



SILENT WITNESS 27

**BLOCK 1
EPISODE 2**

EFFECTIVE RANGE

By Jim Keeble & Dudi Appleton

Yellow Revisions

XX/02/23

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71

INT. SOUTH EALING POLICE STATION. INTERVIEW ROOM. FLASHBACK 71
2004 - DAY 0 - 16:45

The end of FORD'S interview with DUNN. She labels the DNA SWAB she took from him, places it in an envelope.

D.C. FORD (V.O.)
Thanks again, Mr Dunn. We
appreciate that you've attended
voluntarily.

CALVIN DUNN
I'm sorry, I haven't been much
help.

CALVIN takes his jacket from behind the chair.

CALVIN DUNN (CONT'D)
Doesn't it worry you? Being around
this stuff? It's very... dark. And
you're so young.

And now we see the FACE of a younger D.C. FORD.

D.C. FORD
I'm getting used to it.

CALVIN DUNN
But it's got to rub off, it's got
to. I mean, I know, even with my
work... The things I've seen, read
about.

(concern)
You need to take care. All of you.
(earnest)
I mean it. You don't know how it
might affect you.

CUT TO: BLACK.

72

EXT. FORDHAM RESERVOIR - DAY 4 - 13:50

72

UP ON: dark water. Looking down at the reservoir, moving
across the surface. REFLECTIONS of BIRDS, CLOUDS in the black
water.

And then the REFLECTIONS of BLUE and RED LIGHTS. WHITE
VEHICLES, AMBULANCES and POLICE VANS.

Move up to a wooden jetty. It's TENTED off by the police on
four sides, but we look down from above.

NIKKI, in a forensic suit, is crouched by the BODY on the
unwrapped sail. From this height we only see the shape of the
body, a pale hand outstretched.

And the faded WORDS on the sail: 'THE ZOE'.

73

EXT. FORDHAM RESERVOIR. SHORELINE - DAY 4 - 13:50

73

JACK with D.C.I. FORD at the shoreline.

D.C.I. FORD

Why are we still here?

JACK

We've got to move the remains carefully. Two decades in the water, what's left could disintegrate on contact with the air. The skin just slides off.

D.C.I. FORD

Thanks for that image.

(looking at the tent)

Are you two vegan by any chance?

JACK

Why do you ask?

D.C.I. FORD

Just a hunch. I would be, in your line of work.

JACK

Depends. Steak's okay but skin-on chicken thighs...

D.C.I. FORD

Thanks.

As she looks up, BECK is walking towards her.

CHARLES BECK

Do you believe me now? I've been telling you where she is for twenty years.

The F.L.O. trying to catch up with BECK. FORD'S anger.

D.C.I. FORD

I thought I said to accompany Dr Beck to his home?

CHARLES BECK

I told you we were being followed. You did nothing about it. How many times did you lot interview Dunn?

D.C.I. FORD

Go home, Dr Beck. We'll keep you informed of the pathologist's findings.

CHARLES BECK

Are you going to wreck her life
too? I helped you and look what
happened to me.

BECK being led away by the F.L.O.

JACK

He said she was in the reservoir.
He was right.

D.C.I. FORD

The question is, how did he know?
She was wrapped in his sail.

JACK

Beck says it was stolen from his
boat.

D.C.I. FORD

Funny, he didn't mention it back
then.

JACK

You knew about the boat?

D.C.I. FORD

We searched it. Found Zoe's blood.
Small amounts. A sailing accident,
he said.

JACK

So not enough to charge him.

D.C.I. FORD

Not back then.

FORD looking towards the tent on the jetty.

JACK

Seriously? We found the moss in
Dunn's overshoes. We can put Calvin
Dunn here.

D.C.I. FORD

At some point, maybe.

JACK

Two bodies in a week connect to
Dunn. One old, one new...

D.C.I. FORD

And for all we know, two separate
murderers.

(off JACK'S look)

Beck knew Calvin Dunn's M.O.
intimately. What better way to get
rid of your wife?

JACK

If you want to get rid of your wife.

D.C.I. FORD

It wasn't an easy relationship, apparently.

JACK

An easy relationship? What's that then?

74

EXT. FORDHAM RESERVOIR. JETTY - DAY 4 - 13:53

74

C/U on RED CLOTHESLINE around the BODY'S NECK. Carefully, NIKKI tapes and cuts it, removing it into an evidence bag.

VELVY

(constantly curious)

It's the same, isn't it?

(takes the evidence bag)

She's been there twenty years?

NIKKI

Velvy, we have to be fast here. I can't answer your questions and do my job. Not today.

VELVY

No. Sure.

(beat, but he needs to know)

I wonder if she was dead before she went in the water.

NIKKI

Is one of the many things we'll need to figure out before the remains and the clothing disintegrate.

VELVY

But it is her dress? The one she was wearing when she disappeared?

VELVY starts PHOTOGRAPHING the dress.

NIKKI zips the BODY BAG.

NIKKI

Right. We need to move fast.

NOBODY moves.

NIKKI (CONT'D)

NOW!

The FORENSIC OFFICERS come around the BODY BAG and lift it onto a trolley. The REFRIGERATED CORONER'S VAN reverses towards the jetty.

EVERYONE stops as the BODY is wheeled along the jetty. Some of the POLICE and SOCOs bow their heads.

On D.C.I. FORD'S FACE as the BODY BAG is loaded into the back of the van.

75 **INT. BECK'S HOUSE - DAY 4 - 14:25**

75

BECK enters the kitchen. He walks in past the POST-IT: WELLIES. His muddy footprints on the floor.

The PHOTO of ZOE on the side. He stops, looking at it.

A long moment. Then he takes the PHOTO, places it FACE DOWN on the shelf.

76 **INT. LYELL CENTRE. MORTUARY - DAY 4 - 14:40**

76

The HUMAN REMAINS from the reservoir.

NIKKI looking at the jaw and teeth with a dental mirror. The teeth are pink in colour. VELVY enters with an X-ray.

VELVY

These are Zoe Beck's dental records from 2002.

(seeing the teeth)

The teeth are pink.

NIKKI

You see it sometimes in bodies that have been in water a long time. It's thought to be from haemorrhage in the pulp chamber but nobody knows for sure.

NIKKI puts the old X-RAYS up on the screen, looking at them.

NIKKI (CONT'D)

They seem to be a match. You see the unusual spacing, the amalgams on UR 6 and 7?

VELVY

So, it is her. Dr Beck's wife?

(off her silence)

If she's been there twenty years...

NIKKI

Velvy, have those samples from the body at St. Margaret's been decalcified yet?

VELVY

Now?
(off her look)
I'll go now.

VELVY exits. NIKKI looking back at the body on the slab.

77 **OMITTED**

77

78 **INT. LYELL CENTRE. CORRIDOR - DAY 4 - 14:43**

78

ASSISTANTS exiting the Lyell, TALKING. A POV coming in past them through the open door.

The POV looks towards the corridor and offices.

Then, the POV heads down the corridor towards the mortuary.

79 **INT. LYELL CENTRE. CHANGING AREA - DAY 4 - 14:46**

79

NIKKI enters the changing area, taking off her apron.

SOMEONE else is washing their hands, back to her at the sink.

NIKKI

Excuse me?

The FIGURE doesn't turn. She approaches.

NIKKI (CONT'D)
What are you doing here?

CHARLES BECK

For God's sakes!

The FIGURE BANGS the sink, anger. NIKKI realises it's CHARLES BECK.

NIKKI

Charles.

But he's silent now, staring at her.

NIKKI (CONT'D)
You can't be here, Charles.

BECK

Yes. Of course, I just came to...
(suddenly embarrassed)
Sorry, automatic pilot, you know.

BECK exits the changing area. NIKKI follows him. He stops in the corridor.

BECK (CONT'D)
They're not telling me anything. Is it her?

NIKKI

You shouldn't be here at all.

BECK

I think I wanted to talk to you...

NIKKI

I'm not allowed to talk to you about this, Charles, you know that. The police will notify you if we have a positive ID.

BECK

Of course. I remember.

BECK turns and walks towards the exit. He stops in the middle of the corridor, turns back to her.

CHARLES BECK

You need to protect yourself.

NIKKI

Sorry?

BECK

This job wants to kill you.

He exits as GABRIEL comes round the corner.

GABRIEL

What's he doing here? He can't be here.

NIKKI

I know that Gabriel, thank you.

GABRIEL

Should I call the police?

NIKKI

He's upset. We pulled his wife out of the reservoir today. He wanted to see her.

GABRIEL

Or corrupt the evidential trail?

Off NIKKI looking at him into:

JACK wearing a HOODED SOCO SUIT on the deck of a moored sailing boat. The name: THE ZOE, in peeling paint.

He looks up to see VELVY in a SOCO SUIT coming towards him.

JACK

What are you doing here?

VELVY

Dr Alexander suggested I see if you need any help.

JACK

(smiles)

I bet she did.

JACK looking in a stowage box on the boat deck.

VELVY

(looking around)

You'd know if someone stole something out of your boat, wouldn't you?

JACK

Only if you'd been on your boat. Sailing Club Manager says Charles Beck didn't come down here for three years after his wife disappeared. Maybe he forgot what sails he'd stowed here.

VELVY

It's not a sail. It's a Spinnaker.

JACK

(looking at him)

Big yachtsman, are you, Velvy?

