

English excerpts of Detective Rita Ficarra's testimony on February 28, 2009.

FICARRA: When it came time to write up her [Amanda's] statement [on November 2nd, 2007], because...the interpreter wasn't yet available, to avoid the possibility of a misunderstanding between me and her – even if, I repeat, she understood and spoke Italian more than well enough – it's obvious that we were dealing with a foreigner. You can't speak quickly. You have to speak slowly. You have to repeat the question, perhaps. Some terms are less comprehensible and so you have to repeat. But, because of my meticulousness, I called my colleague who works in the Flying Squad who I know speaks English because it's his first language. After all, he was born and raised in Australia.

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FICARRA: The evening of the 5th I returned to the police office around 11:00 p.m. with another colleague and at the opening of the door I found Amanda. I saw her with my other colleagues... My astonishment was that I found her there and I found that she was demonstrating her gymnastic abilities. She did a cartwheel, a bridge, she did the splits. It honestly seemed out of place to me, that is, as a circumstance, as to the moment and the place. So I reprimanded her and asked her what she was doing there. She, and my colleagues confirmed, said that she had come because they had called Raffaele Sollecito, who had been invited to come give a deposition, and she accompanied him.

MASSEI: Did she say this is English or Italian?

FICARRA: In Italian. I repeat that she speaks Italian. She only spoke Italian with me. I don't understand a word of English, so... My colleagues confirmed that Sollecito was in another room and in that moment the substitute commissioner Napoleoni and other colleagues were hearing him. The girl continued to talk and said that she was fed up with the fact that she was recalled multiple times by the police and that she was simply tired. At that point I reprimanded her again because I said, *You're tired, but you came tonight, and no one invited you here. You could have been resting. Furthermore – I said – you don't understand that we're talking about a murder, of a person who you say was your friend. You lived in the same house. It happened in your house. If the police calls you, put yourself in our shoes. We need useful information.*

...Yes, in the end it was a calm dialogue because I tried to make her understand that our intent was to seek collaboration. For me she was a precious testimony precisely because she was close to the victim. She lived in that house. They had gone out to the same bars together and so I explained that the reason she was recalled multiple times was that big contradictions had emerged between what she had declared and successive information that other persons had given, that lies had emerged in the end, anyway, that had been confirmed by those who had inspected the site, who had been to the crime scene, or in the vicinity. I said, *We ask for collaboration.* From the first time I heard her I always insisted to know who met with the victim, if she [Amanda] knew people who she [Meredith] had met, what friends, what acquaintances, came to the house, especially persons who had been to the house...

...That evening she understood my intentions and said to me, *OK. I'll now tell you names of other people,* because I invited her to look through her phone and said, *Think of someone. It's not possible that no one,*

or only two people, came into that house. Think of someone who could have known her. So she looked through her phone and started looking at a series of numbers and then she remembered and she said to me, Look. I thought of someone. There are other four, five people who I know she knew, some of them came to the house, I brought them myself. She gave me their phone numbers and she also gave me a reference to where, in particular for Patrick Lumumba, she told me where, in what neighborhood, he could live... At that point I told her, For me it's important that we write these things, so, seeing as you're waiting here, let's go write a deposition about these things that you just gave me, that you just told me. So I went into my office and began to write...

...I asked her if someone else came to mind, a boy who had been in the apartment of her downstairs neighbors, of the students who lived below her because we had heard from the others that there had been a meeting. One evening they had had a party at home, which Amanda and Meredith were at also, and then she said to me, Yes, it's true. I remember this boy, but I don't know his name or his number because I never saw him again. I don't know what else to say.

