

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO
BBC Post Production Release Script
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SILENT WITNESS

“THE FALL OUT” part 2

POST PRODUCTION SCRIPT

[tape number: BKD 7202]

SEPT 2002

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO
ACTION DIALOGUE

Start Timecode 10:00:00
Music in 10:00:00 - Specially Composed - Duration 01:08

BBC

Recap of Part One

Front Title Music in 10:01:07 - Specially Composed - Duration 01:03
Front Credits Start 10:01:08

AMANDA BURTON
IN

SILENT WITNESS

WILLIAM GAMINARA

TOM WARD

LIA WILLIAMS

CHRISTOPHER FULFORD

New Scene 10:01:43

Tower Bridge. The recently discovered body
of a young woman with one arm missing is
being attended by Sam

THE FALL OUT
By Tony McHale

Sam notices the arrival of Deacon

Producer
NICK PITT

New Scene 10:02:13

In the cutting room Harry is working on the
previously discovered arm

Director
COKY GIEDROYC

Part Two

Harry notices a mark on the arm and takes

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a closer look under the magnifier. He speaks
to the mortuary technician

Harry: Stuart, can you show me your shoes
please? Can you show me your shoes

New Scene 10:02:43

At the police station, Karen Connor is waiting.

Johnson approaches her

Johnson: Mrs Connors? DS Johnson, how can I
help you?

Karen: I want to speak to the person in charge of
the accident. The pile up. The one the other
night

Johnson: You can speak to me about it. Come
through

New Scene 10:03:00

A busy road. Roadside cafe

Music in 10:03:03 - Specially Composed - Duration 00:37

New Scene 10:03:05

Inside the cafe, Ash Williams sits, staring into
space. Flashbacks of the accident. Falling
asleep at the wheel

New Scene 10:03:15

Ash wanders out of the cafe. Stands at the side
of the road watching the traffic. Steps into the
path of a fast moving truck

New Scene 10:03:38

Karen is talking to Johnson

Karen: I know who caused the crash. The pile up

Johnson: Go on

Karen: It was my husband, Nick Connors. He
was driving, Emma Charleston was his passenger.
He dragged her out of the car and then left her to
die

Johnson: Is your husband prepared to make a
statement saying all this

Karen: I don't know, but I'm telling you what
happened. He'd been drinking, he was with that
girl, he caused the crash

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Switches on the tape recorder

Johnson: Okay. Well, we'll take a statement from you and then go from there

New Scene 10:04:16

Cut back to the river. The corpse is being carried up the steps, Sam follows meeting Deacon on the way. The walk together

Deacon: Is it right she had an arm missing?

Sam: News travels fast

Deacon: Anything you can tell me?

Sam: I was gonna ask you the same thing

Deacon: I haven't set eyes on her yet

Sam: What's her involvement in the pile up?

Deacon: I'm not sure there is one

Sam: Aw, come on, there can't be that many teenage girls in London with an arm missing

Deacon: You're obviously aware this is very complex, there are a number of facts to consider. A vehicle with faulty brakes, a person who left the scene, a suicide artie driver

Sam: Two on duty police officers. It's funny how you never mentioned them

Deacon: We're in the middle of an ongoing investigation. Revealing certain facts would jeopardise it

Sam: Really?

Deacon: You have to accept my word on that

Sam: What's the operation?

Deacon: I can't tell you

Sam: Were Barrett and Stevens in on it?

Deacon: You're overstepping the mark

Sam: No, I don't think so, and when the inquest

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gets under way I'm going to make it very damn clear that a lot of evidence was withheld from us

New Scene 10:05:19

In the cutting room, Ash lies on a trolley
Harry and Leo enter the room

Leo: Ash Williams, the artic driver, or what's left of him

Harry: Walked under a lorry?

Leo: That's right

Harry: Do we know why

Leo: Guilt, at a guess. His tachograph showed that he had three hours rest in thirty-six

Harry: I did some more work on the mysterious arm

Leo: And?

Harry: I think I've got something, I'll show you and Sam

Leo: Has it got anything to do with those two policemen that were involved. You did hear about that?

Harry: Yeah. I don't see any connection at the moment

Leo: Sam seems to think that they're behind the cause of this crash

Harry: So do I. Don't you?

Leo: Possibly

New Scene 10:05:56

Later. Harry and Leo walking

Harry: The police kept quiet about the fact that these two officers were involved in the pile up. Then we find out that one of them had been in a fight. And the vehicle they were driving was probably at the heart of the incident. They're messing us about

Leo: I just don't think they quite know what's what

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Harry: You can say that again

Leo: And there's this Merc driver who's done a runner. And there's the bloke whose kid died. Now this artie driver

Harry: You keep coming back to the fact that smack in the centre of all that is one unidentified burnt body, an arm without an owner and two policemen that nobody wanted to talk about. Certainly got me thinking

Music in 10:06:22 - Specially Composed - Duration 00:25
New Scene 10:06:31

Paul and Tara sit by Kelly's bedside

New Scene 10:06:42

Sam, Leo and Harry meeting

Harry: If it is the girl they pulled out of the river, she can't have survived very long without medical attention. Couple of hours at most

Leo: Yeah, I'd go along with that

Brings photos

Harry: But what interested me were these marks here. They seem to form a sort of pattern which I couldn't make out at first so I had some ultraviolets done and it's the imprint of a trainer

Leo: A trainer?

Harry: A running shoe. I think they could get a match on that

Sam: Excellent. Well, the police can't ignore that

Leo: So we think the arm was possibly severed in some machinery and then stamped on for some bizarre reason

Harry: It's a possibility

Leo: Why?

Harry shrugs

Sam: Well, moving a body about, it isn't easy, especially if you're on your own. Anything can happen in a panic. Let's get these photos checked out, see if we can find a match on the trainers

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New Scene 10:07:32

Karen returns home. Nick comes down the stairs

Karen: What were you going to do, about the baby?

Nick: Does it matter?

Karen: Yes, it matters. It matters to me

Nick: I wanted her to get rid of it

Karen: Well, at least that's consistent

She gives a little laugh

Nick: Karen, I'm worried about you. Don't do this to yourself

Karen: I'm not doing anything. You're doing it. You did it. It really would be easier if you didn't treat me as if I was stupid

Nick: Sorry

Karen: I've been to the police. Told them you were driving

Nick sits on the stairs

Nick: Good

Karen: Good?