VELVY

I looked it up. A spinnaker's an extra sail, like a sixth gear.

(off his look)

Wouldn't the police have done this back then?

JACK

We have DNA capabilities now they couldn't have dreamed of then. And besides, we know something they didn't. She was wrapped in a sail.

VELVY

Spinnaker.

JACK

Thank you, Ellen MacArthur.

JACK looking out at the water.

JACK (CONT'D)

(quizzical, not adding up)

You kill your wife, you use your own sail to wrap her in, then you spend the next twenty years telling the police where to look for her.

VELVY

Maybe he wasn't a very good
murderer. They can't all be...

JACK

What, pros? Like Calvin Dunn?

JACK opens the storage hatch, peeking in.

JACK (CONT'D)

The Sailing Club guy says this is
where the spinnaker would be
stored.

JACK bumps his head on the hatch.

The edges of the hatch are sharp, raw fibreglass.

JACK SWABS the fibreglass where he bumped his head for DNA.

JACK (CONT'D)

There were only trace amounts of
blood from Zoe Beck on the boat...

VELVY

Maybe he wrapped her on the jetty.

JACK

In full view?

As he looks around...

JACK (CONT'D)

He'd have wrapped her on the deck.
He wouldn't have used the engine.
Why attract attention?

JACK looking out against the darkening sky.

81

INT. BAR - LATE AFTERNOON 4 - 15:45

81

GABRIEL sitting at the bar. A WOMAN approaches behind him,
lingers behind him.

JOSIE

Shall we sit somewhere more
private?

CUT TO: GABRIEL and JOSIE sitting at an intimate table.

JOSIE (CONT'D)

The firm Calvin Dunn was working
for, Clearable Systems, closed
their operation in the U.K. three
months after Dunn disappeared. I
couldn't find any reference to Dunn
as a high-level asset for the
Americans or anyone else.

(MORE)

JOSIE (CONT'D)

I was going to tell you that you
were wrong... I was looking forward
to it.

GABRIEL

But?

JOSIE

I found his name in a report.

GABRIEL

What sort of report?

JOSIE

An inquiry into an intelligence
leak. Hundreds of files on the U.S
drone program were dumped online.
Calvin Dunn was part of the team
that developed the drone software.

GABRIEL

Drones?

JOSIE

Yeah. Why?

GABRIEL

'I look down on everything. Like
God Himself.'
(off her look)
It's what he told his son.
(thinking)
So, Calvin Dunn was working on the
U.S drone program...

JOSIE

... and they denied all knowledge
of him at the time.

GABRIEL

So, maybe they are protecting him?
If they gave him a new identity, he
could be anywhere.

JOSIE

But he's not anywhere, is he? He's
here. He killed again.

(looks at him)

You're a long way from data
analysis, Gabriel.

GABRIEL

You told me data made me very
boring. You told me data made me
impossible to live with.

JOSIE

Gabe...

GABRIEL

You were right. I was so busy
trying to climb any ladder I found,
I forgot why I studied medicine in
the first place.

(looks at her)

Why didn't you sign the divorce
papers?

JOSIE

It never seemed like the right
time.

GABRIEL

It's okay. I never pushed for it.
(beat)
And now?

JOSIE

Definitely not the right time.

GABRIEL looking at her. She leans across the table.

And he kisses her.

82

INT. JACK'S HOUSE - MORNING 5 - 08:00

82

JACK talking to CARA on Zoom. JACK signs.

JACK

(SSE)

How's your mum?

CARA

(BSL)

Do you want me to answer that
question?

JACK SMILES. NIKKI comes up behind JACK.

NIKKI

(SSE)

Hi Cara. We miss you.

CARA

(BSL)

Did you catch him?

JACK

(SSE)

Catch who?

CARA

(BSL)

Come on. Is it safe to come home,
yet?

JACK

(SSE)

Of course it is. What are you talking about?

CARA

(BSL)

Well, you guys were so desperate for me to go. Either you were planning on building a sex-dungeon in the basement or something bad is going on at work.

JACK

(SSE)

What?

CARA

(BSL)

Never mind. Is something bad happening at work?

JACK

(SSE)

Our work is always pretty bad. I have to protect you from it.

CARA

(BSL)

And who's protecting you?

A PING. A MESSAGE pops up on JACK'S SCREEN. CRANLEIGH DNA SERVICES. NIKKI looking at it.

NIKKI

Is that the DNA from the boat?

JACK

(SSE)

Sorry, Cara, we've got to go.

GABRIEL on the balcony outside his office. It's not yet dawn. He's still wearing the clothes he was in yesterday.

His PHONE RINGS. He sees the name: JOSIE. A beat. He answers.

JOSIE (V.O.)

I woke up and you'd gone.

GABRIEL

You looked so beautiful. I didn't want to disturb you.

JOSIE (V.O.)

I like it when you disturb me.

GABRIEL smiles. A moment.

JOSIE (V.O.)
What happened, Gabriel?

GABRIEL
Nothing. Really. I needed to get in
early...
(realises)
You mean before.

JOSIE (V.O.)
I was all in. We were talking about
having kids.

GABRIEL
I couldn't talk about anything.
(long beat)
After I did that post-mortem, the
little boy...

JOSIE (V.O.)
The one who died waiting for a
heart transplant.

GABRIEL
I couldn't think about any of it.
Not kids. I retreated. Data seemed
a good place to hide.

JOSIE (V.O.)
You retreated from me.

GABRIEL
I'm sorry, Josie.

JOSIE (V.O.)
Maybe we were doomed. Right from
the start.

GABRIEL looking out at the sun rising over London.

84

INT. LYELL CENTRE. SCIENCE ROOM - DAY 5 - 08:30

84

TWO DNA SAMPLES on JACK'S screen.

D.C.I. FORD
Are these meant to be the same?

JACK
They are if you know how to look at
them.

NIKKI
The one on the left is Calvin
Dunn's DNA sample from 2004, it's
an SGM+ profile.
(MORE)

NIKKI (CONT'D)

Ten regions of DNA plus one to determine biological sex. The other one is from the boat, a DNA 17 profile with six added regions.

D.C.I. FORD

But they're both Calvin Dunn.

JACK

Calvin Dunn's DNA was in the compartment where the spinnaker was stowed.

D.C.I. FORD

We had a forensic team on the boat twenty years ago. If it was there then, why didn't they find it?

JACK

They weren't looking where we were looking. And they didn't have anyone with my advanced techniques.

VELVY

Jack bumped his head.

NIKKI LAUGHS.

JACK

So, we can put Calvin Dunn on the boat. He wrapped her in the sail, dumped her in the reservoir...

D.C.I. FORD

So Charles Beck didn't kill his wife? It was Dunn.

NIKKI

You seem disappointed.

D.C.I. FORD

Do I? If Beck had killed Zoe, I wouldn't need to feel so guilty.

NIKKI

What?

D.C.I. FORD

I was the one who suggested putting Charles Beck on TV to talk about the murders. So Dunn stalked and killed Beck's wife.

NIKKI

So, it's your fault? That's absurd.

D.C.I. FORD

I liked him.

NIKKI

Sorry?

D.C.I. FORD

Calvin Dunn.

(shame)

I felt like I knew him, you know.
We grew up two streets apart.
Working class kids who were doing
something with our lives.

JACK

Psychopaths are expert at feigning
empathy.

D.C.I. FORD

And I'm meant to be expert in
spotting them. I liked him.

(off his look)

Beck's right. I let Calvin Dunn
keep on killing.

JACK

I saw the age-progressed photo of
Dunn you put out. Had much
response?

D.C.I. FORD

Only from local crazies and a
pissed-off Assistant Commissioner.

NIKKI

You didn't get permission? Are you
in trouble?

D.C.I. FORD

Maybe. I'm not sure I care about
that sort of trouble anymore.

(looks at them)

If Dunn is still out there, I won't
miss this time.

85

INT. SOUTH EALING POLICE STATION. INTERVIEW ROOM. FLASHBACK 85
2004 - DAY 0 - 16:00

The CALVIN DUNN interview. The date stamp: 2004.

CALVIN DUNN

Are we going to be much longer? You
see, I've got to pick up the kids.

D.C. FORD (V.O.)

Lee and Mia, right?

CALVIN DUNN

They do dance on Wednesdays.

D.C. FORD (V.O.)
You and Mrs Dunn have been together
a long time.

CALVIN DUNN
Fourteen years. It's difficult.

D.C. FORD
How do you mean, Calvin?

CALVIN DUNN
We got together at school, we were
kids. But now there are things I
can't tell her...

D.C. FORD
What sort of things?

CALVIN DUNN
Sometimes I tell her stuff I
shouldn't.

D.C. FORD
You're only as sick as your
secrets, that's what you said.
Can you tell me?

CALVIN DUNN
Sorry, O.S.A.

D.C. FORD
(disappointed)
You're talking about your work.
Official Secrets Act.

CALVIN DUNN
But it's silly, right? Lynn's Lynn,
she's not Al-Qaeda.
(grins)
Although, she can get a bit Bin
Laden, if I've been out late.

D.C. FORD'S LAUGHTER. CALVIN DUNN'S SMILE.

86	<u>OMITTED</u>	86
87	<u>INT. LYELL CENTRE. MORTUARY - DAY 5 - 08:45</u>	87

The mortuary. Plastic sheeting stretched across the tables.
VELVY, in a forensic suit, is slowly unravelling the
SPINNAKER onto the sheeting until it fills the room.

