

SI LENT WI TNESS
XV I I I

Sni per' s Nest Part 1

Wri tten by Ed Whi tmore

UK TRANSMI SSI ON SCRI PT

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10:00:00 SCENE IN:

Nikki looks at him askance.

10:01:51 SCENE IN: **E . IMBLEDON COMMON - DA - CON IN O**

NIKKI on the phone.

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

10:01:52 SCENE IN: **IN . HOMA OFFICE, L ELL CEN E - DA - CON IN O**

10:02:37 SCENE IN: **E . E ICE A ION - DA - CON IN O**

The Lakhani's car pulls into a service station.

10:02:40 SCENE IN: **IN . LAKHANI CA - DA - CON IN O**

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

10:02:44 SCENE IN: **E . E ICE A ION - DA - CON IN O**

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 C ACK .

(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 M : 1M03B D

ANDREA
Steven?

10:03:14 M : 1M02

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.

...

(Disturbing images from 10:03:19)

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

10:03:18 M : 1M03

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: E . H B IN DI ANCE - DA - CON IN O

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

10:03:29 ELE CO IC IGH (out @ 10:03:32 dur 2 secs)

10:03:29 BL ED 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: E . E ICE A ION - DA - CON IN O

Andrea screams for help.

ANDREA (O.S.)
Help. My G !

(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: E . H B IN DI ANCE - DA - CON IN O

10:03:35 ELE CO IC IGH (out @ 10:03:37 dur 2 secs)

The POV through the sight focuses on Andrea.

C !

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

10:03:37 SCENE IN: E . E ICE A ION - DA - CON IN O

10:03:37 LO MO ION (out @ 10:03:40 dur 3 secs)

A . A , , -1 O IN: .

BERTHA
Inside everyone, someone's been shot!

10:03:45 LO MO ION (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: E . H B IN DI ANCE - DA - CON IN O

10:03:55 ELE CO IC IGH (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: E . E ICE A ION - DA - CON IN O

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

BERTHA

10:04:10 SCENE IN: E . E ICE A ION - DA - CON IN O

10:04:10 LO MO ION (out @ 10:04:12 dur 2 secs)

B , ,
A .

(Disturbing images from 10:04:10)

The other employee dives for cover.

Oh my ! GARAGE EMPLOYEE

(Language @ 10:04:12)

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 CA ION: N

10:04:53 FADE IN CA ION: O (out @ 10:04:55 dur 4 secs)

10:04:56 M : O

10:04:56 FADE IN CA ION: E (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 CA ION: B (out @ 10:05:08 dur 3 secs)

DCI JANE DE FREITAS
(INDULGENT SMILE)

Oh. Thank you, Gabby.

10:05:11 SCENE IN: IN . JANE' OFFICE, OLICE A ION - DA - CON IN O

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 CA ION: D D (out @ 10:05:17 dur 3 secs)

CHIEF SUPER ROBERT DRAKE
(GROGGY, STRETCHING)

No.

She quietly shuts the door.

DCI JANE DE FREITAS
B 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

(Language @ 10:06:39)

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

J

-

(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-W4Tc 11 000NT. O 1 sc(ER) sc(ATI) sc(O) sc(NS 1 sc(O) sc(O) sc(M-) sc(1 sc(O)

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:

But now their smiles fade -

(Disturbing images @ 10:07:56)

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

10:08:04 SCENE IN: **E . E ICE A ION - DA**

(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 M : 1M04 J

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) (NODS)
Lucky all this petrol didn't go up.

10:08:37 M : 1M05 C

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
61T2 1 /TT2 JANE DE FREITAS

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.

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: **E . H B IN DI ANCE - DA**

Close up on the steady rifle.

10:10:17 SCENE IN: **IN . E ICE A ION OFFICE - DA**

Jack moves into the office, spies a handbag and rifles through. Worn-down

NIKKI
(NODS YES)
Hours, not minutes.