...Knox, after the notification of arrest put forth by the prosecutor, right after she was told and the interpreter explained to her in English, she gave to me, that is, she asked to have a pen and piece of paper because she had the intention to write something. She did this in my presence, and in the presence of the interpreter Colantoni in the late morning, and there was also inspector Sergio Ragni because we were in his office. We gave her a pen and piece of paper and she started writing. Honestly I didn't know what...what could her intention be? She asked please give me a pen and paper and she said to me, I have to give you a present. From "present" I understood she intended a forgiveness, she intended to give something. I want to give it to you, please. I want you to read this before you take me to prison so that you can have a better idea of what I think and of what I said, and if you have questions, read it with the other police officers, because if you have questions, if you have doubts, please ask me before. Rightly, besides the fact that it was written in English, the others were soliciting me at the moment of the arrest, because she gave this to me right at the moment of being taken to prison and already they were soliciting me that it was late and they couldn't wait any longer. So she gave me this paper and I told her that I would give it to the judicial authorities because she was now proceeding into that and I couldn't do anything anymore.

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MIGNINI: Listen, how was Amanda? I'm asking about her behavior, how she behaved, in the various...

FICARRA: I repeat what I said before, that I was astonished already upon leaving the elevator by what I saw and I reprimanded her. I obviously reprimanded her because I already saw in the previous days that she behaved, in contrast to all the others who I saw, she always pranced around and was flirtatious towards Raffaele, kissing him. She was reprimanded more than once for this behavior that wasn't in accordance with the place or the situation.

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MIGNINI: So, also when you were hearing her she was calm? How was she?

FICARRA: She was calm. She was calm because we had had a calm conversation. I said, *Seeing as you came, that no one called you here, and you're giving me information, let's write it down in the correct way, because there could be details that are very important for us.* She understood and she was calm. She said, *Yes, yes, OK. Let's wait for the interpreter so that we avoid misunderstandings.* And that's what we did. The problem was that at a certain point a colleague of the SCO, who was there where they were hearing Raffaele Sollecito and then came substitute commissioner Monica Napoleoni who said that Raffaele had said different things, that he practically took away Amanda's alibi and so to ask Amanda, seeing as we were writing a deposition, we asked what she had done in particular that night, that is, to focus on what she did that evening. What interested us was the hour more or less preceding...

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FICARRA: So they told me there were contradictions and that I should ask about those contradictions. In the moment that she was heard I asked her to show us her phone to verify if in the memory there were messages that referred to appointments that night and we were able to see, me and the other colleagues present, looking through her cell phone that she gave us willingly that there were various messages from the days prior to the 1st, also from the 31st there were messages with the victim and they were supposed to meet somehow or that they had organized an appointment to see each other later, but then there weren't others.

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FICARRA: "Certo. Ci vediamo più tardi. Buona serata". It was the only message from that night and we asked who was this Patrick. This seemed to us an appointment, we'll see each other later, sure, in response to the other. We didn't find messages received at that time, so we didn't find the message that she was responding to. We only found the one sent by her. In that moment we gave her the phone in hand and we asked her who was this person, so she left later on or not? She gave the name Patrick Lumumba and gave the deposition that then...

MIGNINI: And what was her behavior?

FICARRA: She put her hands to her head, burst out crying, and said to us, *It's him, it's him. It was him. He killed her.* It was the only time I had ever seen her cry.

MIGNINI: Did she maintain this behavior throughout the morning? By now what time are we at?

FICARRA: No, it was like she had vented in that moment of crying. She started saying he was crazy, he was crazy.

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FICARRA: Yes, yes. She brought her hands to her head and started to shake her head, she started to cry. She burst out crying and said it was him.

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FICARRA: Afterwards, that morning, at a certain point she said she needed to rest because she was tired and I left her there rather than bring her to the cells below.

MIGNINI: Did she make further declarations?

FICARRA: I interrupted the deposition and we took the declaration together, sir. She maintained the same behavior. She also started crying then.

MIGNINI: So we've arrived at the hearing of the spontaneous declarations. Did she want to sleep? Did she want to rest?

FICARRA: Yes, she wanted to rest. She told me she was tired, that she didn't feel well. We got her something hot from the cafe. It was already late morning by then. I put together a few chairs and had her rest. I tried to close the door to avoid that someone entered, because otherwise there was too much coming and going. So we remained there and at a certain point inspector Ragni and I wrote up the notification of arrest. We did it there while she rested.