GABRIEL in the doorway with his bag, seeing this.

GABRIEL
No one better die today, we'll have
nowhere to do a PM. Unless you want
us to do it out in the car park.

VELVY

Sorry. There was nowhere else big enough. I'll clean up, honest.

GABRIEL gives him a hard stare, exits.

88

EXT. BECK'S HOUSE - DAY 5 - 09:20

88

NIKKI at BECK'S house. She's about to go to the door when she sees him at the bottom of the garden. She approaches.

CHARLES BECK

Dr Alexander. Nikki. About yesterday... I'm sorry.
(off her look)
It was yesterday, right? I shouldn't have been there. I've been very emotional.

NIKKI

Of course. That's not what I wanted to talk about...

BECK heads towards the house, NIKKI follows.

89

INT. BECK'S HOUSE - DAY 5 - 09:21

89

BECK puts on the kettle. Above the sink is a POST-IT: TEA. He opens the cupboard, takes down the tea.

NIKKI sits down, looking around. The neatly arranged counter tops. Another POST-IT: FEED THE DOG.

The PHOTO of ZOE face down.

NIKKI

I wanted to tell you myself. The woman from the reservoir, the dental records and DNA are a match. It's Zoe.
(off his silence)
I'm so sorry.

CHARLES BECK

Do you ever imagine how it would feel to hear it yourself?

NIKKI

Charles...

CHARLES BECK

I never did. Not once. What is that? A failure of imagination? Or empathy?

(off her look)
When will she be released? When can I bury her?

(MORE)

CHARLES BECK (CONT'D)
(sudden doubt)
You told me already, didn't you?

NIKKI
No, I didn't.

A PAD of POST-ITS. BECK scribbles something on it.

NIKKI (CONT'D)
You know how it works, Charles,
it's up to the Coroner. Hopefully
soon.

(off his nod)
We found something else, on your
boat. Traces of DNA matching
Calvin Dunn.

CHARLES BECK
That's meant to make me happy, is
it?

NIKKI
No. Vindicated maybe?

CHARLES BECK
You mean I'll have closure?
(looks at her)
I'll make tea.

He turns round. The tea is already made. BECK'S confusion.

NIKKI
Are you getting any help, Charles?

CHARLES BECK
What, some trainee Family Liaison
Officer? Please.

NIKKI
It's not what I meant.

CHARLES sits down, agitated. A moment.

NIKKI (CONT'D)
You were in our changing room. You
thought...

CHARLES BECK
You must have seen it on the lab
bench. The senile neuritic plaques.
The neurofibrillary tangles.

NIKKI
I've seen it.

CHARLES BECK
I'm fine at the moment. It's under
control.

NIKKI

Are you taking medication?

CHARLES BECK

You can't tell anyone. You have to promise.

(off her look)

I'm not a danger to anyone, not even myself. I'm not driving anymore.

NIKKI

I'm sorry.

(hand on his)

Are you worried?

CHARLES BECK

About Alzheimer's? There's lots I wouldn't mind forgetting. But I don't want to forget her.

BECK picks up the PHOTO of ZOE from the side.

CHARLES BECK (CONT'D)

I let her down.

NIKKI

You never stopped. You never gave up.

(gentle)

Ford will find Calvin Dunn, bring him to justice.

CHARLES BECK

On one side of the scale is Zoe. Four other victims. The families. On the other side is him.

(looks at her)

How can he ever pay that price?

Off NIKKI looking at BECK into:

90

EXT. LEE'S COUNCIL FLAT - DAY 5 - 10:00

90

LEE DUNN, in his paramedic's jacket, walking along the walkway to his flat. He sees a FIGURE by the door.

He tenses, pulling back. Then he sees it's a WOMAN.

LEE DUNN

Are you okay?

The WOMAN is shivering.

LEE DUNN (CONT'D)

Mia?

91

INT. LEE'S COUNCIL FLAT - DAY 5 - 10:05

91

MIA DUNN with a tea, a blanket round her.

MIA DUNN

I don't call myself Mia anymore.
Not that it helps.

LEE DUNN

People find out soon enough.

MIA DUNN

I saw this American woman on TV,
her dad killed, like, ten people.
She asked for a brain test. They
said her brain was completely
normal. But you could tell, she
didn't believe them.

LEE DUNN

I heard he broke into your house.
What did he want?

MIA DUNN

I don't know. He never wanted
anything from me. It's you he
loved. He should be coming for you.
His little soldier.

LEE DUNN

I hope he does. I dream about it.

MIA looking at him. He's pulling at the fabric on the chair arm, the torn threads where he's picked at it before.

MIA DUNN

I shouldn't have come. Anton told
me it was a mistake.

(gets up)

We're no sort of family, the Dunns.

LEE DUNN

Mia...

But she's already gone. The SOUND of the flat door closing.

92

INT. LYELL CENTRE. CORRIDOR/GABRIEL'S OFFICE - DAY 5 - 10:40 92

NIKKI enters the Lyell, heading down the hall.

GABRIEL

Nikki!

GABRIEL beckons her into his office.

GABRIEL (CONT'D)

Close the door.

She closes the door.

GABRIEL (CONT'D)

Calvin Dunn was working on a secret drone program for the Pentagon. He helped design software for the drone targeting system.

NIKKI

How do you know this? A Cambridge friend?

GABRIEL

Someone I used to know very well.
(doesn't meet her eye)
Calvin Dunn was spending his days writing software to kill people from the sky. 'I am God', right? 'I look down on all of you.'

NIKKI looking at his screen. DOCUMENTS, VIDEOS, all stamped with NATO CLASSIFIED.

NIKKI

Did you get these from your Cambridge contact, too?

GABRIEL

It's all online. There was a huge dump of it on Wikileaks in 2010. It's all there, even the software code.

(quietly)

My contact says the Americans suspect Calvin Dunn leaked it himself.

NIKKI

In 2010? That's six years after everyone thought he was dead.

Off NIKKI'S FACE into:

93

INT. LYELL CENTRE. MORTUARY - EVENING 5 - 17:30

93

Later. The SPINNAKER laid out across the tables. SECTIONS of ROPE laid out alongside. Even the CHAINS that held it down. VELVY has been over all of it, painstakingly. Sheets of acetate tape collated onto many sheets of paper.

VELVY stretching, he's tired, it's late. He starts to lift up the Spinnaker. Then, he sees a piece of KNOTTED RED CLOTHESLINE threaded through a metal eye in the sail.

VELVY PHOTOGRAPHS it, then tapes and cuts the clothesline.

He brings it to the desk. Carefully, slowly, he unties the KNOT. At every loop he stops and SWABS it, changing his gloves each time.

GABRIEL

Velvy!

VELVY jumps. GABRIEL at the door. He laughs.

GABRIEL (CONT'D)

Sorry, you jumped a mile. Think I was a ghost?

VELVY

Worse than that. You sounded like my mum. Scarier than any ghost.

(holds up the knot)

I know I'm meant to be clearing up.
It's just that...

GABRIEL

(nods)

Carry on.

VELVY returns to his work.

94

INT. LYELL CENTRE. GABRIEL'S OFFICE - NIGHT 5 - 21:00

94

GABRIEL still at his desk. A BEEP of a text.

TEXT: I'M OUTSIDE. CAN YOU LET ME IN?

95

INT. LYELL CENTRE. ENTRANCE/GABRIEL'S OFFICE - NIGHT 5 - 21:01

95

GABRIEL at the door. He lets JOSIE in.

GABRIEL

Welcome to the Lyell.

JOSIE

You still work late, that hasn't changed.

(reaching his office)

Is this one yours?

JOSIE closes the door behind them.

GABRIEL

(smiles, intrigued)

I see...

JOSIE

(serious)

That stuff you downloaded. Delete it.

GABRIEL
(wrong-footed)
Which bit?

JOSIE
All of it.
(off his look)
I got a visit. The kind that
doesn't introduce himself.

GABRIEL
So they are protecting him? The
Americans are hiding Calvin Dunn?

JOSIE
I don't think so. Maybe at one
point. I think they're worried.

GABRIEL
If they don't have him...

JOSIE
I think that's what they're worried
about. If a non-friendly power took
Dunn... it would explain the drone
programme leak.

GABRIEL
What, the Russians were protecting
him, the Chinese? And now what,
they've released him back here
again?

JOSIE
Like a virus.

GABRIEL
Come on.

JOSIE
So where is he, Gabriel? Nobody can
find him.
(her worry)
He killed that pathologist's wife.

GABRIEL
So you're worried?

JOSIE
I'm worried for you. Stay away from
this.
(off his look)
Why don't you stay with me tonight?

A beat. GABRIEL looking at her.

GABRIEL
(looking at her)
You said we're doomed.

JOSIE
We've both spent our careers
examining other people's lives. But
you seemed to care more about them
than you cared about us.

GABRIEL
I cared about you. I still care.

Off JOSIE looking at him into:

96 **EXT. WOODS - DAY 6 - 08:30**

96

Morning light. BOOTS in the mud of the woods. A FIGURE walking, only glimpsed in tight detail.

A section of NETTING. GLOVED HANDS removing a dead BIRD.

GLOVED FINGERS wrapping wire around the BIRD'S LEGS.