She sits on the stairs with him

Nick: Yeah, good. I couldn't live with it. I can't live with it

New Scene 10:09:010

Sam and Rosemary in the office

Sam: These need sending to the forensic lab urgently

Rosemary: Marked for the attention of Colin Lawson. I'd like to meet him one day

Sam: Oh, I think you'd be really disappointed, he's nearly sixty and he's got a very large paunch

They laugh

Rosemary: Older, heavier men have a certain appeal

Harry drops in some keys

Harry: Thanks for these

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Rosemary: Cheers. Harry, I thought you'd want to know, the mother of the girl you did the autopsy on, she died earlier this evening

Harry: Okay. Thanks. Thanks for telling me

He leaves. Sam and Rosemary exchange a look and Sam follows him

Sam: Harry!

New Scene 10:09:47

Sam: Harry! I hear you had a talk with the father, Paul Preston, the other day

Harry: Yeah, that's right, wish I hadn't

Sam: Why?

Harry: I think he saw me as some sort of priest-like figure

Sam: Did you manage to speak to Leo about the first PM he did on a child?

Harry: No, don't need to. I'm cool about it, really. Maybe if I had one of my own it might be different. More poignant. Have you got kids?

Sam: No

Harry: Because you never wanted any?

Sam: I wouldn't say that. I would say that circumstances never warranted me having any

Harry: Wish you had now?

Sam: I think that's something I prefer to keep to myself

Harry: Sorry. Out of order

Sam: Are personal questions your speciality?

Harry: No, I didn't mean it to be personal. I just like knowing

New Scene 10:10:40

Music in 10:10:40 - Specially Composed - Duration 01:00

Sam is visiting Harding at the hangar

Harding: Nick Connors made a statement late last

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night. He's still subject to enquiries but....

Sam: You didn't have enough to go on?

Harding: He came in of his own free will and just told it as it was

Sam: You don't think he caused the crash?

Harding: It's difficult to say. He said he was distracted for a moment by Emma Charleston, they'd been arguing. Next thing he knew, he was ploughing into the side of the artic

Sam: Is there anyone else who could have seen what happened?

Harding: Yeah, John Brent, the driver of the car transporter

Sam: What does he have to say about it?

Harding: He hasn't. DCI Deacon has an interest in him

Sam: An interest in Brent, what interest?

Harding: Dunno. But her men tell me he's too shocked to talk so I have to wait. It's the van you wanted to see isn't it?

Sam: Yeah

New Scene 10:11:40

BBC News Clips used with permission - Duration 00:15

John Brent at home, flicking through tv channels

New Scene 10:11:55

Music in 10:11:55 - Specially Composed - Duration 00:34

Cut back to the hangar

Sam: Is there any chance you could get forensic evidence from the back of the van. I'm looking for a blood match

Harding: Not a chance. You're more likely to get blood out of a stone. Whose blood are you after?

Sam: The girl we pulled from the Thames

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He opens the back door of the van

Harding: Good luck

Sam: What a mess

New Scene 10:12:13

Long shot of university building

New Scene 10:12:17

Closer shot of Harry walking towards the doors.

Paul and Tara approach him

Paul: Excuse me, sorry, Doctor Cunningham, sorry. I'm sorry to bother you like this

Harry: It's okay

Paul: I just need to talk to you. I need somebody's help

Harry: What about?

Paul: They want to take Tara from me. Tara's not my natural daughter, and now Kelly's dead her father wants her back. Didn't want her before but he wants her now

Harry: Talk to social services about it, they'll listen to you

Paul: No, they won't, they'll say that the crash was my fault and I won't have a leg to stand on. Tara doesn't want to go back to him. Do you?

Tara: No

Paul: She doesn't. She wants to stay with me

Tara: I want to stay with Paul

Harry: I'm a doctor. It's not my area

Paul: Yes it is. Say that it's mentally wrong for her, tell them that it's too disturbing for her, say that

Harry: Paul, you need a psychiatrist for that, I am a pathologist

Music in 10:13:12 - Specially Composed - Duration 00:18

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Paul leads Tara away

Tara: Please. Please help me

New Scene 10:13:22

In the cutting room, Sam is working on the body of the girl pulled from the river watched by Deacon

Deacon: How long do you reckon she was in the water?

Sam: It's impossible to say to any degree of accuracy but certainly more than twenty-four hours

Deacon: And the arm, do we know if it was hers?

Sam: After the post mortem we'll do an anatomical match, it won't tell us who she is though. Having said that, there's a strong possibility she isn't British. Her skirt's American, the tag on her underwear is Czech, Romanian, maybe even Albanian, obviously someone will be checking that out

Deacon: You think there's a connection between her and the guy that was burned in the van?

Sam: If she's Albanian, it has to be more than a coincidence

New Scene 10:14:05

Leo in the office. Rosemary knocks, enters and hands him a file

Rosemary: The result of the marks on that arm. The Professor's doing a PM. Can I leave it with you?

Leo: Mind if I take a look?

Rosemary: Up to the boss

New Scene 10:14:17

In the cutting room

Sam: The right arm's been crushed and torn off. It could have been hit by a ship's propellor. By the look of the body it's been in the water for some time which has caused the wound to become very soggy

Deacon: But there's no obvious water damage from the severed arm so she could have died, then lost the arm, and for some reason the arm was retrieved having spent little time in the water

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Sam: No, I don't think so, I think the injury happened ante mortem rather than post mortem. Her organs are very pale, there's been a massive blood loss, therefore we can assume the damage to the arm happened before death

Music in 10:14:59 - Specially Composed - Duration 00:30

New Scene 10:15:01

Cut back to Leo in the office looking through the results

New Scene 10:15:19

In the cutting room

Sam: From her general appearance I'd say she was in her early teens. Damage around and inside the vagina implies she was sexually active

New Scene 10:15:40

Paul and Tara hitching

Paul: It's okay. It'll be okay. Once we get to Spain, we'll just disappear and nobody'll find us

Tara: Spain?

Paul: Yeah. You do want to go don't you?

Tara: I'm not sure

New Scene 10:15:57

Music in 10:16:06 - Specially Composed - Duration 00:36

Leo and Harry in the cutting room trying to match the arm to the girl's body

Harry: What happened about that dentistry. Did you ever get an identification?

