

Tr. 22.02.96

POST-PRODUCTION SCRIPT

TX. SPOOL: DGN232501
TX. DATE: 22.2.96 [BBC-1]
DURATION: 45'24

"SILENT WITNESS" EPISODE TWO

By KEVIN HOOD

| | |
|-------------------------------|--------------------|
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| Film Editor | PAUL McGUINNESS |
| Artists Contracts | JOHN MacDONNELL |
| | MAGGIE ANSON |

NB Ep.1 Titles Music [long version]
in at 09.58.15 [dur. 1'40]

RECAP starts at timecode 09.58.15

SAM'S car draws up at scene of crime:-

CONSTABLE
Hold it - excuse me!

ADAMS
Are you the pathologist?

SAM
Sam Ryan -

ADAMS
Inspector Adams.

Int. Mortuary:-

SAM
The initial examination is now
complete - I'm starting to
examine the body itself.

Int. Office:-

ADAMS
What was the cause of death?
Unascertainable?

SAM
Probable drowning - rope burns on
her hands - she'd been on the
swings -

ADAMS
So what about the abuse injuries?

SAM
I think Sarah was the subject of
furious and brutal attacks.

↓

Music cont.

Int. Ronnie's Kitchen:-

MRS. PHILLIPS

Hasn't she suffered enough?

KERRY

As I said, I do have to ask.

MRS. PHILLIPS

If you've got anything more to ask, save it, cos we're getting a solicitor in - it's disgraceful. The little girl's dead and all they can do is blame the mother.

Int. Office:-

SAM

Maybe I missed something -

TREVOR

Well, it's too late now, you've destroyed the continuity of evidence.

Ext. Wyn's House:-

BERYL

You're so like him.

SAM

Me?

BERYL

Don't you know that?

Int. Court:-

SAM

I'm not satisfied this death was accidental.

ADAMS

So what am I supposed to do now?

SAM

Your job - catch a killer.



Int. Prison:-

PRISONER
Nice kid - you gonna kill him
too?

Int. Mortuary:-

SAM
Who's Marion Wallace?

TREVOR
Just another child-murderer.

Int. Prison:-

MARION
He was on telly when you was.

SAM
Gary Phillips?

Interview Room:-

GARY
Marion was the village bike. Ten
pints with the lads then it was
either a curry or get in the
queue for Marion.

Int. Farmer's Office:-

SAM:
Kim Wallace, beaten then killed;
Sarah Crew, beaten then dead.
Gary Phillips knew them both and
it's a coincidence?

FARMER
That doesn't mean to say he kills
their children.

SAM
Then let me x-ray the Wallace
baby.

Ext. School:-

GARY
Michael - alright, mate?

Prison/Sam's Office:-

MARION
Everything I told you - it was
all a lie.

ADAMS
We're going to apply to the Home
Office for permission to examine
the body of Kim Wallace - do we
have your support?

[Dur. 1'40]

SAM
Of course.

FADE TO BLACK

Opening Title Music
 Comp. Geoffrey Burgon
 Dur. 50" @ 00.00

NB ALL ORIGINAL MUSIC COMPOSED BY GEOFFREY BURGON

OPENING TITLES

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

Incidental 2M1
 Dur. 1'26 @ 00.57

2/1. EXT. CEMETERY. [NIGHT 6: 04101.

Headlights blaze as a mechanical digger vigorously but
 clumsily manoeuvres in the tight space between graves.
 The back wheel of the digger rides up over a stone angel.
 ADAMS sees what has happened.

ADAMS
 Oh shit!

2M1 Cont

2/3. INT. POLICE VAN. [NIGHT 6: 04111.

A GROUP OF UNIFORMED POLICE sitting in the back, three
asleep. FOUR others, including the sergeant, playing
Trivial Pursuit.



2M1 Cont.

2/3A. EXT. CEMETERY GATE. [NIGHT 6: 04201.]

SAM shows her ID. to a POLICEMAN. And he opens the creaking iron gate. And walks towards the tableau of motionless digger and POLICEMEN in a blazing aura of blue-white light round the grave.

FARMER, hands deep in her mac, gets out of her car and follows.



2M1 cont.

2/7. EXT. CEMETERY. GRAVES. [NIGHT 6: 0500].

The digger's lights fade, and the POLICE are left standing in the darkness. In the silence, the dawn chorus breaks. ONE of the SOCOS illuminates NORTH with his torch.

SOCO carrying whisper:

SOCO
Hey, Northy, did you bring a stake?

NORTH
Piss off!

A little ripple of nervous laughter.

ADAMS [half amused]
Silly bastards.

SAM is still, keeping her thoughts to herself.

2M1 cont.

2/4. EXT. CEMETERY. [NIGHT 6: 0430].

SAM walks up to ADAMS.

SAM
What are we waiting for?

ADAMS
Dawn.

FARMER joins them.

SAM
That's only tradition. And if we
wait till then we'll have half of
Cambridge out to watch the show.

FARMER
Thank you, Doctor Ryan.

ADAMS smirks slightly at the hint of antagonism, then
straightens his face, looks at FARMER and waits for the
nod.

FARMER
But tradition has its place.

ADAMS
Well, I suppose we'd better make
a start then.

FARMER
But the coffin stays put till
first light.

In the background, SOCOs are setting up a screen round Kim's grave, passing over other graves, giving them a space in which to work.

A COUPLE OF POLICEMEN in overalls are levering the headstone - on it:

KIM WALLACE

Underneath, another line of stonemason's letters reads:

BELOVED DAUGHTER OF MARION WALLACE

The letters are hacked, gouged out.

COLEMAN

Hold it!

COLEMAN joins them, carrying the headstone, which is laid on the grass. SAM looks at the many flowers on the grave. She catches COLEMAN's eye.

COLEMAN

They're from the village.

The digger's shovel bites into the earth.

Incidental 2M2
Dur. 28" @ 02.50

FARMER walks back towards her car.

FARMER [cont]

I could murder a cup of coffee.

On her face as she realises what she's said.



2M2 Cont.

2/6. INT. RONNIE'S HOUSE. BEDROOM. [NIGHT 6: 0433].

GARY asleep. RONNIE awake. Smoking. Thinking.

Downstairs someone is banging on the door.

2/8. INT. RONNIE'S HOUSE. BEDROOM. [DAY 7: 0515].
[BUT DARKNESS!]

Curtains drawn. GARY asleep, RONNIE sitting up in bed smoking. Ken knocks loudly on the window.

KEN

Gary - are you there?
They're in the cemetery.

GARY

Who?

KEN [to GARY]

The police.

RONNIE

What's happening, Gary?

GARY [ASIDE]

How should I know?

2/9. EXT. CEMETERY. GRAVES. [DAY 7: 05161.]

FARMER turns and looks away from the exhumation to a GROUP OF OUTRAGED VILLAGERS, MRS. PHILLIPS included, gathered at the gates of the cemetery.

COLEMAN steps forward. Uncomfortable.

FARMER
Hello, Coleman.

COLEMAN
Ma'am.

ADAMS [TO COLEMAN]
Better get over there and keep them calm.

COLEMAN is obviously furious and very reluctant to move.

FARMER [quiet, authority]
Constable.

COLEMAN
Yes, ma'am.

He goes.

2/9A. EXT. CEMETERY. GATE. (DAY 7: 05.30).

MORE VILLAGERS [bystanders], both male and female arrive.
GARY is one of them. His panic is rising.
COLEMAN joins other UNIFORMED POLICE OFFICERS forming a
cordon at the gate.