97 **EXT. CHURCHYARD - DAY 6 - 08:35**

97

GLOVED HANDS tying the bird to a tree. Beyond, we see the SQUIRREL and the RABBIT hanging dead from trees.

In the FIGURE'S POCKET we can see the RED TWINE.

98 **INT. LYELL CENTRE - DAY 6 - 08:40**

98

NIKKI and JACK walking through the Lyell.

NIKKI
Charles Beck said this job will
kill us.

JACK
I can see that it's killing him.
His wife disappeared, Calvin Dunn
still alive and murdering.

They get to the mortuary and stop.

The mortuary floor is covered in evidence bags. Bits of clothing, shoes, red twine, burnt candles, plastic bags etc.

VELVY examining one of the candles, SWABBING it.

JACK (CONT'D)
Jesus, Velvy, if Professor Mary
Poppins sees this, he'll-

GABRIEL (O.S.)
Have you been through this one,
Velvy?

GABRIEL (in PPE) appears carrying a box full of evidence bags. NIKKI and JACK looking at him.

GABRIEL (CONT'D)

What?

JACK

You're okay with this?

GABRIEL

Velvy found DNA on a piece of clothesline.

NIKKI

After twenty years?

VELVY

It was on the inside of the knot. You know, where you'd ask someone to put a finger.

JACK

Calvin Dunn?

GABRIEL

No. A second DNA source. It's partial, but it's not Dunn's.

JACK

Then who?

GABRIEL

As yet unidentified.

VELVY

We're sending it off to see if they can enhance it.

JACK

So, Dunn had help at the boat?

GABRIEL

Not just there. We've been through the historic samples the police sent over. We think we've found the same source at three of the other Calvin Dunn scenes.

JACK

He had an accomplice?

GABRIEL

He still has. The same DNA source was found at St. Margaret's last week.

Off their looks into:

99

INT. LYELL CENTRE. VIEWING ROOM - DAY 6 - 10:30

99

A MAN'S FACE, 45, DOMINIC JOHNSON on a ZOOM on the screen in the viewing area. D.C.I. FORD and JACK sit talking to him.

DOMINIC JOHNSON

I was hoping I'd never see you again.

D.C.I. FORD

I'll try not to take that personally, Mr Johnson. I'd like to set up a formal interview with you, if you-

DOMINIC JOHNSON

I said you've got five minutes. Nobody knows. Not my husband, not our kids. I've built a new life for myself out here.

JOHNSON plays with a silver crucifix around his neck. And we see the scarring at his throat (where his fingernails clawed at the ligature.)

JACK

We're very grateful. Thing is, you're the only one who survived one of these attacks.

D.C.I. FORD

I've been going through your 2004 statement, Dominic. You got into Dunn's car at the Hammersmith Underpass, he drove you to the woods at Abinger Roughs, he attacked you, then he stopped. You said you thought he went back to the car to get something to wrap you in. And you were able to escape.

DOMINIC JOHNSON

It was a miracle.

JACK

It was just the two of you?

DOMINIC JOHNSON

What do you mean?

JACK

We've found evidence that someone else might have been present when Calvin Dunn attacked you at Abinger Roughs.

DOMINIC looking at them. He closes his eyes. A moment.

DOMINIC JOHNSON
No.

D.C.I. FORD
Dominic, do you remember you told
me in your statement that you heard
Calvin Dunn speaking.

DOMINIC JOHNSON
To himself.

D.C.I. FORD
(reading the statement)
*'When he spoke to me he had this
calm voice, like cheerful. Even
when he was hurting me.'*

On the Zoom, DOMINIC pushes the computer away, gets up and walks away.

D.C.I. FORD (CONT'D)
(continues reading)
*'But when he went back to the car,
he started talking to himself,
angry, like he was trying to keep
his temper. A totally different
voice.'*

DOMINIC'S FACE big on the screen again.

D.C.I. FORD (CONT'D)
I'm not trying to upset you,
Dominic. I'm not doubting you. It's
just-

DOMINIC JOHNSON
You're saying there was someone
else there?

D.C.I. FORD
We think that's possible.

DOMINIC JOHNSON
Who? An accomplice? Dunn had
someone with him? I don't
understand.

JACK
You said 'a different voice'.

DOMINIC JOHNSON
I meant...
(suddenly stops)
It was a different voice.

D.C.I. FORD
Can you describe it, the voice?
Male? Female? Young? Old?

DOMINIC JOHNSON
(stressed)
I can't. Stop asking me.

D.C.I. FORD
I can't stop asking you. Sorry,
Dominic. Because-

DOMINIC JOHNSON
I know why. But it's not my
responsibility.

D.C.I. FORD
You're the only one who-

DOMINIC JOHNSON
You call me up and tell me that
when I was nearly murdered there
was another person there? Watching?
Helping? Fuck you.

D.C.I. FORD
Dominic...

The SCREEN goes BLACK. He's left the Zoom.

100 **INT. BECK'S HOUSE - DAY 6 - 10:33**

100

The POST-IT NOTE: FEED THE DOG. BECK staring at it.

He takes down a can of DOG FOOD, opens it, scraping the
contents into a metal bowl.

BECK exits, carrying the bowl.

101 **INT. LYELL CENTRE. SCIENCE ROOM - DAY 6 - 11:10**

101

JACK and VELVY at the lab desks. They're combing different
items of JOHN DOE'S clothing. NIKKI enters.

NIKKI
Is that from the Man at St.
Margaret's?

JACK
We're trying to find a better
sample of the second source DNA.

VELVY
We've got plane tree spores,
concrete dust and tyre particles.

JACK
Classic London cocktail.

JACK looking at the bottom of the collecting tray.

JACK (CONT'D)
A couple of hairs.

NIKKI comes closer as JACK holds them up.

JACK (CONT'D)
Not human. Sorry.

NIKKI
Maybe the man at St. Margaret's had
a dog? Or a cat?
(off his shrug)
If it's a rare breed, we might be
able to trace him through that?

JACK
We're in long shot territory,
aren't we?

NIKKI looking at him. JACK SIGHS.

CUT TO: a HAIR under a microscope.

JACK (CONT'D)
That's not cat. And if it's a dog,
it's a bloody big one.
(looking at it)
This hair is twice as thick as
human hair.

NIKKI
A big dog? Like a wolfhound?

JACK
It's got different cellular
structure. Hang on.

JACK goes into GABRIEL'S OFFICE.

102

INT. LYELL CENTRE. GABRIEL'S OFFICE - DAY 6 - 11:12

102

GABRIEL looks up as JACK enters.

GABRIEL
Can I help you?

JACK goes over to the bookcase.

GABRIEL (CONT'D)
What are you looking for?

JACK
Hausman. Thomas kept a copy in
here.

GABRIEL
Hausman? Seriously? I put it out
for Oxfam.

JACK

You did what? It's a classic.

GABRIEL

So's Eat, Pray, Love, but I
wouldn't have that in my office
either. Look over there.

JACK sees a box in the corner. Rummaging through it, he
produces an ancient leather bound book: HAUSMAN'S HAIR OF
MAMMALS.

103

INT. LYELL CENTRE. SCIENCE ROOM - DAY 6 - 11:15

103

On JACK'S screen, the microscope image of the hair. GABRIEL
looking at it.

GABRIEL

This is crazy. How many hairs did
you find?

JACK

Only a couple. But if it's unusual
enough...

GABRIEL

What are you thinking, giraffe,
elephant? Another zoo animal?

JACK

(sighs)

No such luck.

(points at a page)

Horse. It's horse hair.

GABRIEL

Must be hundreds of horses and
stables around greater London. You
aren't going to find this one.

NIKKI looking through the microscope. She zooms in on the
hair follicle.

NIKKI

Unless someone really loves it.

Off GABRIEL and JACK looking at her into:

104

EXT. HORSE STABLES ENTRANCE - DAY 6 - 12:30

104

NIKKI and JACK get out of the car.

NIKKI

Smokey. Or 'Stick It In Your Pipe
And Smoke It' to give her her
racing name.

(MORE)

NIKKI (CONT'D)

They registered her DNA in case she was stolen - insurance companies insist on it these days.

JACK

That's the English for you. Love pets more than people.

Ahead, a MAN with a bucket approaches.

105

EXT. HORSE STABLES - DAY 6 - 12:33

105

JACK and NIKKI walking with the MAN, PAT, 40s.

PAT

I saw that photo on Twitter, a few times. Never occurred to me for a second it was Mason.

NIKKI

Mason?

PAT

Yeah, he didn't look like that in real life. Never saw his hair, always wore a beanie, even for mucking out in summer.

JACK

Mason worked here? That's his surname?

PAT

Never asked. It was pretty informal, you know. Mason helped out and we pretended not to notice.

JACK

Notice what?

106

EXT. OLD HORSE BOX. FIELD - DAY 6 - 12:37

106

An old horse box at the bottom of a field. JACK opens the door. Inside is a rolled up mattress, sleeping bags/blankets/clothes neatly folded.

NIKKI

He lived here?

PAT

He came and went.

NIKKI

We wondered if he was living rough.

PAT

Mason hated the idea that anyone would think he was homeless.

(MORE)

PAT (CONT'D)

He used the showers in the stable block when no one was around. Like I said, we pretended not to notice. He knew horses. They liked him.

NIKKI

Was there anyone in his life?
Girlfriend? Boyfriend?