He moves the arm into place

Leo: Yeah. The man in the van, Afrim Kalikani. I would say that was an anatomical match wouldn't you?

Harry: Yep

Leo: Let's get some DNA samples just to confirm. The police are going to have to do something about identifying her now

New Scene 10:16:20

Deacon and Johnson arrive at a block of flats where there is already a police presence

Johnson: Nobody's going to make the connection

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Deacon: Don't bank on it

Johnson: There's nothing to link us to Stevens or Barrett, I'll make sure

Deacon: Who found him?

Johnson: Neighbour

Deacon: How?

Johnson: Not sure

They duck under tape and enter a building

Deacon: DCI Deacon, DS Johnson

New Scene 10:16:40

Sam visits Barrett in hospital. He nods

Sam: Richard Barrett? I'm Professor Ryan, the pathologist dealing with the road traffic accident you were involved in. Would you mind talking to me? I'm very sorry to hear about your colleague

He shakes his head

Barrett: Yep

Sam: I just wanted to ask you about some bruising on his hands

Barrett: Bruising?

Sam: Yeah, on his fist

Barrett: What about it?

Sam: Do you know how it happened?

Barrett: In the crash probably

Sam: No, this happened before. Was he in a fight?

Barrett: Fight?

Sam: Some sort of confrontation perhaps?

Barrett: I've changed my mind, I don't want to talk to you

Sam: That's up to you, but why wouldn't you?

Barrett: I just don't

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Sam: Unless there was something you wanted to hide

Barrett: I want to see my boss

Sam: Your boss?

Barrett: DCI Deacon

Sam: Oh, yes, I've met your boss

Barrett: Get out

Sam: I need to know what you and Mick Stevens were involved with

Barrett: I'm not talking to you, nothing, just leave me alone. Nurse! Nurse!

He calls out. Sam leaves

New Scene 10:18:06

Music in 10:18:21 - Specially Composed - Duration 01:02

Deacon and Johnson inside the building, suited up, descend stairs to a flat. The body of a man sitting bolt upright in a chair. Blood down his front. A hold in the centre of his forehead. Lamp, TV, etc, overturned. They survey the scene

Johnson: Jesus. Do you want to speak to the Neighbour?

Deacon: Yeah. We'd better get the scientific people in

Johnson: A pathologist

Deacon: Call Doctor Dalton, see if he's available

New Scene 10:19:15

Sam at her computer. Leo knocks and enters

Leo: Have you got a minute

Sam: Yeah

Leo: I think it's about time we cleared the air

Sam: You're entitled to your opinion Leo. That's all there is

Leo: I believe you were right about Deacon. She was deliberately trying to polarise us. I don't know why but....

Sam: But if we're working against each other

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the less likely we're going to find out what she's up to

Leo: You're probably right

Sam: I have found out that not only are Barrett and Stevens police officers but Deacon is also their boss

Leo: All I can say is I'm really sorry, I was totally wrong

Rosemary knocks and enters

Rosemary: Excuse me. Doctor Dalton I've got Sargeant Johnson on the phone for you

Leo: Thanks Rosemary. (to Sam) That's Deacon's man. Whatever he wants I'm ahead of the game. Are we alright?

Music in 10:20:18 - Specially Composed - Duration 00:44

She nods and smiles

Sam: Alright

New Scene 10:20:25

Leo descends the stairs to the flat. Johnson's looking into an empty fridge and cupboard

Leo: DCI Deacon here?

Johnson: Straight through

Looking at the empty cupboard

Leo: Die of starvation did he?

Johnson: Not quite

New Scene 10:20:41

Leo: Any idea who he is?

Deacon: No

Leo: So not connected to the RTA then?

Deacon: No. Suspicious death, so here I am

Starts to examine the body

Leo: Well, I'd say he's been dead for quite some time. A matter of days rather than hours. A possibility that he's been attacked, maybe in a fight. Lots of bruising beneath the jawline and the eyes. His nose has been broken, bled profusely before he died. Plenty of blood here. The headwound's deep though, has a weapon

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been found?

Deacon: No

Leo: Judging by the state of his injuries, it looks as if it might be some kind of a blunt instrument

Indicates coffee table

Johnson: There's blood on the corner of the table here. That could have caused the penetration of the forehead

Music in 10:21:44 - Specially Composed - Duration 00:27

Pulls an ID card from the corpse's pocket

Leo: Might not have been the cause of death though. No sign of any other injuries. You might want a shot of this though. Albanian. Are you still trying to tell me this has got nothing to do with the pile up?

New Scene 10:22:09

Nikolla and her friend are sitting in a cafe.
They are chatting. The television news is on

Nikolla starts to take notice

Reporter: This is the spot where yesterday morning the body of a young girl was recovered. She is reported as being in her mid teens and has her right arm missing. At the moment, police have no clue as to the identity of the girl and would like to hear from anyone who may know of somebody who suffered a recent injury resulting in the loss of the right arm. Police, as yet, are unable to say what might have caused this brutal fatality

Music in 10:22:34 - Specially Composed - Duration 01:15

New Scene 10:22:36

Leo emerges from the flat and noses around the other rooms. Empty beds and cupboards.
He looks in a drawer, finds a lot of condoms

Deacon: Found anything?

Leo: Only the reason why he didn't have time to go shopping. I'll see you at the PM then

New Scene 10:23:31

Nikolla approaches and enters a small police station

New Scene 10:23:43

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Leo is showing the latest body to Sam

Leo: Ilir Zequiri, Albanian, see this bruising around his jaw

Sam: He was beaten?

Leo: That's what I think. I'm just thinking of Steven's fists

Sam: Could have been in a fight with him. How far away from the flat was the accident?

Leo: Five or six miles

Sam: Do you know what they could have been fighting about

Leo: The place was being used as a brothel

Sam: Deacon tell you that?

Leo: No. No, it was just obvious. It seems to me that Stevens and Barrett were two bent cops, possibly protecting the two Albanians from the law, for a fee I imagine, and they didn't pay up

Harry enters the room

Harry: Someone's here who thinks they know who the girl is

Sam: Who is it?