KEN
What is it?

MRS. JAMES
An exhumation.

MAN
A bloody what?

KEN
Who are they digging up?

MRS. JAMES
That little girl that got
murdered.

KEN
Kim Wallace.

GARY is growing increasingly agitated with every second.
He looks over the wall at the exhumation.

MRS. JAMES
Has to be hasn't it.

Gary kicks the iron gate.

GARY
Leave her alone. You bastards!

KEN puts a restraining hand on GARY's shoulder.

KEN
Hey.

GARY
What right have you got to do
this. It's a disgrace.

P.C. COLEMAN firm, as the situation demands.
The crowd around GARY responds to his anger and begin
milling around.

COLEMAN
Come on son. Calm down!

GARY
Leave her alone!

COLEMAN
[into W/T]
Coleman. I think I need support
down here now, Guv.

SAM and FARMER watch the chaos at the gate.

SAM
Were they like this when she was
on trial?

FARMER
Doesn't the murder of a child
outrage you?

SAM [LOOKING]
Yes. But I want justice, not a
witch-hunt.

2/16

RADIO
Message understood, Coleman.
Unit One at the gates please.
Unit One. [DIFFERENT VOICE]
Understood.

GARY moves away.

MRS. PHILLIPS [to P.C. COLEMAN]
I don't know how you can stand
there and hold your head up Peter
Coleman.

COLEMAN
I don't like this any more than
you do, Mrs. Phillips.

The SUPPORT POLICE arrive around him.

MRS. PHILLIPS
It's her behind this, isn't it?
That Wallace bitch.

Incidental 2M3
Dur. 34" @ 04.59



2M3 Cont.

9B. EXT. CEMETERY. GRAVE. [DAY 7: 05351]

A dirty SOCO slides down into the grave. And begins to take soil samples, surrounded by a plastic screen.

S.O.C.O.

Have you got the kit, Anthony?

The SOCO wipes the coffin plate. Looks up and nods. A photograph is taken.

The coffin is lifted out and placed on a plastic sheet. Ringed by POLICE. For a moment they all fall silent. It is very small. The clean SOCO takes a photograph.

ADAMS, under the eyes of JUNIOR OFFICERS, hangs onto the contents of his stomach. He turns to the UNDERTAKERS.

ADAMS

Let's get this out of here.

As they lift the coffin and carry it, the noise from the crowd at the gate grows.

2/9C. NEWS REPORT. [EXT. CEMETERY GATES].
[DAY 7: 0538].

CAMERA'S POV - An all-action report filmed by a local TV news crew.
The camera is jostled by the crowd.

POLICE from the van are holding back very angry VILLAGERS to establish a pathway. Through this, and in the cemetery, the coffin comes INTO VIEW from behind the screen. The booing starts.

The crowd are jostling the police.

REPORTER

There is an atmosphere of discontent here at Fen Reach. This controversial exhumation is just one more blow to this little fenland community where the wounds of the past have ben so slow to heal.

KEN turns to the camera and shoves it -

KEN

They're on the move!

Incidental 2M4
Dur. 16" @ 05.42



2M4 cont.

2/9D. EXT. CEMETERY. GRAVES. [DAY 7:0550]

The small coffin is carefully carried along a cemetery path. As the CROWD catch sight of it, the booing increases. The coffin is slid into the undertaker's van. As the PRIEST stands beside it in an attitude of prayer.

At the gates, the CROWD kick the sides of the van as it comes through them.

The POLICE line struggles to hold them back.

SAM, escorted by TWO OFFICERS, holds up her hand to hide her face from the camera as she walks towards her car.

GARY is watching SAM closely. She turns to look and their eyes meet and hold for a moment.

SAM reaches her car. The tyres have been slashed. She takes out her cellphone.

SAM [to P.C. COLEMAN]
Oh great!

She throws her coat and wellies into the boot. And slips on her shoes.

SAM
I'm going to need a lift to the mortuary. Can someone stay with it till it's sorted. It would be nice if there was something left to tow away.

2/10. INT. RONNIE'S HOUSE. KITCHEN. (DAY 7: 0815L.)

RONNIE is making tea.

GARY comes in. She hides the letter from Marion in Ep.1 quickly.

GARY
Any tea?

RONNIE
In the pot.

GARY
Pour it then.

She pours and looks at him. Something in her face makes him respond. He is trying very hard to be calm.

GARY
Ronnie? Are you all right?

RONNIE
I should have seen her when I had the chance.

GARY
Seen who?

RONNIE
My Sarah. It's like she's not really gone. [BEAT] She died and I didn't feel it. I don't understand why.

2/21

RONNIE

She just walked out of that door
and ...

GARY closes his eyes, terrified, he feels as if he is on
the brink of discovery.

RONNIE

We don't even know what happened.
[beat]
Gary?

GARY with his back to her. She looks at his. He waits
for the question: 'It wasn't you, was it?'

GARY turns, bright and sharp.

GARY

What?

RONNIE [beat]

Nothing.

GARY [VERY BRIGHT]

No. Say it if you're thinking
it.

2/11. INT. MORTUARY. [DAY 7: 0845].

The coffin is open.

MARCIA is taking samples of the contents.

ADAMS, SAM, FRED the SOCOS watching. Everyone is masked.

SAM
Fred.

2/12. INT. MORTUARY/GALLERY. [DAY 7: 0848].

FARMER, still in her big coat, is sitting and watching. Cold. She hears them talking through the intercom.

As the exhumation proceeds - reflections on the window glass.

SAM [v/o]

Externally. We have extensive conversion of the body to adipocere which predominates. Considerable putrefaction, as might be expected after three years in wet, peaty soil.

MARCIA joins them. Still in her greens.

SAM is visible on the gallery glass, audible through the intercom.

SAM examines the gruesome remains. ADAMS' face tells us how terrible they really are.

SAM [v/o]

The torso is ... brittle to the touch and characteristically chalky. Forming a hollow shell with, I anticipate, loose remains.

FARMER [worried]

Nothing like this has ever happened before. Matthews was a very experienced pathologist.

TREVOR

Experience is wasted on some people.

SAM [v/o]

The gross physical marks of
the original autopsy remain
externally visible.

TREVOR holds MARCIA from behind, comforting her.

TREVOR

A dead body isn't a person,
it's a puzzle. A story with a
beginning, a middle and an end.

MARCIA

Well, there's not a lot of
middle in this one.

SAM

There is an area of mummification
in the head. The three
post-mortem processes co-
existing in the same body.

2/16. INT. PRISON VISITING AREA. [DAY 7: 1500].

RONNIE is waiting at a table.
MARION comes in and sits opposite her.

RONNIE opens the letter on the table. Reads. She is coolly sarcastic, containing her anger and fear.

RONNIE [reads]
He doesn't love me?

MARION [looking at letter]
Can I have it back?

RONNIE
What would you know about that?

MARION reaching for the letter:

MARION
Please.

MARION snatches the letter and makes it safe.

MARION
You haven't told him, have you?

RONNIE
No.

MARION is visibly relieved. RONNIE is shaken a little by this.

RONNIE
I suppose you're going to say he loves you.

MARION

He did. I thought.

RONNIE waits for MARION to admit it was a lie. She can't. She sits, head bowed.

RONNIE

He screwed you, so what,
everybody did.

PAUSE. And then MARION must tell the truth. To deny it would be to deny who she is. the power of her story registers on RONNIE's face as she struggles to deny it. Because to admit it would be to deny who she is.

