

Tr. 22-22-96

POST-PRODUCTION SCRIPT

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DURATION: 45'24"

"SILENT WITNESS" EPISODE TWO

By KEVIN HOOD

Producer TONY DENNIS
 Director HARRY HOOK
 Executive Producer CAROLYN JUDGTON
 Production Executive GILL MCNEILL
 Associate Producer
 Asst. Prod. Accountant ELAINE DAWSON
 Script Editors VICKY FEATHERSTONE
 Producer's Secretary LUCY HOPKINS
 Casting Advisor CAROLYN BARTLETT
 First Asst. Director COLIN HALLANTYNE
 Location Manager
 Production Assistant SUE HILLS
 Second Assistants JO BARDEN
 Third Assistant CLARE WORSSAM
 Designer CHRIS WEBSTER
 Design Assistant COLIN BLAYMIRE
 Properties
 Prop Master BILL BROWN
 Props NANNY CLEMENTS
 CHARLIE JOHNSON
 CHRIS CUTLER
 Director of Photography
 Focus Puller BOB SHIRSEY
 Clapper/loader
 Gaffer PAUL BURNING
 Grip ADRIAN MCCORMICK
 Sound Recordist DEREK NORMAN
 CHRISTIAN JOYCE
 Costume Designer LES LAKSLOW
 Costume Assistant JACKIE HERNON
 Wardrobe Master GILES GILL
 Dresser ANITA LAD
 Make-up Designer CAROLINE NOBLE
 Make-up Artist PIPPA HINDLE
 Visual FX Designer PAUL MCGUINNESS
 Film Editor JOHN MACDONNELL
 Artists

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:-

COMMUNIST PARTY
Hold it - excuse me!

ADAMS
Are you the pathologist?

SAM
Sam Ryan -

ADAMS
Inspector Adams,

Int. Mortuary:-

SAM
The internal examination is not
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 the 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 beat him too?

Int. Mortuary:-

SAM

Who's Marion Wallace?

TREVOK

Just another child-murderer.

Int. Prison:-

MARION

He was on the bike...

SAM

Gary Phillips?

Interview Room:-

GARY

Marion was the village bike. Ten pints with the lads then it was
queue for Marion.

Int. Farmer's Office:-

SAM

Kim Wallace, beaten then killed;
Sarah Crew, beaten then killed.
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, mater

Prison/Sam's Office:-

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

ADAMS
I'm 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 v. Burdon
 Dur. 50" @ 00.00

NE ALL ORIGINAL MUSIC COMPOSED BY GEOFFREY BURDON

OPENING TITLES

1. AMANDA BURTON IN
2. "SILENT WITNESS"
3. JOHN MCGLYNN
4. CLARE HIGGINS
5. LESLEY DUNN
 KELLY HUNTER
 WILLIAM AGRESTINI
 BARNEY CRAIG
6. RUTH GEMMELL
 JANICE ACQUAH
 RUTH McCABE
 NEWTON STEEN
 DOREEN HEPBURN
7. ~~Edited by~~
 by KEVIN HOOD
8. Producer
 TONY DENNIS
9. Director
 HARRY HOOK

Incidental 2M1
 Dur. 1'26 @ 00.57

2/1. EXT. CEMETERY. 6'40

Headlights blaze as a mechanical ~~motor~~ ~~vigorously~~ but
 clumsily ~~in the~~ ~~right~~ ~~space~~ ~~between~~ ~~graves~~
 The ~~back~~ ~~of~~ ~~the~~ ~~rigid~~
 ADAMS sees what has happened

ADAMS

Oh s...

2M1 Cont

2/3. INT. POLICE VAN. [NIGHT 6: 0411].

A GROUP OF FIVE UNIFORMED POLICE SITTING IN THE BACK: THREE
asleep. FOUR OTHERS IN THE FRONT: ONE SERGEANT, PLAYING
Trivial Pursuit.



2M1 Cont.

2/3A. EXT. CEMETERY GATE. [NIGHT 6: 0420]

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

FARMER, hands deep in her map, 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 dark 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. [REDACTED] [REDACTED] [REDACTED]

SAM walks up to ADAMS.

SAM

What are you waiting for?

ADAMS

Dad.

FARMER joins them.

SAM

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

FARMER

Thank you, better run.

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 this is a 'horrib' stave but till
first light.

2/10

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 MARTON WALLACE

The letters are hacked, gouged out:

COLEMAN
Hold it!