Harry: Dunno. She's with a police officer

New Scene 10:24:33

Nikolla is viewing the body with Sam and a WPC in attendance

Sam: Do you know her? Do you know who she is?

Crying

Nikolla: My sister. Eva. My baby sister

Sam: Do you know what happened to her?

Nikolla: I don't know anything

Sam: When did you last see her?

Rushes from the room followed by the WPC

Nikolla: I don't know. A long time ago

New Scene 10:25:13

Sam runs up stairs and catches up with Nikolla

Sam: I need to speak to you

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Nikolla: I have to go

Sam: What's your name?

Nikolla: Why do you want to know?

Sam: So I know who I'm talking to

Nikolla: I don't want to talk to you

Sam: You're not going to talk to the police either, are you?

Nikolla: I am. I have told them I will go and see them tomorrow. I'm a foreign student

Sam: You're from Albania aren't you?

Nikolla: Yes

Sam: What are you doing here?

Nikolla: Working. I have permit

Sam: Are you sure?

Nikolla: I have to go

Sam: Your sister was involved in a very brutal accident

Nikolla: I don't know anything. I don't want to talk to any more police

Sam: I'm not the police

Nikolla: I don't want to talk to anyone

Holds her arm

Sam: Listen to me

Nikolla: No. Please

Sam gives Nikolla a card and walks away.
Nikolla watches her go

Sam: Listen for a minute. If you can remember anything, anything that might be useful, you give me a call. That's my private number, okay. And I promise you, I'm not the police

New Scene 10:26:17

Music in 10:26:17 - We're All Made Of Stars by Moby - Duration 00:39

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Leo and Harry in the pub

Harry: What was your first autopsy on a kid like?

Leo: You mean did it upset me?

Harry: Yeah

Leo: Of course. It was bloody awful. It was a four year old boy, he had been systematically abused. You never get over seeing a dead kid. You always feel sad or angry or sick, just learn to hide it better, that's all

Harry: Aren't we meant to be detached?

Leo: Are we? I mean, you can argue that makes a for a better pathologist, bit of a crappy human being though

New Scene 10:26:57

Music in 10:26:57 - Specially Composed - Duration 02:01

Evening. Sam working at home, photos, laptop

New Scene 10:27:17

Nikolla being beaten by a man. Brick wall behind her

New Scene 10:27:33

Cut back to Sam

New Scene 10:27:43

Cut back to Nikolla. Her abuser is not speaking English. His face comes into view. It is Mehmet

New Scene 10:27:55

Cut back to Sam

New Scene 10:28:02

Cut back to Mehmet and Nikolla. He is threatening her - she must not speak to the police

Mehmet: Jo polici. Kurne. Shkove perseri ne polici. Per cfaredo arsyeje. Te vrava. Te vrava

New Scene 10:28:14

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Cut back to Sam who has obviously spotted something and is comparing photos

New Scene 10:28:20

Cut back to Nikolla. Mehmet walks away, she slides down the wall, sobbing, and curls up on the ground

New Scene 10:28:35

Cut back to Sam, close examination of the photos

New Scene 10:28:52

Music in 10:28:52 - 19-2000 by Gorillaz - Duration 00:25

Leo and Harry have new pints and go to sit at a corner table

Harry: Have you and Sam sorted out your problems?

Leo: I hope so

Harry: She's not easy

Leo: No, she's not, but she's good. Couldn't hope to learn from a better person

Harry: Amazingly focused

Leo: She's in a league of her own. I just cut 'em up and try and work it out

Both laugh

Harry: Yeah, I bet

Leo: Truth is, the only reason I became a pathologist is because I have this weird fascination with the nature of existence. What's your excuse?

Harry: Father was a doctor, a surgeon, so going into medicine was taken as given

Leo: A pathologist? Why not a surgeon like him, much more glamorous, nice private list

Harry: He was in a league of his own. Couldn't have followed him

Leo: I'm surprised he didn't try and guide you in that direction

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Harry: He wasn't around when I was making those career decisions. He died when I was twelve

Leo: That must have been tough

Harry: Yeah, it was. How do you get on with your daughter

Leo: Great. At least, I say that, she might tell you a different story

Harry: That guy, Paul Preston, losing your partner and your daughter, I wonder how you cope with that

Leo: Human beings are very resilient

Harry: I don't know if they're that resilient

New Scene 10:30:17

Long shot of the house where Harry and his mum, Ann, live

New Scene 10:30:19

Inside, Ann is sitting at the dinner table with a male guest. Harry enters, takes in the scene and leaves

Harry: Sorry, sorry, didn't know you had company

Leaves the table to follow Harry

Ann: Excuse me. My son

New Scene 10:30:29

Harry running up the stairs. Ann comes out of the dining room and calls after him

Ann: Harry. Harry. Another bad day?

Turns and sits on the stairs

Harry: I think I just got something monumentally wrong

Ann: Is this still to do with that little girl

Harry: The girl's father came to me for help and I did nothing

Ann: What could you have done?

Harry: I'm not sure

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Ann: So where's the mistake?

Harry: There must have been something.
Something I could have said

Ann: There probably was. Don't worry about it,
next time you'll do it differently

Harry: That doesn't seem very satisfying

The phone rings
Ann Answers it
Holds out the receiver to Harry

Ann: (into phone) Yes. Yes that's right. Hold on
a second. (to Harry) Paul Preston

New Scene 10:31:20

Music in 10:31:20 - Do Nothing by The Specials - Duration 00:38

Paul and Tara in a cafe. She is asleep with her
head on the table. Harry arrives in a car driven
by a woman. Paul stands up and picks up his bag.
Harry gets out of the car and looks towards the cafe

New Scene 10:31:41

Paul comes out of the cafe carrying the sleeping
Tara. He walks towards Harry

Harry: How is she?