MIGNINI: And afterward?

FICARRA: After she woke up I took her to the cafeteria to eat something and I was even reprimanded for this, because I brought her without, that is, calmly around even after she had been declared under arrest.

MIGNINI: Do you remember if that night from before the spontaneous declarations to the arrest, if there were others who spoke with her, and how they behaved? Did she suffer violence by chance?

FICARRA: Absolutely not.

MIGNINI: Was she intimidated, threatened?

FICARRA: No. Like I said before, when I arrived that night there were a few colleagues of the SCO of Rome. I was with inspector Fausto Passeri. I saw him leave, leave through the entrance door of the offices of officer Zugarini and Monica Napoleoni who entered a moment from outside. Then we reentered calmly because the discourse was calm enough. She was calm enough and everything she asked for we gave to her. I repeat, she was treated firmly and severely. And by severely I mean that she was reprimanded when the circumstance required reprimand. She was treated with gentleness and courtesy by everyone because she wasn't denied anything that she wanted. Rather, I let her sleep, I brought her downstairs to eat breakfast. I brought her downstairs before going to prison to eat something because it was already late. It seems to me that no one treated her badly, absolutely.

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PACELLI: In that circumstance, and I refer to the deposition of 1:45, was Amanda hit, by chance?

FICARRA: Absolutely not. I already responded to the prosecutor.

PACELLI: Was she hit with punches or slaps?

FICARRA: No, absolutely not.

PACELLI: Was she beaten?

FICARRA: No.

PACELLI: Was she threatened?

FICARRA: No.

PACELLI: In this circumstance, inspector, in the circumstance and the facts that were referred by miss Amanda Knox, were they prompted by someone present?

FICARRA: Excuse me, but who knew Mr. Patrick Lumumba?

MASSEI: So the response is, no, you didn't know of him?

FICARRA: We didn't know of him. We asked her who he was.

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PACELLI: Continuing with this factual assertion, was there anyone who forced Amanda to declare that she heard Meredith scream, yell?

MASSEI: If there were suggestions in the declarations.

FICARRA: Absolutely not. Absolutely not.

PACELLI: Listen, inspector, I'm asking you questions...

FICARRA: Yes, you're a lawyer, rightly.

PACELLI: You vouch for what happened. So everything that Amanda referred to you in that circumstance, she referred spontaneously, by her own initiative?

FICARRA: Yes.

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BONGIORNO: About Lumumba I wanted to know just one thing – other than Amanda's declarations, what objective elements were present to proceed to Lumumba's arrest? What were these elements, other than Amanda's text message and declarations?

FICARRA: I know that other assessments were made. Honestly, I'm an officer of the peace; if there's an arrest warrant from the prosecutor it's not like I can syndicate the motives.

MASSEI: Excuse me. The attorney is asking if, other than the declarations of Amanda Knox and the text message from the confiscated phone, if there were other elements.. She's not asking you to evaluate them.

FICARRA: No. The elements were those that were produced by the prosecutor that at the scene...

MASSEI: No, apropos Lumumba.

FICARRA: Yes. At the scene of the crime it appeared to be a sexual crime. Amanda's declarations made us understand that the person she indicated was sexually interested in Meredith. There were these declarations that were verified by the cell phone that there was an appointment, that they saw each other.

MASSEI: So the text message, yes.

FICARRA: Then and there I don't know the other reasons.

MASSEI: That...

FICARRA: The reasons for arrest.

BONGIORNO: I mean to say this: permitting that, let's drop the declarations and text message, where there, I don't know, Lumumba's hand prints, in blood? Was there some objective element? That's what I'm asking.

FICARRA: How could we know anything about imprints at that moment?

MASSEI: Excuse me. For what you know, was the indication illustrative...

BONGIORNO: That is, was there any other element besides these two?

FICARRA: I don't know.

