologist who -

SAM interrupts

Who got you a conviction.

FARMER

That's a matter of  
 interpretation. Wallace  
 confessed. I was there. I heard  
 her. She was guilty.

SAM

Yes. But not of murder.

FARMER sighs, unable to see why SAM can't see the  
 obvious.

1/91

**SAM**

Two children: Kim Wallace,  
beaten then killed; Sarah Crew,  
beaten then dead; Gary PHILLIPS  
knew both - and it's a  
coincidence?

**FARMER**

So he chooses a certain kind of  
woman. That doesn't mean to say  
he kills their children. There  
is no "accidental link."

**SAM** (fast)

Then let me X-Ray the Wallace  
baby.

And FARMER sees where SAM has been leading her.

**FARMER**

Do you understand what you are  
asking? That community was  
shattered by what happened to  
that baby. And now you want to  
... dig it all up again.

**SAM**

Every injustice has losers. The  
person wrongly convicted, the  
victim's next-of-kin. Marion  
loses on both those counts.  
But there's a winner too isn't  
there? The bastard who got away  
with it. And did it again.

(beat)

And again?

FARMER thinks. Certainly begins to think.

FARMER is caught in a dilemma.

1/76. INT. POLICE STATION. C.I.D. OFFICE.  
[DAY 5: 1030]

KERRY  
ADAMS with her.

FARMER behind them. Glancing at her watch - lots to do.

KERRY

1990. Drunk and disorderly.  
Caution. 92: a night in the  
cells and another caution.  
Assault - convicted and fined.

FARMER

he's nas a few pints and he throws  
a few punches. There's a lot  
worse.

KERRY still looking at the screen:

KERRY

Nothing on The Marion Wallace  
case.

1/77. THE [REDACTED] STATION, ADAM'S OFFICE, NO  
(DAY 5, 1000% 00 41

ADAMS and FARMER walk along corridor.

FARMER [REDACTED] releases her, annoyance. She is really  
struggling with this now.

FARMER

We should have known if he was  
one of Marion's boyfriends.

ADAMS [a look to [REDACTED] [REDACTED] 1

There's a story in that house.

FARMER

I don't doubt it. But I don't  
think it adds up to anything.

ADAMS

Gary knew Marion. And her baby.  
That's all that's left of her.

FARMER

She says.

ADAMS waits as FARMER wrestles with the dilemma. Then,  
finally:

FARMER

Do it.

AS "FERRY" comes past.

FARMER pauses on the way out, flashes a disapproving  
look at "FERRY" s skirt line.

1/94

FARMER  
D.C. Cox?

KERRY  
Yes, ma'am.

FARMER  
Have you moved to Vice?

KERRY  
No, Ma'am.  
(to ADAMS).  
What's he eating ner?

ADAMS  
It was her that put Marvin  
Wallace away.

KERRY  
I thought that was  
chief constable.

ADAMS  
He got all the credit, she did  
all the work.



1/80. INT. POLICE STATION. INTERVIEW ROOM.

(DAY 5: 1445)

GARY sits facing ADAMS. GARY'S SOLICITOR, next to him, nods.

GARY

Everybody knew Marion.

ADAMS

Were you her solicitor?

GARY

Marion was the village bike. Ten pints with the lad. It was a bit of a queue for Marion.

Behind GARY, FRANKIE is leaning on the wall, listening. GARY turns and takes a look at her. She is totally impressive.

ADAMS

Did you know her at the time of the death of her daughter?

Kim.

GARY turns and looks at FRANKIE.

FRANKIE

You knew her, didn't you?

GARY turns back to ADAMS.

GARY

Yeah....



1/10. EXT. SAM'S HOUSE

Dusk.

Sam's house, set in amongst black fields in a flat landscape. Walls enclose a very worn but beautiful old garden.

SAM pulls up in her car, takes some newspapers from the boot and puts them outside the door. Then she goes in.

Incidental 1M14  
Dur. 31" @ 45.12

1/74. INT/EXT. SAM'S HOUSE. KITCHEN.

(NIGHT 4: 2300L.)

SAM is sitting at the kitchen table, deep in thought.

Marion - - - - -

She ponders the contents of the ~~papers~~ and sorts a photograph ~~of the papers~~ of the papers: Marion's Baby, K.M. She ~~looks for something else~~ for something else ~~in the X-Rays~~ in the X-Rays. Then she examines the file.

A crash outside, at the back of the house makes her stop and look in the direction of the sound.

SAM goes to the back door.

