

SILENT WITNESS XVIII

Sniper's Nest Part 1

Written by Ed Whitmore

UK TRANSMISSION SCRIPT

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10:00:00 SCENE IN: **EXT. WIMBLEDON COMMON - DAY**

10:00:00 Music in: **To Be Alone**

Early morning of a beautiful day.

NIKKI out running. Earplugs and iPhone. Savouring the adrenaline, the peace, the honeyed dawn light, the pounding of her heart.

10:00:13 SCENE IN: **INT. LAKHANI'S CAR - DAY**

Linger on STEVEN and ANDREA LAKHANI, Pakistani, mid-30s, attractive, a heavy sad silence between them. In contrast with their brand new Lexus, Steven is incongruously scruffy.

10:00:17 SCENE IN: **EXT. M25 - DAY**

The M25, 8 a.m. Busy but flowing.

10:00:23 SCENE IN: **INT. LAKHANI'S CAR - DAY**

ANDREA absently takes an old receipt lying on the dashboard and folds it in her fingers.

He signals to turn off on to a slip road.

10:00:42 SCENE IN: **EXT. WIMBLEDON COMMON - DAY**

NIKKI reaches the shadow of an ancient tree. Slows to check the running app on her iPhone.

Another jogger, JOSHUA, a pleasant-looking guy in his late thirties, lingers at the same point.

10:01:08 Music out: **To Be Alone**

JOSHUA
Hey.

NIKKI
Hi.

Beat as they take in the view in breathless, companionable silence. Then the man cracks a smile -

JOSHUA
It's beautiful isn't it.

NIKKI
Yeah.

JOSHUA
Kind of day that makes you think anything's possible.

Nikki looks at him askance.

JOSHUA (CONT'D)

You could climb Everest, fall in love, learn origami.

Nikki smiles at that.

NIKKI

Origami?

JOSHUA

Yeah. Well... I'm sure I could manage a basic swan.

Nikki's smile becomes a little wistful.

NIKKI

But we're probably gonna just do pretty much what we did yesterday and the day before...

JOSHUA

Probably.

Their eyes meet. Just a little too long.

Nikki's mobile rings. Sees it's Thomas.

NIKKI

Work, sorry.

JOSHUA

Alright.

Steps a few paces away to take the call.

NIKKI

(INTO PHONE)

Thomas. Hi.

THOMAS (V.O.)

Nikki. Hi, look... I, er...

10:01:48 SCENE IN: INT. THOMAS'S OFFICE, LYELL CENTRE - DAY - CONTINUOUS

Thomas grabbing his coat and bag, heading out, phone crunched to his ear.

THOMAS

(INTO PHONE)

...I know you're on late but I er, I need you to cover for me.

10:01:51 SCENE IN: **EXT. WIMBLEDON COMMON - DAY - CONTINUOUS**

NIKKI on the phone.

NIKKI
(INTO PHONE)
Sure. What's up?

10:01:52 SCENE IN: **INT. THOMAS'S OFFICE, LYELL CENTRE - DAY - CONTINUOUS**

THOMAS
(INTO PHONE)
Oh it's court. Thought I was done and dusted -

10:01:55 SCENE IN: **EXT. WIMBLEDON COMMON - DAY - CONTINUOUS**

NIKKI on the phone.

THOMAS (V.O.)
-seems the defence don't believe I know the
difference between strangulation and
suffocation.

JOSHUA moves away, unnoticed by NIKKI.

NIKKI
(INTO PHONE)
More fool them. I'll head in now.

10:02:02 SCENE IN: **INT. THOMAS'S OFFICE, LYELL CENTRE - DAY - CONTINUOUS**

THOMAS starts to head to the door.

THOMAS
(INTO PHONE)
Alright, thanks. Appreciate it.

10:02:04 SCENE IN: **EXT. WIMBLEDON COMMON - DAY - CONTINUOUS**

Nikki ends the call. Turns back. The handsome stranger has gone.

Hold on Nikki. Her small but unmistakable stab of disappointment.

10:02:15 Music in: **1M02 Petrol Station**

10:02:16 SCENE IN: **EXT. M25 - DAY**

The Lakhani's car drives down the slip road.

10:02:25 SCENE IN: **INT. LAKHANI'S CAR - DAY**

Andrea continues to stare out of the window. The folded receipt is now a small origami swan.

10:02:37 SCENE IN: EXT. SERVICE STATION - DAY - CONTINUOUS

The Lakhani's car pulls into a service station.

10:02:40 SCENE IN: INT. LAKHANI'S CAR - DAY - CONTINUOUS

Andrea drops the swan on the car floor as Steven gets out of the car.

10:02:44 SCENE IN: EXT. SERVICE STATION - DAY - CONTINUOUS

Steven Lakhani filling up, blankly watching the digits climbing on the pump display. His wife Andrea gets out.

ANDREA
Want anything from inside?

STEVEN
Coffee.

ANDREA
Can't live on coffee.

STEVEN
You can talk.

A sad, complicit smile between them. Andrea heads off.

A loud CRACK like a pallet being dropped.

(Disturbing sounds and images from 10:03:04)

Andrea looks around at the noise. Sees Steven is no longer standing between car and pump. She frowns.

10:03:10 Music in: 1M03B Dark Texture

ANDREA
Steven?

10:03:14 Music out: 1M02 Petrol Station

Andrea sees the discarded pump leaking petrol on the forecourt... Steven's foot fluttering on the ground. Dread in her face, she walks unsteadily back. Gapes. **Steven is lying face-up by the pump island, petrol gushing from the pump still clenched in his hand...**

(Disturbing images from 10:03:19)

ANDREA (CONT'D)
Steven... Steven! STEVEN!

10:03:18 Music in: 1M03 Sniper Shoots

She crouches over him, turns his face towards her... recoils in horror. The back of Steven's head has gone.

With Andrea down on the forecourt... dialling 999 on her mobile... casting around desperately.

10:03:26 SCENE IN: EXT. SHRUBS IN DISTANCE - DAY - CONTINUOUS

Close up of the end of a rifle. A figure looms behind it.

10:03:29 TELESCOPIC SIGHT (*out @ 10:03:32 dur 2 secs*)

10:03:29 BLURRED IMAGE (*out @ 10:03:30 dur 1 sec*)

Our POV becomes a TELESCOPIC SITE looking down from the rear of the service station. The site POV on Andrea.

10:03:32 SCENE IN: EXT. SERVICE STATION - DAY - CONTINUOUS

Andrea screams for help.

ANDREA (O.S.)
Help. My **God!**

(*Language @ 10:03:34*)

A garage employee comes onto the forecourt.

Andrea clutches her phone.

ANDREA (CONT'D)
(INTO PHONE)
Somebody help!

10:03:35 SCENE IN: EXT. SHRUBS IN DISTANCE - DAY - CONTINUOUS

10:03:35 TELESCOPIC SIGHT (*out @ 10:03:37 dur 2 secs*)

The POV through the sight focuses on Andrea.

Crack!

(*Disturbing sounds and images from 10:03:37*)

10:03:37 SCENE IN: EXT. SERVICE STATION - DAY - CONTINUOUS

10:03:37 SLOW MOTION (*out @ 10:03:40 dur 3 secs*)

Andrea breaks off, recoils from the impact. The employee races towards her. Andrea, frowns, touches her belly. Blinks at the blood on her fingertips, the neat circular tear in her T-shirt.

(*Disturbing images from 10:03:37*)

BERTHA

Inside everyone, someone's been shot!

10:03:45 SLOW MOTION (*out @ 10:03:47 dur 2 secs*)

Andrea crumples on her side, gashing her nose and forehead on the concrete as she falls.

BERTHA (CONT'D)

Get down! Everyone get inside.

The forecourt erupts in panic - everyone screaming and running for cover.

BERTHA (CONT'D)

Get under cover!

Another employee rushes onto the forecourt.

GARAGE EMPLOYEE (O.S.)

What's happening? Bertha what's going on?

10:03:55 SCENE IN: EXT. SHRUBS IN DISTANCE - DAY - CONTINUOUS

10:03:55 TELESCOPIC SIGHT (*out @ 10:03:58 dur 3 secs*)

Angle down telescopic site - watching Bertha pulling Andrea towards the shop... the crosshairs hovering over the broad target of Bertha's back.

10:03:58 SCENE IN: EXT. SERVICE STATION - DAY - CONTINUOUS

On the forecourt, Bertha tries to manage what she can of the situation.

BERTHA

(TO CUSTOMERS)

Stay down!

(TO ANDREA)

Look alright, I'm not going to let you go.

(TO CUSTOMERS)

Get in your car! Now!

10:04:02 SCENE IN: EXT. SHRUBS IN DISTANCE - DAY - CONTINUOUS

Close up on the rifle as it gently tracks the situation.

10:04:08 TELESCOPIC SIGHT (*out @ 10:04:10 dur 3 secs*)

With Bertha hauling the screaming Andrea towards the shop... almost there-

Crack!

(*Disturbing sounds and images from 10:04:10*)

10:04:10 SCENE IN: **EXT. SERVICE STATION - DAY - CONTINUOUS**

10:04:10 SLOW MOTION (*out @ 10:04:12 dur 2 secs*)

Bertha wobbles for a moment, then sinks to her knees, collapsing with Andrea.

(Disturbing images from 10:04:10)

The other employee dives for cover.

GARAGE EMPLOYEE
Oh my **god!**

(Language @ 10:04:12)

10:04:13 Music out: 1M03 Sniper Shoots

10:04:13 SLOW MOTION (*out @ 10:04:18 dur 5 secs*)

Bertha and Andrea lie on the floor, motionless.

(Disturbing images from 10:04:13)

10:04:17 Music in: Silent Witness Opening Titles

10:04:18 Music out: 1M03B Dark Texture

10:04:18 CUT TO BLACK

10:04:18 TITLES: (*duration 29 secs, out @ 10:04:47*)

10:04:23 CAPTION: BBC LOGO (*out @ 10:04:25 dur 2 secs*)

10:04:32 CAPTION: SILENT WITNESS (*out @ 10:04:36 dur 4 secs*)

10:04:36 CAPTION: EMILIA FOX (*out @ 10:04:39 dur 3 secs*)

10:04:40 CAPTION: DAVID CAVES (*out @ 10:04:43 dur 3 secs*)

10:04:43 CAPTION: RICHARD LINTERN (*out @ 10:04:46 dur 3 secs*)

10:04:46 FADE IN

10:04:46 SCENE IN: **INT. CORRIDOR, / OPERATIONS ROOM - POLICE STATION - DAY**

DETECTIVE CHIEF INSPECTOR JANE DE FREITAS, 30's, marches down a darkened corridor talking on her mobile...pushing through double doors...

...into a large operations room.

DCI JANE DE FREITAS
 (INTO PHONE)
whether your client chose to confess outside
 an interview room is your problem not mine. He
 said it. I heard it. And so did DC Smith, the Duty
 Sergeant and the office cleaner. I call that belt
 and braces wouldn't you.
 (SILENCE)
 Hello?

10:04:52 FADE IN CAPTION: Sniper's Nest

10:04:53 FADE IN CAPTION: Part One *(out @ 10:04:55 dur 4 secs)*

10:04:56 Music out: Silent Witness Opening Titles

10:04:56 FADE IN CAPTION: Written by Ed Whitmore *(out @ 10:04:59 dur 3 secs)*

Jane registers that the person on the other end has hung up, but she
 doesn't seem terribly worried.

She marches on, pocketing her phone as DC GABBY LAWSON, 29, pretty,
 middle class, comes up...

DC GABBY LAWSON
 (NODS TO DARKENED OFFICE)
 Ma'am. Chief Superintendent Drake's in your
 office, I think he's asleep.

10:05:05 FADE IN CAPTION: Producer Sharon Bloom *(out @ 10:05:08 dur 3 secs)*

DCI JANE DE FREITAS
 (INDULGENT SMILE)
 Oh. Thank you, Gabby.

10:05:11 SCENE IN: INT. JANE'S OFFICE, POLICE STATION - DAY - CONTINUOUS

As Jane comes in CHIEF SUPERINTENDENT ROBERT DRAKE, 39,
 handsome, cocky, leather coat and stubble, stirs on the sofa.

DCI JANE DE FREITAS
 Hello. Your ship come in?

10:05:13 FADE IN CAPTION: Directed by David Richards *(out @ 10:05:17 dur 3 secs)*

CHIEF SUPER ROBERT DRAKE
 (GROGGY, STRETCHING)
 No.

She quietly shuts the door.

DCI JANE DE FREITAS
Bloody Russians...depriving me of you all night.

(Language @ 10:05:22)

She stands over him, kisses his head.

Robert sits up, wide awake now, watching her.

DCI JANE DE FREITAS (CONT'D)
(AS SHE SCANS A FILE)
Thought you were calling it quits if nothing
came in?

CHIEF SUPER ROBERT DRAKE
We did.

DCI JANE DE FREITAS
So where've you been?

CHIEF SUPER ROBERT DRAKE
Here.