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FICARRA: It's for the same reason that I told her that in some way she was rendering herself not-credible. It was an almost motherly reprimand. I said, *If you tell me lies the first time, it can be comprehensible. If the second time I tell you that there are circumstances, testimonies, and assessments that demonstrate that you are lying, don't insist on the same lie, because it could be a little thing but it makes you not credible in your affirmations to come.*

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GHIRGA: While this interrogation, let's call it that, was in course, your colleagues arrive...

FICARRA: It wasn't an interrogation.

GHIRGA: Deposition, they call it, it had already begun when your colleagues arrived and said, *Sollecito withdrew Amanda's alibi*, these interrogative operations were already underway?

FICARRA: The documenting of her deposition was already underway.

GHIRGA: And your colleagues came from the other room?

FICARRA: Yes. From the office in which they were hearing Sollecito.

GHIRGA: You asked Amanda what she did that night. Is that right?

FICARRA: Exactly. Yes, yes.

GHIRGA: So you take Amanda's cell phone, or she gives it to you spontaneously. Could you specify if she give it...

FICARRA: She was asked to show her cell phone for verification and she gave it to us spontaneously, and with her, near her we started going through it...

GHIRGA: No. If it was given without any problem.

FICARRA: Yes, yes.

GHIRGA: So out came Patrick's message. Is that right?

FICARRA: Among others there was also that one.

GHIRGA: The Patrick that was the same Patrick mentioned before?

FICARRA: Yes.

GHIRGA: Owner of Le Chic, where Amanda worked, etc. May I ask...

FICARRA: I had already written it. Maybe I haven't explained myself well...

GHIRGA: You wrote it before.

FICARRA: I want to specify that she had given me a series of names of people that I was beginning to write and I started with Patrick because he was the owner of the pub where she worked. Then when, that is, I didn't have time to write it all, because otherwise you would have found other subjects that I wrote in the annotation, it was that moment that the news came that there were contradictions, that she didn't have an alibi, and that I asked her what she did at that time...

MASSEI: And therefore the request for the cell phone.

FICARRA: Yes.

GHIRGA: And then out came Patrick's name.

FICARRA: Yes.

GHIRGA: Patrick's name came out from the text message, in that moment?

FICARRA: It came out from before as well.

GHIRGA: I asked: was it the same Patrick from the annotation?

FICARRA: It was the same Patrick, yes.

GHIRGA: Perfect. So what did Amanda do. Did her behavior change?

FICARRA: At first she was astonished.

GHIRGA: This discourse about Patrick, seeing as we don't have the questions in any of the documents, what type of questions did you ask, if you remember, seeing as you have very precise memories?

FICARRA: We asked her what this message meant, because at seeing the message, it was a message of response to another, because otherwise you wouldn't write *certainly*, would you? What was the tone of the message, if that meant she had an appointment, if then she left after receiving the message or remained at home, other than explain who was Patrick and confirm who he was.

GHIRGA: Very good. Did this dialogue between you and Amanda develop in harmony, with great calm, or did you speak, tell the truth, was it convenient for you, was there some kind of...not threat, I would never suggest that, just as happens in these types of...seeing as we have no record of the questions.

FICARRA: Do I have to simulate it? I already said. We carried on...

MASSEI: If you remained calm. If there were, I don't know, crisis?

FICARRA: I already responded that everything happened calmly. Indeed, later...

GHIRGA: You said calmly.

FICARRA: It happened calmly.

GHIRGA: So calmly that you had to suspend the deposition.

MASSEI: You suspended the deposition?

FICARRA: I suspended the deposition because there are indications of guilt. If someone tells me they were at the crime scene, excuse me, but what should I do?

GHIRGA: Calmly, as indications of guilt emerge that are the type to suspend a deposition and place Amanda in the hands of the judicial authorities.

FICARRA: At the moment that she saw the message it was as if she was astonished. May I give my impression? Well, if I can't then let's move on. At the moment that she saw the text message on the cell phone she took a second to look at it and so I can't give my impression. Afterwards she burst out crying and accused him to be the author of the murder and to have been there at the house together with him.