PAT

Mason? No. He didn't socialise. Not with people. Never once stepped into the house. I think he had problems. Pills.

NIKKI

When did you last see him?

PAT

Dunno. Last week? But like I said, he came and went.

JACK

No family, no address?

PAT

No. But I've got a phone number.
(looks on his phone)
It won't do you any good. It's been disconnected.

107

INT. SOUTH EALING POLICE STATION. D.C.I. FORD'S DESK - DAY 607
13:20

NIKKI and JACK with D.C.I. FORD at her desk. MASON'S PHONE INFORMATION up on her screen.

D.C.I. FORD

We're checking all Mason's calls and texts. His phone last pinged a tower in Rickmansworth.

(reading)

04:24 on the 21st.

NIKKI

The night before he was found in Ealing.

D.C.I. FORD

Eleven miles away.

JACK

Did he make any calls?

D.C.I. FORD

(clicking on her screen)

There's one here at 03:45.

JACK

Who was he calling?

D.C.I. FORD

I don't know. It shows on the tower
but not on his network call log.

NIKKI

That's weird, isn't it?

JACK

Rickmansworth is a couple of miles
from the stables. He didn't have a
car, he'd have been on foot. It was
dark, maybe he realised he was
being followed...

NIKKI

Maybe he called a taxi.

D.C.I. FORD

He didn't.

(looking at her screen)

He called 999.

NIKKI

That's why it's not on the call
log.

JACK

He called the police?

D.C.I. FORD

I don't know.

(to NAZIRI)

Get onto 999 dispatch. Get me a
record of this call. I'm sending it
to your email now.

NAZIRI nods, picks up the phone.

108

EXT. WOODS - DAY 6 - 13:25

108

RED CLOTHESLINE held in GLOVED FINGERS.

Carefully, the FIGURE doubles then redoubles the cord, tying
a COMPLEX KNOT in the centre.

The FIGURE pulls the KNOT tight. The green woods beyond.

109

INT. LYELL CENTRE. SCIENCE ROOM - DAY 6 - 13:40

109

VELVY enters the science room with a cup of coffee. He looks
at his screen: a MESSAGE from the National DNA Database.

He looks at the contents of the email: PROFILE REPORT.

VELVY looks at the screen, EYES wide, his COFFEE spilling down his shirt.

VELVY

Jack? Jack?

VELVY gets up, heading to JACK'S area. But JACK isn't there.

110 **INT. SOUTH EALING POLICE STATION. INCIDENT ROOM - DAY 6 -** 110
13:41

The incident room MAP on the wall. CALVIN DUNN'S VICTIMS, LOCATIONS etc. LEE and MIA'S PHOTOS next to CALVIN'S.

FORD traces the line from Rickmansworth to St. Margaret's in Ealing. It runs through the centre of the map.

D.C.I. FORD

This is right in the middle of Calvin Dunn's area of activity.

NIKKI

Maybe Mason was afraid? Maybe he knew he was being followed?

D.C.I. FORD

Calvin Dunn targeted lone individuals, late at night.

JACK

We know so little about him, not even a full name. He liked horses.

NIKKI

The man at the stables says he thought he was Northern. North-East.

D.C.I. FORD

(sarcastic)

A Geordie who liked horses. Now we're getting somewhere.

D.C. NAZIRI (O.S.)

Boss!

FORD looks at her screen. She clicks on an audio file.

999 DISPATCH (V.O.)

Hello, Emergency Services Operator.
Which service do you require?

WHITE NOISE from the other side.

999 DISPATCH (V.O.)

Do you require fire, police or ambulance?

MASON (V.O.)
(breathless)
Please... Please...
(faltering)
Doctor. Need a doctor...

999 DISPATCH (V.O.)
What's the nature of your
emergency, Sir?

We can hear BREATHING and effort, but no response.

999 DISPATCH (V.O.)
Sir, can you tell me where you are?

MASON (V.O.)
Need an ambulance. Please...

999 DISPATCH (V.O.)
Sir, can you tell me your location?
I have you in the Rickmansworth
area. Are you at an address?
(no reply)
Sir?

We HEAR DISPATCH click to the AMBULANCE SERVICE.

999 DISPATCH (V.O.)
West 4 dispatch. I have an
emergency caller who's non-
responsive. I'm sending through the
call location.

AMBULANCE DISPATCH (V.O.)
I have that. Thank you. We will
attend.

The RECORDING ENDS.

NIKKI
They sent an ambulance.

D.C.I. FORD
(to NAZIRI)
I need to find that crew. Get me
their call sign.

JACK'S PHONE RINGS: VELVY. He sends it to voicemail.

D.C. NAZIRI
They didn't send an ambulance.
(off her look)
They sent a single responder,
M.R.U. 0205.

JACK
M.R.U., what's that?

D.C.I. FORD
Motorcycle Response Unit. 0205 is
Lee Dunn's call sign.

NIKKI and JACK looking at her. JACK'S PHONE RINGS again. This time he answers.

VELVY (V.O.)
(breathless, excited)
Jack, that second source DNA we found at the Calvin Dunn killings. There wasn't an exact match, I asked for a familial search. The DNA is from a relative. The highest ranked match is to Calvin Dunn.

JACK
It's Lee Dunn.

VELVY (V.O.)
You knew?

Behind JACK, NAZIRI and FORD on the phone, alerting all units to search for LEE DUNN.

111 **EXT. WOODS - DAY 6 - 13:45**

111

A FIGURE walking through the woods. Move round to reveal: it's LEE DUNN.

Ahead, an OLD TENT hidden in the trees, vegetation pulled around it. LEE approaches. The remnants of a fire.

The WIND blowing through the trees. LEE looks around, then crouches by the tent. He opens the tent flap.

LEE'S POV inside the tent: a rumpled SLEEPING BAG. FOOD WRAPPERS. A camping stove. A PAIR of RUBBER OVERSHOES. And the RED CLOTHESLINE with the knots in it.

Off LEE'S FACE into:

112 **INT. SOUTH EALING POLICE STATION. CORRIDOR - DAY 6 - 13:50** 112

NIKKI, JACK and FORD walking fast along the corridor. NAZIRI is behind on the phone.

JACK
All the historic crime scenes contained second source DNA that was not identifiable back then. DNA at four of those sites is now confirmed as belonging to Lee Dunn.

D.C.I. FORD
He was only eight years old. What sort of accomplice is that?

NIKKI

Our colleague, Velvy, found DNA matching Lee's profile on the inside of a knot from the sail Mrs Beck's body was wrapped in at Fordham Reservoir.

D.C.I. FORD

Inside the knot?

FLASH TO: a CLOTHESLINE pulled tight. A BOY'S FINGER comes to hold the knot in place, while GLOVED HANDS tie the next knot.

D.C.I. FORD (CONT'D)

He was a child.

NIKKI

He was also his alibi.

JACK

Lee was helping him then. He's helping him still. Both Calvin and Lee Dunn's DNA was found last week at St. Margaret's church. They were both there when Mason was killed.

113 INT. SOUTH EALING POLICE STATION. INTERVIEW ROOM. FLASHBACK 113
2004 - DAY B - 09:45

YOUNG LEE being interviewed in 2004.

YOUNG LEE

He's not like other dads. He does stuff with me. He makes stuff, tells me stuff.

D.C. FORD (V.O.)

What else do you do together?

YOUNG LEE

Camping.

D.C. FORD

Where do you do that?

YOUNG LEE

Not anymore. Not since Mia. She's too little.

D.C. FORD (V.O.)

On Tuesday night, you said your dad was babysitting.

YOUNG LEE

Yeah. We watched The Goonies. It's a 12A, but Dad lets me.

D.C. FORD

What about when you were going to sleep? Did you hear him go out?

YOUNG LEE

Dad lets me stay up. 'Till half past ten, when Mum comes home. We make dinner together, I help him with everything.

Off YOUNG LEE'S SMILE into:

114

EXT. LEE'S COUNCIL FLAT - DAY 6 - 14:30

114

ARMED COPS HAMMERING on the door of LEE'S FLAT. No response.

ARMED COP

Armed police, effecting entry.

They go to use the BATTERING RAM when the door suddenly opens. It's AYSHA.

D.C.I. FORD

What are you doing here?

FORD pulls her aside, as the ARMED COPS go past into the flat.

AYSHA

I know where he leaves the key. I got this from him.

She shows FORD a text: I'M SORRY.

AYSHA (CONT'D)

I was worried. He's not answering his phone.

D.C.I. FORD

I know. We think he's with his father, we think he's been helping him.

AYSHA

What are you talking about? Lee hates his dad.

D.C.I. FORD

Lee tells lies. He's had a lot of practice.

FORD'S PHONE RINGS. She answers.

D.C. NAZIRI (V.O.)

We've found his car. By the woods, at Colne Valley.

115 **EXT. ROAD BY WOODS - DAY 6 - 14:40** 115

An old Nissan parked by the woods. A FORENSIC TEAM going over it, as a POLICE SEARCH TEAM heads out into the trees, DOGS on leashes, BARKING. The POLSA lets the dogs sniff LEE'S PARAMEDIC JACKET and an OLD SWEATER of CALVIN'S.

116 **EXT. WOODS - DAY 6 - 14:41** 116

BOOTS moving through the undergrowth. Then they stop.

DISTANT SOUND of DOGS BARKING. A beat.

Then, the FIGURE starts to run.