COLEMAN is seen carrying the headstone, which is laid on the grass. SAM looks at her, then at the grave. She catches COLEMAN's eye.

COLEMAN
They're from the village.

The digger's shovel bites into the earth.

Incidental 1/2/72
Dur. 28" @ 02.50

FARMER walks back towards her car.

CHESBARRP (cont'd scene)
I could murder a cup of coffee.

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

2/11

2M2 Cont.

2/6. INT. RONNIE'S HOUSE. BEDROOM. (NIGHT 6: 0433)

GARY asleep. RONNIE awake. Smoking. Thinking.

[REDACTED] (GARY?) (5151)
[REDACTED] [REDACTED]
[BUT DARKNESS]

Curtains drawn. GARY asleep, RONNIE sitting by the window,
smoking. ken knows [REDACTED] the window.

KEN

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

GARY

Who?

[REDACTED] GARY
The police...

RONNIE

What's happening, Gary?

GARY [REDACTED] [REDACTED] [REDACTED]

How should I know?

2/9. EXT. CEMETERY GRAVES. (DAY 7) 05161

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

COLEMAN steps forward. Uncomfortable.

FARMER
Hello, Coleman.

COLEMAN
Ma'am.

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

COLEMAN is obviously furious and wants to move.

FARMER [quiet, authority]
Concise.

COLEMAN
Yes, ma'am.

He goes.

~~VA. EXT. CEMETERY. 11-09-50.~~

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

"Are they digging up?"

MRS. JAMES

That little girl that got
murdered.

KEN

Kim Wall

GARY is growing ~~more~~ 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.

2/15

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 begins 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.

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 4:30.

MRS. PHILLIPS

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

Incidental 2M2
DUP: 34" @ 04.59



2M3 Cont.

9B. EXT. CEMETERY GRAVE. DAY. 05:31

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

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. It is very small. The SOCO takes a moment to look at it.

ADAMS under the eyes of JUNIOR OFFICERS, hangs off to the convenience of his stomach. He turns 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.

2/18

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

cemetary, 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 W. Fen Reach.
This controversy has been going on for
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 shows it

KEN

They're on the move!

Incidental 1/2/84
dur. 16" @ 1000 15.42



2/19

100M4 CONT

2/9D. EXT. CEMETERY. DAY. 7:0550

The small coffin is carefully carried along a narrow path. As the coffin is carried, the priest's head bows and his hands are raised in prayer. The coffin is slid into the undertaker's van. As the priest stands before the van, he bows his head in prayer.

At the gates, the priest bows his head as the van comes through them.

The priest bows his head as the van comes through them.

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

SAM is watching SAM closely. She turns to look at them 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.

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: 0815]

RONNIE is making tea.

GARY comes in. She hides the retch 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

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~~
~~she's back in~~ 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.

2/22

2/11. INT. MORTUARY. IDAY 7: 08451.

The coffin is open.

MARCIA is taking samples of the contents.

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

SAM

Fred.

2/23

2/12. INT. MORTUARY/GALLERY. (DAY 7: 0848).

FARMER, still in her big coat, is sitting and watching.
Cold. She hears, ~~thru~~ talking through the intercom.
As the exhumation proceeds - reflections on the window
glass.

SAM (v/o)

We have extensive ~~and~~ conversion of ~~the~~ adipocere which predominates.
Considerable ~~the~~ might be expected after three-
years in wet, peaty soil.

MARCIA joins them. Still in her green.

SAM ~~is~~ ~~the~~ ~~of~~ ~~the~~ ~~glass~~ ~~audible~~ ~~through~~ ~~the~~
intercom.

SAM ~~examines~~ the gruesome remains. ADAM's face tells
us how terrible they really are.

SAM (v/o)

The torso is ~~... brittle~~ ~~with~~ ~~the~~
touch and characteristically
change ~~... with~~ ~~anticipate~~ ~~... use~~
remains

FARMER (worried)

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

TREVOR

Experience is wasted on some
people.

2/24

SAM [y/ol

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 ossification
in the head. The three
post-mortem processes co-
existing in the rare same body.

2/25

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. ~~He reads it.~~ Reads. She is
coolly ~~and~~ "castic" containing her anger and tear.

RONNIE [reads]

He doesn't love me? ~~me.~~

MARION [looking at letter]

Can I have it back?