Jane frowns up. He stands and walks heavily over.

CHIEF SUPER ROBERT DRAKE (CONT'D)
Jane, I'm moving out.

She stares at him. Nonplussed.

CHIEF SUPER ROBERT DRAKE (CONT'D)
Look, I'm forty now and... like you've said before
"don't know means no" right...
(TRAILS OFF TO NOTHING)

DCI JANE DE FREITAS
(FINALLY)
Who is she?

CHIEF SUPER ROBERT DRAKE
She's no-one.

DCI JANE DE FREITAS
Oh. Please.

CHIEF SUPER ROBERT DRAKE
Look, this hasn't been an easy thing for me to
do-

DCI JANE DE FREITAS
Oh, what, and that's why you were asleep when
I came in.

(MORE)

DCI JANE DE FREITAS (CONT'D)
(SUDDENLY BREAKING, QUIET)
What's going on?

CHIEF SUPER ROBERT DRAKE
(LOOKING HER IN THE EYE, WITH
REAL SADNESS)
We don't have fun anymore.

DCI JANE DE FREITAS
(STUNNED)
What...? We, we have fun... Come on. Let's, let's
go and get drunk in Soho, let's book a holiday...

CHIEF SUPER ROBERT DRAKE
(OVER HER)
I've rented a flat.

This stops her in her tracks. For a moment she looks utterly helpless and suddenly he can't bear it.

CHIEF SUPER ROBERT DRAKE (CONT'D)
Look, who knows...it might not be a permanent
thing.

DCI JANE DE FREITAS
Oh! Oh well I'll cling to that you arrogant
bastard.

(Language @ 10:06:39)

CHIEF SUPER ROBERT DRAKE
(SARCASTIC CHUCKLE)
Now why didn't I want to do this at home?

Jane gapes at him - whips a biro from a mug of pens and plunges it in the back of his hand.

(Disturbing images and violent behaviour @ 10:06:44)

CHIEF SUPER ROBERT DRAKE (CONT'D)
Ow!

He stares at his bleeding hand. Pulls the pen out.

CHIEF SUPER ROBERT DRAKE (CONT'D)
You've spent too much time with sociopaths.

DCI JANE DE FREITAS
Yeah. Way too much time.

A long look between them and Robert heads out.

DCI JANE DE FREITAS (CONT'D)
(SUDDENLY PANICKED)
Robert?

But he keeps going and exits. Jane moves into her doorway - catches DC Gabby Lawson peeking over as Robert weaves away.

10:07:00 SCENE IN: INT. OPERATIONS ROOM - POLICE STATION - DAY - CONTINUOUS

Suddenly all the phones in the room start ringing -

OFFICER (O.S.)
(ANSWERING PHONE)
London Police can I help?

OFFICER 2 (O.S.)
(ANSWERING PHONE)
London Police.

DC GABBY LAWSON
(ANSWERING PHONE)
Gabby Lawson.

- then Robert's mobile, then Jane's mobile...

10:07:12 Music in: 1M04 Journey

Like gunfighters Robert and Jane exchange a look across the room - what's going on? - then reach for their phones...

10:07:14 SCENE IN: INT. CORRIDOR, POLICE STATION - DAY

Tracking with Jane and DETECTIVE SERGEANT JIM CLOUT, Essex, 50, walking fast down a corridor.

DCI JANE DE FREITAS
Three people shot dead at a service station.

DS JIM CLOUT
I heard four.

DCI JANE DE FREITAS
From who?

DS JIM CLOUT
That bird in Control I had a thing with.

DCI JANE DE FREITAS
What? Kathy Bates?

DS JIM CLOUT
Now that's just mean.

DCI JANE DE FREITAS
That's what you call her.

DS JIM CLOUT
I'm allowed.

DCI JANE DE FREITAS
Yeah. What's your wife call her?

And as Clout gapes across we cut to -

10:07:27 SCENE IN: INT. NIKKI'S CAR - DAY

Nikki driving. Jack next to him. Heading towards the cordoned-off service station up ahead.

JACK
...that's all they said?

NIKKI
(NODS YES)
Suspected sniper. That's all they said.

JACK
Didn't mention...if they'd been caught?

NIKKI
Nope.

Jack peers up at the wooded hills rising above the road.

JACK
Reassuring.

NIKKI
Forewarned is forearmed.

JACK
Sure.

10:07:43 SCENE IN: EXT. NIKKI'S CAR/SERVICE STATION - DAY - CONTINUOUS

Nikki's car arrives at the cordon.

OFFICER
Can I see your ID please.

NIKKI
Alexander and Hodgson. Lyle Centre.

OFFICER
(GESTURES)
Park over there.

But now their smiles fade - **they're close enough to see the three bodies scattered around the service station forecourt.**

(Disturbing images @ 10:07:56)

Emergency vehicles clog the slip-road feeding the service station.
UNIFORMED OFFICERS, PARAMEDICS everywhere.

10:08:04 SCENE IN: **EXT. SERVICE STATION - DAY**

(Disturbing images from 10:08:04)

DCI Jane De Freitas and Detective Sergeant Jim Clout are already at the scene.

DS JIM CLOUT
(TO ANOTHER OFFICER)
Cross reference with Jerry.

DCI JANE DE FREITAS
(GESTURING TOWARDS NIKKI'S
CAR)
Jim.

Nikki and Jack, suited and gloved, are briskly greeted by DCI Jane De Freitas and DETECTIVE SERGEANT JIM CLOUT, Essex, 50.

DCI JANE DE FREITAS (CONT'D)
...DCI Jane De Freitas, DS Jim Clout.

NIKKI
Nikki Alexander, Jack Hodgson.

JACK
What've we got?

10:08:19 Music out: 1M04 Journey

DCI JANE DE FREITAS
(POINTS)
This man over here is Steven Lakhani. The lady
on top is Andrea Lakhani. Both ID'd from drivers
licence and bank cards.
(NODS TO BERTHA)
No ID on her yet.

Nikki scans the area around the service station. Quite a few places to hide.

NIKKI
Any idea where they were shot from?

DCI JANE DE FREITAS
(SHAKES HER HEAD)
Hoping you can help us out there. We've done a
sweep of the area but found nothing so far.

Tense smile between the two women. Everyone, of course, is having the
same unwelcome thought - they're fucking sitting ducks out here.

JACK
(SURVEYING GROUND)
Lucky all this petrol didn't go up.

10:08:37 Music in: 1M05 Crime Scene

DCI JANE DE FREITAS
(NODS)
Witness said his hand stayed clenched to the
pump handle after he was shot.

NIKKI
(ASSESSSES STEVEN HAND)
Cadaveric spasm. When people die in extreme
stress, a muscle group remains contracted
giving evidence of their last act of life.

DS Clout surveys the wooded hills uneasily, turns to Jane.

DS JIM CLOUT
(NODS TO JACK AND NIKKI)
Let's get in the warm and let the squints do
their own work eh.

Subtext: let's get out of the sniper's line of fire.

DCI JANE DE FREITAS
We've got a crime scene to process, Jim.

DS JIM CLOUT
(SIGHS, NODS TO CORPSES)
We're not gonna get anything from them except
bullets.

DS Clout looks thoughtfully at the bodies.

DCI JANE DE FREITAS
It's our daily routines that govern the ecology of
victimisation...

DS JIM CLOUT
Here we go...

Nikki and Jack exchange a look at such highfalutin talk from a copper.

DCI JANE DE FREITAS
(NODS YES)
How did these people elevate their victim
status?

Quick close-ups of the victims' faces.

JACK
Well CCTV, witnesses and daylight make this
situationally low-risk for the victim but high-risk
for the killer...

DCI JANE DE FREITAS
Compulsion over caution usually spells personal

Jack frowns, something not adding up for him.

JACK
But a petrol station isn't a predictable fixture in
someone's day like a train platform.

Nikki straightens out Bertha's blood-soaked shirt to reveal the brand logo of
the service station.

NIKKI
Unless the fixture is your day because you're an
employee.

Jane looks impressed. Nods to Bertha's corpse.

DCI JANE DE FREITAS
Phone?

Nikki checks Bertha's pockets. Shakes her head.

JACK
(NODS TO SHOP)
I'll check inside for personals.

Jack heads inside.

Crack! Everyone jumps fifty foot in the air. They turn to see a young PC
who's just accidentally knocked dropped some equipment.

DS JIM CLOUT
For **God's** sake.

(Language @ 10:09:25)

PC
(CRINGING)
Sorry.

Nikki turns to Jane, nods up to CCTV camera -

NIKKI

CCTV of the shooting should help us find the sniper's nest...

DCI JANE DE FREITAS

We're pulling it now.

JACK

(NODS TO STEVEN'S BODY)

The victim with the head wound should help with bullet trajectory.

(NODS BETWEEN TWO PUMPS)

The bullet missed the pump and the car which gives us limitation of angles...

Nikki falls to a crouch by Steven Lakhani.

NIKKI

Exit wound is in the rear of the skull...

(INDICATES A NARROW COLUMN
OF SPATTER ON TARMAC)

...high velocity splatter here.

JACK

Pitted tarmac where the bullet impacted.

(POINTS TO DEPRESSION IN
TARMAC)

NIKKI

Also, skull and brain fragments travelling from the exit wound in the same direction as the bullet.

JACK

So.....

(POINTS TO STEVE)

What is he? About six foot?

Jack walks to the car.

JACK (CONT'D)

(GESTURING)

He's standing here. Left hand.

(CROUCHES SLIGHTLY)

Assuming he's standing at his full height at the moment of impact.

(POINTS)

The shooters got to be up there.

We pull focus to distant trees lining the ridge above.

Everyone looks up at the trees and off their collective foreboding we cut to -

10:10:09 SCENE IN: EXT. SHRUBS IN DISTANCE - DAY

Close up on the steady rifle.

10:10:17 SCENE IN: INT. SERVICE STATION OFFICE - DAY

Jack moves into the office, spies a handbag and rifles through. Worn-down lipsticks...a Sudoku book...a battered leather photo wallet.

10:10:23 Music out: 1M05 Crime Scene

Tight on the wallet encasing a photograph of Bertha with a young son and daughter. Jack looks over at a shaken-looking service station employee, MARK.

JACK
She had kids? Bertha?

MARK
Did she? I don't know.
(OFF JACK'S FROWN)
She normally worked in a different garage.

10:10:56 SCENE IN: EXT. TREES OVERLOOKING SERVICE STATION - DAY

Firearms officers sweeping the trees. Their leader now calls down to Nikki, Jane and Clout who are climbing the bank to join them.

FIREARMS OFFICER
All clear!

Jane nods her thanks. They climb a little further up into the trees, then Nikki sees something off the path.

Track with Nikki as she reaches a square of flattened grass.

NIKKI
Yup. Looks like a ground sheet or something like
it's been laid here very recently.

Jane joins Nikki looking at the square of crushed grass.

NIKKI (CONT'D)
(PEERING CLOSER)
Everything's been flattened.

DCI JANE DE FREITAS
He was here a while?

NIKKI
(NODS YES)
Hours, not minutes.

DCI JANE DE FREITAS
(TO CLOUT)
Okay, I want a fingertip search radiating out from here. He might've left food or drink packaging.

NIKKI
Don't hold your breath.
(OFF JANE'S FROWN)
Can't see any shell casings which means he's probably collected them.

Nikki peers down at figures milling around the forecourt.

NIKKI (CONT'D)
Three bullets, three kills from this distance...we're talking a pro or someone who's putting in serious hours at his gun club.

Jane moves to stand next to her looking down.

DCI JANE DE FREITAS
Okay, so he's evidence-conscious and a decent shot...he pre-selected this location and he waited. For what?

Nikki frowns - looking down at the back of the service station shop.

NIKKI
I don't know - but if the cashier was his real target you'd think he'd want a sight-line into the shop...

DCI JANE DE FREITAS
(NODS, SEEING IT)
He couldn't have known she'd run to the couple's aid...

So maybe it's not Bertha, then. They look round to see DC Gabby Lawson approaching.

DS JIM CLOUT
Hello Gabby, your nanny been deported yet?

DC GABBY LAWSON
Yes she has so you can stop making that joke.

DCI JANE DE FREITAS
Gabby.

DC GABBY LAWSON

(TO JANE)

The only access to this wood is Quarry Lane which is just a track.

DCI JANE DE FREITAS

So work your way backwards until you hit a a CCTV camera on a main road.

(TO CLOUT)

Jim, get on to every gun club in the South East - any firearms missing? Anyone practising extra hard? Anyone acting weird? Any Tweed Jacket gives you a hard time...

DS JIM CLOUT

(SMILING)

...he'll be getting his licence back in 2020.

Jane watches a DOG-WALKER being stopped by one of the Firearms officers.

DCI JANE DE FREITAS

Assassin personalities don't snap like spree killers - they fantasise about the moment they'll finally take a stand against this **shitty** unjust world for weeks in advance.

