

# **GRANITE HARBOUR**

Written by

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EPISODE 2

YELLOW SCRIPT

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LA Productions  
Old St Lawrence School  
Westminster Road  
Liverpool  
L4 3TQ

2/1 EXT. WOODS/ROADSIDE - DAY 5 (WEDS) 14.30 2/1

DAVIS LINDO WAKES on the ground; disorientated, filthy. He slowly becomes aware of CRACKLING... and HEAT.

He rolls over (everything hurts!), sees a BURNING VAN nearby and SCRAMBLES to his feet.

Lindo pulls out his PHONE - it's SMASHED. Retrieving the SIM, he tosses the phone and STAGGERS out of the wood towards the road.

2/1A OMITTED 2/1A

2/1AB EXT/INT. POLICE HQ/FRONT DESK, POLICE HQ - DAY 5 (WEDS) 14.35 2/1AB

DI JAY MALLICK escorts KAROLINA ANDERSEN towards the entrance of Police HQ, up the steps and into the building.

Mallick takes her to the front desk where SGT BELINDA EVERETT presides.

Everett gives Karolina one of her special stares, then turns to Mallick with a smile.

SGT BELINDA EVERETT  
VIP Suite is ready and waiting,  
Sir.

DI JAY MALLICK  
*Thank you, Sgt Everett.*  
(to Karolina)  
This way, Miss Andersen.

Mallick leads Karolina off towards the Interview Rooms. All the time she remains as cool as a glacier.

2/1B EXT. MOVING CAR/ROADSIDE/WOODS - DAY 5 (WEDS) 14.40 2/1B

An ELDERLY COUPLE cruising along. It's the only car on the road. They spot BLACK SMOKE coming from the nearby wood.

As they watch it -

Lindo RUSHES into the road right in front of them, WAVING HIS ARMS in both PANIC and RELIEF.

The car BRAKES just in time as, scared out of their wits, the couple stare through their WINDSCREEN at the bedraggled sight of Davis Lindo.

2/1C INT. INTERVIEW ROOM, POLICE HQ - DAY 5 (WEDS) 15.00 2/1C

Mallick sits with Karolina.

KAROLINA ANDERSEN

As I've already said, one meeting  
hardly constitutes a  
'relationship', business or  
otherwise.

DI JAY MALLICK

What was the meeting about?

KAROLINA ANDERSEN

It was confidential.

DI JAY MALLICK

Someone just snatched Isla Breck,  
threw her in a van and drove away,  
with one of my officers, too. What  
was the bloody meeting about!

KAROLINA ANDERSEN

You can't seriously believe she's  
involved in Clellan's murder? The  
woman runs a bar.

DI JAY MALLICK

I didn't say anything about murder.  
And you haven't answered the  
question.

DS MONTY MONTROSE enters with crap COFFEES. She WHISPERS in  
Mallick's ear, then passes one of the coffees to Karolina.

KAROLINA ANDERSEN

(the coffee)  
Is it ethically sourced?

DS MONTY MONTROSE

You'd have to ask the machine it  
came from, I'm afraid.

Karolina's disdain. She turns back to Mallick.

KAROLINA ANDERSEN

It's... *shocking* what's happened to  
Isla Breck but it couldn't possibly  
have anything to do with our  
meeting, on account of nobody  
knowing we were having one.

DI JAY MALLICK

Somebody did.

KAROLINA ANDERSEN

Once again, Detective, you're looking for answers I simply cannot give you. Have you tried locating her phone?

DI JAY MALLICK

It's currently melting in the back of a burning van.

KAROLINA ANDERSEN

Oh dear. And... Isla?

Mallick looks grave.

DI JAY MALLICK

Every second counts. So I'll ask you again. Why were you meeting with Isla Breck?

Karolina thaws for just a second, reconsiders the crap coffee in front of her.

2/2 EXT. ROADSIDE - DAY 5 (WEDS) 15.15

2/2

A PARAMEDIC tends to Lindo as a FIRE CREW dampens down the SMOULDERING VAN.

He hears a distant ARGUMENT, turns to see DS LARA BARTLETT being SHOOED AWAY from the van wreck by the FIRE CHIEF. She starts heading back to Lindo, her PHONE to her ear.

Lindo's attention turns to the Elderly Couple standing by their car, giving statements to a UNIFORMED OFFICER.