RONNIE

~~What would you know about that?~~

~~MARION reaches for the letter.~~

MARION

Please.

MARION snatches ~~the~~ the letter and makes it safe.

MARION

You haven't told him, have you?

RONNIE

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

RONNIE

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

2/26

MARION

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

RONNIE

He screwed you, he screwed everybody.

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, so close 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 meet for a moment.

MARION

He -

RONNIE

MARION

You know, don't you?

MARION

I used to think it was his age, I used to say it was his age, his crow's feet, his hair -

On RONNIE, shakes her head, desperately denying.

MARION and RONNIE stare at each other, the word fault.

2/27

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 around you talking
about your little girl.

RONNIE is on the edge of believing 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 feel 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
diff.

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

2/28

2/23. EXT. SECONDARY SCHOOL. (DAY 8: 1600).

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.

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

DEAN

What's ~~the~~ ~~problem~~ ~~with~~ ~~you~~ ~~and~~ ~~the~~ ~~school~~ ~~bus~~ ~~line~~ ~~today~~ ~~?~~

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 the 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 Dad?

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.

~~CAM~~ ~~for~~ ~~it's~~ ~~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

That's risky.

SAM

What about him?

WYN

He thinks the sun shines out of your arse.

WYN looks at SAM appealing.

SAM realises ~~something~~ ~~is~~ ~~being~~ ~~asked~~ ~~of~~ ~~her~~.

WYN

Just take him for a wee while, please?

Incidental 2M7
Dur. 34" @ 12.30

2/17a: ~~_____~~ ~~_____~~ HOUSE, NIGHT

Night ~~_____~~ exterior.

2/17b: INT ~~_____~~ ~~_____~~ NIGHT
Sam lying in bed.

2/17c: EXT. RIVERBANK, DAY

Sarah standing on the bank,
watching the rope swing.

2/17d: ~~_____~~ ~~_____~~ BEDROOM, NIGHT

Sam in bed, wakes up ~~_____~~ ~~_____~~.

2/18. INT. SAM'S OFFICE. [DAY 8: 0900].

By the X-ray light house: SAM gives a professional
~~ADAMS: Both reading copies of the~~
~~examination report.~~

SAM

The original test results showed
very high levels of diazepam in
the tissues. Poisoning with
tranquilisers was almost certain.
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's few: 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 U. M. C.
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 little
presence of course.

Incidental 2M
Dur. 15" @ 13.44

2/20. INT. PRISON. INTERVIEW AREA. 10:30 P.M. 2/20/71

MARION, tense almost distraught, is walking into the room.

She and SAM look at each other for a moment then MARION sits and stares at SAM across the table. The other 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 -

SUBTITLES 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 sends SAM new information.

SAM

You didn't tell me 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 ~~replies~~ 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 there~~

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

2/38

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 trailing 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 hysterically.

SAM

He'll do it again?

SENIOR SCREW

Doctor Ryan!

MARION

You don't understand!

SAM
What can he do for you in here?

KERRY
Please stop this.

MARION
You don't know [redacted]

SAM too is very upset, [redacted] in confusion and
guilt.

MARION (cont)
I told you to leave [redacted].

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, [redacted] on [redacted]
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 him.

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 ~~say~~ ~~the~~ ~~doctor~~ ~~because~~
you'd stopped the investigation.

ADAMS

Why ~~did~~ ~~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~~ ~~she~~ ~~trust~~ ~~her~~ ~~over~~ ~~and~~
again? You're not the only forensic
pathologist in Cambridge.

SAM

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

ADAMS [TSROUING]

I'd rather have someone rational.

SAM [point-scoring]

Rational?

FARMER [QUIET]

Tom.

A glance from [redacted] how ridiculous his last remark was.

FARMER [TO ADAMS]

You see. Doctor Ryan is on a crusade.

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. This man is on a mission. In these children's bodies. They 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.

~~OTD~~

KERRY:

In care. Foster home.

[LOOK UP] ... MILITARY SCHOOL.

ADAM looks at SAM.

2/26. INT. SAM'S HOUSE. BEDROOM. DAY. 1945.

SAM rapidly putting on a posh dress. A glass of wine on the table. She's just about to 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 sips the bouquet.

RICKY [testing, defiant]

I can't watch the one downstairs.
It has to be 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, dressed.

SAM

Is that Trevor?

ADAMS [outsid]

Doctor Ryan?

RICKY

Who are you?

SAM

It's alright, Ricky.