(Language @ 10:12:21)

DS JIM CLOUT

Tell us how you feel, Ma'am.

DCI JANE DE FREITAS

I'm telling you he will have been here several times and that someone will have seen him.

Jane's phone rings. She moves off to take it.

NIKKI

(WATCHING JANE, TO GABBY)

She's well schooled in profiling?

Clout decides to answer that.

DS JIM CLOUT

Two weeks at FBI Quantico she thinks she's Clarice Starling.

But that's said with some affection.

DC GABBY LAWSON

Try a year.

10:12:44 SCENE IN: EXT. LEXUS, SERVICE STATION FORECOURT - DAY

10:12:44 Music in: 1M07 Receipts

Pulling on gloves, Jack approaches the Lakhani's Lexus, eyes the gleaming paint-work, the registration number.

10:12:52 SCENE IN: INT. LEXUS - DAY - CONTINUOUS

Jack looks thoughtfully into the empty front seats, figuring, imagining.

10:12:55 SCENE IN: EXT. LEXUS, SERVICE STATION FORECOURT - DAY - CONTINUOUS

Jack moves to the rear doors.

10:12:59 SCENE IN: INT. LEXUS - DAY - CONTINUOUS

Jack sits in the back of the Lexus examining detritus on the seat and floor - 18
a Cornish pasty wrapper, the crinkly cellophane used to wrap flowers, some loose shrivelled petals, a day parking permit at the Marriot Heathrow, a letter from a bank, then two Crumpled petrol station receipts the times and dates glowing red 11.34 and 17.53 on 4.5.14...

10:13:26 SCENE IN: EXT. SHRUBS IN DISTANCE - DAY - FLASHBACK

Woodland. The sun beams down through the canopy.

10:13:29 Music in: 1M08 Sniper in the Woods

10:13:32 Music out: 1M07 Receipts

10:13:32 SLOW MOTION (*out @ 10:13:36 dur 4 secs*)

A figure slowly creeps through the undergrowth. We see they are in camouflage fatigues and holding a rifle.

10:13:40 SLOW MOTION (*out @ 10:13:44 dur 4 secs*)

The slowly crouch into position. Hidden from sight.

10:13:54 SCENE IN: EXT/INT. SERVICE STATION / LEXUS- DAY

Jack leads Jane, Nikki, Gabby and Clout to the Lakhani's Lexus.

JACK

Bertha Karbenghi, was her first day. But the Lakhani's had been coming all week.

10:13:59 Music out: 1M08 Sniper in the Woods

JANE

How do you know?

JACK

Found receipts for petrol, snacks, flowers and coffee. Yesterday they came twice at 11.34 and 17.53...

They reach the Lexus and peer in.

JACK (CONT'D)

...the RX Luxury. Top of the range - wood veneers, leather extending to the sides and rear of the seats, it even has polished sill tread plates...

DS JIM CLOUT

Are you trying to sell us the car?

JACK

It strikes me they cared about appearances to the tune of about twelve grand over the standard model price...

DCI JANE DE FREITAS
(THOUGHTFUL, EYEING THE
LITTER-STREWN INTERIOR)

...and then suddenly they didn't.

Nikki picks up something from the footwell of the passenger seat - a simple origami bird fashioned from a receipt - so now we grasp that Andrea was making this in the opening scene but of course Nikki is thinking of the man she met out running this morning.

DCI JANE DE FREITAS (CONT'D)
(CATCHING HER MOOD)

Dr Alexander...?

All eyes on Nikki.

NIKKI
(RECOVERING EXPERTLY)

That er... that chimes with my first examination of the bodies. Steven Lakhani is unshaven, untrimmed nails, greasy hair, and some body odor.

Close-up flashes of: stubble, nails, hair, under-arm sweat stain.

NIKKI (CONT'D)

Andrea Lakhani looks underweight, no make-up, traces of a manicure but it's not recent - and same thing with her hair.

Close-up flashes of: face, nails, black roots of her dyed brown hair.

JACK

I think something went wrong for this couple
before they were killed.

DS JIM CLOUT

(SCOFFING)

Oh yeah.

JACK

Yeah. They had a house five miles away but
they chose to stay in a hotel by the airport.

DCI JANE DE FREITAS

Why couldn't they go home?

Jack nods. DC Gabby Lawson approaches Jane holding a mobile.

DC GABBY LAWSON

Ma'am, the Assistant Commissioner wants an
update.

Beat on Jane, another pressure.

Jane and Nikki break off seeing Chief Superintendent Robert Drake
climbing out of his car with KATE HULTON, attractive, late twenties.

CHIEF SUPER ROBERT DRAKE

(IGNORING HER FROSTY TONE)

This is Kate Hulton our new assistant director of
communications. Kate, DCI Jane De Freitas.

KATE

Good to meet you.

DCI JANE DE FREITAS

Hi.

They shake hands.

KATE

We need to talk media strategy, Detective Chief
Inspector.

DCI JANE DE FREITAS

Yes we do.

KATE

Now.

DCI JANE DE FREITAS

No actually now I'm processing a live crime
scene.

CHIEF SUPER ROBERT DRAKE

She's right, Jane. We need a "meet and greet" in the hour.

KATE

Some things to think about meantime. Are you appealing to the public? Are you saying the killings are random? Are you ruling out a racial motive? And what's your advice to the public - should they just be carrying on with their business?

DCI JANE DE FREITAS

Well guess what, Kate? In order to answer some of those questions I have to do some, you know, detecting.

Jane moves to go. Kate blocks her path.

KATE

The backlash clock is already ticking. Get the media on side now and they're more likely to let you keep your job in the unfortunate event you don't have someone in custody this time tomorrow.

DCI JANE DE FREITAS

Last I heard the media's powers didn't include appointing SIO's.

KATE

But they can sure get them fired and resenting it isn't going to turn the clock back to 1987.

Jane turns to Robert.

DCI JANE DE FREITAS

Where the **hell** did you find her?

(Language @ 10:16:09)

CHIEF SUPER ROBERT DRAKE

A word - now.

DCI JANE DE FREITAS

You got it.

10:16:18 SCENE IN: **INT. SERVICE STATION SHOP - DAY**

Jane and Robert in the deserted shop - Kate visible on the forecourt outside.

DCI JANE DE FREITAS
...just give me a **bloody** clue - I'm clawing at the
air here.

(Language @ 10:16:19)

CHIEF SUPER ROBERT DRAKE
Jane, this is a career case. If you're having
trouble focusing...

DCI JANE DE FREITAS
Oh shut up.

CHIEF SUPER ROBERT DRAKE
(PLOUGHING ON)
...I'll have to bow to the AC and take over.
(OFF HER FROWN)
Come on, this has Chief Super written all over it.

DCI JANE DE FREITAS
I don't want charity.

CHIEF SUPER ROBERT DRAKE
Look, I'm too busy with the Russian thing plus
you're better with the really bad ones.

DCI JANE DE FREITAS
Don't flatter me please.

CHIEF SUPER ROBERT DRAKE
I thought it was worth a shot.

Jane stares at him, angry, confused, hurt...

DCI JANE DE FREITAS
He's an assassin-type personality not a spree
killer, although he could devolve into one.

CHIEF SUPER ROBERT DRAKE
Walk me through the distinction...

DCI JANE DE FREITAS
A spree killer's rage is unpredictable even to
them - they don't conceal their identity, plan an
escape or pack ground sheets. This man has
an agenda, top of which is getting away with it.

Nikki comes in. Jane meets her grave look.

10:16:57 Music in: 1M09 Another

NIKKI
There may be another shooting.

10:17:01 SCENE IN: **INT. SNIPER'S CAR - DAY**

10:17:01 SLOW MOTION (*out @ 10:17:18 dur 17 secs*)

10:17:01 BLURRED IMAGES (*out @ 10:17:18 dur 17 secs*)

A car drives along a busy road. Hands steady on the wheel. The drivers face is obscured but what we can see is relaxed, driving.

10:17:18 Music out: 1M09 Another

10:17:18 SCENE IN: **EXT/INT. SADDLEWORTH COMMON, CAR PARK/HANNAH'S CAR - DAY**

As the camera creeps over the shocking sight of HANNAH SMITHSON, 25, tracksuit and trainers, in the driver's seat of her Golf.

(Disturbing images from 10:17:18)

...Hannah is slumped forward over the wheel, a tacky bloody hole in the side of her head. Camera picks out copious blood spatter on the interior of the car, especially on the inside of the driver's door.

Cut wide. A shocked hush over the crime scene. Find Jane and Clout looking on as Jack, now in a different forensics suit, and Thomas process the scene. Nikki is wearing a new clean SOCO suit and taking photographs.

DCI JANE DE FREITAS
(NODS TO HANNAH)
Okay so was she victim number four...or victim number one?

THOMAS
Rigor mortis hasn't set in - I should say four.

The camera arcs around Hannah as Thomas examines her.

THOMAS (CONT'D)
Clean entry wound...exit wound anything but.

The exit wound is now revealed - a gored mess.

DCI JANE DE FREITAS
We're - what? - 10 miles East of the service station. Post-rush hour that's a journey of minutes on the M25.

DS JIM CLOUT
(ANTICIPATING)
We'll pull those cameras first.

DCI JANE DE FREITAS
(LOOKS HANNAH ANEW)
So why her?

DS JIM CLOUT

Why not? If it's the same guy, he's a psycho killing at random then looking for patterns and motive's is gonna drive us mad.

Jack stands outside the car by the passenger door.

JACK

So, the bullet entered the car through here.
Shattering the glass on impact....

Jack indicates the smashed window of the passenger door. His eyes are drawn to a powdery substance immediately below.

JACK (CONT'D)

Remanence of powder on the passenger door...

...

(SNAP ZOOM TO POWDER)

...that's weird, looks like gunshot residue.

Jack frowns. This is unexpected.

DCI JANE DE FREITAS

Close-range...?

JACK

(NODS YES)

Ten yards or less.

THOMAS

Very different from your service station shootings.

Jane looks over at Thomas. Gives an acknowledging nod.

With Jack picking up a towel and water bottle tossed on the back seat, thoughtful.

DCI JANE DE FREITAS

Okay, looks like she was here to go jogging - was she arriving, leaving?

JACK

Arriving - water bottle's full, towel looks dry.

NIKKI

(TO JANE)

It's also likely she was deaf.

(NODS)

The car has a panoramic mirror.

Angle on the rear-view mirror - twice as wide as a normal mirror, tiered in four sections.

DCI JANE DE FREITAS

Her keys are still in the ignition so he must've shot her as soon as she parked up.

NIKKI

Or she had reason not to leave her car immediately.

DCI JANE DE FREITAS
(FLEETINGLY ANNOYED AT BEING
CONTRADICTED)

Yeah, okay.

DC Gabby Lawson approaches.

DC GABBY LAWSON
(NODS TO VICTIM)

Hannah Smithson, she was profoundly deaf.

Jack nods his approval to Nikki.

DC GABBY LAWSON (CONT'D)
Lived in Bayswater but back home to finalise her wedding this Saturday.

DCI JANE DE FREITAS
Who found her?

DC GABBY LAWSON
When she didn't come back from her run, Dad went looking.

Gabby nods over to Hannah's father, ALEC, 55, with a PC.

DC GABBY LAWSON (CONT'D)
(GRIM)
Fiancé still thinks he's got a wedding rehearsal this afternoon.

Stay with Jack as he circles Hannah's car. Frowns at something on the driver's door where Thomas is working on the body.

Jack gently pushes the door to. Eyeing a nick in the top of the door frame on the driver's side - i.e. where the bullet has smashed the window and damaged the frame.

JACK
Bullet nicked the frame exiting the driver window... there's no nick on the passenger side. Suggests, low-to-high gradient.

DCI JANE DE FREITAS
You'd expect the opposite?

Jack nods. Circles the car to the smashed window on the passenger side.

JACK

Yeah. Factor in powder on the outside of the door...

DCI JANE DE FREITAS

Shot was taken from low-down and close-range?

JACK

(NODS YES)

Three feet from the ground, tops.

DS JIM CLOUT

So - what - we're looking for a midget?

JACK

More likely he was crouched down.

DCI JANE DE FREITAS

Why would he do that?

DS JIM CLOUT

Stealthing up on her?

THOMAS

What with a fifty inch sniper rifle?

(SHAKES HIS HEAD)

Awkward, not to say conspicuous.

DS JIM CLOUT

Could have a different gun.

Jack is still peering through the aligned smashed windows from the passenger side. He smiles as we pull focus to trees beyond.

JACK

If the bullet hit a tree we could be in good nick.

10:19:36 SCENE IN: EXT. SADDLEWORTH COMMON, CAR PARK ENTRANCE - DAY

Simultaneous - thirty yards across the car park, Nikki walks away from the body heading for her car, mobile pressed to her ear.

NIKKI

(INTO PHONE)

...Clarissa, you need to prep for another body...

CLARISSA (V.O.)

What? Three just arrived.

NIKKI
(INTO PHONE)
Here's hoping there won't be a fifth.