117 **EXT. WOODS - DAY 6 - 14:42** 117

UNIFORM COPS moving through the woods with the DOGS.

118 **EXT. WOODS - DAY 6 - 14:43** 118

FIGURE'S POV: moving fast between the trees. The SOUND of the DOGS still distant.

119 **EXT. WOODS - DAY 6 - 14:44** 119

The UNIFORM COPS with the dogs.

UNIFORM COP
They've picked up a trail.

With the SEARCH party as they follow the dogs.

As they come into a small clearing, they see the OLD TENT.

The DOGS BARKING wildly. The POLICE approach carefully, SHOUTING warnings.

An OFFICER pulls back the tent flap.

The tent is empty. The sleeping bag is there but the RUBBER OVERSHOES are gone. No sign of the RED CLOTHESLINE.

120 **INT. LYELL CENTRE. SCIENCE ROOM - DAY 6 - 14:45** 120

NIKKI passing VELVY'S desk. VELVY looks up.

VELVY
The toxicology for Mr Mason is in.
(off her look)
It seems strange to call him Man
from St. Margaret's now we know his
name.

NIKKI
(looks up)
You're right, Velvy. We'll call him
Mr Mason. Thank you.

NIKKI looks at the report.

NIKKI (CONT'D)
There are traces of Lamotrigine.
But it's sub-therapeutic levels.
(thinking)
Are the brain and laryngeal samples
back from the Micro CT?

VELVY
They've been decalcified. I'll get
the slides.

NIKKI follows him over to the microscopes.

121

EXT. TENT IN THE WOODS - DAY 6 - 14:50

121

D.C.I. FORD by the tent. JACK with her.

D.C.I. FORD
Dogs picked up the scent of Calvin
and Lee Dunn. They were both here.

JACK
Calvin's been living rough all this
time?

D.C.I. FORD
Lee always said Calvin had a place
in Colne Woods, he said he took him
there once, camping. We scoured the
place back in the day, didn't find
anything.

JACK
(looks around)
Looks like they left in a hurry. We
might not be far behind.

122

EXT. WOODS - DAY 6 - 14:52

122

SERIES of JUMP CUT POVS:

- running fast, BREATHLESS, through the woods.

123

EXT. WOODS - DAY 6 - 14:53

123

COPS moving through the woods following the dogs.

On a UNIFORM COP coming through the trees. Then he STOPS
dead. He's FACE TO FACE with a RABBIT hanging from a tree.

Beyond, a BIRD hanging dead from a tree.

And beyond that, the shape of a CHURCH.

124

EXT/INT. CHURCH - DAY 6 - 14:54

124

ARMED COPS at the door to the church. They move in, slowly.

Then they see... at the altar, a FIGURE kneeling, head bowed low. RED CLOTHESLINE at the neck. HANDS behind the back, a cable tie around the wrists.

ARMED COP

Shit.

(on radio)

Tell the S.I.O., we've another fatality.

As he approaches the body he can see the CLOTHESLINE LIGATION around the neck. He reaches out, checking for a neck pulse.

The MAN'S HEAD BOWED, motionless. Then, SUDDENLY...

The MAN'S HEAD JERKS back as he regains consciousness. A HORRIBLE SOUND as he tries to breathe.

ARMED COP (CONT'D)

GET MEDICS! HE'S ALIVE!

Quickly, the ARMED COP tries to release the LIGATION. The MAN struggles, the COP takes out a KNIFE, cuts the LIGATION.

The MAN GASPING, falling forward onto the floor. When the COP pulls him round we see:

It's LEE DUNN, barely conscious.

LEE DUNN

Find him. Please.

125

EXT. CHURCH - DAY 6 - 14:57

125

D.C.I. FORD with the POLSA.

D.C.I. FORD

I want a ring of steel. Calvin Dunn is in those woods. No one gets in or out until we find him!

126

EXT. WOODS - DAY 6 - 15:00

126

Beyond, POLICE fanning out through the trees. The BARKING of DOGS.

127

EXT. ROAD BY CHURCH - DAY 6 - 15:01

127

Flashing lights. POLICE VEHICLES and an AMBULANCE.

D.C.I. FORD approaches the back of the ambulance. LEE DUNN, lying on a stretcher, cuffed to the bar.

D.C.I. FORD
He did this to you! Your father!
Where's he gone, Lee?

LEE DUNN
I don't know.
(looks at her)
You should have left me to die.

D.C.I. FORD
Has he been living in the woods?
All this time?
(off his silence)
Where is he? Come on, Lee!

LEE DUNN
I begged you to find him.

D.C.I. FORD
You begged us? You were helping
him.
(off his silence)
We know you answered that 999 call.
(LEE is whimpering)
Did you kill that man? Did you
watch your dad do it?

LEE DUNN
I have to do what he tells me.

D.C.I. FORD
You've been doing it a long time,
Lee. Calvin's little helper.

LEE DUNN
You don't understand...

D.C.I. FORD
I'm the only one who understands.
He gets under your skin, doesn't
he? He had me convinced he was dad
of the year.

LEE DUNN
I do what he tells me. I don't have
a voice.
(looks at her)
I thought I could put it right, if
I saved enough lives.
(beat)
But he was watching me. All that
time. Looking down.

D.C.I. FORD
He's not God. We can stop him.

LEE DUNN

Some nights, he'd put us in the car
and drive around, so we'd fall
asleep.

D.C.I. FORD

You and Mia?

LEE DUNN

This one time, I woke up. We were
parked in a lay-by. It was dark. I
was scared...

128

EXT. LAY-BY. FLASHBACK 2004 - NIGHT A - 22:45

128

2004. YOUNG LEE'S POV: the dark woods. In the moonlight he sees CALVIN DUNN bent over something. As YOUNG LEE'S POV gets closer, we realise it's a MAN, half-conscious. CALVIN looks up.

CALVIN DUNN

Are you just going to stand there,
buddy? Or are you going to help?

LEE DUNN (V.O.)

He told me he was taking out the
trash. Just like he did at work.

129

EXT. ROAD BY CHURCH - DAY 6 - 15:02

129

D.C.I. FORD with LEE in the ambulance.

LEE DUNN

He said I was his little soldier.

130

INT. LYELL CENTRE - DAY 6 - 15:05

130

VELVY cataloguing ITEMS for evidence. GABRIEL enters.

GABRIEL

More mess. Where's Jack?

VELVY

Colne Valley. The police are
searching the woods for Calvin
Dunn.

GABRIEL

And Jack's with them? For God's
sake.

(looks at VELVY)

Is that the box from Mia Dunn's
house? Are you just cataloguing it
now?

GABRIEL takes an old Mills & Boon book from the box: LOVE ON
THE MOORS. A HANDWRITTEN NAME inside: LYNN DUNN.

GABRIEL (CONT'D)
(reading)
... *he drew her to him, his strong
chest against her soft shift...*

VELVY
(fascinated)
Go on... What happens next?

GABRIEL
We both know what happens next,
Velvy. He thinks they've
established an unbreakable
connection and they'll work through
anything that comes up. And she
leaves him because drawing her to
his strong chest wasn't enough. He
was meant to work his way through
her soft shift and unlock the
secrets she'd so carefully
concealed for years in her wounded
heart.

VELVY
Oh. So you've read this one?

As GABRIEL tosses down the book, a PIECE of PAPER falls out.
A HANDWRITTEN NOTE: 721MV49. GABRIEL looking at it.

GABRIEL
721MV49. Why's that in there?

VELVY
That's Calvin Dunn's writing.

VELVY shows him a sample of CALVIN'S distinctive handwriting
on his iPad.

VELVY (CONT'D)
What is it? Like a code?

GABRIEL
It could be a car license plate.
(presses the desk phone)
Jack? Are you with D.C.I. Ford?

JACK (V.O.)
She's sort of busy.

GABRIEL
So am I. Put her on.

A beat. FORD comes on the line.

D.C.I. FORD (V.O.)
What is it?

GABRIEL

We've found a note in Calvin Dunn's handwriting.

D.C.I. FORD (V.O.)

What? When did you get it?

GABRIEL

It was in the box from his daughter's house...

D.C.I. FORD (V.O.)

Seriously twenty years ago? I have a live manhunt in progress.

GABRIEL

Thing is, I think it's a car registration. 721MV49.

D.C.I. FORD (V.O.)

I'm running it through the P.N.C.

(a BEEP down the line)

Nothing. Could be a foreign reg...

GABRIEL staring at the piece of paper: 721MV49.

D.C.I. FORD (V.O.)

If it's all right with you

Professor, I need to-

GABRIEL

It's not a car reg.

D.C.I. FORD (V.O.)

Goodbye, Professor.

GABRIEL

It's G.A.R.S!

D.C.I. FORD (V.O.)

I beg your pardon?

GABRIEL

I know about this. Global Area Reference System, like G.P.S. It's used by the Pentagon.

(off her silence)

We know Calvin Dunn was working with the Americans.

D.C.I. FORD (V.O.)

What's the location? Can you find me the G.P.S equivalent?

GABRIEL on VELVY'S computer: 721MV49. The map resolves.

GABRIEL

It's Denham Moor.

D.C.I. FORD (V.O.)

That's two miles away. Lee said his dad used to take him camping near here.

GABRIEL

(looking at the screen)

It's woodland, but it looks like there's some sort of structure there. I'm sending you the corresponding G.P.S coordinates now.