ADAMS comes into the hall and gets to the bottom of the stairs.

TREVOR is on the stairs and the horn beeps.

SAM

[to RICKY]

Make your exit at the door. I'll see you later.

ADAMS Suber follows her out.

2/25B. EXT. CIVIC HOUSE (DAY) (CONT'D)

ADAMS follows SAM across the lawn to the waiting car.

ADAMS [looking around, curious].
You were right... Michael...
visit Marion in prison
immediately before her
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' ready hands now to get
to her... are you doing to kill
him?

ADAMS
Dunno. Maybe.

ADAMS looks back at the house.

ADAMS
Who's that kid?

SAM
My dogguard.

Incidental 2M.
Dur. 20" @ 1747



2M cont.

They arrive at TREVOR's car.

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

SAM
Will come back to

The car swings away

ON ADAMS - watching the car
thoughtful

"ROCK GUITAR ENTERTAINMENT 21"

Music House ~~MS-2~~
Track 8 "Victory"
Dur. 1'00 @ 18.06

2/30. INT. YOBO'S PUB. INNER BAR. (NIGHT 8: 2050).

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.

KEN
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 little arse
We knew her

↓

Track 8 cont.

ADAMS

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

Group of people at the bar. ADAMS and KERRY have
ADAMS and KERRY, who is beginning to get excited.

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 among the boys, who look at
KERRY. She is uncomf but stands her ground and
tries to look cool.

KEN

You

Incidental 20.34
Dur. 1'28 @ 13'08

2/31 INT. PUB TOILETS. [GARY # 2052].

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

ADAMS glances at the cubicles. 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 talking to himself.

ADAMS

You can't help wondering. Two kids dead. Christ, what kind of a man is this? 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, trying 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]

with the remorse of the child, the child molesters, and all the other pathetic little perverts. The 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 word.

Silence.

GARY in his

2/33. INT. ROOMING HOUSE STAIRS. 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 scrambles holding the blankets to his body.

You little prick. You mouthed off
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 me.

GARY

But you were the one who told me
didn't you?

2/53

"CIVITAS SANCTI TUI"

Comp. William Byrd

Perf. W. "Paulish" Nelson

Arr. Tim Brown

Dur. 16" 100-80

2/3 8

Sounds of someone

Back of a small audience sitting on tilt 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 arm 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. 2.

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

2/56

2/36. INT. SAM'S HOUSE. BEDROOM. NIGHT. R: 22301.

Curtains drawn.

RICKY rises from his bed watching television. He rips open the last of four cans. It foams on the bed.

RICKY

BOI

RICKY tries to rub it away.

2/37. EMBROIDERED COTTON HOUSEHOLD LINEN 62262

All the lights in the house slowly fade ☒ =

2/38. [REDACTED] BEDROOM, NIGHT 8: 22361.

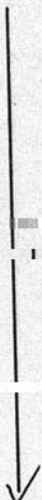
RICKY, suddenly in darkness, his laughter fades with the lights.

RICKY picks up the telephone as it is dead.

He gets up and tiptoes downstairs.

Incidental

Dur. 3'48 @ 23 25



2/59

Cont.

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

RICKY ~~tip~~ ~~runs down the stairs~~, tries the downstairs
phone - it's dead.

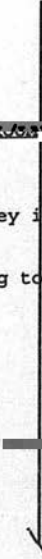
Suddenly GARY breaks the back window and reaches
through.

Cont.

~~2732. INT. SAM'S ROOM. 7/14/67. MURKIN/555A/53~~
[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.



2/61

Cont.



2/43. INT. SAM'S HOUSE. OFFICE. NIGHT. 2. 2243

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: ~~ANNOUNCEMENT~~ OF A CHILD-KILLER.

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

Cont.

2/45. INT. CONTINGENT ...

RICAR ...

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 on it.

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

GARY scrabbles the bed-clothes with his feet.

GARY gets up and pulls his hand under the top of an old Victorian chest of drawers and rummages through the 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. He throws it aside.

He pulls another piece of silk from the drawer. He 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. He stretches the silk over his hand.

GARY gets another pair of knickers and does it again.

GARY stands. Underneath RICKY freezes.



2/64

Cont.

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

Suddenly an alarm is heard on another part of the house. Loudly.

GARY

Shit!

GARY starts running, listens for a second, then runs.

GARY careers down the stairs.