Nikki - slowing as she sees Hannah's father Alec standing alone by her car, sobbing gently.

CLARISSA (V.O.)
News said: a sniper using a high powered rifle.

NIKKI
(INTO PHONE)
You know as much as we do.

CLARISSA (V.O.)
Be careful, Nikki.

NIKKI
(INTO PHONE)
See you back there soon. Thanks.

Alec sees Nikki in her SOCO suit and is briefly pulled out of himself:

ALEC
...why did it have to be Hannah? Why did it have
to be my little girl?

Nikki meets his stricken look.

NIKKI
I'm very sorry.

Alec reflects a beat, takes out his mobile phone.

ALEC
Her fiancé Andrew...he's deaf, too. I-I normally
text him but how can I text him with this...?

10:20:14 Music in: 1M10 Can't Do It

Nikki, caught in Alec's desperate gaze.

ALEC (CONT'D)
Would you...
(FALLING ON HER MERCY)
....I really don't think I can do it.

Right then Nikki sees DC Gabby Lawson approaching. Their eyes meet.

10:20:24 SCENE IN: INT/EXT. SADDLEWORTH COMMON, CAR PARK/HANNAH'S CAR - DAY

Back at the Hannah Smithson crime scene - Jack and Jane have stepped a little way into the trees fringing the car park, following the elevated bullet trajectory.

JACK

There.

He points up. We go close on a massive ruptured hole in a thick trunk about nine foot from the ground. They step around the tree - no sign of the bullet emerging.

DCI JANE DE FREITAS

You were right. Tree stopped it.

Right then Thomas calls over.

THOMAS (O.S.)

DCI. Something to show you.

They return to the car. Follow Thomas around to the passenger side. Thomas points out smeared blood on the inside of the passenger door.

THOMAS (CONT'D)

See this blood.

DCI JANE DE FREITAS

(THERE'S BLOOD EVERYWHERE)

Yes...?

THOMAS

It's smeared... with what look like clothing fibres attached.

Go close on the inside of the door to see a blood smear bristling with fibres.

THOMAS (CONT'D)

So unlike the spatter it probably didn't come from the victim's head wound. We normally see this kind of transfer when blood seeps out through clothing...

DCI JANE DE FREITAS

(PENNY DROPS)

Someone else was in the car.

THOMAS

DNA from the blood will settle it.

And off that bombshell we cut back to

10:21:08 SCENE IN: **INT. CHURCH - DAY**

10:21:10 Music out: **1M10 Can't Do It**

Nikki, Gabby and Alec step into the church. A dozen people milling around, it's just a rehearsal so everyone's casually dressed. Hannah's fiancé Andrew in conversation with the VICAR as they clock Alec and two strangers - Nikki and Gabby - coming over...

ANDREW
(SIGNS, SPEAKS WITH
IMPEDIMENT)
Where's Hannah?
(OFF ALEC'S LOOK)
What's happened?

Swish pan to a pale-looking man - CHRIS - slumped in a pew, beads of sweat standing out on his forehead.

CHRIS
What's going on Alec?

ANDREW
(SPEAKS WITH IMPEDIMENT)
Where's Hannah?

ALEC
Andrew, I'm so sorry. Something terrible has happened.

10:21:35 SCENE IN: **INT. CORRIDOR, POLICE STATION - DAY**

Tracking with Jane - on her mobile - and Clout as they head down the busy corridor.

DS Clout falls in step.

DS JIM CLOUT
Should we stand down the road blocks?

DCI JANE DE FREITAS
(CHECKS HER WATCH)
Another hour, please.

DS JIM CLOUT
We've got two massive tail backs on the M25...

DCI JANE DE FREITAS
...and a gunman who's killed four people in two hours.

DS JIM CLOUT
(INTO THE PHONE)
Okay did you get that? Leave the road blocks up,
thank you...

He hangs up as they enter...

10:21:46 SCENE IN: INT. OPERATIONS ROOM, POLICE STATION - DAY - CONTINUOUS

...a big open-plan OPERATIONS ROOM - thirty odd officers, uniforms and plain clothes, tables, memoboards, PCs etc. still being set up, DS Jim Clout approaches Jane...

DS JIM CLOUT
(TAPPING HIS WATCH)
Right. Press conference.

DCI JANE DE FREITAS
Thank you, Jim. In case I don't come back
alive...
(RAISES HER VOICE)
...everybody could we have 30 seconds on the
elephant in the room.

DS JIM CLOUT
Guys.

DCI JANE DE FREITAS
Thank you.

Jane turns, scrawls "MOTIVATION X" on a whiteboard.

DCI JANE DE FREITAS (CONT'D)
Okay. Motivation. What's this guy getting out of
it? He's too intelligent, too organised to fit the
profile of a grandiose playing God.

A DETECTIVE CONSTABLE HOWARD STENT pipes up.

DC HOWARD STENT
Well, Dr Harold Shipman was intelligent.
Medical degree and whatnot.

DCI JANE DE FREITAS
True, Harold Shipman was intelligent and
devolved into a psychopath, he also killed to
inherit. If this guy's in it for the money, where's
the ransom demand?

DC HOWARD STENT
How d'you know he's a he?

DCI JANE DE FREITAS

I don't, but as forensic profiles go Mr Assassin Personality is pretty reliable: white, twenty-five to thirty-five, isolated with an extreme persecution complex. He craves acceptance and might excel in a new job but eventually his obsessive nature and suspicion of authority will get the better of him. Okay, he's likely to keep a detailed journal of slights real and imagined and he often turns out to be a functioning paranoiac...

At the back Robert and Kate enter - look at Jane impatiently.

DS JIM CLOUT

And if he's functioning we won't be able to tell anyway?

DCI JANE DE FREITAS

Not if you come out and ask him Jim, no.

(LAUGHTER)

It's a trait of paranoiacs to make detailed, internally-coherent arguments based on one delusional premise so you'll need to dig down.

DS JIM CLOUT

Happy days.

DCI JANE DE FREITAS

This guy's felt this way for years so there'll be some recent trauma or stressor that pushed him over the top. Loss of a job or a relationship are the most common and that is something that we can check quickly. Thank you.

She walks towards Chief Super Intendant Robert Drake and Kate Hulton.

JIM CLOUT

Good luck.

Jim then turns to the room.

JIM CLOUT (CONT'D)

Right. Chop chop. Back to work everyone.

10:23:34 SCENE IN: INT. CHURCH - DAY

A stunned bewildered atmosphere hanging over the aborted wedding rehearsal...Alec and Gabby consoling Hannah's fiancé Andrew...other groups whispering, crying, hugging each other.

Angle on Nikki Andrew's brother Chris walks hesitantly towards her, staring over with bloodshot eyes.

NIKKI

Are you okay? Sit down. Can I get you some water.

CHRIS

(HE SITS)

No thank you.

NIKKI

You don't look well, Chris.

CHRIS

It was my brother's stag party last night.

Nikki takes in his sweaty, pale face.

NIKKI

What were you drinking?

CHRIS

Does it matter?

NIKKI

You look pretty ill, that's all.

CHRIS

I need to be with my brother now.

NIKKI

Yeah, I need to speak to him, too.

CHRIS

Are you police?

NIKKI

No, I'm a pathologist.

Nikki meets Andrew's unblinking gaze.

Nikki, Gabby and Andrew in a darkened corner of the church, Andrew studying Gabby's lips intently.

DC GABBY LAWSON

Andrew, I have to ask you a very personal question...I apologize in advance for that.

ANDREW

(LOUD, WITH IMPEDIMENT)

Okay. What is it?

DC GABBY LAWSON

Is it possible Hannah was...seeing someone else?

ANDREW
(LOUD, WITH IMPEDIMENT)
What?

DC GABBY LAWSON
Is there um, an ex-boyfriend or a
colleague...someone who made you feel
insecure?

Andrew gets to his feet. Gabby holds his furious look.

ANDREW
(LOUD, WITH IMPEDIMENT)
Why would you ask me that?
(GABBY FREEZES)
Why?

Nikki looks up at him with compassion. Rescuing Gabby:

NIKKI
Because we think someone was with her when
she was killed.
(BEAT)
We think that person left the scene and could
be an important witness.

ANDREW
(LOUD, WITH IMPEDIMENT)
What makes you say that?

NIKKI
Little things. Little details about the scene.

ANDREW
Like what?
(NIKKI IS CAUGHT IN HIS GAZE)
Like what?

NIKKI
The passenger seat in Hannah's car was rolled
all the way back.

Andrew, dreadful knowledge in his eyes.

Andrew looks at Nikki sharply, then up at the door. Chris stands there
looking like death.

CHRIS
Okay, my brother needs to be left alone now.

Nikki studies him calmly.

NIKKI
That's a bad hangover.

CHRIS
Tell me about it.

NIKKI
Did you know you have broken glass in your hair?

Chris mechanically puts a hand to his head.

Chris drags his eyes up to meet his brother's look.

CHRIS
We were just talking...I wanted to be sure she was certain about the wedding...

Andrew explodes, punching Chris in the face. Chris goes clattering into some stacked chairs, yells...but he's clutching his arm not his face, BLOTCHES OF BLOOD appearing from under his shirt...

(Violent behaviour @ 10:25:23)

DC GABBY LAWSON
Andrew. That's enough. Calm down.

10:25:27 Music in: 1M12 Press

NIKKI
Lie down please.

Nikki drops to her knees, rips Chris' shirt open revealing a bloody DIY bandage around his forearm....

NIKKI (CONT'D)
He's been shot - he needs an ambulance!

Andrew looks on in horror as Gabby takes out her mobile...

Pre-lap - the sound of scraping chairs, cameras flashing and reporters asking questions over each other - we hear the words "Detective Chief Inspector" over and over -

10:25:32 SCENE IN: INT. PRESS ROOM, POLICE STATION - DAY

Jane in the eye of the press conference.

JOURNALIST #1
What can you tell us about the gunman?

DCI JANE DE FREITAS
Very little at this point.

JOURNALIST #2

Can you confirm three of the four victims were of ethnic origin?

DCI JANE DE FREITAS

No comment.

JOURNALIST #1

Has the gunman made any contact with the police yet?

DCI JANE DE FREITAS

No comment.

JOURNALIST #3

What's your advice to the public?

DCI JANE DE FREITAS

Be vigilant, be careful but go about your business.

JOURNALIST #1

Well how can the public be vigilant without any description of the killer?

Jane freezes for a second. Catches Robert's eye, watching from the wings with Kate who is furiously making notes.

DCI JANE DE FREITAS

I wish I could offer more specific information but I can't at this time.

JOURNALIST #1

Is it fair to say then that you have no concrete leads at this point?

DCI JANE DE FREITAS

(GETTING ANNOYED)

It's fair to say it only happened four hours ago and our investigation is just getting started. But I hope the fact that I am taking time out to talk to you today proves our desire to work with the media on this. Thank you, there'll be another briefing at the end of the day. Thank you very much.

Jane walks out under a flurry of further questioning.

10:26:15 SCENE IN: INT. CORRIDOR, POLICE STATION - DAY - CONTINUOUS

As Jane comes into the corridor, Robert and Kate stand before her.

DCI JANE DE FREITAS
(TO KATE)
Taking notes?

10:26:22 Music out: 1M12 Press

KATE
You cannot get away with “no comment” in
2015 and there’s no point saying “our desire to
work with the media” through gritted teeth.

DCI JANE DE FREITAS
How would you like me to say it?

KATE
Like you mean it. You were testy and testy
looks weak.

Jane stops in her tracks. Kate looks scared. Jane's mobile rings. Robert
waits impatiently.

10:26:40 Music in: 1M13 Sting

DCI JANE DE FREITAS
(INTO PHONE)
Dr Alexander, not a good time...

Out on her reaction as she hears what Nikki has to say...

10:26:46 SCENE IN: EXT. AMBULANCE, CHURCH - DAY

On the steps of an ambulance, Jane and Clout interview Chris, a new
bandage on his arm.

CHRIS
Hannah and I had a, a drunken one-night stand
a few months ago. I couldn't get her out of my
head...

DCI JANE DE FREITAS
....what, so you demanded one for the road?

Chris meets her look guiltily.

10:26:59 Music out: 1M13 Sting

DCI JANE DE FREITAS (CONT'D)
Classy. Personally I hope your brother never
forgives you but in the meantime could you
please tell me everything that happened in the
car park.

10:27:01 Music in: 1M14 Car Park

10:27:04 SCENE IN: EXT. SADDLEWORTH COMMON, CAR PARK - DAY - CHRIS'S FLASHBACK

Flashback to the car park. Hannah's car parked alone.

CHRIS (V.O.)

I knew it was wrong but I just needed to see her
one more time.

Hannah and Chris sit quietly staring at each other.

Up ahead we see a car pull in.

CHRIS (V.O.)

We talking, then, then this car pulled up. A
Volvo, I think.

DS JIM CLOUT (V.O.)

Colour?

CHRIS (V.O.)

Blue or black. Dark.