131

EXT. WOODS - DAY 6 - 15:07

131

ARMED POLICE moving through the woods. The wind in the trees.

Through the trees is a small structure/hut, deep in the woods.

132

INT. LYELL CENTRE. SCIENCE ROOM - DAY 6 - 15:08

132

GABRIEL enters the science room. NIKKI looking through a microscope.

GABRIEL

I think we may have found where Calvin Dunn's been hiding out.

(she doesn't respond)

Or, more accurately, I may have found it.

(makes sound of applause)

No, really, it was nothing.

(NIKKI adjusting the microscope)

The council sold off Denham Woods in parcels back in 2000. Dunn must have bought one.

NIKKI

What do you think of this?

GABRIEL

(looks in microscope)

Hippocampus? It's Mason's? Can't see much neuronal change, but you wouldn't expect to with strangulation.

NIKKI

The tox report showed low levels of lamotrigine.

GABRIEL

That's right. Sub-therapeutic.

NIKKI

Look there. There's background
sclerosis.

GABRIEL

So, Mason was epileptic?
(beat)
Where's the laryngeal sample?

NIKKI takes the slide, puts it in. He steps back, she looks.

NIKKI

There are fractures, they're very
subtle.

GABRIEL

Consistent with strangulation.

NIKKI

But there's no obvious haemorrhage,
no inflammation - no vital reaction
at all.

(thinking)

Where is he now? Mason?

GABRIEL

We moved him to storage.

133

EXT. HUT IN THE WOODS - DAY 6 - 15:09

133

ARMED COPS, wearing respirators, moving in on the hut.

They break the door, throw in a smoke grenade, burst in.

ARMED COP

Clear!

D.C.I. FORD coming in behind them as the smoke clears.

134

INT. HUT IN THE WOODS - DAY 6 - 15:10

134

FORD looking around the hut. JACK appears behind her.

JACK

Jesus.

In the shadows, welded bars form a CAGE. On the wall, ropes,
red clothesline, gaffer tape and cable ties.

D.C.I. FORD

This must have been where he
brought them.

In a corner: old computer equipment, a desktop, leads and
hard-drives. A SCANNER. Old documents. Ancient rusted tins of
food. JACK picks up a newspaper from the floor.

JACK

June 2010. That's when the drone files were uploaded to WikiLeaks.

D.C.I. FORD

(confused)

Nobody's been here in years. Where is he? What the hell's going on?

135

INT. LYELL CENTRE. COLD ROOM - DAY 6 - 15:11

135

The drawer being pulled out. NIKKI unzips the body bag.

MASON in the mortuary drawer. NIKKI and GABRIEL looking.

NIKKI

The ligature mark is parchmented.

GABRIEL

We noted that in the PM. It's peri-mortem. Happened as he died.

NIKKI

(opens MASON'S eyelid)

The petechiae...

GABRIEL

Consistent with strangulation.

NIKKI

Or Status Epilepticus?

GABRIEL

(looks at MASON)

He was in distress, he called an ambulance...

NIKKI

He could have been experiencing auras, he'd have known the signs. A sustained epileptic fit could cause paralysis of the respiratory muscles.

GABRIEL

Sub-therapeutic levels of lamotrigine can cause S.E.

NIKKI

He was living a pretty sketchy life, it's quite possible he wasn't taking his anti-epileptics regularly.

GABRIEL

So, death could have occurred in the course of an extended epileptic fit?

(MORE)

GABRIEL (CONT'D)
(off her look)
What about the parchmentation?

NIKKI
Peri-mortem. But it could have
happened soon after death.

GABRIEL
He died. And then he was strangled?
Why?

NIKKI
Maybe because someone wanted us to
believe that he was killed by
Calvin Dunn.

136 INT. SOUTH EALING POLICE STATION. INTERVIEW ROOM - DAY 6 - 136
15:30

LEE DUNN in an interview room. D.C.I. FORD sits opposite.

D.C.I. FORD
Your dad didn't kill that man, did
he, Lee?

LEE DUNN
It was him! He's back! You've got
to find him!

D.C.I. FORD
You didn't kill Mason either.
Nobody did.
(off LEE'S silence)
Mason died of an extended epileptic
fit.

LEE looking at her. TEARS in his eyes. A long moment.

LEE DUNN
I tried. I really did.
(then)
I tried to save him.

D.C.I. FORD
So he was already dead? Mason?

LEE DUNN
(beat, then)
Mason Roberts.

FORD writes down the name, passes it to a COLLEAGUE.

LEE DUNN (CONT'D)
He had a benefits letter on him, it
had his name. I threw it away.

D.C.I. FORD
Along with his phone.

LEE DUNN

He was non-responsive when I got there. I worked on him for twenty minutes.

D.C.I. FORD

Explains the bruising. It doesn't explain why you then strangled him and left him in the church like that.

LEE DUNN

(long moment)

I wanted you to think he was back.

D.C.I. FORD

Why, Lee? To punish us for not finding him?

LEE DUNN

It was twenty years. You'd stopped looking. Even you.

(looking at her)

I needed you to find him.

D.C.I. FORD

Lee...

LEE DUNN

I hid Mason's body, went back for my car and dad's old stuff, took the body to St. Margaret's. Just like dad did.

D.C.I. FORD

It was all you. The call to your sister, the break-in at her house, wearing his clothes, his aftershave. The tent in the woods. Calvin was never there.

LEE DUNN

He's always there. You know that. He's never gone away.

D.C.I. FORD

There's something else you didn't tell me.

LEE DUNN

(covers his eyes)

No.

D.C.I. FORD

You were with him. Back then. Every time?

(LEE crying)

Why didn't you tell me?

LEE DUNN

I didn't want to believe it. I
convinced myself they were just
nightmares...

FLASHBACK TO:

137

EXT. LAY-BY. FLASHBACK 2004 - NIGHT A - 22:45

137

EIGHT YEAR OLD LEE approaching, eyes wide. CALVIN, the semi-conscious MAN at his feet. BACK TO:

138

INT. SOUTH EALING POLICE STATION. INTERVIEW ROOM - DAY 6 - 138
15:32

CONTINUED with LEE and D.C.I. FORD.

LEE DUNN

That's how he persuaded them to get
into his car, isn't it?

D.C.I. FORD

An eight year old boy and a
sleeping toddler in the back.

LEE DUNN

I helped him. He couldn't have done
it without me.

(looks at her)

When Aysha told me she was
pregnant... How can a man like me
be a father?

D.C.I. FORD

You didn't kill anyone.

LEE DUNN

You don't think I could? You don't
know anything.

(looks at her)

I think about it all the time.

D.C.I. FORD

Is it possible, Lee, that you think
about it not because you're like
him, but because you're nothing
like him?

LEE DUNN

(his tears)

You should have left me there.

D.C.I. FORD

You could have died, Lee. Another
minute they said, you'd have been
dead. Just to make us think that
was him too?

LEE DUNN

No. I wanted to die. I deserved to die, I tied it tight. There has to be a price, doesn't there? I should have to pay for what I did too.

D.C.I. FORD

Have you seen your father, Lee? The truth this time.

LEE DUNN

You know he's alive. He released all that stuff about the drones. He showed me videos when I was little, fire from the skies...

D.C.I. FORD

You haven't seen him.

LEE DUNN

I feel him. I feel that he's alive. Do you feel it, too?

Off FORD'S look into:

139

INT. LYELL CENTRE. SCIENCE ROOM - DAY 6 - 15:35

139

NIKKI and JACK at their desks.

NIKKI

So where is he? Calvin Dunn?

JACK

Dead or far away.

NIKKI

I always thought what we do is the end. But it isn't, is it? It's just the beginning. We see the rock go into the pond, but we're not around to see the ripples spread out, for years. Forever.

140

INT. SOUTH EALING POLICE STATION - DAY 6 - 15:36

140

DETECTIVES at their desks. D.C.I. FORD enters. She goes to the wall and the MAP. CALVIN DUNN... the VICTIMS... his FAMILY...

She RIPS the map off the wall, leaves it on the ground.

DETECTIVES look up for a moment, then go back to their work.

141

EXT. BECK'S HOUSE - DAY 6 - 16:00

141

NIKKI comes through the gate into the garden. BECK tending to his plants.

CHARLES BECK

Who are you?

NIKKI

(he doesn't remember)

Charles, I'm-

CHARLES BECK

I'm messing with you, Nikki. I'm not that far gone.

NIKKI follows him into the house.

142

INT. BECK'S HOUSE - DAY 6 - 16:01

142

The house is full of post-it notes and printed sheets folded on the tables.

NIKKI

You always said it wasn't Calvin.

CHARLES BECK

You get an instinct for these things, don't you?

NIKKI

After a while.

CHARLES BECK

We were all fish once. One fine Paleozoic day we dragged ourselves onto land, tetrapods became reptiles, birds, mammals, then humans. We went from striving to survive, to this - finding new and better ways to destroy each other. That's evolution, is it?

NIKKI

Then, there's you. Your garden, your work, your love for Zoe. I think you're evolved.

CHARLES BECK

You don't know me very well. I'm as Paleozoic as the next man.

(looks at her)

You're the age I was when I quit the dead flesh.

NIKKI

Charles...

CHARLES BECK

But you'll never quit, will you, Nikki? You're a lifer.