MARION

He needed me. No-one's ever
needed me like that. Except the
baby. In bed...he holds you so
close, so tight, he can't stand
to let you go even for a minute.
Then Kim would start crying. And
that sound - it was like it hurt
him.

RONNIE and MARION - their eyes lock for a moment.

MARION

He -

RONNIE

No.

MARION

You know, don't you?

MARION

I used to think it was his age, I
used to say it was his age, his
cow of a mother, his Dad -

On RONNIE, shakes her head, desperately denying.

MARION and RONNIE'S eyes lock on the word fault.

MARION

But even when he was bad I
thought that part of him still
loved me. Till I saw him on TV
With his arm round you. Talking
about your little girl.

RONNIE is on the edge of believeing this - and it is a
precipice.

RONNIE

You'd say anything to get out of
here. Any lie. You'd even let
them dig up your little daughter.

MARION looks at her stunned, quietly but totally off
centre.

MARION

What?

RONNIE

You're not ill, not thick, you're
bloody evil! You might fool the
do-gooders but you don't fool me.

RONNIE stands, takes her bag.

RONNIE

You killed that baby, and digging
her up isn't going to prove no
different.

RONNIE goes. MARION is flooded with silent, desperate
panic.

2/23. EXT. SECONDARY SCHOOL. [DAY 8: 16001.]

A line of school buses and KIDS getting on them at the end of the day.

MICHAEL emerges from these KIDS, on his own. Slightly apart, a loner.

GARY in his van is watching MICHAEL. DEAN comes up to the van and opens the door.

DEAN
What are you doing here?

GARY
Get in.

DEAN gets in the van.

Outside, MICHAEL goes to the crossing in front of the school.

GARY drives off. And comes to a stop at the crossing.

MICHAEL crosses the road turns, catches sight of GARY and runs - put to flight.

GARY
That little Wallace prick!

2/29

2/24. INT. VAN. [DAY 8: 1602].

DEAN looks at GARY out of the corner of his eyes.
As GARY drives off. DEAN rubs the sweat from his
palms. Very afraid.

2/17. INT. WYN'S HOUSE. LIVING-ROOM.
[NIGHT 7: 2130].

BERYL is watching a television news report of the exhumation.

On screen - the reporter is standing in the midst of chaotic scenes giving his report.

REPORTER

The mood was extremely angry here outside the cemetery at Fen Reach where the exhumation of Kim Wallace took place in the early hours of this morning, under the supervision of the pathologist, Dr. Sam Ryan...

Still on screen - SAM walking to her car - shouted comments from the newspaper reporter.

The television report watched by BERYL.

BERYL

Sam? Why were you on the telly?

SAM

It's just to do with my job, Mam.

BERYL

Were you looking for Daddy?

SAM is immediately torn between laughter and crying by this one. She and WYN share a look.

BERYL

You won't find him you know.

2/31

WYN
Can we talk about something
else please?

BERYL
There wasn't even six bits of
daddy. Not six bits for six
counties.

WYN finds this unbearable!

WYN
Mammy.

SAM [to Wyn]
Don't start, I've had a
very bad day.

WYN
Me too. But mine wasn't on
the telly.

SAM [controls herself]
Alright. Just tell me what I'm
supposed to do.

WYN
It's Ricky.

SAM
What about him?

WYN
He thinks the sun shines out
of your arse.

WYN looks at SAM appealing.

SAM realises something big is being asked of her.

WYN
Just take him for a wee while,
please?

Incidental 2M7
Dur. 34" @ 12.30

2/17a: EXT. SAM'S HOUSE. NIGHT

Night exterior.

2/17b: INT. SAM'S HOUSE. NIGHT
Sam lying in bed.

2/17c: EXT. RIVERBANK. DAY

Sarah standing on the bank,
watching the rope swing.

2/17d: INT. SAM'S BEDROOM. NIGHT

Sam in bed, wakes up thoughtful.

2/18. INT. SAM'S OFFICE. [DAY 8: 09001.

By the X-ray light boxes, SAM gives a professional presentation to ADAMS. Both reading copies of the exhumation report.

SAM

The original tox results showed very high levels of diazepam in the tissues. Poisoning with tranquillisers was almost certainly the cause of death.

ADAMS [disappointed]

Ah-

SAM [interrupting]

The rest of the PM however looks entirely different -

SAM snaps an X-Ray film into one of two twin light boxes.

SAM

Multiple fractures to the ribs.

ADAMS

Overlooked.

SAM snaps in Sarah's X-Ray.

SAM

Just like Sarah Crew. Except in this case we also have a fractured ankle. The same man was involved with both women and similar damage was done to their children.

ADAMS
Coincidence?

SAM [feigned astonishment]
A policeman who believes in
coincidence?

ADAMS
Well, Marion could still have done
it.

SAM
Oh come on!

ADAMS
We need to eliminate the
possibility. We need to inter-
view her.

SAM looks guilty. Starts tidying her desk.

ADAMS
But there's a problem.

ADAMS
She won't talk to us.

SAM thinks about this and its implications.

ADAMS
She wants to talk to you.

SAM looks again.

ADAMS
There'll have to be a police
presence of course.

Incidental 2M
Dur.15" @ 13.44

2/20. INT. PRISON. INTERVIEW AREA. [DAY 8: 1202].

MARION, tense almost distraught, is walking into the room. With a SCREW.

She and SAM look at each other for a moment then MARION sits and stares at SAM across the table. Then looks at KERRY.

MARION

Who's she?

SAM

D.C. Cox.

MARION

I want to talk to you alone.

SAM

They won't allow it.

KERRY is sitting in the corner. A notepad on her lap.

MARION

What you did with my baby.
Digging her up. You had no right.

SAM [troubled]

I had no choice.

MARION

You didn't listen. I told you -

SAM catches MARION off balance -

SAM
You didn't tell me about the
ankle?

MARION
What?

MARION is shocked, tries to recover.

SAM concentrates on MARION.

MARION
I told you on the phone.
It was all me.

KERRY is writing very rapidly, getting more and more
agitated as she reacts to the new information.

SAM
You didn't know about the ankle
did you?

MARION
Yes.

SAM
So how did you do it? Did you
pick her up and shake her? Did
you drop her, did you throw her
against the wall?

MARION is becoming distressed.

SAM
Which ankle was it, Marion?

MARION looks away.

SAM grabs MARION'S ARM.

SAM
Look at me.

MARION can't look her in the eyes. She jerks her arm away.

The SCREW comes over to KERRY.

SCREW
What's going on here?

SAM
I'm on official business.

KERRY stands, hesitates:

KERRY
Doctor Ryan?

SAM [to MARION]
Why are you protecting him?

MARION looks sharply and SAM realises she has hit a nerve.

The SCREW goes to the wall and dials a number.

KERRY looks at the SCREW, gets more worried, and this forces her to deal with SAM - who is after all her superior.

KERRY
Look, Doctor Ryan -

SAM [to MARION]
How can you do this?

KERRY is ignored and ineffectual.

SAM [losing her temper]
What kind of woman are you? He killed your baby and you let him get away with it.

MARION
I won't talk to you.

A SENIOR SCREW arrives.

SENIOR SCREW
What's the problem here?
[to KERRY]
Is this a police interview?

SAM [to MARION]
Are you going to let him get away
with it again?

SAM [to MARION]
Stop him, for your baby's sake.