10:27:23 SCENE IN: EXT. AMBULANCE, CHURCH - DAY

Back to Chris sat in the ambulance.

CHRIS

It was weird - the car park was empty -

10:27:27 SCENE IN: EXT. SADDLEWORTH COMMON, CAR PARK - DAY - CHRIS'S FLASHBACK

The rear of the car slowly reverses.

CHRIS (V.O.)

- but it pulled up close, and with the boot facing
us.

DCI JANE DE FREITAS (V.O.)

D'you get a look at the driver?

10:27:34 SCENE IN: EXT. AMBULANCE, CHURCH - DAY

Back to Chris sat in the ambulance.

CHRIS

No, uh, I just registered it wasn't my brother's
car...or anyone I knew.

DCI JANE DE FREITAS

But you're sure it was a Volvo?

He nods.

10:27:44 SCENE IN: EXT. SADDLEWORTH COMMON, CAR PARK - DAY - CHRIS'S FLASHBACK

Chris turns to look at the other car. Then back at Hannah.

We close up on the boot of the volvo. The lock is pulled away from the inside. An eye comes into range, looking out.

Side on now, we see the barrel of a rifle emerge from where the lock should be.

10:28:03 SCENE IN: EXT. AMBULANCE, CHURCH - DAY

Back to Chris sat in the ambulance.

CHRIS
Then there was this crack...

CRACK! SMASHING GLASS!

10:28:05 SCENE IN: EXT. SADDLEWORTH COMMON, CAR PARK - DAY - CHRIS'S FLASHBACK

Chris clutches his arm, looks over at Hannah who has collapsed over the steering wheel. Tight on Chris, his panic exploding as the HORN wails on under Hannah's weight.

(Disturbing images from 10:28:05)

CHRIS (V.O.)
...suddenly my arm was on fire... And Hannah's
slumped on the wheel and the horn's blaring
and, and Hannah was dead.

The barrel retreats back into the boot of the volvo and we see the car drive slowly away.

10:28:15 SLOW MOTION *(out @ 10:28:28 dur 23 secs)*

CHRIS (V.O.)
And I ran away.

10:28:28 SCENE IN: INT. SCIENCE ROOM, LYELL CENTRE - LATER DAY

Angle on a TV showing Jane addressing the media...

10:28:36 Music out: 1M14 Car Park

DCI JANE DE FREITAS

...we're anxious to trace the driver of a black or navy Volvo saloon, mid-to-late nineties model, seen in the vicinity of the Saddleworth Common area at around eleven o'clock this morning. If anyone has seen this vehicle or thinks they've seen this vehicle please contact.....

Wider - Nikki, Thomas and Jack watching this. Clarissa joins them.

Clarissa shows Nikki, Jack, Thomas and Gabby an only slightly deformed .308 bullet.

CLARISSA

Bullet from the tree is a .308 ball round, the sniper's ammo of choice. Easy to shoot. Superior terminal ballistics. Predictable trajectory even in high wind.

DC GABBY LAWSON

Any trace?

CLARISSA

Negative for prints. I've swabbed for DNA but doubt it'd survive the heat of firing and impact.

DC GABBY LAWSON

What kind of range are we talking?

CLARISSA

If you know what you're doing, you can score reliable hits from up to 800 metres in all but the most extreme weather conditions.

NIKKI

And if you just want to hit anything?

CLARISSA

There's been documented fatalities at well over a 1000 metres with this bullet.

Beat on Gabby, she seems particularly appalled and worried.

10:29:19 SCENE IN: INT. CUTTING ROOM, LYELL CENTRE - DAY

10:29:19 Music in: 1M15 Post Mortem

(Disturbing images from 10:29:19)

Enter a MONTAGE as Nikki carries out Andrea Lakhani's autopsy, Jane looking on.

NIKKI

The body is that of an adult female aged approximately 37.

Close on Andrea Lakhani's dead face.

NIKKI (CONT'D)

No decomposition changes noted. The deceased is in good general condition, although she is on the cusp of malnourishment.

10:29:46 SCENE IN: INT. LAKHANI'S CAR - DAY - FLASHBACK

Flashback to Andrea's face, staring out of the car window.

10:29:48 SCENE IN: INT. CUTTING ROOM, LYELL CENTRE - DAY

(Disturbing images from 10:29:48)

Jumpcut: Quick flashes as Nikki examines stretch marks on Andrea's hips.

NIKKI

Stretch marks suggest she's given birth or gone through extreme weight change.

(FINDS A CRESCENT SHAPED
SCAR BENEATH BIKINI LINE)

There is a pfannenstiel incision just below the belly.

DCI JANE DE FREITAS

(THROUGH SPEAKERS)

Caesarean?

NIKKI

Probably, but it's also a hallmark of hernia repair.

Jack steps forward to clarify this.

JACK

(THROUGH SPEAKERS)

I just check medical records - the baby died at six weeks from a heart defect. Andrea had tried IVF on and off for ten years when she got pregnant.

They all just ponder the sadness of that a moment.

JACK (CONT'D)

Their buried their daughter at Ewell Garden of Rest. Two junctions along from the service station, three from the hotel.

NIKKI
(LOOKING DOWN AT ANDREA
WITH COMPASSION)
Sleep. Drive. Mourn. Repeat.

10:30:24 SCENE IN: INT. LAKHANI'S CAR - DAY - FLASHBACK

Flashback to Andrea's face. We now see the sadness in her face.

JACK (V.O.)
(THROUGH SPEAKERS)
But they would've come through it.

10:31:30 Music out: 1M15 Post Mortem

10:30:30 SCENE IN: INT. CUTTING ROOM, LYELL CENTRE - DAY

(Disturbing images from 10:30:30)

Back on Jack, he needs to believe this.

JACK
(THROUGH SPEAKERS)
Eventually.

10:30:33 SCENE IN: EXT. SERVICE STATION - DAY - FLASHBACK

10:30:33 SLOW MOTION *(out @ 10:30:37 dur 4 secs)*

CRACK. Andrea breaks off, recoils from the impact. Andrea, frowns, touches her belly. Blinks at the blood on her fingertips, the neat circular tear in her T-shirt.

(Disturbing images from 10:30:33)

10:30:37 SCENE IN: INT. CUTTING ROOM, LYELL CENTRE - DAY

(Disturbing images from 10:30:37)

We rest a moment on Jack's face.

Jumpcut: Nikki studies stomach contents.

NIKKI
Stomach contents are minimal with a
preponderance of a dark liquid that's almost
certainly coffee, tests will confirm.

Jumpcut: Thomas carries out Steven Lakhani's autopsy.

THOMAS
There is to what appears to be a healed knife
wound to Steven Lakhani's right buttock.

DCI JANE DE FREITAS
(THROUGH SPEAKERS)
Stabbing of the buttocks is associated with
“shaming” injuries.

THOMAS
(NODS YES)
Humiliation rather than serious injury.

DCI JANE DE FREITAS
(LOOKS DOWN AT BODY,
THOUGHTFUL)
Who did you **piss off**, Steven?

(Language @ 10:31:03)

10:31:05 SCENE IN: EXT. SERVICE STATION - DAY - FLASHBACK

A loud CRACK like a pallet being dropped.

(Disturbing sounds and images from 10:31:05)

Andrea looks around at the noise. Sees Steven is no longer standing
between car and pump. She frowns.

**Steven is lying face-up by the pump island, petrol gushing from the pump
still clenched in his hand...**

THOMAS (V.O.)
I suggest you contact local -

10:31:09 SCENE IN: INT. CUTTING ROOM, LYELL CENTRE - DAY

(Disturbing images from 10:31:09)

DCI Jane De Freitas ponders for a moment.

THOMAS (O.S.)
- hospitals because from the size of this wound
I'm sure Lakhani would've needed medical
attention.

Jumpcut - Thomas examines the back of Steven's destroyed skull - it's a
truly shocking sight.

THOMAS (CONT'D)
Cause of death massive trauma to the brain
resulting from a single gunshot wound...

Off Thomas as he computes the catastrophic damage one bullet produced
and his thoughts again turn to Julia and Rosie.

10:31:24 SCENE IN: INT. THOMAS'S OFFICE, LYELL CENTRE - DAY

Thomas - sitting very still. Staring at the phone. Composing his thoughts and words.

He picks the desk phone up. Dials. It rings and rings and goes through to woman's voicemail message.

JULIA(V.O.)

Hi. Julia here. Please leave a message.

THOMAS

(INTO PHONE)

Hi, hi,, it, it's me. Um, listen. I, I don't know where you are today, I'm presuming Rosie's at school but er... well I don't want to panic you but you must've seen the news and -

(BEAT)

- maybe it's best if you er, call me as soon as you can. And I, I promise this isn't some kind of ruse just to get you to talk to me, I just, really need you to call me back. Thanks. Bye.

He hangs up. Curses softly at what a meal he made of that.

THOMAS (CONT'D)

Oh. **God**.

(Language @ 10:32:08)

10:32:09 SCENE IN: INT. SCIENCE ROOM, LYELL CENTRE - DAY

Nikki walks Jane out.

DCI JANE DE FREITAS

How did you know there was a someone else in Hannah Smithson's car?

NIKKI

The blood on the passenger door strongly suggested it.

DCI JANE DE FREITAS

(NARROWS HER EYES)

Oh, cos I thought you left the scene before we found that blood...

NIKKI

(BEAT, SMALL CONCEDING SMILE)

Okay. As a pathologist you develop an eye for signs of a staged scene or scenes that aren't what they appear to be.

DCI JANE DE FREITAS
Like a suicide that's really a murder?

NIKKI
Right, and nearly always those signs relate to
the Least Effort Principle.

DCI JANE DE FREITAS
Which says...?

NIKKI
People take the path of least resistance and
when they don't you have to ask why. This girl
drives five miles to go jogging in suede trainers
she'll ruin the second she steps out the car,
parks in the spot furthest from the entrance
and chucks her towel and water bottle on the
back where they're hardest to reach.

DCI JANE DE FREITAS
But remove the premise she was there to go
jogging and the scene reveals itself?

Nikki nods.

DCI JANE DE FREITAS (CONT'D)
That's it?

NIKKI
Then there's personal experience.

DCI JANE DE FREITAS
Of getting shot?

NIKKI
Of getting married. Two days before my
wedding I didn't have time to pee.

DCI JANE DE FREITAS
(BEAT, FROWNS)
Oh. I, I didn't have you down as married.

NIKKI
I'm not. I was 21 and it was all over extremely
quickly.

10:33:23 Music in: 1M16 Sniper Drive

Jane smiles, warming to Nikki. As Nikki peels off, Jane turns to leave.

10:33:28 SCENE IN: INT. SNIPER'S CAR - DAY

10:33:28 SLOW MOTION (*out @ 10:34:02 dur 34 secs*)

10:33:28 BLURRED IMAGES (*out @ 10:34:02 dur 34 secs*)

As before, we see a man driving on a busy road. Hands steady on the wheel.
Calmness on his face.

10:34:02 SCENE IN: INT. CORRIDOR, POLICE STATION - DAY

Track with Jane and Clout as they head down the corridor.

DS JIM CLOUT

Right. No record of Steven Lakhani being
stabbed in the **arse**...

(*Language @ 10:34:07*)

DS JIM CLOUT (CONT'D)

...however he was accused of intimidation two
years ago.

10:34:09 Music out: 1M16 Sniper Drive

DCI JANE DE FREITAS

In what context?

DS JIM CLOUT

His company acquires premises for big
corporations, supermarkets, petrol stations.

DCI JANE DE FREITAS

Any links to the petrol station where he was
shot?

DS JIM CLOUT

Nah nah nah, his thing was inner-London
locations. Anyway two years ago he was taken
to court by a woman who accused him of
infesting her café with rats and smashing
windows 'cause she wouldn't sell.

DCI JANE DE FREITAS

Was he acquitted?

DS JIM CLOUT

(LAUGHS)

Get this. Woman was found to be unreliable and
got done for tax evasion...

DCI JANE DE FREITAS

Okay - have a look at her, see if she had it in her
to take revenge on Lakhani.

DS JIM CLOUT

It was two years ago.

DCI JANE DE FREITAS
You know what they say - Best Served Cold.

She speeds up leaving Clout marooned...

10:34:46 SCENE IN: EXT. CLEMENCE VETERANS' HOME - DAY

Tight on a sign: Clemence Home For Veterans of War. Pan up to reveal a big, faintly shabby house in its own grounds.

MARY, 40, attractive, services posh, carrying a can of beer and a glass on a tray, engine noise building.

MARY
Martin. Martin!

Cut wide to find MARTIN CROSS, 40, the soccer coach piloting a rusted ride-on lawn mower. Seeing Mary he cuts the engine.

MARY (CONT'D)
Here we are.

MARTIN
(AFFECTIONATE)
How many times Mary, I don't need a glass.

MARY
(FLIRTING SLIGHTLY)
But not to bring one would be rude. You look tired, Martin?

Martin meets her gaze.