DCI JANE DE FREITAS
(TO CLOUT)FREITAS

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
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 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.

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

JACK

I think something went wrong for this couple
before

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.

DCI JANE DE FREITAS

...just give me a 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...

10:17:01 SCENE IN: IN . NI E CA - DA

10:17:01 LO MO ION (out @ 10:17:18 dur 17 secs)

10:17:01 BL ED IMAGE (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 M : 1M09 A

10:17:18 SCENE IN: E /IN . ADDLE O H COMMON, CA A K/HANNAH CA - DA

A HANNAH MI H ON, 25,
G .

(Disturbing images from 10:17:18)

...H . 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

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

JACK

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 M : 1M10 C D I

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: IN /E . **ADDLE O H COMMON, CA A K/HANNAH CA - DA**

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: IN . CH CH - DA

10:21:10 M : 1M10 C D I

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: **IN . O E A ION OOM, OLICE A ION - DA - CON IN O**

...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.

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

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...

A , **C** . 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 M : 1M12

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...

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: IN . CO IDO , OLICE A ION - DA - CON IN O

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

DCI JANE DE FREITAS
(TO KATE)
Taking notes?

10:26:22 M : 1M12

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 M : 1M13

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: **E . AMB LANCE, CH CH - DA**

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 M : 1M13

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 M : 1M14 C

10:27:04 SCENE IN: **E . ADDLE O H COMMON, CA A K - DA - CH I '**
FLA HBACK

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: **E . AMB LANCE, CH CH - DA**

Back to Chris sat in the ambulance.

CHRIS

It was weird - the car park was empty -

10:27:27 SCENE IN: **E . ADDLE O H COMMON, CA A K - DA - CH I '**
FLA HBACK

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.)

He nods.

10:27:44 SCENE IN: E . ADDLE O H COMMON, CA A K - DA - CH I '
FLA HBACK

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

NIKKI

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

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

10:30:24 SCENE IN: **IN . LAKHANI CA - DA - FLA HBACK**

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 M : 1M15 M

10:30:30 SCENE IN: **IN . C ING OOM, L ELL CEN E - DA**

(Disturbing images from 10:30:30)

Back on Jack, he needs to believe this.

JACK
 (THROUGH SPEAKERS)
 Eventually.

10:30:33 SCENE IN: **E . E ICE A ION - DA - FLA HBACK**

10:30:33 LO MO ION *(out @ 10:30:37 dur 4 secs)*

C ACK. A , . A , ,
 . B , ,
 - .

(Disturbing images from 10:30:33)

10:30:37 SCENE IN: **IN . C ING OOM, L ELL CEN E - DA**

(Disturbing images from 10:30:37)

We rest a moment on Jack's face.

Jumcut: Nikki studies stomach contents.

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

Jumcut: 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,

10:31:24 SCENE IN: **IN . HOMA OFFICE, L ELL CEN E - DA**

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. G .

(Language @ 10:32:08)

10:32:09 SCENE IN: **IN . CIENCE OOM, L ELL CEN E - DA**

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

10:33:28 BL ED IMAGE (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: IN . CO IDO , OLICE A ION - DA

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

DS JIM CLOUT

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

(Language @ 10:34:07)

DS JIM CLOUT (CONT'D)

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

10:34:09 M : 1M16 D

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: **E . CLEMENCE E E AN HOME - DA**

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!

10:35:59 ELE CO IC IGH (out @ 10:36:02 dur 3 secs)

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: E . LA N, CLEMENCE E E AN HOME - DA

(Disturbing images from 10:37:16)

Jack, Jane and Clout move onto the lawn. **N**

M . 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

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 0 00(the) victA-11 180 343 Tm /6-1 006(in) hs.. (He) Ythe2 0

JACK

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

10:39:29 SCENE IN: **IN . L ELL CEN E, CHA EL OF E - DA**

10:39:29 M : 1M19 M

C M C .

