

PART TWO

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74 INT. SCIENCE WING. PERCIVAL BUILDING - DAY 2 15:21

74 *

We're moving slowly down a long empty corr

PARAMEDIC 2
Fella here's taken up a lot of time
and a lot of resources. We've got
to move on.

*
*
*
*

HARRY
Aren't we meant to be
indiscriminate?

*
*
*

PARAMEDIC 2
No, that was him Dr Cunningham. We
unfortunately

*
*

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 3.

She looks up. There's a SHADOW in the room. It's a FIGURE
standing very still.

*
*

He's staring at JASON'S BODY. NIKKI looking at him, war

a

SILENT WITNES

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 5.

As they watch a FEMALE STUDENT is being ushered from the desk by a POLICE LIAISON WOMAN towards a room at the side. The FEMALE STUDENT is panicked as she's led to the room.

*
*
*

MRS WESTON watching the GIRL. She knows what this room means. MR WESTON steps up to the desk.

*
*

MR WESTON

*

It's our son. Scott Weston.
03.03.1990. Second year, politics
and history.

*
*
*

(reaching in pocket)

*

If you need a picture, I've got one
here...

*
*

MR WESTON with his phone trying to find the picture.

*

GRADUATE STUDENT

*

That's all right sir. We j ET BT 12 0 0 12 292 Tf () Tj E

SILENT WITNESS: "Shadows" by D Appleton & J Keeble Tj ET BT 12 0 0 12 42Tm

(MORE)

SILENT WITNESS:

MRS WESTON (CONT' D)

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 8.

CS SOMERVILLE
Mrs Weston, we believe your son's
injuries were self-inflicted.

*
*
*

MRS WESTON'S FACE. MR WESTON staring at SOMERVILLE.

*

A dreadful SILENCE. Suddenly

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 9.

LEO
Do we have a name?

*
*

CHARLIE h

(MORE)

HARRY (CONT'D)

A right hander would naturally hold
the gun to the right side.

*
*

SNELLING

You're saying he shot himself in
the wrong side? Silly boy.

(off HARRY'S smile)

Maybe he turned his head.

*
*
*
*

HARRY turns to the right, to test the theory.

*

HARRY

Yeah. I suppose so. Ever thought of
a career in pathology?

*
*
*

HARRY looking again at the entry wound. A

LEO (CONT'D)

There is a second entry wound
approximately two centimetres from
the first.

*
*
*
*

LEO signals at CHARLIE and the TECHNICIAN who turn MATT
FRISK'S BODY. In his shoulder is an exit wound.

*
*

LEO

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 12.

CS SOMERVILLE
Some of the studentsd

*

NEIL CORRIGAN

Is it quiet?
(off her nod)
I want to go there.

*
*
*
*

Slowly, NIKKI walks back towards him. As she passes him he follows.

*
*

The TWO of them walking out of the cutting room into the corridor. To the left are the lockers.

*
*

NEIL CORRIGAN

NIKKI
(shaking)
Nikki.

*
*
*

NEIL CORRIGAN
Nikki. I don't feel comfortable
with you.

*
*
*

NEIL sits down on the other side of the frosted doors. NIKKI
kneeling terrified facing the wall. NEI

*

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 16.

MRS WESTON

*

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 17.

NEIL CORRIGAN
They're not bringing the bodies
here. They're taking them to the
sports hall. I saw them.

*
*
*
*

NIKKI
But they'll be looking for you.

*
*

NEIL CORRIGAN
They're not looking for me.

*
*

A MOMENT.

*

NEIL CORRIGAN (CONT'D)
Have you got a cigarette? Any
drugs? Have you ~~got any~~ drugs here?

*
*
*

INT. CUTTING ROOM. LAB - DAY 2 16:14

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 18.

NIKKI
Why do you do it?

NEIL Looking after her.

NIKKI (CONT)
Why do you kill those who are poor? 00 02 32 688

NEIL is SILENT. But NIKKI can't take it.

* *

NIKKI Looking at him.

*

NEIL CORRIGAN (CONT' D)
How many?

*

*

NIKKI
What?

*

*

NEIL CORRIGAN

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 21.

NEIL Looking at her.

*

NEIL

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 22.

HARRY
Is it an automatic?

*
*

90 INT. TACTICAL COMMAND TRUCK - DAY 2 16:23

90 *

The SCREENS in the TACTICAL COMMAND truck.

*

TACTICAL COMMAND OFFICER (V.O.)
Two more crews on sit

*

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 23.

INT. CORRIDOR L. PERCIVAL BUI

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 25.

NIKKI

Scott. He's not dead.

*

*

NEIL'S FACE. Suddenly thrown into uncertainty.

*

NEIL CORRIGAN

SILENT WITNESS: "Shadows" by D

99 INT. LEO'S OFFICE - DAY 2 16:40

99 *

NEIL sitting on the floor, his

NIKKI
You want to be alone, is that it?