MARTIN
No, I'm fine. A busy life's a happy life, right?
Thanks Mary.

For a second it looks like he might unburden himself, then he cracks open his beer and grins.

Crack! A bullet cracks into Martin's ankle.

(Violent and disturbing images from 10:35:47)

With Martin, screaming, instinctively reaching down for his gored foot...overbalancing and somersaulting into the grass.

With Mary, head turned, frozen, holding the tray with the unused glass. She watches the tractor weave away down the lawn leaving Martin writhing in the grass. She drops the tray and runs over...

MARY
Martin! Martin!

10:35:59 TELESCOPIC SIGHT (*out @ 10:36:02 dur 3 secs*)

Angle down sniper site on Martin's tormented face, his shrieks muffled but audible, the crosshairs moving down to his belly. Mary comes into view, crouching down by Martin...

MARY (CONT'D)

Martin. What... What...?

(BEAT)

What is it?

10:36:03 TELESCOPIC SIGHT (*out @ 10:36:05 dur 2 secs*)

Crack! Martin's whole body quakes as the bullet slams into his belly.

(*Violent and disturbing images from 10:36:04*)

With Mary looking up... realising he's been shot... realising she's in the middle of the lawn and totally exposed...but which way to run?

Crack! **The final bullet blows half Martin's head off**, showering Mary in blood and brain. It breaks the spell.

(*Violent and disturbing images from 10:36:06*)

10:36:10 TELESCOPIC SIGHT (*out @ 10:36:12 dur 2 secs*)

She runs screaming for the house, blood in her hair and eyes, kicking her shoes off, bare feet plunging through the grass...

MARY (CONT'D)

(SHOUTING TO OTHERS)

Get inside!

We see Martin's lifeless body left on the fresh cut grass.

(*Disturbing images from 10:36:12*)

10:36:27 SCENE IN: INT. CLEMENCE VETERANS' HOME - DAY

Flash! Flash! Jack photographs Mary's blood-stained clothing as Jane and Clout ask some initial questions.

MARY

(BREAKS OFF, A THOUGHT)

Why didn't he kill me? Why didn't he kill me?

10:36:33 Music out: 1M17 Shot on Lawn

Jane and Clout exchange a look - it's a good question.

DCI JANE DE FREITAS

Did Martin work here full-time?

MARY

He-he-he didn't work here. He started cutting the grass when the MOD cut our grant.

DCI JANE DE FREITAS

Did he come at the same time every week?

MARY

(NODS)

In spring and summer.

DC JIM CLOUT

So do you know what Martin did for a living?

MARY

He was a sports teacher at St. Arthur's School but his charity work was like a second job. I was one of the people who recommended him for an MBE.

As Jack lowers his camera, he meets Mary's anguished gaze.

JACK

He sounds like a good man.

MARY

He was a saint.

DC JIM CLOUT

Thank you.

Jack, Jane and Clout move off.

10:37:16 SCENE IN: EXT. LAWN, CLEMENCE VETERANS' HOME - DAY

(Disturbing images from 10:37:16)

Jack, Jane and Clout move onto the lawn. **Nikki and Thomas are working on Martin's body in the distance.** Gabby falls in step with them, finishing a call, then -

DS GABBY LAWSON

...we're within three miles of the M25 again, approximately 15 miles West of the second shooting and 5 miles west of the first shooting...

DS JIM CLOUT

(SUMMARIZING)

So he's going back on himself. North, South, East, West. 'Don't try and second guess me or look for any pattern'.

DCI JANE DE FREITAS
Which doesn't mean there isn't one.

JACK
Nothing off the M25 cameras yet?

DS GABBY LAWSON
Oh, too much - "dark coloured Volvo" is such a wide search parameter...

DCI JANE DE FREITAS
(FINISHING HER SENTENCE,
IMPATIENT)
...they're flooded with possible suspect vehicles?

DS GABBY LAWSON
"Overwhelmed" is the word they used.

Jack, Jane and Clout reach Nikki and Thomas working on Martin's body. Thomas is plucking a phone and car keys from Martin's jeans...

THOMAS
Got his phone.

Go close on the phone - cracked and blood stained.

JACK
I'll take it.

Jack takes the items from Thomas. Bags them and places them in his shoulder bag which he now sets down.

As he does so, he notices Martin's undrunk can of beer. Looks back up the hill to where paramedics are checking Mary over.

JACK (CONT'D)
She was bringing him a drink. At the service station he shot the cashier who tried to help.

DS JIM CLOUT
You think he's getting soft?

NIKKI
Shooting the victim's ankle is his first deliberate, non-fatal strike.

DCI JANE DE FREITAS
Which is a well-known technique to incapacitate, right?

NIKKI
(NODS YES)

When a headshot is difficult - which it wasn't - and you finish the job. He waited. He delayed his escape, he risked a second non-fatal shot.

Jane crouches by Martin's corpse.

DCI JANE DE FREITAS
But it was worth it to watch this man suffer.

JACK
(NODS, BUILDING)
Maybe someone didn't think he was a saint...

DC GABBY LAWSON
You're saying it's personal?

DCI JANE DE FREITAS
The location, the risks, the sadism, the knowledge of the victim's routine... Yes.

DS JIM CLOUT
What about the other victims? Target practice?

NIKKI
Or this is the work of an expedient but unrelated copycat.
(OFF CLOUT'S SCOWL)
Someone hears about the sniper and thinks today's the day to get away with murder.

THOMAS
(NODS DOWN TO MARTIN)
Martin Cross becomes victim number five. It explains why this killing's so different.

DS JIM CLOUT
Well let's wait for ballistics, shall we? Talking of which...

Clout gestures to the wide vista of trees and hiding places.

DS JIM CLOUT (CONT'D)
...where's he likely to have fired from?

10:38:43 Music in: 1M18 Over There

Thomas points to a strip of cut grass that shows a sudden kink.

THOMAS
Well he was sitting on the mower when he was shot in the right ankle, so my best guess...
(MORE)

THOMAS (CONT'D)
(LOOKS UP)
...somewhere over there.

He points off to a wood a few hundred yards away.

10:38:53 SCENE IN: EXT. TREES NEAR CLEMENCE VETERANS' HOME - DAY

Tight on three brass shell casings in a baggie. Cut wide to find Jack holding up the baggie, Jane and Clout looking on.

10:38:56 Music out: 1M18 Over There

JACK
Scratches on these, from the extractor or the firing pin. If he still has the gun when you get him you can tie him to this murder at least.

DS JIM CLOUT
First time he's left casings.

DCI JANE DE FREITAS
Fits with him unravelling...
(NODS THROUGH TREES AT
MARTIN'S CRIME SCENE)
...he got closer than necessary, too.

DC Gabby Lawson approaches.

DC GABBY LAWSON
The dogs tracked him up to the lane but they didn't need to - trampled undergrowth, broken branches - he got away as fast as he could..

Jane looks at the sniper's trampled path.

DCI JANE DE FREITAS
Adrenaline and fear. If you find excrement don't assume it's animal.

DS JIM CLOUT
Come on.

JACK
I'll take my DNA any way I find it.

DCI JANE DE FREITAS
DNA's 12 hours. If he fits with the spree killer model he'll be dead by tonight, probably by his own hand.

DS JIM CLOUT
I look forward to that.

JACK

Yeah, but how many more will he take with him?

10:39:29 SCENE IN: INT. LYELL CENTRE, CHAPEL OF REST - DAY

10:39:29 Music in: 1M19 Martin

Close on Martin Cross's dead face.

(Disturbing images from 10:39:29)

Wider. Jack and DC Gabby Lawson look on as Martin's wife SHEILA, 40, once pretty but now prematurely aged, and CRAIG, 16, small and skinny, view/identify Martin's body.

SHEILA

Thank you.

Jack covers Martin's face with the sheet.

10:39:56 SCENE IN: INT. LYELL CENTRE, CORRIDOR - DAY

Jack and Gabby walk with Sheila and Craig.

DC GABBY LAWSON (O.S.)

From what I've heard it sounds like your husband was an exceptional man.

SHEILA

Thank you.

Beat, then -

10:40:05 Music out: 1M19 Martin

DC GABBY LAWSON

Sheila... do you mind if we ask you a few questions.

SHEILA

What about?

JACK

We need to be sure Martin wasn't targeted personally.

SHEILA

I thought this man was shooting people at random...

DC GABBY LAWSON

Sheila that's almost certainly the case.

CRAIG

But you want to know if he had any enemies?

Craig fixes Gabby with a sincere, intense gaze.

CRAIG (CONT'D)

I'm not the only kid in school whose Dad's a teacher, but I'm the only one who doesn't get stick.

SHEILA

It's true. Everyone loved him.

She breaks down. Jack smiles sympathetically.

JACK

His charity work...it's remarkable...and on top of his job.

SHEILA

Yes.

JACK

Where did that drive come from, apart from wanting to help others?

SHEILA

It wasn't to win an MBE if that's what you mean.

JACK

No, no no no, of course not.

(MOTHER AND SON STARE AT HIM)

But...did Martin's work fulfil a personal need...or compensate for anything?

Something in Sheila's eyes. Jack knows he's hit a nerve.

SHEILA

(NODS SADLY)

When he was passed over for Head of Sport he practically doubled his charity work. He gave ten years to that school and what did they do? Parachute in some wimp with a sports degree.

CRAIG

(NODS)

All the kids thought Dad should've got the job.

JACK

Were the other teachers jealous of your dad's popularity?

CRAIG

Definitely, but not enough to want to kill him.

Jack returns Craig's fleeting bleak smile.

DC GABBY LAWSON

Right, okay, well, thanks for talking to us.

Sheila reaches for a WALKING STICK as they leave.

Jack and Gabby see Sheila and Craig out. Sheila looks queasy. As she turns to Jack, he wrinkles nose a little, getting a blast of something.

SHEILA

Excuse me em, where's the toilet?

GABBY

Oh um...

Jack points.

JACK

Oh it's, back down there I'm afraid. To the left.

Sheila heads off to the washroom. Jack studies Craig a moment. He suddenly looks so young.

JACK (CONT'D)

Have you got er, family? Friends you can call on?

CRAIG

'Course we have. We'll be fine.

Jack looks at him with compassion - that was so transparently a lie.

JACK

Are you going to be alright?

CRAIG

Why d'you ask?

Then, gently:

JACK

Craig, I'm sorry to ask but... Does your mum normally drink whisky at three in the afternoon?

CRAIG

It's not a normal day.

JACK

Sure. Yep.

CRAIG
(BEAT THEN, SOFTER)
When she has too much I hide the bottle.

He gives a little winsome smile that Jack returns.

JACK
Here. Give me a call if you want to talk or...
anything. Okay?

Craig takes Jack's card.

CRAIG
Thanks, Jack.

Gabby slides Jack a look. Not your place, mate.

DC GABBY LAWSON
Er, take mine, too.

She fishes for her card.

DC GABBY LAWSON (CONT'D)
If you or your mum need to speak to anyone
just give me a call and I'll assign you a police
liaison officer.

Craig looks a bit underwhelmed by that - his gaze falling on Jack as he
says...

CRAIG
Okay. Cheers. I'll go check on mum.

JACK
Yeah, alright.

Subtext: if he calls anyone, it'll be Jack. As Craig goes off to find his mother
who's emerged from the washroom.

JACK (CONT'D)
Police liaison officer. Wow!

DC GABBY LAWSON
Look mate, I know you meant well but it's not
your gig.

Jack bristles for a moment but she says it without condemnation - plus he
knows she's right.

JACK
I just... feel for the kid.

DC GABBY LAWSON

Then let's catch the **bastard** who killed his Dad.

(Language @ 10:42:36)

JACK

Yeah. Let's.

10:42:42 Music in: 1M20 Phone Records

10:42:45 SCENE IN: INT. SCIENCE ROOM, LYELL CENTRE - DAY

Montage as Clarissa expertly resurrects Martin's damaged phone - removing the SIM card - then using a package to save the data.

Jumpcut: Jack keys on his computer bringing up various news items from the Twickenham Gazette about Martin Cross.

Glimpse headlines like **Local Man Wins MBE**... images of Martin with his award... waving from a crowd of marathon runners.

Jack looks through Martin's bulging FILOFAX. It's crammed with appointments and numbers. In its photo wallet is a picture of Martin himself standing at Buckingham Palace holding his MBE with his wife and son. Clarissa approaches.

CLARISSA

(HANDS HIM A FILE)

Print-out of his iCal appointments. Busy man.
Organised, too.

JACK

Oh yeah?

CLARISSA

I cross-referenced the iCal appointments with
the handwritten entries in his filofax.

JACK

Belt and braces?

CLARISSA

Almost. One appointment on his phone that's
not in his filofax.

JACK

What an oversight?

CLARISSA

(SHAKES HER HEAD)

It's a weekly appointment.

JACK
(EARS PRICK UP)
What are we talking, hotel? Secret tryst?

CLARISSA
Nothing so promising. Raleigh civic hall.