(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: **IN . L ELL CEN E, CO IDO - DA**

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 M : 1M19 M

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

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.

DC GABBY LAWSON

Then let's catch the who killed his Dad.

(Language @ 10:42:36)

JACK

Yeah. Let's.

10:42:42 M : 1M20

10:42:45 SCENE IN: IN . CIENCE OOM, L ELL CEN E - DA

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 **L M 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

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 . , E**
CI IC HALL.

10:44:00 SCENE IN: **IN . HALL, E OM CI IC HALL - DA**

10:44:33 SCENE IN: **E . CLEMENCE HOTEL - DA - FLA HBACK**

M

(Disturbing images from 10:44:33)

MARTIN (V.O.)

- and sometimes I hurt the people I love.

10:44:35 SCENE IN: **IN . E OM CI IC HALL - DA**

...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 M : 1M21 H

Off Jack, squirming.

10:44:46 SCENE IN: **IN . FO E /OFFICE, L ELL CEN E - DA**

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

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

NIKKI

And they don't stumble away from crime scenes

10:46:18

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 ...unnecessary 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: E . E IDEN IAL EE - D K - CON IN O

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.

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

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 .

(Language @ 10:50:07)

10:50:15 M : 1M24 F

10:50:17 SCENE IN: IN . JANE OFFICE, OLICE A ION. NIGH

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: IN . NI E CA - NIGH

The driver continues his journey.

10:50:50 SCENE IN: E . OAD - NIGH

The busy road at night.

10:50:57 SCENE IN: E . OFFICE B ILDING - DA

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

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.

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

10:51:31 M : 1M25 D F M

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: IN . HOMA OFFICE, L ELL CEN E - DA

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.)

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 M : 1M25 D F M

10:53:38 M : K

10:53:38 SCENE IN: **E . IMBLEDON COMMON - DA**

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:

10:55:56 M : K

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

10:56:04 M : 1M28 C

10:56:18 SCENE IN: E . LO A K, CALL BO - LA E - DA

C . J , N , J , , C , G OCO
 A .

(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 O BLACK

10:57:14 M : 1M28 C

10:57:14 M : 1M29 N

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

10:57:14 FADE IN

10:57:14 EA E :

10:57:14 FADE IN CA ION: N (out @ 10:57:23 dur 9 secs)

10:57:14 E . LO A K - DA

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

CHIEF SUPER INTENDANT DRAKE
-- invisible or --

(Language @ 10:57:15)

10:57:15 E . OAD - DA

The suspect's car drives.

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

10:57:18 E . LO A K - DA

Jane and Robert.

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

10:57:20 IN . CA - DA

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 IN . BED OOM, MA IN C O HO E - DA

Sheila looks at Jack sharply.

SHEILA
It was just bad luck.

JACK
I don't think so.

10:57:25 E . E B IDGE CHOOOL, LA G O ND - DA

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

10:57:29 E . LO A K - DA

Jane and Robert.

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

10:57:30 IN . CA - DA

The suspect is driving again.

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

10:57:32 IN . LANDING, MA IN C O HO E - DA

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 IN . CA - DA

The suspect is driving again.

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

10:57:38 E . HED OFFICE, MA IN C O HO E - DA

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 --

| | | |
|------|-----|------------------|
| | C | JAME HEL |
| DC H | | LEEMO E MA E J |
| | J | IMON DA EN |
| | M C | A LAING |
| | M | ONNE O'G AD |
| | C C | ADAM IL ON |
| | | C JENN OGIL IE |
| | H | IMON DE BO O GH |
| | G | IMON NA HALL |
| | A | MA O E LE |
| | C D | HIL CHEADLE |
| | | C MABEL A ON |
| | J C | JA NE MCKENNA |
| | A G | MA IN CAM BELL |
| | | |
| | D | NIGEL MCC E |
| F | | A D A HAMIL ON |
| | | A CALL M HE LAND |
| | F A | D JOHN MANLO E |
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