Paul: Knackered. I'm sorry about this

Harry: Don't worry about it. I'm glad you rang,
believe me

Paul: It would never have worked, running away,
not for Tara

Harry takes Tara from Paul
They walk towards the car

Harry: Sometimes you have to try things for you
to know they won't work. The woman in the car
is from social services, I told her everything I
know on the way down and you'll have to fill her
in on the rest. Here, you must be knackered as
well. Okay

Music in 10:32:22 - Specially Composed - Duration 00:59

New Scene 10:32:36

At the surveillance operation the block of flats
is being watched closely as Mehmet and Nikolla
emerge

Johnson: Not long now mate. Not long

New Scene 10:33:08

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

In the cutting room Leo is working on the body of the man found in the flat

Leo: Male, caucasian, I would say somewhere between late twenties and early thirties. Distinguishing features, there's a tattoo on his upper left arm in the shape of a phoenix and a second tattoo on his upper right arm representing a double headed eagle. There's bruising in the middle of his chest and to the right of the mid line there's further bruising to the upper chest and to the upper right arm indicative that a struggle has taken place. There's also bruising beneath the left jaw. There's an angled wound, could I have a tape measure please, there's an angled wound in the centre of the forehead, thanks, approximately six centimetres by three and a half, can we have a photo of that please, exposing the brain and the underlying skull

New Scene 10:34:24

Music in 10:34:24 - Clint Eastwood by Gorillaz - Duration 00:07

Nikolla in the cafe. She has Sam's card and dials the number

New Scene 10:34:31

Rosemary enters Sams office and puts a file on the desk. The mobile phone which has been left on the desk rings. Rosemary picks it up

Rosemary: Professor Ryan's phone

New Scene 10:34:45

Music in 10:34:45 - Clint Eastwood by Gorillaz - Duration 00:05

Cut back to Nikolla putting money into the phone box

Nikolla: Can I speak with Professor Sam Ryan please?

New Scene 10:34:50

Cut back to Rosemary

Rosemary: She's not here at the moment, can I get her to call you back?

New Scene 10:34:53

Music in 10:34:53 - Clint Eastwood by Gorillaz - Duration 00:06

Cut back to Nikolla

Nikolla: I will be here for next half an hour. The number is 020 8291 4311

New Scene 10:34:59

Cut back to Rosemary

Rosemary: Okay, and who shall I say is calling?

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

New Scene 10:35:04

Music in 10:35:04 - Clint Eastwood by Gorillaz - Duration 00:01

Cut back to Nikolla

Nikolla: Just tell her Nikolla

New Scene 10:35:05

Cut back to Rosemary writing the message,
hanging up the phone and leaving the message
on Sam's desk

Rosemary: Bye, bye

New Scene 10:35:15

Back in the cutting room

Leo: I'd say that the wound to the forehead was caused by a blunt object or instrument. Possibly the corner of something, bookcase, fireplace, table, anything like that. And it caused a fractured skull and cerebral contusions which was the probable cause of death. (to Deacon) If you check the blood match on the corner of that table, you'll probably find the likely manner of death

Deacon: A fight which ended in an accident

Leo: That's what it looks like. (to assistant) can I have the tweezers please. Thank you

New Scene 10:35:55

Music in 10:35:55 - Clint Eastwood by Gorillaz - Duration 00:09

Cut back to Nikolla waiting at a table in the cafe. Someone uses the phone

New Scene 10:36:04

Leo has finished. He and Deacon are leaving the room

Leo: Are you going to tell me the connection between this guy and the girl they fished out of the Thames?

Deacon: You've been talking with Professor Ryan haven't you?

Leo: She is my colleague

Deacon: You keep on talking with her. Let's leave it at that

He blocks her way and opens one of the cabinets to reveal Eva's body

Leo: This is a teenage girl who suffered a major trauma from which she died and nobody seems

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Deacon says nothing, just leaves

interested. If she were my daughter I'd be interested and I'd make damn sure you were

New Scene 10:36:39

Music in 10:36:39 - Seven Samurai by Photek - Duration 00:09

In the cafe, the other customer is still on the phone. Nikolla waits

New Scene 10:36:48

Sam and Leo enter her office. She dumps a couple of files on top of the message

Sam: I've just looked at the slides of the vaginal swabs from the girl we pulled from the Thames

Leo: And?

Sam: She had gonorrhea

Leo: A short but eventful life

New Scene 10:36:59

Music in 10:36:59 - Seven Samurai by Photek - Duration 00:20

Nikolla still waits for the phone to ring. Mehmet and his friend enter the cafe. She tries to hide under the table but he finds her

New Scene 10:37:19

Cut back to Sam and Leo

Sam: She could have been much younger than I at first thought. It was her clothes that made me think she was in her teens

Rosemary knocks and enters

Rosemary: Professor Ryan. A girl called Nikolla phoned for you earlier, on your mobile. She left a number for you to call her back, it's on your desk

Sam moves the files and finds the message

Sam: Oh, thanks Rosemary

New Scene 10:37:41

Music in 10:37:41 - Seven Samurai by Photek - Duration 00:15

In the cafe, Mehmet is threatening Nikolla again. The phone starts to ring. She looks at it desperately but can do nothing

Mehmet: Cfare po ben ketu? S'ka nevojë të vish ketu. Policia mund të dojë të flase me ty

Nikolla: Me duhet të dilja nga ai vend. Mehmet please. Kam nevojë për një pushim

New Scene 10:37:56

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Cut back to Sam listening to the phone ring out

New Scene 10:38:02

Music in 10:38:02 - Seven Samurai by Photek - Duration 00:08

Cut back to the cafe, the phone continues to ring. She is standing up to Mehmet, much to his annoyance. The phone rings

Nikolla: Motra ime qe ju thate se ishte ne spital ka vdekur. Kam nevojë për një mut pushimi - në rregull

New Scene 10:38:10

Sam hangs up the phone

Sam: No answer

She tries again

Leo: Try again. You never know

New Scene 10:38:26

Music in 10:38:26 - Seven Samurai by Photek - Duration 00:26

In the cafe, Mehmet is pulling Nikolla's hair. The phone starts to ring again. Mehmet and his friend leave. Nikolla desperately runs to get the phone before the cafe owner goes

Nikolla: Hello

New Scene 10:38:52

Cut to Sam

Sam: Nikolla?

New Scene 10:38:53

Music in 10:38:53 - Seven Samurai by Photek - Duration 00:02

Cut to Nikolla

Nikolla: Professor Ryan?

New Scene 10:38:55

Cut to Sam

Sam: Yes, you rang me

Nikolla: (oov) I would like to speak to you please

New Scene 10:39:00

Music in 10:39:00 - Kittens by Underworld - Duration 00:50

On a dark street a group of very young girls solicit for business. Nikolla is among them. A car pulls up and she goes to the driver's window. The driver nods and she gets into the car. As the car drives away we can see that Harry is the "customer"

Nikolla: Do you want company?