MARION starts to sob. KERRY tailing off into
hopelessness:

MARION
My baby is dead. My baby is
dead! My baby is dead!

SAM is shocked at the vehemence.

SENIOR SCREW
I am terminating this interview
now.

MARION is sobbing helplessly:

SAM
He'll do it again?

SENIOR SCREW
Doctor Ryan!

MARION
You don't understand!

SAM

What can he do to you in here?

KERRY

Please stop this.

MARION

You don't know. [cont ...]

SAM too is very upset, losing herself in confusion and guilt.

MARION [cont]

I told you to leave it alone.

SENIOR SCREW

Doctor Ryan. I would prefer that you left of your own accord but if you don't I am quite prepared to have you removed by force.

SAM gets up and goes. KERRY, furious, gets up to follow SAM, trying to control her anger, but can't.

KERRY [under her breath]

Bitch.

2/22. INT. FARMER'S OFFICE. [DAY 8: 1500].

SAM is facing FARMER and ADAMS, arguing her corner.
ADAMS is beside himself.

ADAMS [to SAM]
Who do you think you are?

SAM
Don't shout at me.

ADAMS
Twice. Twice! Just like the
inquest -

SAM
I had to stop the inquest because
you'd stopped the investigation.

ADAMS
Why didn't you tell us Marion had
changed her mind?

SAM is silent - caught out by the logic.

FARMER
Doctor Ryan doesn't believe she
can trust us.

SAM looks away, not wanting to admit this is true.
ADAMS reacts with disgust.

ADAMS
Then why should we trust her - ever
again? You're not the only forensic
pathologist in Cambridge.

SAM

You'd rather have someone you can use. Someone like Matthews.

ADAMS [SHOUTING]

I'd rather have someone rational.

SAM [point-scoring]

Rational?

FARMER [QUIET]

Tom.

A glance from FARMER brings ADAMS back to himself - and how ridiculous his last remark was.

FARMER [TO ADAMS]

You see. Doctor Ryan is on a crusade. The less proof she has the more certain she gets. [TO SAM] There is still - still - no connection established between the abuse and the cause of death.

SAM

You're right, but there is one. This man's anger is buried in these children's bodies. I can feel it.

ADAMS [to himself]

And Marion's still protecting him. I just don't understand why these women keep going back.

SAM

No, I've talked to her. It's not Gary she's protecting.

ADAMS is exasperated.

FARMER

You're right. It's not Gary.

2/22A. INT.CAMBRIDGE POLICE STATION.
CID OFFICE [DAY 8: 15101.

KERRY reading from the computer screen:

KERRY:
Michael Wallace, age 12 years.
In care. Foster home.
[LOOK UP] Milham school.

ADAM looks at SAM.

SAM looks at FARMER, impressed.

2/26. INT. SAM'S HOUSE. BEDROOM. [DAY 8: 1945].

SAM rapidly putting on a posh dress. A glass of wine on the side. She's just about decent. RICKY comes in.

RICKY
You watch telly in bed?

SAM
Yes, I do. And this is private.
Out.

RICKY takes the glass from her and sniffs the bouquet.

RICKY *testing, defiantly*
I can't watch the one downstairs.
It hurts my eyes.

SAM takes her glass back.

SAM
How's the homework situation?

RICKY
Cool.

The doorbell goes.

SAM
Is it done? I've got your
mother to answer to.

RICKY
It's done - it's wonderful.

SAM
Get the door.

2/26A. INT. SAM'S STAIRS/HALL. [DAY 8: 1946].

SAM is coming down the stairs finishing off getting dressed.

SAM
Is that Trevor?

ADAMS [outside]
Doctor Ryan?

RICKY
Who are you?

SAM
It's alright, Ricky.

ADAMS comes into the hall as SAM gets to the bottom of the stairs.

TREVOR's car arrives outside and the horn beeps.

SAM
[to RICKY]
Make yourself at home. I'll see you later.

ADAMS has to follow her out.

2/26B. EXT. SAM'S HOUSE [DAY 8: 1947].

ADAMS follows SAM across the lawn to the waiting car.

ADAMS [looking around, curious]
You were right. Michael did
visit Marion in prison
immediately before the
exhumation.

SAM [putting the piece in place]
Which was just before she phoned
me.

ADAMS
Usually he visits once a month,
with a social worker. But this
time he was on his own.

SAM
Phillips really knows how to get
to her. Are you going to pull
him?

ADAMS
Dunno. Maybe.

ADAMS looks back at the house.

ADAMS
Who's that kid?

Incidental 2M.
Dur. 20" @ 1747

SAM
My bodyguard.

2M cont.

They arrive at TREVOR's car.

SAM goes over to TREVOR's car and climbs in.

^{SAM}
I'll come back by cab.

The car swings away abruptly.

ON ADAMS - watching the car go away, quietly
thoughtful.

"ROCK GUITAR ENTERTAINMENT 21"
Music House MHE-21
Track 8 "Victory"
Dur. 1'00 @ 18.06

2/30. INT. YOBBO'S PUB. INNER BAR. [NIGHT 8: 20501.]

GARY and KEN drinking at the bar. GARY is getting very pissed.

Adams' voice drifts through.

ADAMS [distant, O.S.]
Gary Phillips? In there?

GARY looks to, who turns and looks as ADAMS enters.
KERRY beside him.

GARY has gone.

ADAMS
Where is he?

KEN
Dug up any more kids today, Adams.

ADAMS sits on the stool next to the half-full beer
glass and the tobacco at the bar.

ADAMS
Just tell him I want a word.

KEN and ADAMS eyefuck each other.

ADAMS [cont]
Get that? Did you hear that?

KEN
I heard. You hear this. That
Wallace whore lived in our village.
We knew her.

Track 8 cont.

ADAMS

You know Gary as well. Don't suppose you know where he is?

Group OF FOUR or FIVE BYSTANDERS have gathered round ADAMS and KERRY, who is beginning to get rattled.

Suddenly ADAMS moves off his seat and they all start, including KERRY, and fall away. He looks at them.

ADAMS

I'm going to powder my nose. Any of you 'boys' like to join me?

ADAMS walks slowly to the toilet. Goes in.

KEN

The bitch should have been hanged in the first place.

A murmur of agreement amongst the LADS, who look at KERRY. She is uncomfortable, but stands her ground and tries to look cool.

KEN

You his totty?

Incidental 2M112
Dur. 1'28 @ 19.06

2/31 INT. PUB TOILETS. [NIGHT 8: 20521.]

A small, foul room with an overflowing waste-bin.

ADAMS glances at the cubicles. Sees one locked. Then suddenly kicks over the waste bin, jamming the door.

GARY crouches, his feet spread on the bowl, his arms pressed against the walls.

ADAMS stands, facing the cubicles and talks matter-of-factly to himself.

ADAMS

You can't help wondering. Two kids dead. Christ, what kind of person is this? Is this a man? No this is not a man.

GARY is pressed against the walls, trembling, holding his breath.

ADAMS

I was there at the autopsies. I saw those shattered little bodies, the broken bones. What do you think someone like me would do to someone like that?

GARY is pressing the walls of the cubicle away from him, only just managing to hold himself together.

ADAMS O.S., calm, quiet, almost meditative.

ADAMS

I know what I'm going to do.

ADAMS throws the wastebin into GARY's cubicle.

ADAMS [calm]
I'm going to lock him up together
with the rapists and the child
molesters and all the other
pathetic little perverts. But
first I'm going to nail his dick to
the floor. You take care now.