Tighten to the [battery operated] smoke alarm and the [smoke making] circuit [switch] over

2/65

2/52. EXT. [REDACTED] NIGHT 8: 2350L.

SAM, [REDACTED] car, stopping, hearing [REDACTED] car with
its blue lights flashing.

She runs to the right [REDACTED] house.

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

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

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

COLEMAN looks upstairs.

COLEMAN

He's upstairs -

SAM runs to the left.

2/67

2/54. INT. SAM'S HOUSE. HALL/BEDROOM. [NIGHT 8: 0000].

SAM finds RICKY sitting in the hall outside the bedroom.

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

Yes - ADAMS

SAM [smiles wryly]
You succeeded.

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

COLEMAN
Look, it's like they're pretty
retrograde about something.

SAM [sighs]

SAM
Yes, sure.

ADAMS [to COLEMAN]
You know Phillips 14, yes?

Yeah - COLEMAN

2/69

2/55. INT. SAM'S HOUSE. BEDROOM. [NIGHT 8: 1210].

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 every day. Because he was a brave man.

RICKY

The kitchen was my fault.

Pause. SAM smiles.

SAM

You're made from strong stuff, Ricky Ryan.

2/70,

2M CORP.

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

FRED pulls out the ~~body~~ and uncovers ~~SARAH'S~~ ~~FACE~~
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 ~~SARAH'S~~ is beside ~~me~~.

ADAMS

We have to have him in court by
eleven.

He rehearses the argument.

ADAMS

~~She~~ he smothered her and ~~she~~ ~~threw~~
threw her into the water. But we
can't prove it, right?

SAM, Sarah's hands ~~are~~ in hers:

SAM

The rope ~~is~~ ~~around~~ ~~her~~ ~~neck~~ ~~and~~ ~~she~~ ~~is~~ ~~dead~~.

ADAMS

From the swing.

2/71

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. [SPEAKING] 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 an
determination.

2/72

2/62. INT. FORENSIC SCIENCE LAB. (DAY) 9:10:51

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

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 then slowly nods.

2/73

2/61. INT. POLICE INTERVIEW ROOM. [REDACTED] 01

GARY and a SOLICITOR face ADAMS and FRANK.

A tape-recorder turns beside them - this is the face in the [REDACTED] interview.

ADAMS

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

ON ADAMS - his face deliberate IV display of contempt.

ADAMS

In the bedroom. Did you remove
Dr. Ryan's underclothes from the
dressing-table? Were they under
them? Gary? Was that you?

GARY looks back and then away.

2/84A. INT. POLICE STATION. V. CORRIDOR. [DAY. 01]

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 - 1029)
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

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.

Not even when you were in bed with Marion?

GARY

No.

2/76

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. ~~Don't~~ get to you?

GARY

No.

ADAMS

Did it make you feel - jealous?

SOLICITOR -

My client has answered your questions.

GARY [cutting in]

No!

ADAMS

Answered your questions.

SOLICITOR

Please don't brow-beat my client.

ADAMS allows a pause. Lights a cigarette. ~~Repeats~~ back to GARY.

FARMER watching and paying attention.

2/77

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
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 2b 2c
Dur. 2'00 @ 33.13

SOLICITOR

My client wishes to say M.M. WYBORN M. III III M M
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

Yes.

SOLICITOR

"He prefers not to answer your questions at this time."

ADAMS

I can imagine.

ADAMS looks at the clock.

2/65. INT. POLICE STATION. [DAY 9 - 1930]

ADAMS glances at the clock. Returns back to GARY

ADAMS
Now I'd like to turn to the case 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]

They 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 realize 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?

ADAMS

Just a little longer.

The SOLICITOR glances at his watch. Nods

CUT TO: SAM watching.

CUT BACK TO:-

ADAMS (cont.)

He probably [redacted] 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 [redacted] the swing. Setting her feet either side of the rope on the knot. Getting her to hold on tight.

ADAMS glances at the clock [redacted] concern in his eyes.

ADAMS

Maybe he planned what [redacted] 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 [redacted] know... she couldn't [redacted]

ADAMS flicks another glance at the clock. [10.42]

ADAMS

So he must have stood [redacted] him into the water and the angry part holding him back. Three times [redacted] says (cont.)

GARY is only just holding it together.

2/80

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 (listening)

My client has nothing further to say!

GARY is trembling, he can't meet ADAMS in the eyes.

ADAMS looks 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.