New Scene 10:39:50

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Cut to inside the moving car

Nikolla: Where is the woman?

Harry: I'm taking you to her. Don't worry

Nikolla: What do you mean don't worry, do you know the risk I take?

New Scene 10:39:56

Sam's office. She brings cups

Nikolla: If you go to the police then I...

Sam: Do the police visit you? Where you live?

Nikolla: No, the men are scared of the police and he will kill me if I talk with them

Sam: Who'll kill you?

Nikolla: The man who looks after me

Sam: What's his name?

Nikolla: I cannot tell you

Sam: Nikolla, there's no point in this unless you tell us something that'll help stop it

Nikolla: His name is Mehmet. Mehmet Zequiri. He is my cousin, he owns me, him and his brother, Ilir

Sam: Owns you?

Nikolla: They pay my family for me in Albania

Harry: How long has this been going on?

Nikolla: One and a half year ago. They pay five, six thousand dollars for me so I have to work hard to pay back money

Sam: Did your sister work for Mehmet also?

Tearful

Nikolla: She was going to but she had accident

Sam: Alright. Okay

Nikolla: She was working for another man in Albania. Mehmet paid for her like he paid for

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

me, bring her over here, her and some other girls

Harry: And your sister was injured during the journey?

Nikolla: It took them long time to get here, days, maybe weeks. It was getting crazy, a girl told me afterwards, they thought they were going to die. Very little food, no water, they were kept in this place where they store things. Eva couldn't stand it any longer, she tried to get out. She was small, she could have just made it but they saw her and to stop her they closed the door on her arm. The big metal door, closed it and tore her arm

Music in 10:42:08 - Specially Composed - Duration 01:12

Sam: And they left her to die?

Nikolla: Yes

Sam: Who are these men?

Nikolla: I don't know their names. Friends, relatives of Mehmet and Ilir. They killed my sister, I want them punished

Sam: Where do they live? Where does Mehmet live?

Nikolla: With us, in the apartment

Sam: Where is the apartment?

Nikolla: I cannot tell you

Sam: Then we can do nothing. This'll just go on and on

Nikolla: What am I supposed to do. Mehmet said she was in hospital, he said they were looking after her. They let her die in the back of a van. Let her die. She was thirteen

New Scene 10:43:14

Leo working in his office. Sam enters the room Sam: Did you work this late in Sheffield?

Leo: No

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Sam: That's the beauty of having someone to go home to

Leo: Yeah, but you don't half get a lot more work done this way

Sam: We met with the girl

Leo: And?

Sam: As you thought. She's a prostitute, so was her sister

Leo: And the police are in on it?

Sam: I don't know, but that crash wasn't a coincidence, somebody must know what really happened

Leo: Like who? Williams is dead, Preston's trying to fight for the custody of his kid, Connors is on a charge. It's only the guy driving the flatbed

Sam: Well let's talk to him. He can't still be too shocked to speak

Leo: We don't know where he is

Sam: Traffic might know

New Scene 10:44:07

Hangar office

Harding: Someone went round to see him the other day but he wasn't in. I was gonna give it another go

Leo: Do you mind if I tag along?

Harding: Okay by me

New Scene 10:44:18

Harry walks past Sam's office, she calls after him

Sam: Harry! How was Nikolla?

Harry: Fine. I dropped her off and I waited and, guess what. I now know where she lives

New Scene 10:44:34

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Harding and Leo visit John Brent

John: I wasn't too shocked to make a statement. I made it the day after it happened

Harding: Not to us you didn't

John: I went to the police station and this woman talked to me

Leo: DCI Deacon?

John: I don't think she told me. But after I said my piece I couldn't believe why the police didn't do something

Harding: What did you say?

John: I told them how it was. I told them exactly how it happened. I had a birds eye view. There was a van, followed by a BMW, then a Merc, all travelling in the opposite direction to me. Suddenly the BMW pulls out over to my side of the road

Harding: Started to overtake

John: That's what I thought. It was gonna be tight, I started to brake

Music in 10:45:16 - Specially Composed - Duration 00:37

Flashback, John braking

John: You idiot

Intercut with flashbacks

John: and he could have just made it, he could have passed without hitting anything, but instead he rammed straight into the side of the van for no reason, he just ploughed into him. The van just careered off into a lamppost and the BMW spun off and came flying across the road towards me. I couldn't do anything, there was nothing I could do. He went straight into me. Whoever drove that BMW must have been insane

New Scene 10:45:50

Deacon sits beside Barrett's hospital bed
He nods

Deacon: You had a visit from Professor Ryan. What did she want?

Barrett: To know if Mick had been in a fight. I didn't tell her anything

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Deacon: Ilir Zequiri's body has surfaced sooner than we'd have liked

Barrett: Does that mean I'm going to be charged?

Deacon: No. We carry on just the same, no-one knows you were there. And I can't afford to let the investigation get sidetracked. There's another haul due today, it might already be here. We still don't have a location. Did Zequiri give any hint as to where it might be?

He shakes his head

Music in 10:46:38 - Specially Composed - Duration 00:16
New Scene 10:46:38

Flashback. Stevens and Barrett interrogating Zequiri. Standing over him. Shouting at him

Barrett: Oh, I see, you're a big man when it comes to smacking around little girls. Where's the location. Tell us where the location is

New Scene 10:46:50

Cut back to hospital

Barrett: We were working on him pretty hard when Zequiri suddenly went for the door. If Mick hadn't have grabbed him he'd have been away. The operation would have been screwed. Mick tried to restrain him but he couldn't. He was hitting him but he wouldn't lay down

Music in 10:47:09 - Specially Composed - Duration 01:01
New Scene 10:47:17

Flashback. Zequiri hits his head on the corner of the coffee table

So I grabbed him, threw him across the room.