ADAMS glances at the door, assessing the effect of his words.

Silence.

GARY in his cubicle, too terrified to move.

2/33. INT. RONNIE'S HOUSE, DEAN'S BEDROOM.
[NIGHT 8: 21281]

GARY wrenches the door open. It is dark.

In bed, DEAN jumps up - he is terrified by Gary's sudden appearance.

GARY walks in and drags DEAN out of bed and onto the floor.

DEAN cowers, holding the blankets to his body.

GARY

You little prick. You mouthy little prick. You told him didn't you?

DEAN

Leave me alone.

GARY

You told him where I was.

DEAN

Who?

GARY

The law.

DEAN

Everybody knows you go there.
Anybody could have told him.

GARY

But you were the one that told 'em
didn't you?

DEAN cowers.

GARY steps back from hitting DEAN. Beside himself, he stands in the room attempting to contain his fury.

He sees Dean's model aeroplane, pulls it down and stamps on it, smashing it to pieces right beside Dean's head.

GARY
You little shit!

"CIVITAS SANCTI TUI"
Comp. William Byrd
Perf. "English Voices"
Arr. Tim Brown
Dur. 46" @ 20.50

2/35A. INT. COLLEGE, CHAPEL [NIGHT 8: 21471.

Sounds of someone singing inside the room.

Back of a small audience, sitting on gilt chairs.

2/34. INT. RONNIE'S HOUSE. KITCHEN/HALL
[NIGHT 8: 2145].

RONNIE is sitting in the kitchen with her head under her arms not listening to the pounding into the ceiling above her.

GARY comes down, tears streaming and kneels beside RONNIE and begins to sob. He puts his arm round her foetal shape.

GARY
I'm sorry, mate. You know what I'm like.

DEAN stands at the door in his T-shirt. He and GARY stare at each other.

DEAN [beat]
It's alright.

GARY
Look, I'll buy you another one in the morning. Better. A really good one.

He puts his arms round RONNIE.

GARY
They want to blame me. They're trying to blame me. It's not fair.

GARY is only just holding back tears of frustration and fury.

2/35: INT. SAM'S KITCHEN. NIGHT 8

RICKY is in Sam's kitchen, preparing beans on toast for his supper.

2/36. INT. SAM'S HOUSE. BEDROOM. [NIGHT 8: 2230].

Curtains drawn.

RICKY, pissed, is lying on Sam's bed watching television. He rips open the last of four Budweiser cans. It foams on the bedspread.

RICKY
Bollocks. Bollocks.

RICKY tries to rub it dry.

2/37. EXT. SAM'S HOUSE. [NIGHT 8: 2236].

All the lights in the house slowly fade out.

2/38. INT. SAM'S HOUSE. BEDROOM. [NIGHT 8: 2236].

RICKY, suddenly in darkness, his laughter fades with the lights.

RICKY picks up the telephone - it is dead.

He gets up and tiptoes downstairs.

Incidental
Dur. 3'48 @ 23.26

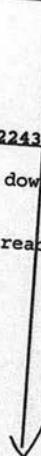


Cont.

2/41. EXT. SAM'S HOUSE. BACK. [NIGHT 8: 2243].

RICKY tiptoes down the stairs, tries the downstairs phone - it's dead.

Suddenly GARY breaks the back window and reaches



Cont.

2/42. INT. SAM'S HOUSE/HALL/LANDING/BEDROOM
[NIGHT 8: 2243].

RICKY is watching a gloved hand turn the key in the lock. He backs quietly up the stairs.

RICKY slips into Sam's bedroom. Not daring to click the door closed.



Cont..

2/43. INT. SAM'S HOUSE. OFFICE. [NIGHT 8: 2244].

Gary's torch plays over the desk - to Sam's computer. To piles of papers and finds Marion's picture in a newspaper article. Headline: **ANATOMY OF A CHILD-KILLER.**

Abruptly furious, GARY upends the desk. Papers and computer crash to the floor.



2/62

Cont.

2/45. INT. SAM'S HOUSE. BEDROOM. [NIGHT 8: 2244].

RICKY cowering under the bed.



Cont.

2/46. INT. SAM'S HOUSE, STAIRS/LANDING/BEDROOM
[NIGHT 8: 2246].

GARY creeps slowly up the stairs.

RICKY clenches his fists and tries to contain his terror as GARY kicks his way into Sam's bedroom.

From under the bed, Ricky hears Gary laugh and then the bed sags and creaks as GARY jumps onto it.

RICKY presses his face into the carpet. Beside his face the bowl of soapy, dirty water.

GARY scrabbles the bed-clothes with his boots.

GARY gets up and pulls the wooden drawer out of an old Victorian chest of drawers. It is full of Sam's underclothes.

GARY lights a cigarette.

He opens a drawer from the Victorian chest and holds an item of Sam's underwear up and sniffs it. Throws it aside.

He pulls another piece, stretches it tight. Slowly extends his tongue and licks the taut silk. His saliva streaking the fabric.

Underneath the bed - RICKY presses his face into the carpet and tries to stop trembling.

GARY takes off his glove and stretches a pair of knickers on his hand, stretching the silk taut over his fingers. It tears. He stretches it again, and pops the silk crotch with his cigarette.

GARY gets another pair of knickers and does it again.

GARY stands. Underneath RICKY freezes.



Cont.

GARY bends down and his hand pads the damp carpet and finds the empty can next to Ricky's head.

Suddenly an alarm is going off in another part of the house. Loudly.

GARY

Shit!

GARY straightens, listens for a second, then runs.

GARY careers down the stairs.

Tighten to the [battery operated] smoke alarm and the smoke coming out of the oven.

2/52. EXT. SAM'S HOUSE [NIGHT 8: 2350].

SAM drives up in cab, stopping beside a police car with its blue lights flashing.

She runs to the lighted house.

2/53. INT. SAM'S HOUSE. STUDY. [NIGHT 8: 2355].

SAM runs into the hall. She sees her trashed computer in the room on her left.

she turns to see COLEMAN who is coming down the stairs.

COLEMAN looks upstairs.

COLEMAN
He's upstairs -

SAM runs past him.

2/54. INT. SAM'S HOUSE. HALL/BEDROOM. [NIGHT 8: 00001.

SAM finds RICKY sitting in the hall outside the bedroom.

SAM
Ricky?

No reply. RICKY pushes his face away from her.

SAM
Let me look at you. Are you alright?

RICKY [quietly]
Stop it.

SAM
What?

RICKY
Just stop it.

Without touching them, SAM takes in her scattered underclothes on the bed and in the open dressing table drawer.

ADAMS
It's a bloody mess. It's my fault, I'm afraid - I tried to wind him up.

SAM
Phillips?

2/68

ADAMS

Yes -

SAM [smiles wryly]
You succeeded.

SAM picks up an article of underwear between finger and thumb.

COLEMAN

Looks like somebody feels pretty strongly about something.

SAM, picking up his hostility.

SAM

Yes, so do I.

ADAMS [to COLEMAN]
You know where Phillips lives?

COLEMAN

Yeah -

2/55. INT. SAM'S HOUSE. BEDROOM. [NIGHT 8: 12101.]

Later that night, SAM and RICKY are alone.
RICKY is on SAM's bed, she is sitting next to him.

RICKY
I was ... scared.

SAM
I can imagine.

He looks.

Incidental 2M --
Dur. 48" @ 29.12

SAM
Your Grandad ... when the bomb
went off the explosion was so big
it carried the Landrover way up
into the air. Your Mum saw. We
just heard.