***Lindo gets another FLASHBACK of the injured RMP SOLDIER reaching out to Lindo.***

DAVIS LINDO

(under)

Won't lose another one.

The memory JARS him. Lindo puts a hand to his head.

DS LARA BARTLETT (O.S.)

Another what?

Lindo turns to see Bart, just finished on her PHONE.

DAVIS LINDO

Nothing... nothing.

DS LARA BARTLETT

You sure you're OK, Lindo?

DAVIS LINDO

I'm fine. I just hope Isla is, too.  
(the van wreck)  
Who were you fighting with over  
there?

DS LARA BARTLETT

Oh, that lot. It's not like the  
thing's still on fire. All I wanted  
was a quick snap.

Bart shows him a PHOTO of the DAMAGED VAN REG PLATE.

DS LARA BARTLETT (CONT'D)

Just rang it through for a check.

Lindo looks to the smouldering van.

DS LARA BARTLETT (CONT'D)

They didn't find anyone else in  
there. Got half of Scotland out  
searching for them.

DAVIS LINDO

Anything from Isla's phone?

DS LARA BARTLETT

Nope.  
(the van wreck)  
It's probably somewhere in that  
lot.

DAVIS LINDO

Yeah. Mine, too.

DS LARA BARTLETT

Phones can be replaced, Lindo.  
People can't.  
(beat)  
You gave us a real fright back  
there. Even the Guv was worried.

Davis scans the other POLICE present.

DAVIS LINDO

Where is he?

DS LARA BARTLETT

Reading the Riot Act to Karolina  
Andersen.

They watch the FIRE SERVICE finish DOUSING the VAN.

DS LARA BARTLETT (CONT'D)

What happened in there?

*Lindo gets another FLASH of something - him and Isla being  
THROWN around in the back of the van.*

DAVIS LINDO  
It's still a little... hazy.

DS LARA BARTLETT  
Well you'll need to give a full  
statement. You get a closer look at  
the driver?

DAVIS LINDO  
I was trapped in a hot, dark box,  
Bart. It was all I could do to stay  
on my feet.

DS LARA BARTLETT  
Maybe he crashed on purpose?

*Lindo gets a FLASH of STRONG ARMS dragging him to safety from the BURNING VAN.*

DAVIS LINDO  
No. I don't know. I don't think so.

DS LARA BARTLETT  
Lindo?

DAVIS LINDO  
It's nothing. Probably the  
adrenaline.

Bart's PHONE RINGS. She answers.

DS LARA BARTLETT  
Yep?  
(looks to Lindo)  
Really? Yeah, thanks, mate.

She hangs up.

DAVIS LINDO  
The van plate?

DS LARA BARTLETT  
Aye. And it's not just any old  
van... it's a CGO van.

Lindo thinks about that.

DAVIS LINDO  
But... Rory Dashford's in custody?

DS LARA BARTLETT  
So there's someone else he's  
working with.

DAVIS LINDO  
Or Rory's not involved at all.  
(off Bart)  
A CGO van, Bart! Shay Coburn?

DS LARA BARTLETT

You've had enough excitement for one day. Besides, even if Karolina Andersen hasn't wielded the axe yet, Shay Coburn isn't at work.

DAVIS LINDO

Why? Where is he?

DS LARA BARTLETT

The mortuary.

ON Lindo - *WHAT?!*

2/3

INT. VIEWING ROOM, MORTUARY - DAY 5 (WEDS) 15.30

2/3

C/U on SHAY COBURN, EYES CLOSED, PERSPIRATION sparkling on his brow.

He slowly OPENS HIS EYES - his PUPILS are LARGE and DILATED.

We PULL BACK to see he's looking through a LARGE WINDOW, at CLELLAN COBURN'S CORPSE laid out on a GURNEY, a SHEET pulled up to his neck.

Shay's both hypnotised and horrified by the sight. He swallows hard.

SHAY COBURN

Yes, that's Clellan Coburn. That's my brother.

He turns away quickly.

DCI CORA MACMILLAN and DR GAVIN stand by the door. Dr Gavin goes to Shay and has him sign a DOCUMENT.

DCI CORA MACMILLAN

Thank you, Shay. That must have been difficult. I appreciate you coming in.

SHAY COBURN

Two of your lot doorstepping me in the lift? Didn't have much choice.

DCI CORA MACMILLAN

It's me who didn't have the choice. The first 48 hours are critical in an investigation like this. I'm afraid I wasn't prepared to wait on you any longer.