Off Jack, a bit disappointed. As Clarissa hands Jack the iCal printout we crash zoom into an extreme close up of the lcal entry: **5.30 p.m, Epsom CIVIC HALL.**

10:44:00 SCENE IN: **INT. HALL, EPSOM CIVIC HALL - DAY**

Jack enters a big, bare hall where a group of people, mostly guys, sits in a circle. Not really Jack's cup of tea. The HOST notices Jack.

HOST
Please come in. Take a seat. Everyone's welcome.

Jack sits uncomfortably amongst them.

HOST (CONT'D)
(TO MAN ON HIS RIGHT)
Perhaps you'd like to start this evening, Graham?

10:44:17 Music out: **1M20 Phone Records**

GRAHAM
Okay. My name is Graham. I have an uncontrollable temper and sometimes I hurt the people I love.

10:44:23 Music in: **1M21 Self Help**

OUT ON Jack watching GRAHAM intently, figuring.

MARTIN (V.O.)
Hello -

10:44:28 SCENE IN: **EXT. CLEMENCE HOUSE - DAY - FLASHBACK**

Martin's body lies lifeless on the fresh cut grass.

(Disturbing images from 10:44:28)

MARTIN (V.O.)
- my name is Martin. I have an uncontrollable temper -

10:44:32 SCENE IN: **INT. HALL, EPSOM CIVIC HALL - DAY**

Jack sits quietly.

10:44:33 SCENE IN: EXT. CLEMENCE HOUSE - DAY - FLASHBACK

Martin's body lies lifeless on the fresh cut grass.

(Disturbing images from 10:44:33)

MARTIN (V.O.)

- and sometimes I hurt the people I love.

10:44:35 SCENE IN: INT. EPSOM CIVIC HALL - DAY

...the chair opposite Jack is suddenly occupied by Martin - he looks up, right in camera...

The host turns to Jack with a welcoming smile.

HOST

And what about our newcomer?

10:44:43 Music out: 1M21 Self Help

Off Jack, squirming.

10:44:46 SCENE IN: INT. FOYER/OFFICE, LYELL CENTER - DAY

Jane has just arrived - walking and talking with Nikki as they head deeper into the Lyell.

NIKKI

...yes, preliminary ballistics are in. The same gun was used to kill all five victims, including Martin Cross.

(BEAT, THEN)

I was wrong about a second killer. Coffee.

DCI JANE DE FREITAS

No, I've had enough already.

(BEAT)

And I don't like my spree killer theory much more.

NIKKI

If he'd degenerated we'd have more victims by now?

DCI JANE DE FREITAS

(NODS)

clinical assassin to hot-headed sadist takes more than an afternoon.

NIKKI

One gun doesn't necessarily mean one killer.

DCI JANE DE FREITAS

Assassin personalities are paranoid loners -
they don't do teams.

NIKKI

And they don't stumble away from crime scenes
leaving a trail of evidence either.

DCI JANE DE FREITAS

True. He's pretty much profile-proof.
(HER BLEAK SMILE BECOMES A
FROWN)

Unless your idea of someone using the killings
to hide a body in bodies still holds. If the
sniper's using random victims to camouflage a
preselected one.

NIKKI

Martin Cross?

DCI JANE DE FREITAS

The victimology says he's the odd one out.

NIKKI

Why go to those lengths? Why not just kill
Martin?

DCI JANE DE FREITAS

Good question. I don't know... because if he
kills Martin in any other context he's prime
suspect but with a spree killer on the loose...

NIKKI

...Martin's just another unlucky victim.

They lock eyes.

DCI JANE DE FREITAS

I know what you're going to say - Martin Cross
was a saint and everybody loved him.

NIKKI

No, I wasn't actually. Jack pulled data from his
phone: Martin was due at a self-help group
tonight for anger management.

As Jane absorbs this her mobile rings.

DCI JANE DE FREITAS

(INTO PHONE)

Robert?

Her face falls at whatever Robert has to say.

10:46:18 SCENE IN: **EXT. ROAD - DAY**

10:46:18 Music in: **1M22 On the Move**

We see the suspects car coming onto a busy road.

10:46:22 SCENE IN: **INT. SNIPER'S CAR - DAY**

Again he drives with calm precision.

10:46:25 SCENE IN: **EXT. ROAD - DAY**

The car continues to drive.

10:46:27 SCENE IN: **INT. SNIPER'S CAR - DAY**

The killer drives on.

10:46:29 SCENE IN: **EXT. ROAD - DAY**

The car continues to drive.

10:46:27 SCENE IN: **INT. SNIPER'S CAR - DAY**

The killer drives on.

10:46:39 SCENE IN: **EXT. ROAD - DAY**

The car continues to drive.

10:46:1428 Music out: **1M22 On the Move**

10:46:42 SCENE IN: **INT. THOMAS' CAR- DUSK**

Dusk. Thomas sits nervously in his car.

10:46:51 SCENE IN: **EXT/ INT. RESIDENTIAL STREET / JULIA'S HOUSE - DUSK - CONTINUOUS**

Thomas apprehensively climbs out of his car and makes his way to a red-brick semi. He knocks on the door. Beat, then a good-looking, unshaven man in his late thirties - CONRAD - opens the door and looks at him expectantly.

CONRAD

Hi.

THOMAS
(WHO THE HELL ARE YOU)

Hi...?

CONRAD

Can I help you, mate?

THOMAS
Is er - is Julia in?

CONRAD
No.
(BEAT, A SMILE OF REALISATION)
You're Thomas, right?

THOMAS
Right. And you are?

CONRAD
Conrad.

He offers his hand with an easy smile. Beat, then Thomas shakes it without much enthusiasm.

THOMAS
Conrad.

ROSIE, (9) appears in the hallway beyond.

ROSIE
Hi Dad!

THOMAS
Hi darling. You alright...

She steps around Conrad and they hug.

THOMAS (CONT'D)
Is it er, okay if I... wait here for Julia?

CONRAD
We're just heading out.

THOMAS
What?

CONRAD
Yeah, we're meeting her from work and going for a pizza.

Thomas just blinks at him for a moment.

THOMAS
Well you've seen the news? The sniper?

CONRAD
Yeah. The place we're going's all covered in.
(BEAT)
Thanks for your concern, though.

THOMAS
(GLANCES AT ROSIE)
...It just um, seems like an ...unnecesary risk.

CONRAD
As I say, I appreciate the advice.

THOMAS
But not enough to take it.

Temperature drop. Conrad's easy smile stays in place but his eyes go cold.

CONRAD
We're late - if you don't mind. Come on Rosie.

10:48:08 SCENE IN: EXT. RESIDENTIAL STREET - DUSK - CONTINUOUS

Conrad ushers Rosie out and closes the front door behind him. Holds out his arm in an exaggerated "after you" gesture to Thomas - who has little choice but to step back along the path to the street.

ROSIE
Bye, Dad.

THOMAS
Bye, darling.

Thomas watches Conrad seat Rosie in the back of his car. The rear right light is smashed, hanging down.

THOMAS (CONT'D)
You er, you might want to get that tail light looked at.

10:48:25 Music in: 1M23 Tail Light

CONRAD
Yeah. It's on my To Do list. It was nice meeting you.

He climbs and drives away.

Beat on Thomas, watching the receding car intently. Then he takes out his phone and snaps a photo of the registration number.

10:48:55 SCENE IN: INT. ROBERT'S OFFICE, POLICE STATION - NIGHT

Robert ushers Jane in and closes the door.

10:49:00 Music out: 1M23 Tail Light

DCI JANE DE FREITAS
By the way.. why have you gone to the hassle of renting a flat?

CHIEF SUPER ROBERT DRAKE
We're not doing this now - I've told you there's no-one else involved.

DCI JANE DE FREITAS
Well I know, but why not just book into a hotel?

CHIEF SUPER ROBERT DRAKE
What does it matter?

DCI JANE DE FREITAS
Because people follow the path of least resistance and when they don't you have to ask why.

Robert stares at her for a long beat.

CHIEF SUPER ROBERT DRAKE
Have you got a suspect prioritisation matrix yet?

DCI JANE DE FREITAS
Two hours ago.

CHIEF SUPER ROBERT DRAKE
Scoring what factors?

DCI JANE DE FREITAS
Ownership of a Volvo, a gun licence, a military record-

CHIEF SUPER ROBERT DRAKE
So you have a preliminary line-up?

DCI JANE DE FREITAS
We're working through names.

CHIEF SUPER ROBERT DRAKE
Make an arrest. Tonight. Whoever's on top of your list.

(SHE'S ABOUT TO PROTEST)
Five people are dead Jane - we have to reassure the up-aboves, the public and the media that we're being proactive.

DCI JANE DE FREITAS
Better to be seen to be doing something than to admit catching murderers is hard?

CHIEF SUPER ROBERT DRAKE
Yeah. Much better.

DCI JANE DE FREITAS
Okay. Anything else?

CHIEF SUPER ROBERT DRAKE
My hand hurts.

DCI JANE DE FREITAS
Oh, sorry about that.

CHIEF SUPER ROBERT DRAKE
No you're not.

DCI JANE DE FREITAS
Look, I'm not going to knowingly waste time and resources...

CHIEF SUPER ROBERT DRAKE
If you don't, the time and resources won't be yours to waste.

She studies him.

DCI JANE DE FREITAS
He giveth and he taketh away. In all things.

CHIEF SUPER ROBERT DRAKE
Jane...

DCI JANE DE FREITAS
(SUDDENLY UPSET)
Oh. Go to **hell**.

(Language @ 10:50:07)

10:50:15 Music in: 1M24 Frightened

10:50:17 SCENE IN: INT. JANE'S OFFICE, POLICE STATION. NIGHT

Early hours. Track through darkened office to find Jane alone at her desk, working through the night. A couple of other police personnel (N/S extras) in the open plan operations area, slumped over desks and milling around with coffee, also working late.

10:50:40 SCENE IN: INT. SNIPER'S CAR - NIGHT

The driver continues his journey.

10:50:50 SCENE IN: EXT. ROAD - NIGHT

The busy road at night.

10:50:57 SCENE IN: EXT. OFFICE BUILDING - DAY

The green outside a row of office buildings. A policeman patrols nervously on foot. A woman anxiously walks along the street.

Thomas stands tensely outside a smart solicitors' office building - 'Rayner and Partners'. JULIA CHAMBERLAIN, 40, emerges from the revolving door, crosses over to him.

THOMAS

Hi.

JULIA

You said it was urgent?

THOMAS

Look, I-I-I was just-

(STARTS AGAIN)

Um, you know I came by last night?

JULIA

Yes. Conrad told me.

10:51:34 Music out: 1M24 Frightened

THOMAS

Okay. Well. Two things. One, he took her out, which is completely crazy to be outside unnecessarily with this, this sniper thing going on...

JULIA

(LOOKS AROUND POINTEDLY)

Now you tell me.

Subtext: why has he lured her out for this pointless chat.

THOMAS

Two... who is Conrad, exactly?

JULIA

Someone I met.

THOMAS

Where?

Julia gives a little snort that's half-amused half-indignant.

JULIA

None of your business.

THOMAS

Well, it is my business if he's under the same roof as my daughter.

JULIA

Calm down, he doesn't live with us.

THOMAS

He was looking after her last night.

JULIA

For two hours after school. Big deal.

THOMAS

Also driving her around in a car with a broken tail-light. Which is unsafe, not to say illegal.

Julia stares at him, then gives a mirthless smile.

JULIA

A broken tail-light? That's what this is all about?

(LOOKS AROUND

OSTENTATIOUSLY RE SNIPER)

That's what we're risking life and limb to discuss?

THOMAS

What do you really know about Conrad?

Julia considers answering this then decides not to go there.

JULIA

Look I have got a go. Next time, please call before you come to the house.

THOMAS

I did. Twice.

Julia gives a bitter smile.

JULIA

What you said in your message. That this sniper thing wasn't a "pretext" to get me to engage with you?

THOMAS

(HE NODS IMPATIENTLY)

Yeah.

JULIA

Total **bullshit**.

(Language @ 10:52:25)

THOMAS

That's not true...

JULIA

You're so good at dressing up control as concern you even fool yourself.

(MORE)

JULIA (CONT'D)
(SHAKES HER HEAD, MORE SAD
THAN ANGRY)
But you don't fool me.

10:51:31 Music in: 1M25 Don't Fool Me

She heads back inside leaving Thomas marooned.

Beat, then he takes out his phone. Looks again at Conrad's registration number, an idea taking hold.

CHIEF SUPER JOHN MACREADY (V.O.)
Chief Super Intendant John Macready.

THOMAS (V.O.)
Hello John. It's Thomas.

10:52:51 SCENE IN: INT. THOMAS'S OFFICE, LYELL CENTRE - DAY

Thomas at his desk.

THOMAS
(INTO PHONE)
I wonder if you could do me a favour. I need
you to run a background check on someone.

The line goes ominously silent for a moment, then:

CHIEF SUPER JOHN MACREADY (V.O.)
This related to a case?