[beat]
It landed in the hedge thirty
yards away. [BEAT] He had seen it
happen to others. He knew it
could easily happen to him. But
he still went out there everyday.
Because he was a brave man.

RICKY
The kitchen was my fault.

Pause. SAM smiles.

SAM
You're made from strong stuff,
Ricky Ryan.

2M cont.

2/59. INT. MORTUARY. [DAY 9: 0915].

FRED pulls out the drawer. And uncovers Sarah's body.
SAM is looking on.

SAM
Thanks, Fred.

FRED
Boss.

SAM takes Sarah's hands and looks.

SAM [to ADAMS]
How long have you got?

ADAMS is beside her.

ADAMS
We have to have him in court by
eleven.

He rehearses the argument.

ADAMS
So he smothered her. And then
threw her into the water. But we
can't prove it, right?

SAM, Sarah's hand in hers:

SAM
The rope burns.

ADAMS
From the swing.

SAM

But she was too small. She could
only hold the end of the rope.
So how did she get them?

ADAMS

She must have been holding higher
up. [REALISING] Someone must've
helped her. [BEAT] He didn't
smother her, did he?

SAM

No. It was worse than that. She
drowned. And he watched.

On ADAMS - his face tightens with anger and
determination.

2/62. INT. FORENSIC SCIENCE LAB. [DAY 9: 10151.]

SAM

Any news on the sweet wrappers?

MARCIA

We found these at the scene. They'd only been there a few hours.

MARCIA goes to the computer.

MARCIA

This is the analysis of the stomach contents. This is the residue from the wrappers.

SAM

She was eating sweets.

MARCIA

We lifted his fingerprint from the beer can. Sixteen points of similarity. We've got him.

SAM

For the break-in. I'm only interested in Kim and Sarah.

MARCIA thinks and slowly nods.

2/61. INT. POLICE INTERVIEW ROOM. [DAY 9: 10101.]

GARY and a SOLICITOR face ADAMS and FARMER.

A tape-recorder turns beside them - this is a 'Pace' interview.

ADAMS

We have evidence placing you inside Doctor Ryan's house.

ON ADAMS - his face deliberately displaying contempt.

ADAMS

In the bedroom. Did you remove Dr. Ryan's underclothes from the dressing-table and burn holes in them? Gary? Was that you?

GARY looks back and then away - humiliated.

2/64A. INT. POLICE STATION, CORRIDOR. [DAY 91]

SAM arrives to find FARMER sitting in silence.

SAM

The sweetpapers at the scene
match the sweets in her stomach.
He gave them to her.

FARMER

Can you prove it?

SAM

No.

FARMER

If we can't put him at that riverbank
when the child died, we've got nothing.

2/63. INT. POLICE INTERVIEW ROOM. [DAY 9: 10201
RAPE SUITE/ VIEWING ROOM

ADAMS looks at the tape-recorder as he talks for its benefit.

GARY is unnerved by the formality.

ADAMS

Now I'd like to turn to a possible motive for this attack. Doctor Ryan is the Forensic Pathologist who was investigating the deaths of two children. First, Kim Wallace, daughter of Marion Wallace. Did you know Kim?

GARY

The baby she killed?

ADAMS smiles mirthlessly. And pointedly doesn't answer that question.

ADAMS

Did you touch the baby?

GARY

Never.

In the viewing room, FARMER is watching the interview through a two-way mirror.

ADAMS

Not even when you were in bed with Marion?

GARY

No.

ADAMS

Babies cry. Kim cried all the time. Marion must have had to get up and leave you.

GARY

I've said -

ON GARY as ADAMS cuts in.

ADAMS

Babies! They cry. It seems like it's never going to stop. It really gets to a mother. Did it get to you?

GARY

No.

ADAMS

Did it make you feel - jealous?

SOLICITOR

My client has answered your questions.

GARY [cutting in]

No!

ADAMS

Angry?

SOLICITOR

Please don't brow-beat my client.

ADAMS allows a pause. Lights a cigarette. Passes the pack to GARY.

FARMER watching and paying close attention.

ADAMS

Kim and Sarah. The same
injuries. The same anger. The
same person grasped these
children in his hands and crushed
their ribs.

ADAMS lets silence do some work on GARY.

Gary's anxiety is visibly increasing. He is almost
panting. Sweating.

GARY

What?

ADAMS

And then they died. You have
admitted to knowing both mothers.
You must have known both
children.

GARY and his SOLICITOR's whisper.

Incidental 2M
Dur.2'00 @ 33.13

SOLICITOR

My client wishes to say that he
is under a great deal of stress
as a result of the death of his
friend's daughter.

ADAMS looks GARY in the eye.

ADAMS [beat]

Yes.

SOLICITOR

He feels unable to answer any
questions at this time.

ADAMS

I can imagine.

ADAMS looks at the clock.

2M cont.

2/65. INT. POLICE STATION. (DAY 9, 10381).
RAPE SUITE/VIEWING ROOM

ADAMS glances at the clock. Turns back to GARY.

ADAMS

Now I'd like to turn to the death
of Sarah Crew. I'd like to put
something to you, Gary.

CUT TO: SAM joins FARMER in the viewing room. The atmosphere is tense. Both women desperately trying to read the body language.

CUT BACK TO: ADAMS and GARY.

GARY [very wobbly]
I'm saying nothing.

ADAMS

Then listen. We believe someone
intercepted Sarah on her way to
school. Someone who knew the way
she would go.

KERRY looks at ADAMS with surprise - she didn't realise he knew so much.

ADAMS

We believe that person led Sarah
through the wood and across the
fields to the river.

GARY turns to his SOLICITOR.

GARY

Do I have to listen to this?

2/79

2M cont.

ADAMS
Just a little longer.

The SOLICITOR glances at his watch. Nods.

CUT TO: SAM watching.

CUT BACK TO:-

ADAMS [cont]
He probably knew that although she fell from the swing in the picnic it was one of the few places she felt happy. And then he helped her up onto the swing. Setting her feet either side of the rope on the knot. Getting her to hold on tight.

ADAMS glances at the clock. [10.40] A flicker of concern in his eyes.

ADAMS
Maybe he planned what happened next? What do you think? Maybe not. Maybe he just let go. Swung her out over the deep water. Then harder and harder. Again and again. So violently she couldn't hold on and lost her footing on the knot and slipped down the rope. Her hands burning. She cried out. And then she fell in. And, as we know...she couldn't swim.

ADAMS flicks another glance at the clock. [10.42]

ADAMS
So he must have stood and watched. The good part urging him into the water and the angry part holding him back. Three times don't they say? [cont.]

GARY is only just holding it together.

2M cont.

ADAMS [cont]
Was she badly afraid?

GARY turns to his SOLICITOR and whispers.

SOLICITOR
My client has nothing to say.

ADAMS
How many times did you push her
out before she fell?

SOLICITOR [insisting]
My client has nothing further to
say!

GARY is trembling, he can't meet ADAMS in the eyes.
ADAMS looks up at the clock. [10.50] Time has run
out.

SOLICITOR
You've had your time, Inspector,
charge my client or release him.

ADAMS gets up and walks out.

KERRY
Detective Inspector Adams is
leaving the room. The time is
1053, we are interrupting this
interview.

2/65A: INT. POLICE VIEWING ROOM. (DAY 9: 10531

SAM and FARMER sitting in silence. ADAMS comes in.

KERRY
If we could just get him away
from that prat.

SAM
What happens now?