Dr Gavin takes the document and rolls his eyes at Macmillan as he heads out.

DCI CORA MACMILLAN (CONT'D)  
At least we can get on with the  
post mortem now.

Shay seems surprised.

SHAY COBURN  
You've got the other ID?

DCI CORA MACMILLAN  
Had it since Monday.

SHAY COBURN  
From who? Was it... Ewan MacClure?  
He works for me.

DCI CORA MACMILLAN  
It doesn't matter who it was.  
What's important is that we don't  
waste any more time, so if you'll  
follow me back to the station, we  
can have a wee chat and cross that  
off the list, too.

Shay's reluctance.

SHAY COBURN  
It's just all a bit...  
overwhelming. I don't think it's  
really sunk in. And now with  
everything landing on my shoulders.

DCI CORA MACMILLAN  
It's a statement, Shay, that's it.  
In, out, done.

SHAY COBURN  
I have a meeting with the board.  
They need to know what's going on.

DCI CORA MACMILLAN  
Is that more important than  
catching your brother's killer?

2/3A INT. INTERVIEW ROOM, POLICE HQ - DAY 5 (WEDS) 15.35 2/3A

Karolina, Mallick and Monty. More crap COFFEE CUPS litter the table between them.

DI JAY MALLICK  
Two million?

KAROLINA ANDERSEN  
Yes.

DS MONTY MONTROSE  
Pounds?

KAROLINA ANDERSEN

Yes.

DI JAY MALLICK

To Isla Breck?

KAROLINA ANDERSEN

Clellan was going to approach her after the merger had been signed. Obviously that didn't happen. When you told me about the will, I realised I could still make good on his wishes. So I approached Isla instead, and that's why she was at my hotel.

DS MONTY MONTROSE

That's an honourable thing to do.

KAROLINA ANDERSEN

It's the *right* thing to do.  
Inheritance or no inheritance, to  
me it's still Clellan's money, and  
he meant some of it to go to Isla  
Breck.

DI JAY MALLICK

But... why?

KAROLINA ANDERSEN

Compensation - or should I say the  
*proper* compensation - for the  
accident that killed her husband.

Mallick and Monty - *what accident?*

2/4 OMITTED

2/4

2/4A EXT. BART'S MOVING CAR - DAY 5 (WEDS) 15.45

2/4A

Bart's driving them back to base. Lindo's been patched up but  
he still looks (and feels) like shit.

DS LARA BARTLETT

I promised to get you admitted for  
at least a week.

DAVIS LINDO

Promised who?

DS LARA BARTLETT

Everyone.

(off Lindo)

Alright, not everyone. Just  
Mallick.

DAVIS LINDO

It's a few scratches. Had much  
worse than this.

DS LARA BARTLETT

Don't tell me, firefight in  
Helmand?

Lindo glances over, hears the sarcasm in her voice.

DAVIS LINDO

Close. Ambush in Kabul.

Bart feels her cheeks burning - *shit.*

DAVIS LINDO (CONT'D)

Spent a month in the MediBase and  
five more at Frimley Park, so... no  
more hospitals. Not ever.

Bart's saved by an incoming TEXT.

DS LARA BARTLETT  
(to Lindo)  
Get that, will you? Or I'll have to  
arrest myself.

Davis leans over to the PHONE in its HOLDER.

DAVIS LINDO  
It's Macmillan.

He taps on the message, is excited by what he reads.

DAVIS LINDO (CONT'D)  
Shay Coburn's at the station!

DS LARA BARTLETT  
Forget it, Lindo. Observation  
Room's as far as you're getting.

2/5 INT. MORTUARY - DAY 5 (WEDS) 16.00

2/5

Mallick RUSHES in as Dr Gavin performs the post-mortem on Clellan Coburn.

DI JAY MALLICK  
Sorry Doc, traffic was murder.

DR GAVIN  
Very droll.

DI JAY MALLICK  
Where are we at?

He joins Dr Gavin at the mortuary table, where his attention is drawn to the moderate ROPE BURNS on Clellan's WRISTS.

DR GAVIN  
These burns I suspect are from being dragged across the ground, not from being tied up. Knots were quite loose, one-handed bowlines, if I'm not mistaken. Same on his ankles.

DI JAY MALLICK  
Just enough to restrain him, then?

DR GAVIN  
Yes. If he'd lived, the marks would've faded by now.

Dr Gavin's almost disappointed.