THOMAS
(INTO PHONE, FLICKER OF
SHAME, THEN)
Er, yeah, yeah. Might be. I'm not sure yet.

He hits send on the licence plate number on his mobile.

THOMAS (CONT'D)
(INTO PHONE)
I've just pinged you his licence plate a couple of
minutes ago. Christian name Conrad.

CHIEF SUPER JOHN MACREADY (V.O.)
Ah yes. Got it. Ok, let's see.

THOMAS
(INTO PHONE)
Thanks.

We hear Macready tapping the details into a computer.

CHIEF SUPER JOHN MACREADY (V.O.)
Multiple drug convictions, but it's all historic,
most of it in the nineties. I'll send you the file if
you like.

CUT TO: Thomas hitting keys impatiently. Sits back in his chair staring at a younger Conrad Devenish's mugshot on his screen. His phone starts ringing. Caller display says JOHN MACREADY, but Thomas just lets it ring.

10:53:38 Music out: 1M25 Don't Fool Me

10:53:38 Music in: Kehaar

10:53:38 SCENE IN: EXT. WIMBLEDON COMMON - DAY

Nikki running in the common. Coming to a halt by the same tree where she had the fleeting conversation with the handsome stranger yesterday.

But this morning the common is deserted and silent. No-one wants to get shot.

10:53:53 SCENE IN: EXT. ROAD - DAY

We see the suspect's car driving again.

10:53:58 SCENE IN: INT. SNIPER'S CAR - DAY

The suspect is again relaxed and focused.

10:54:09 BLACK (*dur 1 sec*)

10:54:10 SCENE IN: EXT. ROAD - DAY

The tunnel outside as he drives.

10:54:13 SCENE IN: EXT. WIMBLEDON COMMON - DAY

Nikki runs through the quiet undergrowth.

10:54:17 SCENE IN: EXT. LORRY PARK - DAY

The suspect's car reverses in. We see him move into the boot from the rear of the car.

10:54:24 SCENE IN: INT. CAR - DAY - CONTINUOUS

He settles down, rifle at the ready.

10:54:28 SCENE IN: EXT. LORRY PARK - DAY - CONTINUOUS

We again see the lock being removed from the boot of the car. He looks out.

10:54:24 SCENE IN: INT. CAR - DAY - CONTINUOUS

He stares intently

10:54:36 SCENE IN: EXT. LORRY PARK - DAY - CONTINUOUS

The barrel of the rifle appears where the lock should be.

10:54:42 TELESCOPIC SIGHT *(out @ 10:54:48 dur 6 secs)*

He surveys lorries parked up through the rifle's sight.

10:54:48 SCENE IN: INT. LORRY PARK CAFE - DAY

Truck driver ALAIN GONTARD pays for his coffee..

10:54:54 SCENE IN: EXT. LORRY PARK - DAY - CONTINUOUS

ALAIN GONTARD ambles back to his lorry drinking black coffee from a Styrofoam cup watched intently by our sniper..

10:55:07 TELESCOPIC SIGHT *(out @ 10:55:09 dur 2 secs)*

We see the rifle barrel tracking Alain as he moves.

10:55:11 TELESCOPIC SIGHT *(out @ 10:55:17 dur 6 secs)*

As he passes a lone battered call box it triggers a thought and he takes out his mobile.

Close up of the barrel - CRACK - it fires.

A muffled far-off SMACKING SOUND, almost lost in the expanse of the lorry park.

(Violent and disturbing images from 10:55:17)

10:55:18 SLOW MOTION *(out @ 10:55:22 dur 4 secs)*

Alain staggers to a halt, sinks to his knees, rolls over on his back, a red stain blooming over his T-shirt...

We see the rifle barrel retreating back into the boot of the car. The lock is replaced. And again it drives away.

Close up of Alain, another lifeless victim.

(Disturbing images from 10:55:38)

10:55:46 SCENE IN: EXT. WIMBLEDON COMMON - DAY**10:55:46 BLURRED IMAGES** *(out @ 10:55:58 dur 12 secs)*

Nikki stops her run as her phone starts ringing.

10:55:56 Music out: Kehaar

NIKKI
(INTO PHONE)
Hello.
(BEAT)
Okay. I'll be there as soon as I can.

10:56:04 Music in: 1M28 Phone Call

10:56:18 SCENE IN: EXT. LORRY PARK, CALL BOX - LATER - DAY

Crime scene. Jane, Nikki, Jack, Thomas, Clout, Gabby and SOCOs circle Alain's body.

(Disturbing images from 10:56:18)

NIKKI
Five bodies around the South West corner of the
M25 and then one forty miles East.

DCI JANE DE FREITAS
An expanding comfort zone or him saying "look
behind you!"?

A phone starts RINGING. As one they look over at the pay phone Alain
passed earlier. Jane walks over and picks up.

DISTORTED PHONE VOICE (V.O.)
I will strike anywhere... anytime... I can't control
myself. Close all the schools...tell the public.

The line goes dead.

10:57:12 FADE TO BLACK

10:57:14 Music out: 1M28 Phone Call

10:57:14 Music in: 1M29 Next Time

CHIEF SUPER INTENDANT DRAKE (V.O.)
Is this --

10:57:14 FADE IN

10:57:14 TEASER:

10:57:14 FADE IN CAPTION: Next Time *(out @ 10:57:23 dur 9 secs)*

10:57:14 EXT. LORRY PARK - DAY

Back at the crime scene. Pick up Jane looking over as Robert climbs out of
his car and approaches.

CHIEF SUPER INTENDANT DRAKE
 -- **bastard** invisible or --

(Language @ 10:57:15)

10:57:15 EXT. ROAD - DAY

The suspect's car drives.

CHIEF SUPER INTENDANT DRAKE (V.O.)
 -- what? Last night you told me he was
 unravelling.

10:57:18 EXT. LORRY PARK - DAY

Jane and Robert.

CHIEF SUPER INTENDANT DRAKE
 Six people are dead and you don't even have a
 suspect.

10:57:20 INT. CAR - DAY

The suspect is driving again. His fists are starting to clench tighter to the
 steering wheel.

SHEILA (V.O.)
 The news says this man's killing people at
 random --

10:57:23 INT. BEDROOM, MARTIN CROSS HOUSE - DAY

Sheila looks at Jack sharply.

SHEILA
 It was just bad luck.

JACK
 I don't think so.

10:57:25 EXT. WEYBRIDGE SCHOOL, PLAYGROUND - DAY

The suspect's car drives towards a busy school playground.

DCI JANE DE FREITAS (V.O.)
 What about the threat to schools?

CHIEF SUPER ROBERT DRAKE (V.O.)
 It stays under wraps.

DCI JANE DE FREITAS (V.O.)
 Are you sure it's the right move?

10:57:29 EXT. LORRY PARK - DAY

Jane and Robert.

CHIEF SUPER ROBERT DRAKE
We can't keep every kid in London kids at home -

10:57:30 INT. CAR - DAY

The suspect is driving again.

CHIEF SUPER ROBERT DRAKE (V.O.)
-- under lock and key.

10:57:32 INT. LANDING, MARTIN CROSS HOUSE - DAY

Nikki stares at the closed door a beat, then turns away and carries on down the landing as Jack comes up the stairs.

JACK
(WHISPERING)
What are you doing?

By way of answer Nikki nods to a door bearing a military dog tag engraved with the name "Craig".

JACK (CONT'D)
Warrant?!

NIKKI
(HUSHED)
He invited us in.

10:57:37 INT. CAR - DAY

The suspect is driving again.

SHEILA (V.O.)
(AGITATED)
Why do you need to get in there?

10:57:38 EXT. SHED OFFICE, MARTIN CROSS HOUSE - DAY

Jack, on his knees, tool box open, trying to pick open the locked door of Martin's office.

JACK
Martin synched his phone to a laptop, but it's
not in his office at school --

10:57:42 EXT. SHED OFFICE, MARTIN CROSS HOUSE - DAY

THE OFFICE which is more like a chaotic den. A fridge in one corner. Beer bottles in the bin. A couple of empties on the buried desk. An overflowing ashtray. Drawn curtains leaking dingy light. Bleak.

JACK (CONT'D)

-- and it wasn't in his bag.

10:57:44 EXT. WOODLAND - DAY

The sniper now in camouflage fatigues, moves slowly through the undergrowth with his rifle in hand.

DCI JANE DE FREITAS (V.O.)

"Close all the schools". It's not a demand he can expect us to meet.

10:57:46 EXT. LORRY PARK - DAY

As Kate moves off, Gabby approaches Jane - she overheard some of the Jane/Kate exchange -

DC GABBY LAWSON

Well tell that to the parents of the first child he kills --

10:57:48 EXT. WEYBRIDGE SCHOOL, PLAYGROUND - DAY

Thomas climbs out of his car, peers up at the helicopter hovering above.

DC GABBY LAWSON (V.O.)

-- when it gets out he also said "tell the public".

Thomas scans the children scattered across the schoolyard. Can't see Rosie. He takes out his phone. Dials.

THOMAS

(INTO PHONE)

Rosie, hi it's Dad. Where are you my love?

10:57:53 EXT. WOODLAND - DAY

Quiet. We see the rifle barrel now in position.

10:57:55 EXT. ST ARTHUR'S SCHOOL - DAY

Back with Jane and Stent, waiting. The bell rings.

Jack's gaze travels to a wide area of woodland opposite the school.

The children bubble out of the main entrance and fan across the playground making for the school gates.

When Jack looks back his eyes he also sees Craig Cross.

10:58:03 EXT. WOODLAND - DAY

Tight on the rifle barrel.

10:58:04 Music in: Silent Witness Opening Titles

10:58:05 CUT TO CREDITS

10:58:05 END ROLLER

10:58:06 Music out: 1M29 Next Time

LIZ CARR

as

Clarissa Mullery

cast in order of appearance

Dr Nikki Alexander EMILIA FOX

Andrea Lakhani VEEJAY KAUR

Steven Lakhani DANIEL QURESHI

Joshua ANDREW COOPER

Dr Thomas Chamberlain RICHARD LINTERN

Bertha KATHLEEN FRASER

Mark ROBIN BERRY

DCI Jane De Freitas ZOE TELFORD

DC Gabby Lawson SIAN BRECKIN

DCS Robert Drake STEVE WALL

DS Jim Clout SEAN GILDER

Jack Hodgson DAVID CAVES

Kate Hulton SARAH MACRAE

Alec Smithson PATRICK DRIVER

Andrew BRIAN DUFFY

| | |
|-----------------------------------|---------------------------|
| Chris | JAMES PHELPS |
| DC Howard Stent | LEEMORE MARRETT JR |
| Journalist | SIMON DARWEN |
| Martin Cross | STUART LAING |
| Mary | YVONNE O'GRADY |
| Craig Cross | ADAM WILSON |
| Sheila Cross | JENNY OGILVIE |
| Host | SIMON DESBOROUGH |
| Graham | SIMON SNASHALL |
| Adrian Turner | MAX WROTTESELEY |
| Conrad Devenish | PHIL CHEADLE |
| Rosie Chamberlain | MABEL WATSON |
| Julia Chamberlain | JAYNE MCKENNA |
| Alain Gontrard | MARTIN CAMPBELL |
| | |
| Devised by | NIGEL MCCRERY |
| Forensic Pathology Advisor | DR STUART HAMILTON |
| Police Advisor | CALLUM SUTHERLAND |
| Forensics Advisor | DR JOHN MANLOVE |
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| 3rd Assistant Director | KATE SELBY |
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| Talent Rights Booker | STEPHEN SWINNERTON |

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| Clapper Loader | PETER LOWDEN |
| Grip | BRETT McDOWELL |
| B Camera Grip | LECH GUNOVIC |
| Camera Trainees | ALFIE OLDMAN |

ROB HAWKINS

| | |
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| Sound Trainee | RICHARD THOMAS |
| Gaffer | GEORGE VINCE |
| Best Boy | GEORGE HOLDSWORTH |
| Electricians | ROSS STEWART |
| | JOSH DEMPSEY |
| | CHRIS NORMAN |
| Standby Rigger | RAY WILSON |

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| Graphics Designer | NICK SMITH |
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| Standby Props | HARRY CABLE |
| | PAUL MICHEL |
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| | JOE LINFIELD |
| Props Trainee | LOUIS WILSON |
| Standby Carpenter | LAURIE GRIFFITHS |

Costume Supervisor VERIDIANA FERRAZ

Costume Standby GRACE BROOKS

MAX HUNT

Make-up Artists GARY JORDAN

NICKIE SOUTH

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Composer SHERIDAN TONGUE

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Director of Photography JAMES FRIEND BSC

Script Editor MUIRINN LANE KELLY

Line Producer LORRAINE GOODMAN

Production Consultant JULIE CLARK

10:58:32 END CARD

Executive Producer

PHILLIPPA GILES

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10:58:36 Music in: Silent Witness Opening Titles

10:58:37 PROGRAMME END