

SILENT WITNESS - THE FALL OUT -

SILENT WITNESS - THE FALL OUT - PART TWO OF TWO

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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

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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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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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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?

N

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

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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

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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: Sometimes you have to go for it. Sometimes you have to

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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?

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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

08871 0 595.32 80.000008871 0 595.32 842.04 reW*nEMC /Span If you

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
40668)BLE EQs 00008871 (0 595.32 842.04 reW*nEMC /S

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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 gonorrhoea

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 nevoje te vish ketu. Policia mund te doje te flase me ty

Nikolla: Me duhey te dilja nga ai vend. Mehmet please. Kam nevoje per nje pushim

New Scene 10:37:56

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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

SSSLENT WTNEP(S)TJE774QreW*BT/F1 12 Tf1 0 0 1 142.58 774.24 Tm/GS7 gs0 24

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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 595.300000. crash was 5.30a coincidence, somebody must 00000 what really 528y happened

Leo: Like who? Wil 528liams is dead, Prest95.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 528 let's talk to ~~him~~ ca 5.30 still 528 be too shocked to speak

Leo: We 595.300000 where he is

Sam: Traffic might 00000

New Scene 10:44:07

Hangar office

Harding: Someone went round to see him the

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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

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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 Deacon: Okay. You'd better take it easy. We're gonna keep on digging, get them to lead us to the location. Alright
She's obviously concerned about him. He nods

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

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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

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Johnson gets out of the car. Sam enters the

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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

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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

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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 Matt Gant
Assistant Art Director	Keith Dunne
Production Buyer	Adji Tovarloza
Property Master	Joe Malone
Properties	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

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Jessica Pope
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