DI JAY MALLICK

How long did he spend trussed up  
like that, do you think?

DR GAVIN

I'm only bothered about how they  
die, Mallick, not how they live.

Dr Gavin stands back, surveys the body.

DR GAVIN (CONT'D)

No defensive wounds anywhere, or  
signs of a struggle, which usually  
means one of two things.  
Compliance, or chemicals.

DI JAY MALLICK

You think he was drugged?

DR GAVIN

Toxicology will enlighten us at  
some point, I'm sure.

DI JAY MALLICK

I was hoping for a swifter cause of  
death, Doc.

DR GAVIN

I'm sure *he* was, too! Sorry,  
Mallick, but without a decent stab  
wound, gunshot, or even a common or  
garden blunt force trauma to go  
off, I could be here a while I'm  
afraid.

DI JAY MALLICK

Give me a *time* of death, at least?

DR GAVIN

Around one a.m Monday morning? Give  
or take.

DI JAY MALLICK

Well that's something, I suppose.

2/5A INT. CORRIDOR/OUTSIDE OBSERVATION ROOM, POLICE HQ - 2/5A  
DAY 5 (WEDS) 16.30

Bart's trying for the tenth time to swipe entry to the Observation Room.

DS MONTY MONTROSE (O.S.)  
Code's been changed.

Bart SPINS to see Monty approaching.

DS LARA BARTLETT  
Jesus, Monty!

DS MONTY MONTROSE  
How's Lindo?

DS LARA BARTLETT  
He's in with Everett giving his statement.

DS MONTY MONTROSE  
He should be in hospital, or at home?

DS LARA BARTLETT  
Tried. Failed.

DS MONTY MONTROSE  
Well, Guv's still at the post mortem -  
(Interview Room)  
- and the Boss is in there with Coburn.

DS LARA BARTLETT  
Any news on Isla?

DS MONTY MONTROSE  
No... but we've got this?

She SCROLLS to something on her CaseTab.

DS MONTY MONTROSE (CONT'D)  
Karolina Andersen tipped us onto  
it.

She shows Bart her screen - it's a NEWS ARTICLE:

**"TRAGEDY AT SEA: WORKER FATALLY CRUSHED IN HORROR ACCIDENT  
ABOARD CGO RIG"**

Under the headline, a SMILING 40-something MAN (*Frank Breck*) in CGO overalls.

DS MONTY MONTROSE (CONT'D)  
Isla's husband.

DS LARA BARTLETT  
Now that's what I call a link.

Bart nods to the Observation Room door.

DS LARA BARTLETT (CONT'D)  
We going in or what?

2/5B INT. INTERVIEW/OBSERVATION ROOMS, POLICE HQ - DAY 5 2/5B  
(WED) 16.50

Macmillan and Shay on opposite sides of the TABLE, her CaseTab sits between them.

Monty and Bart watch on from the Observation Room. We'll intercut between the two.

SHAY COBURN  
CGO operates hundreds of vehicles.

DCI CORA MACMILLAN  
We're only interested in one.

She pushes the CaseTab towards him.

DCI CORA MACMILLAN (CONT'D)  
That one.

It's the BURNED OUT WRECK. Shay keeps his cool.

SHAY COBURN  
I've got two thousand employees,  
Cora. You can't expect me to know  
what each one of them is up to.

DCI CORA MACMILLAN  
This is the violent abduction not  
just of Isla Breck, but of one of  
my officers. In broad daylight. By  
someone driving a CGO Van. Two days  
after your brother is murdered.

SHAY COBURN

For the last time, I don't deal  
with *sodding* VANS!  
(beat)  
I'm sorry, I'm sorry.

DCI CORA MACMILLAN

It's alright. We did talk to your  
Transport department. They gave us  
a list of everyone authorised to  
drive that particular van. One of  
those was your friend, Ewan  
MacClure.

SHAY COBURN

He's not my 'friend'. He's an  
employee.

DCI CORA MACMILLAN

He's an ex-Military one-man tank,  
more than capable of shoving a  
woman inside a van, so we need to  
find him. Now. Do you know where he  
is?

SHAY COBURN

I'm not his bloody mother!

DCI CORA MACMILLAN

But he's close enough for you to  
think he'd ID'd your brother  
earlier?

Shay looks rattled for the first time.

Lindo enters the Observation Room, quickly sits down.

SHAY COBURN

Ewan MacClure does a job, and I pay  
him for it. That's it.