2/81

2/65A: INT. POLICE VIEWING ROOM. (DAY 9: 1053)

SAM and FARMER sitting in silence. (MUSIC)

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.

2/82

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 first 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 head over her head, the cigarette smouldering. Trying to shut out the world.

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

SAM

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

~~2/72 THE [REDACTED] [REDACTED] [REDACTED]~~

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 alone. You didn't
give her any sweets.

SAM

You sent her to school with a bag
of sweets.

RONNIE looks - no.

SAM

~~Some of the sweets.~~

RONNIE

No.

SAM

Did she have money?

RONNIE shakes her head.

SAM

Were those her favourites?

Included at

1'32 @ 37.05

SAM

Who would know that?
know that, Ronnie?

Who would

RONNIE

I'm so tired.



2M cont.

2/71. INT. SCHOOL CORRIDOR/R.E. CLASSROOM

[DAY 9: 1229]

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

He finds a door without a sign and opens it.

GARY walks in and looks round the class. There is a picture of the United States on the wall. He looks at it.

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 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.

2/72. INT. SCHOOL. STAIRWAY. (DAY 9: 1230).

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 him.

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

And then a 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.

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

Visitors are supposed to report to the office. Gary isn't to be here.

GARY dashes past her and flings himself down the stairs.

2 M

2/74. INT. ~~THE SCHOOL~~. LONG CORRIDOR. (DAY 9. 1237)

GARY running along.

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

GARY

Oi, Dean!



2/87

2M cont.

2/75. INT. SCHOOL. SECRETARY'S OFFICE CONNECTING
TO HEAD'S OFFICE. (DAY 9: 1239).

DEAN walks in and straight ~~into the secretary's office.~~
The HEAD is standing ~~there,~~ looks up.

DEAN

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

HEAD

Dean?

He ~~reaches for the~~ HEAD 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: 1243].

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.

2/89

2/78. EXT. RONNIE'S HOUSE. FRONT. [DAY 9: 1244].

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. MITCHERY/HILL. [REDACTED] 481

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 are not to be loved.

By the door, GARY is listening to Sam talking.

SAM

She'd been 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.

2/91

2M17 cont

2/80. EXT. RONNIE'S HOUSE/ROAD. (DAY 9: 1252)

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

~~RAY pedalling past on his bike.~~

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



2/9E

2M17 cont.

2/82. INT. RONNIE'S HOUSE. HALL. (21) 13001.

GARY is screaming at RONNIE.

GARY (to RONNIE)
This is all you ~~can~~.

RONNIE
I didn't say anything.

GARY
Yes you did.

GARY punches her on the head.

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

RONNIE
No.

GARY grabs her by the hair and ~~pulls her~~ round the hall.

GARY
You'd like that, ~~would you~~ ~~you'd~~ all like that.

2/93

2/83. EXT. ROOM [REDACTED] FRONT. DAY 9: 13011.

DEAN running [REDACTED] front door hearing shouting behind
it.

DEAN

Stop it! Leave her alone!

Incidental 2M

Dur. 30:00 - 30:40

2/94 THE FRONTIER HOUSE HALL (DAY 9: 1300)

GARY bounces RONNIE off the wall. He falls heavily on the bottom of the stairs.

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

GARY looks at him. Cocks 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 your
[into DEAN'S face] piss bag.
This long string of useless piss.

GARY lashes out at DEAN, they struggle and fall over in the
the container's space and GARY'S head smashes over and
smashes on the floor.

2/85. EXT. RONNIE'S HOUSE. FRONT (nav 9, 13031)

SAM arrives and hears the noise. GOES TO THE FRONT
door. It is locked.

She kicks the door.

2/86. INT. RONNIE'S HOUSE. HALL. DAY 9: 13041.

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

ev. crash backwards and ricochet off the walls in the small space. DEAN goes down, thrashing off DEAN on top of

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

SAM comes in from the kitchen.

DEAN drops the vase and SAM presses her hands on his stomach, leaning down to get maximum pressure.

GARY

Cold.

SAM

Call an ambulance quickly.

DEAN stands back.

RONNIE looks.

SAM

Call an ambulance! I can't leave this.

DEAN stands over GARY.

2/97

FRANK POINTE'S HOUSE (DAY) (13-29)

CLOSING 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. And another POLICEMAN stands head to him.

DEAN

He won't hurt us any more?

KERRY [sadly]

No, he won't.