[DUSK] A dustbin lid slowly oscillates to a stop.

The dustbin by the window is on its side.

NOVA base.

WE CLOSE ON the glass of back window, a light from within the house shining through.

A smudge appears on the glass near a catch.

And the smudge RESOLVES into a fingerprint.

1/99

1M14 cont.

1/83. EXT. STREET NEAR SCHOOL-GATE. [REDACTED] ES. (DAY 5: 1545).

KIDS are getting onto school buses as usual.

OTHER KIDS walking along the pavement - and amongst  
them MICHAEL.

He walks [REDACTED] and then suddenly comes face to  
face with GARY, and is afraid.

GARY

Michael. he [REDACTED]

1/83A. INT. [REDACTED] AREA (DAY 5:16:10)

MARION and MICHAEL sit in silence. MARION is crying.

MARION

I won't let him.

MICHAEL shakes his head, not believing her.

MARION

1/855 INT. PRISON. RECEPTION AREA. [REDACTED]

A PRISONER is on the phone. MARION waits for her to finish.

PRISONER

So, [REDACTED]

She hangs up and she [REDACTED] MARION.

MARION [REDACTED]

1/86. INT. SAM'S OFFICE. [DAY 5: 1617].

SAM

Thanks, Jean.

SAM leaves some papers on a table for ADAMS to sit down.

ADAMS

Thanks.

Sam's cellphone bleets.

SAM takes it out of her bag.

SAM

I doubt I'm ever going to work  
for you again. <sup>from my last</sup>  
interview with D.S. Farmer.

ADAMS

That's why I'm here.

SAM is interrupted... But has to deal with the call first.

SAM [to ADAMS]

~~Excuse me~~ ..hello-  
(into telephone)  
Doctor Ryan.



~~1/103~~ ~~INM~~ ~~PRISON RECREATION AREA~~ ~~TRV F-1618~~

MARION, whey-faced. Holding ~~back~~ ~~the~~ ~~leas~~.

Incidental 1M  
Dur. 25" @ 46'53

MARION  
It's Marion Wallace.

SAM  
What?

Everything I told you. All them  
things. It was ~~all~~ ~~lies~~.

SAM  
What are you saying?

MARION  
It was all lies. It was me.



1/104

1M cont.

1/104 SAM cont. 1/104

SAM listens impatiently to the call

SAM  
Thank you for letting me know.

ADAMS

We're going to apply to the  
Office for permission to exhumate  
the body of Kim Wallace.

SAM'S FACE flickers at the

ADAMS ADAMS

Dr. Adams

SAM

Of course

1/20 THE PRISON RECREATION [REDACTED] 12101

MARION walk away from the [REDACTED] [REDACTED] [REDACTED]

End [REDACTED] [REDACTED] [REDACTED]  
Dur. 1 17 [REDACTED]





## End titles music cont.

Property St. Boy ..... GILL FARR  
 Stan ..... DANNY CLEMENTS  
 Carpenter ..... CHRIS CUTLER  
 Assistant Costume Designer .... VINCE BALL  
 Wardrobe Master ..... JACKIE VERNON  
 Dresser ..... GILES GAJE  
 Make-up Artist ..... ANITA  
 Focus Puller ..... PIPPA HINDLE  
 Clapper/Loader ..... ROR SHIPSEVI  
 Gaffer ..... CLIVE PITTMAN  
 Best Boy ..... PAUL BURNEL  
 Grip ..... ADRIAN MCCARTHY  
 Boom Operator ..... CHRISTIAN JOYCE  
 Post Production Co-ordinator ..... ADAM MASEL  
 Dubbing Mixer ..... STEVE WILSON  
 Dubbing Editor ..... CHRIS RUBDOO  
 Prosthetics Designer ..... SIMON VYTHRETTICH  
 Visual Effects Coordinator ..... TOM BROOKS  
 Graphic Designer ..... DEREK NORMAN  
 Sound Recordist ..... LES AMSDOWN  
 Make-up Hair Designer ..... VICKY BRADSTON  
 Costume Designer ..... PATRICK SPENCER  
 Script Editors ..... CAROLYN BARTLETT  
 Casting Adviser ..... DEBRA IRLE  
 Executive in Charge of Footage ..... BRIAN O'BRYEN  
 Director of Photography ..... CURRIE WEBSTER  
 Film Editor ..... GILBERT MCNEIL  
 Designer ..... GILBERT MCNEIL  
 Production Executive ..... GILBERT MCNEIL  
 Executive Producer ..... GILBERT MCNEIL

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