FARMER
Court. He gets bail. We'll make
it a condition that he stays away
from you.

SAM
It's not me I'm worried about.

FARMER and ADAMS acknowledge to each other that there's
nothing they can do.

SAM can't accept this. She gets up and leaves
abruptly.

2/70. EXT/INT. RONNIE'S HOUSE. [DAY 9: 1227].

SAM gets out of her car and walks up Ronnie's front path. And knocks on the door.

RONNIE looks through the glass part of the front door at SAM and sits on the floor. SAM knocks on the door again. RONNIE lights up.

SAM

I need to talk to you, Ronnie.

SAM stands. Uncertain what to do. Then resolution takes her a further step forward and she knocks on the door loudly.

SAM

I'll stay here all day if I have to.

RONNIE hesitantly opens the door. SAM steps inside.

RONNIE is sitting on the floor, back against the wall, her hands over her head, the cigarette smouldering. Trying to shut out the world.

SAM comes in. Looks at RONNIE, sighs. And sits on the stairs.

SAM

It won't go away. You have to face up to the truth.

2/73. INT. RONNIE'S HALL. (DAY 9, 1233)

SAM sits on the stairs, waiting quietly for RONNIE to come out of her spasm of anxiety and denial.

SAM [quietly]
The morning she died you sent her off to school alone. You didn't give her any breakfast. Ronnie!

SAM
You sent her to school with a bag of sweets.

RONNIE looks - no.

SAM
Someone bought her sweets.

RONNIE
No.

SAM
Did she have money?

RONNIE shakes her head.

SAM
Were these her favourites?

Incidental 2M
1'32 @ 37.05
SAM
Who would know that? Who would know that, Ronnie?

RONNIE
I'm so tired.

2M. cont.

2/71. INT. SCHOOL. CORRIDOR/R.E. CLASSROOM
[DAY 9: 12291]

GARY walks down a long, echoing corridor, looking through the glass doors of classrooms. Peering. Looking at the class.

He finds a door without a window and opens it.

GARY walks in and looks round the class. There is a map of the Holy Land on the wall. YEAR ELEVENS are drawing their own maps.

GARY stares - it is like abruptly stepping back into his own childhood.

A FEMALE TEACHER looks up from the CHILD she is working with. Almost as if she is trying to recognise him.

TEACHER
Can I help you?

GARY goes. The TEACHER walks hesitantly towards the door. Following.

TEACHER
Excuse me? Can I help you? Are you looking for someone?

The TEACHER comes into the corridor from the classroom.

There is no sign of Gary.



2M cont.

2/72. INT. SCHOOL. STAIRWAY. [DAY 9: 12301.]

The end-of-lesson bell goes as GARY climbs the stairs. Suddenly when he is near the top. The stairs flood with CHILDREN rushing out of their lessons.

He backs down in the flow and is pinned against the wall at the turn of the stair as they surge past.

He stares at them. Amazed. Panicked by them. Overwhelmed.

And then a smaller than usual GIRL, same colouring as Sarah, stops in the flow and stands in front of him.

He backs away from her. She stands looking at him, surprised by his reaction.

The TEACHER comes up the stairs towards him.

TEACHER

Julie. Off you go. Hurry up.

The TEACHER gets between him and the GIRL.

TEACHER

Julie!

[to GARY]

Visitors are supposed to report to the office. Gary isn't it?

GARY dashes past her and flings himself down the stairs.



2M cont.

2/74. INT. SCHOOL. LONG CORRIDOR. [DAY 9: 1237].

GARY running along.

DEAN sees him and follows through laughing KIDS,
till they are both running one after the other.
And then GARY disappears.

GARY
Oi, Dean!



2M cont.

2/75. INT. SCHOOL. SECRETARY'S OFFICE CONNECTING
TO HEAD'S OFFICE. [DAY 9: 12391.

DEAN walks in and straight into the secretary's area.
The HEAD is standing chatting, looks up.

DEAN
Michael Wallace. Where's Michael
Wallace? Get the police, now!

HEAD
Dean?

He pushes past the HEAD to the telephone.

HEAD
Now put that phone down. Dean?

DEAN
Piss off.

DEAN has found Adams' card.

DEAN
Adams. Inspector Adams.

HEAD
Don't you talk to me like that!

DEAN
Gary's at school.

HEAD
Who are you talking to? Hello?

DEAN looks at the telephone, drops it. Walks away.

2/77. INT. RONNIE'S HOUSE. HALL. (DAY 9: 12431.)

SAM and RONNIE continue the talk.

RONNIE
She wouldn't have gone with him.

SAM
He gave her sweets?
Had he ever done that before?

RONNIE shakes her head.

SAM
Then he took her to the
riverbank.

RONNIE
She wouldn't have gone with him.

SAM
Why not?

RONNIE
She was too frightened.

RONNIE catches SAM's look and is terrified for a
moment, before she looks away.

2/78. EXT. RONNIE'S HOUSE. FRONT. [DAY 9: 12441.]

GARY sees Sam's car and slips round towards the back.

2/90

Incidental 2M17
Dur. 23" @ 39.43

2/79. INT. RONNIE'S HOUSE, KITCHEN/HALL. [DAY 9: 12481.]
RONNIE still struggling to fend off the truth.

SAM
I know what he did to her when
she was younger. The violence.

RONNIE
He's young. He's got a temper.

SAM
Children want to be loved.

By the door, GARY is listening to Sam talking.

SAM
She'd have gone with him.
He killed her Ronnie, and he'll
kill again.

SAM opens her hand - in it a sweet wrapper.
She spreads it out in front of Ronnie.

On Ronnie. SAM gets up and goes out.
GARY enters.

RONNIE
No Gary. I never said anything,
I never have.

2M17 cont

2/80. EXT. RONNIE'S HOUSE/ROAD. (DAY 9: 12521.)

SAM walks up the path and gets into her car. She starts it up and goes up the road.

SAM sees DEAN pedalling past on his bike.

She slows and then stops. Trying to decide if it's important. Then she pulls up alongside a farm track to do a turn.



2M17 cont.

2/82. INT. RONNIE'S HOUSE. HALL. (DAY 9: 1300).

GARY is screaming at RONNIE.

GARY [to RONNIE]
This is all your fault.

RONNIE
I didn't say anything.

GARY
Yes you did.

GARY punches her on the head.

GARY
You know what they want to do to
me. You know where they want to
put me don't you? And you'll
help.

RONNIE
No.

GARY grabs her by the hair throwing her round the hall.

GARY
You'd like that. Me in the nick.
You'd all like that.

2/93

2/83. EXT. RONNIE'S HOUSE. FRONT. [DAY 9: 13011.

DEAN running for the front door hearing shouting behind it.

DEAN
Stop it! Leave her alone!

Incidental 2M
Dur.38" @ 40.24

2/84. INT. RONNIE'S HOUSE. HALL. [DAY 9: 1302].

GARY bounces RONNIE off the wall. She sits heavily on the bottom of the stairs.

And DEAN comes in. And stands watching them visibly trembling with fear.

GARY looks at him. Cocks his head and smiles nastily and smacks him across the face.

DEAN doesn't move. GARY turns back to RONNIE.

RONNIE
Gary, leave him alone- Gary!

GARY [cont]
Look at him. This is yours.
[into DEAN'S face] Piss bag.
This long string of useless piss.

GARY lashes out at DEAN, they struggle and fall over in the confined space. The vase gets knocked over and smashes on the floor.