SAM looks down at his bloody hands. Then at -

LOSS OF - the ragged, blood-stained vase that is evidence -

And DEAN wipes blood on his shirt. His shoulder is bleeding 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 the corner.

KERRY

Come on.

DEAN

Where are you taking me?

CLOSING ON - DEAN as he begins to fill with the realization 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.

2/98

Incidental 2M
Dur. 29" @ 41.54

2/98 BYT BONNIE'S HOUSE (DAY 9-1130)

ADAMS is dealing with the business, talking to NEIGHBOURS with ARMY and POLICE OFFICERS OFFICERS.

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

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

A ~~do~~ UNIFORMED OFFICER

FARMER is ov' 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 bastard what he 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 CREDITSCast in order of appearance

Tom Adams	JOHN MCGLYNN
Sam Ryan	AMANDA BURTON
D.S. Farmer	TIM McEVOY
S.O.C.O.	
Doc	TOM CHADRON
Marcia Evans	JANICE ACQUAH
Ronnie Crew	KELLY HUNTER
Gary Phillips	BARNEY CRAIG
Ken	PETER GEDDIS
Mrs. Phillip	PAT KEEN
Woman at Cemetery	PATRICIA FRANKLIN
TV Reporter	ASHLEY BASTIAN
Fred Dale	SM. PARRS
Trevor of Stewart	WILLIAM MCGS LONG
Marion Wallace	LESLIE J. GUNDE
Prison Officer	TESSA BELL-BRIGGS
Dean Crew	IAN PATON
Michael Wallace	CHRISTOPHER LOUEN
Beryl Ryan	PAUL JEFFREY
Wyn Ryan	
Sarah Crew	SOPHIE MANNING
Jean	MARYANN TURNER
Kerry Cox	RUTH GIBSON
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: 2045)

The evening sun is big and red in the trees behind the

Kim's grave, newly raised from the excavation.

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

And she gently lays a posy of hedgehog flowers on the gravel. Looks at them. Then she gently tucks the flowers into the grave.

The flowers.

The grave.

Closing Music Cont.CLOSING CREDITS [CONTD.]

Devised by.....	NIGEL McCRERY
Forensic Pathology Adviser.....	HELEN WHITELEY
Police Adviser.....	CHRISTOPHER MACEY
First Assistant Director.....	RICHARD BURRELL
Location Managers.....	JOSEPH RHODES
P.A./Continuity.....	JO DAIG ZAPDEN
Second Assistant Director.....	JAMES MONRO
Third Assistant.....	CLARE WORSSAM
Assistant Production Accountant.....	ELAINE DAWSON
Art Director.....	COLUMBIA AYMEDES
Properties Buyer.....	GILL FARR
Production Office Master.....	BILL BROWN
Standby Props.....	DANNY CLEMENS
.....	CHARLIE JOHNSON
.....	CHRIS CUTLER
Carpenter.....	VINCE DILLON
Assistant Costume Designer.....	JACALYN FENNER
Wardrobe Master.....	GILES GALE
Dresser.....	ANITA LADD
Make-up Artist.....	SHARPA HINDLE
Focus Puller.....	BOB SHIPSETT
Clapper/Loader.....	CLIVE FITZGERALD
Gaffer.....	PAUL BURNS
Best Boy.....	KORNEL RICHAM
Grip.....	CHRISTIAN MCCARTHY
Boom Operator.....	ADAM MASTERS
.....	STEVE ROSS
Dubbing Mixer.....	CHRIS BURTON
Dubbing Editor.....	SIMON TYTHERLEIGH
Prosthetics Designer.....	PAUL McGUINNESS
Visual Effects Designer.....	DENISE RYAN
.....	
Graphic Designer.....	
Sound Recordist.....	CAROLINE NOBLE
Make-up & Hair Designer.....	LES LANSDOWN
Costume Designer.....	
Script Editors.....	DATRICK SPENCE
Casting Adviser.....	CAROLINE BARTON

Closing Music Credits

Executive in Charge for A & E DELIA FINE

Music Composed by ~~GEORGE DEY BIRCH~~

Director of Photography ~~BRIAN TUOHAN~~ BSC

Film Editor ~~JOHN J. MADDONNELLI~~

Designer ~~CHRIS WEBSTER~~

Production Executive ~~GIL MANN~~

Associate Producer ~~VERNON CARROLL~~ MASTRO

Executive Producer ~~CAROLINE HILTON~~

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