DCI CORA MACMILLAN

Yes, only nobody seems to know what  
that 'job' is?  
(her CaseTab)  
He's only been in Aberdeen for  
three years, straight from  
discharge, walks into a job at CGO  
and has been joined to *your* hip  
ever since.

SHAY COBURN

What are you insinuating?!

DCI CORA MACMILLAN

I'm insinuating that it was Ewan MacClure who kidnapped Isla Breck and my officer, and he was doing so on your orders.

SHAY COBURN

What the hell, Cora? You can't speak to me like that!

Macmillan pushes the CaseTab towards him. On it, we see ISLA's PICTURE.

DCI CORA MACMILLAN

I have to ask you again, Shay. Are you sure you don't know Isla Breck?

Shay tries to stare out Macmillan, then looks down at Isla's face.

DCI CORA MACMILLAN (CONT'D)

Think carefully before you answer. This isn't networking drinks or a fundraising dinner and, as empathetic as I am to your grief, I'm looking for a murderer, Shay, and anyone who lies to me or my team while we're trying to do that, I'm coming after them, I don't care who they are. Is that clear?

Shay thinks, then pushes the tablet back towards Macmillan.

SHAY COBURN

I've come voluntarily and I've co-operated fully, Cora. But we're done. If you want to speak to me again, I suggest you contact my solicitor.

He gets up and leaves. Macmillan's frustrated. She gathers up her stuff, exits the room.

In the Observation Room -

DS LARA BARTLETT

(to Lindo)

Your Mr MacClure could've been driving that van. And he's AWOL.

DAVIS LINDO

Why didn't the Boss tell Shay we knew about Frank Breck?

As Macmillan enters.

DCI CORA MACMILLAN

Because I thought we'd try and  
catch him in a lie, which is  
exactly what just happened.

DAVIS LINDO

Right, Boss.

DCI CORA MACMILLAN

How are you holding up, Lindo?

DS MONTY MONTROSE

You look like hell.

DAVIS LINDO

I'm fine, really.

(to Macmillan)

Boss, about what happened. There  
was a threat to life, I thought I  
could reach her.

DCI CORA MACMILLAN

(interrupting)

I know why you did it.

(beat)

Am I happy about it? No, of course  
I'm bloody not. But you're alright,  
thank God, so I'm parking the Third  
Strike, for now... if that's what  
you're worried about.

Lindo's relief.

DCI CORA MACMILLAN (CONT'D)

Have you given your statement?

DAVIS LINDO

Just finished.

DCI CORA MACMILLAN

Then go home, get some rest, and  
think about what a close call you  
had today... on all counts.

Macmillan leaves.

2/5C INT. SHAY COBURN'S OFFICE - DAY 5 (WEDS) 17.30

2/5C

Shay HURRIES into his office, wound as tight as a spring.

He rifles through his coat pockets, pulls out his SMARTPHONE,  
no, he doesn't want that one. Eventually pulls out another,  
much SMALLER PHONE.

He dials, waits, all the time fuming, fuming!

The call connects to a generic VOICEMAIL. It's all Shay can do not to lash the thing against a wall.

He waits for the BEEP.

SHAY COBURN

(to Voicemail)

I thought we agreed on a sensible distance, not for you to disappear altogether! You will call me. If you don't, then God help you, because I *guarantee* you no-one else will.

He hangs up, ANGER oozing out of him.

2/6 EXT. BART'S CAR/LINDO'S APARTMENT BLOCK - DAY 5 (WED) 2/6  
18.30

Bart parks up. Lindo's HALF-ASLEEP next to her.

DS LARA BARTLETT

Oi, Sleeping Beauty!

Lindo STIRS, a bit groggy.

DS LARA BARTLETT (CONT'D)

You'd better not have a concussion, Lindo.

DAVIS LINDO

Did she have to send me home?

DS LARA BARTLETT

Dunno. Did you have to jump in that van?

A moment.

DAVIS LINDO

Thanks for the ride.

He goes to get out.

DS LARA BARTLETT

You're forgetting something.

Davis stops.

DS LARA BARTLETT (CONT'D)

Glovebox.

DAVIS LINDO

Whatbox?

Bart nods to it.

DAVIS LINDO (CONT'D)

Oh, you mean the Cubby.

DS LARA BARTLETT

Just open it.

He does. His CaseTab is inside.