*
*

NEIL CORRIGAN
Everyone's alone. That's what we
are. We don't group together, not
like animals. Dog don't eat dog.

*
*
*
*

NIKKI
What are you talking about? Where
do you get this stuff from?

*
*
*

NEIL looks at her.

*

NEIL CORRIGAN
My mum always tells me it's going
to get better, that one day I'll
look back on it and laugh. But I
look at her, shit man, I look at
you and I think this is what I've
got to look fo2 208 544Tm /TT1 1 Tf 12 2 0 0 12 264 520 T

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*

CS SOMERVILLE (CONT' D)

Stop.

The image on the screen. The group of STUDENTS. At their back is another STUDENT.

CS SOMERVILLE (CONT' D)

What's that in his hand?

TACTICAL COMMAND OFFICER shuttles back a few frames. And we see it: an ADIDAS BAG.

CS SOMERVILLE (CONT' D)

Not even I'd go back for my handbag. And mine's Balenciaga.

DCI GIBSON

He's trying to conceal it. But it's no

*
*
*
*
*
*
*
*
*

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRI

SILENT

(MORE)

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 34.

LEO (CONT'D)

He's in the Lyell Centre. He's in
my building. He's holding Dr
Alexander.

(Listens)

Christ. Yes, I'm sure.

*
*
*
*
*

109 INT. CORRIDOR. LYELL CENTRE - DAY 2 16:53

109 *

NIKKI being pushed fast down the back corridor ahead of
NEIL. NIKKI gets to an emergency exit. She stops, turning T

*

KANT

My unit's in position at the Lyell
Centre Ma'am. No visual contact.

*
*
*

LEO

Shouldn't you contact him, try and
talk to him?

*
*
*

CS SOMERVILLE

I'm not doing anything until I know
who

*
*

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRI

SILENCE.

*

HOSTAGE NEGOTIATOR (V.O.)
I spoke to your mum. She asked me
to...

*

*

*

The PHONE CUTS off. SOMERVILLE shaking her head.

*

CS SOMERVILLE
Brilliant.
(over link to NEGOTIA

*

*

N

KANT Looks at him.

*

KANT
I'd have a damn sight better chance
if I knew where the doors were.

*

*

*

JENNIFER MEARS Looks over.

*

JENNIFER MEARS
Is everything all right Leo?

*

*

LEO
(steel)
Just discussing Stockwell Tube
station with Mr Kant.

*

*

*

*

A GRADUATE STUDENT holds up a PHONE.

*

GRADUATE STUDENT
Jennifer? I've got someone from a
news website asking for you, he's
calling from the States...

*

*

*

*

JENNIFER MEARS
(waving him away)
Put them on to Hendricks, he's
handling police press.

*

*

*

*

GRADUATE STUDENT
They say they've r

*

CS SOMERVILLE (CONT'D) *
Get Simpson onto FBI liaison. I *
need to see it. Did he post it *
anywhere else? *

TACTICAL COMMAND OFFICER *
Not that we've been able to find. *

CS SOMERVILLE *
This is what he's holding out for. *
The minute his message goes live, *
he's going to bring this thing *
down. *

119 INT. CUTTING ROOM. LAB - DAY 2 17:45 119 *

NIKKI is standing facing the wall in the cutting room. We *
see her hands are taped together in front of her. She looks *
very scared. *

Behind her we hear FOOTSTEPS. In the steel cabinets NIKKI *
can just make out NEIL'S reflection. He seems to be pacing *
up and down, aimless. We can feel the tension, his *
frustration. *

NIKKI *
There's a fridge upstairs. *

SILENCE. *

NIKKI (CONT'D) *
You're hungry. It's hard to think *
straight when you're hungry. *

SILENCE. *

NIKKI (CONT'D) *
Neil? Please talk to me. I'm *
scared. I want to go home. *

SILENCE. *

NIKKI (CONT'D) *
Neil? *

NIKKI turns. *

NEIL CORRIGAN *
Turn around? Don't look at me. *

But NIKKI is twisting her /TT1 1 Tf (e) Tj ET BT Tf Tf (12 136 160Tm

NEIL CORRIGAN
2 1 0 12 178 160Tm /TT154 T716u
7160m

SIL

SCOTT WESTON
There's nothing essentially wrong
with assassination. It's like
topless sunbathing. It's all a
question of taking out the right
tits.

*
*
*
*
*
*

JASON and NEIL LAUGHING.

*

JASON RENFREW
(quietly to SCOTT)
Bet Neil wishes he said that.

*
*
*

SCOTT WESTON
Oh he will Jay, I guarantee it.

*
*

NEIL CORRIGAN
What are you saying?
(off their LAUGHTER)
I mean we talk about it all the
time. But what about it? Not
murder. I'm talking about a cull.
Club a few seals? For the greater
good.