Off NIKKI'S look into:

143

INT. LYELL CENTRE. SCIENCE ROOM - DAY 6 - 16:03

143

VELVY and GABRIEL in the science room. JACK enters with a file.

JACK

(urgent, stressed)

Where's Nikki? Is she back from Beck's place?

GABRIEL

We haven't seen her. What is it Jack, what's happened?

JACK

Shit. Call Ford.

He throws the file down, picks up his keys, exits, frantic.

GABRIEL and VELVY look at each other. GABRIEL picks up the file. On the front:

ENHANCED DNA RESULT. SECOND SOURCE AT DOMINIC JOHNSON SCENE. A DNA string below it.

GABRIEL

Oh God.

144

INT. BECK'S HOUSE - DAY 6 - 16:04

144

NIKKI with BECK. She picks up one of the printed sheets from the table: ORDER OF SERVICE. IN MEMORY OF ZOE LOUISE BECK.

CHARLES BECK

I'd like you to come, you and Jack.
Thanks to you, I can say goodbye,
while I still remember.

NIKKI

We'd be honoured.

NIKKI picks up her phone and bag from the table. Her phone screen: 5 MISSED CALLS from JACK. She realises her phone was on silent. She clicks on his text message:

BECK'S DNA WAS AT THE DOMINIC JOHNSON SCENE. HE WAS THERE!

NIKKI trying not to show any emotion.

CHARLES BECK

Is everything okay, Nikki?

A long moment. NIKKI clicks off the text. Her mind racing.

BECK comes towards her.

CHARLES BECK (CONT'D)

What's wrong?

NIKKI

You were so sure Calvin Dunn was dead.

CHARLES BECK

I still am.

NIKKI

Why?

(off his silence)

The attack on Dominic Johnson...

CHARLES BECK

The one that got away?

NIKKI

How did Dominic Johnson get away?

(he looks away)

Calvin Dunn gave the police a voluntary DNA sample. When it came back as a match to the victims you'd have known before anyone. Even before the police.

(his SILENCE)

Did you go after him, Charles? Was it you who stopped the attack on Dominic Johnson?

A moment. BECK looking at her.

NIKKI (CONT'D)

That's how you know Calvin Dunn is dead, isn't it? You killed him.

CHARLES BECK

I think you'd better go, Nikki.

NIKKI

You said no amount of prison would give you justice. So you took it for yourself. Did it work?

CHARLES BECK

Not yet.

NIKKI

The police will come. Your DNA was at the scene.

CHARLES BECK

It doesn't matter anymore. I'm ready for this to end.

He turns her back to her, looking at ZOE'S photo on the side.

NIKKI walking away down the drive. She gets into her car.

She calls up D.C.I. FORD'S number on her phone. Then she stops.

CHARLES BECK (V.O.)
I'm ready for this to end.

She looks back. BECK is walking down the garden path between his plants. He's carrying something. Is he going to kill himself?

Worried, NIKKI exits the car, walks back towards the house.

146

EXT. BECK'S HOUSE. GARDEN - DAY 6 - 16:06

146

NIKKI walking down the garden path. She passes through an archway into an orchard area. A POTTING SHED beyond.

147

INT. POTTING SHED - DAY 6 - 16:06

147

NIKKI enters the potting shed.

NIKKI

Charles?

But there's no sign of him. She looks down. A trap door in the floor. She opens it. A glow of light from below.

148

INT. BUNKER - DAY 6 - 16:07

148

NIKKI, slowly descending steps into the underground bunker.

Beyond, through a THICK DOOR, BECK sits in a room beneath a naked bulb.

CHARLES BECK

I won't remember for much longer. I
won't remember why I put you here.
Maybe, I won't remember that you're
here at all.

NIKKI approaching the door. She sees into the room.

Beyond BECK is a METAL CAGE. A DOG DISH on the floor.

And in the cage is a MAN, EMACIATED, bloodshot eyes.

The MAN sees NIKKI in the doorway. His confusion. His fear. He shuffles backwards.

BECK turns, seeing NIKKI.

NIKKI

(to the CAGED MAN)

Who are you?

CHARLES BECK

Nikki.

NIKKI
Shut up, Charles.

NIKKI looking at the MAN in the cage.

NIKKI (CONT'D)
Who are you?

The MAN stares back at her. But he doesn't seem to know the answer anymore.

CHARLES BECK
It took three years for him to start talking. After three more, he had nothing left to say.

NIKKI
Calvin?

The MAN staring back at her, blankly.

CHARLES BECK
He told me all about the drones. I made sure the world found out.
(beat)
He even told me where he put Zoe. But I couldn't find her.

CALVIN DUNN
In-the-water-in-the-water-in-the-water...

CHARLES BECK
That's all he could tell me. She was in the reservoir somewhere.

NIKKI
You're Calvin Dunn.

CHARLES BECK
We were all fish once.

She reaches out for the MAN, but he recoils.

NIKKI
This isn't right.

She tries to open the cage but it's locked.

CHARLES BECK
Take him if you want. At first I put him here so I could find Zoe. But it was never really about that. I thought I could punish him forever. I thought it might help. It didn't.
(gestures with his head)
The key's on the wall.

NIKKI looks behind her. On a ring on the wall is a set of keys. She steps over to get them.

But when she turns, the THICK DOOR is shutting her out of the cage-room. In BECK'S hand she sees a SYRINGE.

NIKKI

Charles!

But the DOOR has SLAMMED SHUT. CHARLES has locked himself inside the cage-room with DUNN. NIKKI is locked out, she's BANGING on the door.

NIKKI (CONT'D)

Charles, no! Don't do this!

CAMERA pulling back from NIKKI, SHOUTING, BANGING on the door.

The SOUND drains away until we're MUTE. NIKKI takes her phone, NO SIGNAL.

She runs back up the stairs, through the trap door, through the potting shed, through the garden, SHOUTING to the police dispatch on her phone...

... and we settle on the HOUSE in a TIME-LAPSE as the light drains from the sky.

149

EXT. BECK'S HOUSE. POTTING SHED - DAY 6 - 16:40

149

Following JACK moving fast along the garden path, past POLICE and SOCOs.

The potting shed is surrounded by POLICE and MEDICS.

ARC LIGHTS illuminate the scene as a STRETCHER emerges from the potting shed. A BODY BAG strapped to the stretcher.

JACK stands back as another stretcher comes past. On it lies CALVIN DUNN, shaking, terrified, SHIELDING his EYES from the light, a drip attached to his arm and a respirator on his face.

D.C.I. FORD emerges from the potting shed with other POLICE.

D.C.I. FORD

What are we meant to do? There's nothing left of him.

JACK

Where's Nikki?

FORD doesn't answer, following CALVIN DUNN on the stretcher.

JACK looking around. Then he sees her. NIKKI is sitting on the grass at the edge of the garden, her head in her hands.

She looks up as he approaches.

JACK holding her in his arms.

150 **EXT. HOSPITAL - DAY 7 - 11:50** 150

LEE DUNN'S heavily pregnant girlfriend, AYSHA, has an overnight maternity bag in her hand. She's alone.

She walks with difficulty up to the HOSPITAL.

151 **EXT. GRAVESIDE - DAY 7 - 12:00** 151

A simple wooden cross marks a new grave. And the name on it: MASON ROBERTS. Standing by it is PAT, MASON'S friend from the stables. And an OLDER MAN, who bends, puts a flower on the grave and a CARD next to it. The writing on the CARD:

I MISS YOU, MASON. I'M SORRY. YOUR LOVING DAD.

152 **INT. SOUTH EALING POLICE STATION. INCIDENT ROOM - DAY 7 - 14:00** 152

The HAPPY RETIREMENT BANNER. Balloons spread around the room. Empty bottles, half-eaten sandwiches.

D.C.I. FORD standing there, alone. A beat.

Her empty office. She takes a box from her desk: her things.

And she exits.

153 **INT. LYELL CENTRE. GABRIEL'S OFFICE - DAY 7 - 14:30** 153

GABRIEL at his desk. VELVY brings a cup of tea and the mail. GABRIEL looking through the mail as VELVY exits.

One of the envelopes is handwritten. GABRIEL opens it.

Inside is a document: FORM D8. APPLICATION FOR A DIVORCE OR DISSOLUTION.

He turns to the last page. His own SIGNATURE.

And beneath that is a new signature. JOSIE has signed it at last.

GABRIEL sits back in his chair, closes his eyes and SIGHS.

154 **INT. SECURE UNIT. VISITING ROOM - DAY 8 - 13:35** 154

LEE DUNN sits in a plastic chair staring at the ground. OTHER PATIENTS/PRISONERS and VISITORS around him.

A WOMAN walking up to him. He looks up. It's his sister, MIA.

LEE'S surprise. MIA sits down opposite him.

She takes his hands, TALKING to him. LEE'S FACE. Then, he looks up.

At the door is AYSHA. She's holding their BABY.

LEE staring at them. TEARS in his EYES as AYSHA brings the BABY to him.

155

EXT. FORDHAM RESERVOIR - DAY 8 - 14:45

155

The dark reservoir. Birds flying across the sky. The boats moored on the jetty. 'The Zoe' with its peeling paint.

A FIGURE stands alone by the waterside. It's NIKKI.

She stares out at the water. Then, she reaches down, picks up a stone. And throws it out into the water.

VIEW straight down onto the reservoir. The STONE landing. And the RIPPLES reaching out and out and out...

End.