New Scene 10:47:20

Cut back to hospital

Barrett: When Kalikani came back to the flat, we locked the doors. He obviously needed to speak to Zequiri

New Scene 10:47:28

Flashback. Zequiri's mobile ringing

Barrett: Where's the phone. Where's the phone. Find it

Barrett: (oov) Kalikani was calling him on the mobile but he couldn't get through. Because he couldn't get secure, he sets off again

New Scene 10:47:35

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Cut back to hospital

Barrett: At first he had no idea we were onto him

New Scene 10:47:39

Flashback to the two men in the BMW

Barrett: (oov) He just seemed to be going nowhere, driving around

New Scene 10:47:46

Cut back to hospital

Barrett: Then we had a loss

New Scene 10:47:50

Flashback to BMW then to Kalikani taking Eva's body from the back of the van

Barrett: (oov) Suddenly there he was, parked up on the riverbank, struggling with this body. We virtually fell across him. He saw our headlights and just panicked

New Scene 10:48:06

Cut back to hospital

Barrett: And must have left the arm in the van. We knew if he phoned Mehmet, we were screwed

New Scene 10:48:16

Flashback to Kalikani using phone and then BMW ramming van

Barrett: (oov) So I had to drive him off the road

New Scene 10:48:28

Cut back to hospital

She's obviously concerned about him. He nods

Deacon: Okay. You'd better take it easy. We're gonna keep on digging, get them to lead us to the location. Alright

New Scene 10:48:53

Sam and Leo

Leo: Terence Hardy is willing to report Brent's statement but he's nervous. Deacon's got a lot of power, he wants to be absolutely certain that he's got something concrete

Sam: We should talk to the girl, Nikolla. Get the whole story

Leo: Is she ringing you again?

Sam: No, but Harry got her address

New Scene 10:49:09

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Music in 10:49:09 - Specially Composed - Duration 01:08

External shot of block of flats which is under surveillance. Long shot of a parked car in which the occupant take a mobile from the dash.

Mehmet merges from the building, he's on the phone. Wakely and Deacon and other officers observe him as he makes his way down to ground level and along the road

Wakely: Guv, subject on the move

Deacon: (into radio) B One Five from BC One. White male, approximately thirty years of age, leaving suspect premises

From under a car which he is ostensibly repairing

Sitting in the parked car

B One Five: (into radio) Copy that. Copy that

Johnson: (into radio) BC One, he's coming straight towards us

Deacon: (oov over radio) Stay where you are

Cut to Deacon in flat

Deacon: I'll get another unit to take eyeball

Cut to Mehmet getting into his car and driving away watched by Johnson

Johnson: (into radio) It's okay, we're clear. He's heading west towards the A179

Cut to Deacon

Deacon: (into radio) to all units, subject heading west on the L road. Take up the eyeball

The surveillance team waits and watches. A car arrives. It's Sam and Leo

Johnson: What the hell

Sam: You'd better wait here

Leo: I should come in

Sam: She'll get nervous if she sees someone else

Sam gets out of the car and heads for the flats

Leo: I'll give you five minutes, then I'll come in after you

Johnson: (into radio) We have a problem

Music in 10:50:49 - Specially Composed - Duration 02:25

From the flat as she watches Sam walking

Deacon: (into radio) I read the problem. Try to intercept

Wakely: Guv, they lost Mehmet

Deacon: (into radio) To all units, we have temporary loss of eyeball of the subject. BI Five

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Johnson gets out of the car. Sam enters the building. Sam runs up stairs. Johnson runs towards the building. Leo recognises him. Sam searches for the correct flat. Johnson is trying to catch up with her. Sam rings a door bell. Johnson enters the building. Deacon in flat. Mehmet has returned

On stairs Johnson listens to Deacon. Mehmet is carrying shopping. Johnson's colleague gets out of the car in case he's needed. Johnson catches up with Sam at the flat. He flashes ID and pulls her away from the door

She resists him

Mehmet comes around the corner. Spots them. Tries to run. Johnson blocks his way. Shows his ID. The door of the flat opens. Mehmet pushes his way in. Johnson follows. Sam watches in amazement
Inside the flat Mehmet grabs Nikolla by the hair and uses her as a shield. He grabs a bottle by the neck and smashes it, giving himself a weapon. Outside, there are police everywhere, all running into the building. Leo gets out of the car but he's not sure what to do. Back in the flat Mehmet still have Nikolla and the bottle. Johnson is trying to placate him. Deacon arrives

He continues to threaten Nikolla

He give in, pushes Nikolla away from him Johnson moves in, disarms him, another officer handcuffs him. Johnson leads him away. Nikolla has joined several other very frightened young girls. Sam has watched the whole thing.

Sam leaves the building. Nikolla is led from it by a police woman. Sam touches her arm Nikolla just looks at her. Deacon storms from the building, passes Sam, absolutely furious

Won't let it go

and BI Nine, move in, move in

Deacon: (into radio) To all units, subject sighted. We have subject sighted

Deacon: (oov over radio) Subject has returned, he's entering apartment block. Repeat, he's entering apartment block

Johnson: Pull out. Pull out. Pull out

Sam: Excuse me. I need to speak to the girl

Johnson: Leave it

Sam: Why? Are you worried she might say something to me

Johnson: Mehmet. Mehmet, don't do anything stupid. Police. Police. (into radio) We have a situation, request back up

Deacon: Listen to me Mehmet. Listen. My name is Carol Deacon, I'm a Detective Chief Inspector with the Metropolitan Police. Put the bottle down and release the girl. It's over Mehmet. I'm not gonna let you walk away from here. Put the bottle down

Johnson: Get up

Sam: This is what you wanted isn't it?

Deacon: Happy now?

Sam: Happier now that you can't avoid the fact that Barrett and Stevens were on the take

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Deacon: They weren't on the take

Sam: They were in on it

Deacon: In on what? They were a hares breath from getting the location of where the girls are brought in, it was nothing to do with money, it was about them doing their job

Sam: They killed a man

Deacon: It was an accident. We needed to know when and where the girls were brought in

Sam: Oh, I see, so this is now established police tactics is it, killing suspects, causing major traffic accidents?

Deacon: Fall out, not intentional. Barrett drove Kalikani off the road to stop him telling Mehmet and his people we were on to them

Sam: And what about the body in the house?

Deacon: Ilir Zequiri was an animal. None of those girls are over sixteen, do you know what he made them do, shall I tell you?