*
*
*
*
*
*
*

SCOTT and JASON LAUGHING with him. NEIL revelling

SILENT WITNESS: "Shadows" by D Appleton & J Keeb

HARRY takes out his PHONE, dials a number.

*

HARRY (CONT'D)

*

George, it's Harry Cunningham. I'm
in a bit of a situation here. I'm
thinking subdural or extra dural
haematoma..?

*

*

*

*

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SILENT WITNESS: "Shadows" by D Appleton & J Kee

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTIN

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 49.

CS SOMERVILLE
How are you fixed Kant?

*
*

KANT (V.O.)
I could use those two units.

*
*

SOME

NIKKI (CONT'D)
I thought you were hungry.
(off NEIL'S look)
There's food in your bag.

*
*
*
*

NEIL CORRIGAN
(looks)
I forgot. It was a special tea for
my mum. Today didn't tuo

*
*
*

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRI

(MORE)

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 52.

SCOTT WESTON (CONT'D)

The effective range of this action.

(I

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SILEN

SILENT WITNESS: "Shadows" by

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 56.

SCOTT WATSON (V.O.)
Shhhh. It's coming.

*
*

But HARRY is walking away down the corridor.

*

135 EXT. TACTICAL COMMAND TRUCK - NIGHT 2 19:06

135 *

LEO following CS SOMERVI

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 57.

NEIL CORRIGAN

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 58.

NEIL watches as SCOT

(MORE)

NEIL CORRIGAN

Why not?

*
*

SCOTT Looking at him.

*

SCOTT WESTON

Look at you. Pathetic. Didn't you
say the other night you hated him?

*
*
*

N

(MORE)

SCOTT WESTON (CONT'D)
He was all up for it then... But
when it came down to it, well, he
was just like you. A shadow of a
man.

*
*
*
*

SCOTT looks up. A muffled distant CRY.

*

SCOTT WESTON (CONT'D)
Can you hear them? It's cruel isn't
it? I should put them out of their
misery.

*
*
*
*

SCOTT reaches down for the PISTOL on the floor.

*

SCOTT WESTON (CONT'D)
Do you mind? It's just the Mac-10's
nearly out of mags and to be honest
you don't look like you know what
to do with it.

*
*
*
*
*

SCOTT picks up the PISTOL, turns to walk away. NEIL grabs
the strap of the AUTOMATIC, pulling SCOTT back, the gun
spinning round striking NEIL in the face then falling to the
floor. NEIL is cut above his eye. SCOTT LAUGHS.

*
*
*
*

NEIL CORRIGAN
(blood down his face)
I never asked you to do any of
this.

*
*
*
*

SCOTT WESTON
What? You were always banging on
about sticking them up against a
wall.

*
*
*
*

NEIL CORRIGAN
Tell me the truth. Is Jason dead?

*
*

SCOTT WESTON
I do all this for you and all you
can talk about is him? I'm feeling
a little dissed here. What is it
Neil, don't you fancy me as much as
you fancy Jason?

*
*
*
*
*
*

NEIL staring at SCOTT. The truth is out.

*

SCOTT WESTON

(MORE)

SCOTT WESTON (CONT'D)

The really pathetic bit is that you
never had the balls to tell him.
Maybe if he'd known, he wouldn't
have topped himself.

*
*
*
*

NEIL staring at SCOTT.

*

SCOTT WESTON (CONT'D)

I mean, if you felt loved you
wouldn't kill yourself, would you?
Not if someone told you they loved
you.

*
*
*
*
*

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 63.

NIKKI
(reeling)
You didn't do this Neil.

*
*

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 64.

NEIL CORRIGAN

That cut. That cut on Jason's arm.

*
*

NEIL points to the cut on JASON'S inner elbow.

*

NEIL CORRIGAN (CONT'D)

The big artery in your elbow.

*
*

NIKKI Looking at him.

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 65.

INT. CUTTING R

(MORE)

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 66.

NIKKI (CONT'D)

The campus is full of people right
now, parents, students, police,
medics... Do you understand what
I'm saying Neil?

*
*
*
*

NEIL standing there, the

SILENT WITNESS: "Sh

(MORE)

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 68.

SCOTT WESTON (CONT'D)

But it keeps happening doesn't it?
And you don't know how to make it
stop.

*
*
*

148 INT. PSYCHIATRIC UNIT - DAY 3 09:48

148 *

Six weeks later. SCOTT WESTON sitting in a chair. His face
is

*

NIKKI
You're not thinking
of... (retiring)?

*
*
*

LEO
No.
(outraged)
How old do you think I am?

*
*
*
*

A MOMENT. He rearranges the coffee cup on the desk.

*

LEO (CONT'D)
Janet and I are trying for a
family. We've got an appointment at
the Morgan Clinic this afternoon.

*
*
*
*

HARRY
Wow. Are you going to try and use

*

SILENT