2/85. EXT. RONNIE'S HOUSE. FRONT. [DAY 9: 13031.]

SAM arrives and hears the noise. Goes to the front door. It is locked.

SAM
Open the door, Ronnie!

She kicks the door in.

2/86. INT. RONNIE'S HOUSE. HALL. (DAY 9: 1304).

DEAN picks up the broken stump of the glass vase and rushes him.

They crash backwards and ricochet off the walls in the small space. And then GARY goes down, thrashing, with DEAN on top of him.

And digs it deep into GARY's stomach. Blood pumps from a severed artery.

SAM comes in from the kitchen.

DEAN drops the vase and SAM goes to GARY, pressing her hands on his stomach, leaning to get maximum arterial pressure.

GARY

Cold.

SAM

Call an ambulance quickly.

DEAN stands back.

RONNIE looks.

SAM

Get an ambulance! I can't leave this.

DEAN stands over GARY.

2/87. INT. RONNIE'S HOUSE (DAY 9. 13.29)

Close on GARY's lifeless face on the trolley [NB no body bag in subsequent scene].

DEAN, in the corner by the door, blood on his hands, is looking at him. KERRY and another POLICEMAN stand beside him.

DEAN

He won't hurt us any more?

KERRY [sadly]

No, he won't.

SAM looks down at his bloody hands. Then at -

CLOSE SHOT - the jagged, blood-stained vase bagged for evidence -

And DEAN wipes his hands on his shirt, his school blazer - bloodying both of them. The horror growing in him. He looks up at SAM.

SAM, full of the adult knowledge of how his child's life is broken, looks at KERRY.

KERRY looks away. And closes in on the boy in his corner.

KERRY

Come on.

DEAN

Where are you taking me?

CLOSING ON - DEAN as he begins to fill with the realisation of what he has done. The blue of a police uniform who gets behind him and pushes him out of the corner. And KERRY takes him by the shoulder.

And the PARAMEDICS lift GARY's stretcher as they move out of the hall.

Incidental 2M
Dur. 29" @ 41.54

2/88. EXT. RONNIE'S HOUSE. [DAY 9: 13301.

ADAMS is dealing with the business, talking to NEIGHBOURS with KERRY and other UNIFORMED POLICE OFFICERS.

FARMER looks up at SAM who is standing at the front door. Covered with blood. And looking at -

GARY's body being carried out on a stretcher and put into an ambulance.

A door is opened and DEAN is escorted by KERRY and a UNIFORMED OFFICER.

FARMER is by her side.

FARMER nods. And SAM's eyes follow DEAN being walked to a police car.

SAM
We lost him.

FARMER
Did we?

FARMER looks through the front door at Gary's body.

FARMER
I don't call that losing him. I should have got the bastard three years ago.

SAM
I meant the boy.

FROM HIGH ABOVE - the STREET with its POLICE CARS and NEIGHBOURS. And SAM walking away.

Closing music
Dur. 1'17 @ 42.21

CLOSING CREDITS

Cast [in order of appearance]

| | |
|-----------------------------|-------------------|
| Tom Adams | JOHN McGLYNN |
| Sam Ryan | AMANDA BURTON |
| D.S. Farmer | CLARE HIGGINS |
| S.O.C.O. | TIM McEOY |
| P.C. North | MILO TWOMEY |
| P.C. Coleman | TOM CHADBON |
| Marcia Evans | JANICE ACQUAH |
| Ronnie Crew | KELLY HUNTER |
| Gary Phillips | BARNEY CRAIG |
| Ken | PETER GEDDIS |
| Mrs. Phillips | PAT KEEN |
| Woman at Cemetery | PATRICIA FRANKLIN |
| TV Reporter | ASHOK SRIVASTAVA |
| Fred Dale | SAM PARKS |
| Trevor Stewart | WILLIAM ARMSTRONG |
| Marion Wallace | LESLEY DUNLOP |
| Prison Officer | TESSA BELL-BRIGGS |
| Dean Crew | ADAM RATCLIFFE |
| Michael Wallace | CARL HILLSDEN |
| Beryl Ryan | DOREEN HEPBURN |
| Wyn Ryan | RUTH McCABE |
| Sarah Crew | SOPHIE MANNING |
| Jean | MARYANN TURNER |
| Kerry Cox | RUTH GEMMELL |
| Senior Prison officer | HELEN BOURNE |
| Ricky Ryan | MATTHEW STEER |
| Gary's Solicitor | TREVOR BANNISTER |
| Schoolteacher | FRANCES JEATER |
| Headmaster | PETER CLEALL |



Closing Music cont.

2/89. EXT. CEMETERY. GRAVE. (DAY 10: 20451.)

The evening sun is big and red in the trees behind the low wall.

Kim's grave, newly remade from the exhumation.

And MARION stands before it. She walks up to the headstone. Touches the name.

And she gently lays a posy of hedgerow flowers on the gravel. Looks at them. Then she gently fingers the stems into the gravel.

The flowers.

The grave.

Closing Music Cont.CLOSING CREDITS [CONT'D.]

| | |
|---------------------------------------|------------------------|
| Devised by | NIGEL McCREERY |
| Forensic Pathology Adviser | HELEN WHITWELL |
| Police Adviser | TED RYAN |
| First Assistant Director | CHRISTOPHER BALLANTYNE |
| Location Managers | RICHARD BURRELL |
| P.A./Continuity | JOSEPH RHODES |
| Second Assistant Directors | SUE HILLS |
| Third Assistant | JO BARDEN |
| Assistant Production Accountant | JAMES MUNRO |
| Art Director | CLARE WORSSAM |
| Properties Buyer | ELAINE DAWSON |
| Properties Master | COLIN BLAYMIRES |
| Standby Props | GILL FARR |
| Carpenter | BILL BROWN |
| Assistant Costume Designer | DANNY CLEMENTS |
| Wardrobe Master | CHARLIE JOHNSON |
| Dresser | CHRIS CUTLER |
| Make-up Artist | VINCE BALL |
| Focus Puller | JACKIE VERNON |
| Clapper/Loader | GILES GALE |
| Gaffer | ANITA LADD |
| Best Boy | PIPPA HINDLE |
| Grip | BOB SHIPSEY |
| Boom Operator | CLIVE PITTMAN |
| Post Production Co-ordinator | PAUL BURNS |
| Dubbing Mixer | ROBIN BRIGHAM |
| Dubbing Editor | ADRIAN McCARTHY |
| Prosthetics Designer | CHRISTIAN JOYCE |
| Visual Effects Designer | ADAM MASTERS |
| Stunt Co-ordinator | STEVE HUDSON |
| Graphic Designer | CHRIS BURDON |
| Sound Recordist | SIMON TYTHERLEIGH |
| Make-up & Hair Designer | PAUL McGUINNESS |
| Costume Designer | DENISE RYAN |
| Script Editors | TOM BROOKS |
| Casting Adviser | DEREK NORMAN |
| | CAROLINE NOBLE |
| | LES LANSDOWN |
| | VICKY FEATHERSTONE |
| | PATRICK SPENCE |
| | CAROLYN BARTLETT |

Closing Music Contd.

Executive in Charge for A & E DELIA FINE
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Director of Photography BRIAN TUFANO BSC
Film Editor JOHN MacDONNELL
Designer CHRIS WEBSTER
Production Executive GILL McNEILL
Associate Producer VERONICA CASTILLO
Executive Producer CAROLINE OULTON

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"SILENT WITNESS" c. BBC 1996