Sam: I know what they do. I'm a pathologist

Deacon: I don't really care what you do, I'm more concerned that we find out where the next load of human cargo is

Sam: You should have let us know what was going on. It would never have come to this

Deacon: Maybe. But could you not have interfered? Innocent people killed, young girls abused. No, you'd have still got involved

Music in 10:54:22 - Specially Composed - Duration 00:32

Deacon leaves. Sam stands on the balcony watching as Mehmet and Nikolla are loaded into police cars

New Scene 10:54:45

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Leo arrives at work on his bike. He spots
Harry walking and joins him

Leo: Harry. Hi

Harry: Always been a fitness freak?

Leo: It's got nothing to do with fitness. I'm a
martyr to the cause

Harry: What cause?

Leo: The anti pollution lobby. I'm gonna be the
first man to die of carbon monoxide poisoning
while cycling to work

Harry: Very noble

Leo: Or maybe it's because it's quicker than
London Transport. How's the studying?

Harry: Hell. I'm still trying to get my head round
this fine line I have to tread. Involved, not quite.
Detached, not quite. I don't think I'll ever get it

Leo: I don't think anybody ever gets it

Harry: It just seems a bit crazy

Leo: It is. What did you expect?

Harry: Sanity, that's what I expected. Scientific
sanity

Leo: Well you'd better change career then

New Scene 10:55:31

Sam in her office looking at slides. The phone
rings - she answers it

Sam: Sam Ryan

New Scene 10:55:48

Sam hurries into Leo's office

Sam: Leo. I've had a call. There are fatalities, I
don't know how many, can you spare the time

He follows her out

Leo: Sure

New Scene 10:56:00

They are being driven - both in the back seat
of a car

Leo: Have you spoken to Deacon?

Sam: Yes

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Leo: And?

Sam: I told her I could find nothing to link DC Richard Barrett to the death of Ilir Zequiri

Leo: And could you?

Sam: There was nothing

Leo: Do you want me to take a look?

Sam: I'd rather you didn't

Leo: I'd find the same as you, if you need a second opinion

Sam: Thank you. But I think they're happy with my findings

Music in 10:56:43 - Specially Composed - Duration 01:14
New Scene 10:56:48

Their car arrives at a warehouse in a built up area. Sam introduces herself to the police officers and ducks under the tape. Leo is with her. A forensic officer is collecting samples from a stain on the floor. They enter the building. Deacon is there

Sam: Sam Ryan

Deacon: Mehmet's last shipment. He was to collect them the day we arrested him. Security found them this morning

Sam looks into the open boot of a car. Two very young girls lie there, arms around each other, cold and dead. Close up on Sam's face as Leo walks behind her to look for himself. Sam feeling the guilt

End Title Music in 10:57:57 - Specially Composed - Duration 00:45
End Credits Start 10:57:57 - Duration 00:45

Cast in Order of Appearance

Professor Sam Ryan
DCI Carol Deacon
Dr Harry Cunningham
Karen Connors
DS Clive Johnson
Ash Williams
Dr Leo Dalton
Paul Preston
Tara Stone

Amanda Burton
Lia Williams
Tom Ward
Julianne White
Barnaby Kay
Luing Andrews
William Gaminara
Shaun Dooley
Layla Gillespie

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Nick Connors	Christopher Fulford
Rosemary Mason	Jane Hazlegrove
Sergeant Terry Harding	Paterson Joseph
John Brent	Peter Hugo Daly
Richard Barrett	Simon Sherlock
Nikolla's Friend	Ivana Basic
Nikolla Shala	Celia Meiras
News Reporter	Charlotte Hudson
Mehmet Zequiri	Jimmy Roussounis
Ann Cunningham	Lynn Farleigh
DC Martin Wakely	Chris Donnelly
Mehmet's Friend	Faruk Pruti
Mick Stevens	Phillip Langhorne
Forensic Pathology Advisors	Dr Ian Hill OBE FRC Path Dr Richard Shepherd FRC Path
Police Advisor	David Bright MBE
Stunt Co-ordinator	Andreas Petrides
Assistant Casting Director	Craig Stokes
1st Assistant Director	Paul Judges
2nd Assistant Director	Nathalie Wragg
3rd Assistant Director	Beth Elliott
Floor Runner	Rachel Speed
Location Manager	Richard Moat
Unit Manager	Emma Reid
Script Supervisor	Dee Taylor
Production Accountant	Caroline Saunders
Asst Production Accountant	Martin Tweddell
Production Co-Ordinator	Mhairi Brennan
Production Secretary	Tejinder Sagoo
Production Runner	Andy Brydon
Art Directors	Alison Brown
Assistant Art Director	Matt Gant
Production Buyer	Keith Dunne
Property Master	Adji Tovarloza
Properties	Joe Malone
	Steve Clarke
	Ray O'Donnell
	Steve 'Moose' Smith
	Matt Wyles
Construction Manager	Tom Overton
Wardrobe Supervisor	Sue Clewett
Wardrobe	Rob Brown
	Richard Sale
	Vicky West
Make Up Artists	Vevatie Macleod

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Gaffer	Karen Symons
Best Boy	Paul Gooch
Electricians	Eddie Monaghan
	Max Foster
	Robert Hall
	Michael Grundy
Camera Operator	Ian Adrian
Focus Puller	Peter 'Skip' Howard
Clapper Loader	Hayley Farr
Camera Assistant	Llewellyn Harrison
Grip	Peter Maghie
Sound Maintenance	Benjamin Bober
Sound Assistant	Darren Scott
Assistant Editor	Andrew Jadavji
Post Production Supervisor	Phil Brown
Dubbing Mixer	Colin Martin
Assistant Dubbing Mixer	Stephen Adams
Dubbint Editors	Danny Sheehan
	Tony Gibson
ADR	Dave Sloss
Colourist	Kevin Horsecwood
On-Line Editor	Michael Williams
Visual Effects	Colin Gorry
	Paul McGuinness
Orchestrations By	Richard Hammarton
Co-Producer	Amanda Burton
Production Executive	Mark Galbraith
Sound Recordist	Michael Spencer
Make Up Designer	Jan Nethercot
Costume Designer	Diana Moseley
Casting Director	Julia Duff
Script Editor	Jyoti Patel
Music By	John Harle
Production Designer	Brian Sykes
Film Editor	David P Rees
Director of Photography	Gordon Hickie
Associate Producer	Margot Hayhoe

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

Executive Producers

Jessica Pope
Laura Mackie

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