GHIRGA: The prosecutor arrived and then what happened? Was a lawyer nominated for her?

FICARRA: The girl was asked if she had a lawyer, even if probably...

GHIRGA: I asked if one was nominated.

FICARRA: One wasn't nominated...One wasn't nominated because she didn't have one.

GHIRGA: Was a lawyer nominated or not?

FICARRA: One wasn't nominated because she didn't have one. If you look at the arrest documentation of that morning you'll see that she was able to be assisted by a lawyer but she renounced that right. She renounced it because she didn't have one. It's comprehensible because she's not Italian...

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GHIRGA: I want to ask a question. All of those activities of courtesy, the hot tea, the pastry, came, if I understand correctly, after the spontaneous declaration made to the prosecutor and before the notice of arrest, or after the arrest...

FICARRA: Look, it also happened in the previous days.

GHIRGA: I'm asking you. No, she was tired, I put the chairs together, I let her rest...

FICARRA: Yes. She was tired afterward, this afterward.

GHIRGA: This very appreciable activity came after the spontaneous declarations to the prosecutor were finished, or not?

FICARRA: Before and after.

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DEL GROSSO: How many times did you reprimand Amanda? It seems I've understood that she was reprimanded for her behavior towards Raffaele, because she did a cartwheel, that she was reprimanded on other occasions.

FICARRA: Amanda was reprimanded every time the circumstances weren't in accordance with her behavior. I'll tell you which times – they are the times that I came across her kissing Raffaele in the hallway the same day that the body was found. You tell me if that is in accordance with the situation of being in the police office with a dead body found in your home, if she should continue on kissing.

DEL GROSSO: Did you also reprimand her about the message sent to Patrick Lumumba from her cell phone?

FICARRA: What do I have to reprimand there?

DEL GROSSO: What did you ask her?

FICARRA: I asked who he was, why she sent that message, if...

MASSEI: Excuse me, respond yes or no.

FICARRA: No.

DEL GROSSO: Because before you spoke of contradictions... What did the text message sent to Lumumba signify to you in the moment that you read it?

FICARRA: For us it could have meant an appointment for that evening, after the hour that the message was sent, around 8:30, because if you say *certainly*, and respond to a message and say, *let's see each other later, good night*.

DEL GROSSO: Did you ask her, why didn't you speak to us before about this appointment?

FICARRA: No. We asked her what it meant and if there was an appointment or not and with whom.

DEL GROSSO: Do you know the meaning of the English expression 'see you later'?

FICARRA: Yes.

DEL GROSSO: What does it mean?

FICARRA: Let's see each other later, later.

DEL GROSSO: In the sense of making an appointment?

FICARRA: No. I know it means in the sense of we'll see each other later.

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DEL GROSSO: Did you ever suggest names to Amanda?

FICARRA: No.

DEL GROSSO: Why then did you say earlier that you referred to Rudy and it was on your own initiative to ask Amanda to talk about Rudy?

FICARRA: To remember something about that subject. I asked her if she knew his name, because we didn't have him identified yet in that moment. We didn't know who he was. I knew he called himself the Baron by the downstairs boys, but we didn't know his identity.

DEL GROSSO: Did Amanda know the Baron?

FICARRA: No. Amanda didn't give us any indication. She said she simply didn't remember.

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MIGNINI: One thing. When Amanda gave her deposition and made her spontaneous declarations in front of you, was she constrained to render them, or did she provide them spontaneously?

FICARRA: No. She rendered them spontaneously.

MIGNINI: Do you remember who was there in that moment?

FICARRA: I was there and surely you were there also.

MIGNINI: Was there an interpreter?

FICARRA: There was an interpreter, certainly. There was Mrs. Donnino. Then other personnel were present and documented the deposition with me – Zugarini and Ivano entered and exited. Then at a certain point they left to provide more calm to the drawing-up of the document.