DS LARA BARTLETT (CONT'D)  
Probably need charging.

DAVIS LINDO  
Thanks.

He takes it and gets out of the car, starts walking to his building. Moments later, Bart's out the car too, follows him over.

DAVIS LINDO (CONT'D)  
You... wanna come in?

DS LARA BARTLETT  
I've waited five days to have a nose around, Lindo, what do you think?

2/7 INT. BEDROOM/KITCHEN/LIVING ROOM, LINDO'S APARTMENT - DAY 5  
(WEDS) 18.35

In the BEDROOM, Lindo changes out of his ruined clothes while Bart snoops around the apartment.

In the KITCHEN, she turns her nose up at the SINK full of TAKEAWAY TUBS. The cupboards are bare and there's next-to-nothing in the FRIDGE.

Bart moves to the LIVING ROOM, notes the MISMATCHING FURNITURE and the terrible view.

DS LARA BARTLETT  
They've really pushed the boat out with the accommodation.

DAVIS LINDO (O.S.)  
Better than barracks!

Bart sees two FRAMED PHOTOS on a table: 1) **LINDO with some REDCAPS and 2) His mother, PRECIOUS**

Bart PICKS UP the one of Precious, wanders to Lindo's room.

DS LARA BARTLETT  
Your Mam's very beautiful.

At his door, Bart looks up from the PHOTOGRAPH to see Lindo, SHIRTLESS, grappling with the clasp on his *mala* (bracelet).

His TORSO is covered in SCARS.

Bart's unprepared. She stares a little too long. Lindo quickly pulls on a T SHIRT.

DAVIS LINDO

Sorry about the mess out there,  
it's the first time I've-

DAVIS LINDO (CONT'D)

- lived on my own.

DS LARA BARTLETT

I still live at home.

DAVIS LINDO (CONT'D)

What?

DS LARA BARTLETT

Nothing?

Lindo sees that she's holding his mother's photo.

DAVIS LINDO

She wanted me to be a cricketer.  
She was *crazy* about the cricket!  
Named me after her favourite fast-  
bowler. Winston Davis.

DS LARA BARTLETT

Sounds like you were close.

DAVIS LINDO

I was an only child.

DS LARA BARTLETT

Explains a lot. I'm a middle.

DAVIS LINDO

Explains a lot.

Lindo finally fastens the clasp on his *mala* beads.

DAVIS LINDO (CONT'D)

She gave me this, when I left for  
the Army. It's a *mala*, for  
protection.

DS LARA BARTLETT

Tell her she needs a refund.

(remembers)

Oh Sh- Sorry.

Bart moves quickly back into the living room, replaces the photo. Lindo follows her.

DAVIS LINDO

Say it.

(off Bart)

It's why you're here.

DS LARA BARTLETT

Alright. It was reckless, what you did today.

DAVIS LINDO  
It was instinctive.

DS LARA BARTLETT  
It was stupid!  
(beat)  
You're on your third strike,  
remember?

Lindo glances at his *mala*.

DS LARA BARTLETT (CONT'D)  
Don't think that's gonna help you.

Beat.

DAVIS LINDO  
I'm alright, Bart.

DS LARA BARTLETT  
I'm not bothered about *you*, I'm  
bothered me!

She can't help but glance at those SCARS again. Lindo suddenly feels self-conscious.

DS LARA BARTLETT (CONT'D)  
Just... get some rest, OK?

DAVIS LINDO  
OK.

Bart lets herself out.

Catching his REFLECTION in a MIRROR, Lindo lifts his T Shirt and runs a finger over his SCARS, then twists his waist and we see, on his back...

... a LONG SURGICAL SCAR where a kidney might be.

Outside, Lindo hears BART'S CAR rev up and DRIVE AWAY.

2/8 INT. WOODS/RIVERBANK - DAY 6 (THUR) 06.00 2/8

Early morning. A MAKESHIFT CAMP in dense woodland.

The camp has just been vacated, a SMALL FIRE has just been extinguished.

TWIGS SNAP underfoot a few metres away as our invisible camper moves off through the wood.

2/8A INT. BEDROOM, LINDO'S APARTMENT - DAY 6 (THUR) 07.00 2/8A

Lindo's getting ready for work. He moves very gingerly. Everything aches.

In the b/g, AUDIO CLIPS of Karolina's interview plays out on his CaseTab.

Lindo goes to leave... then doubles back, SCOOPS UP the CaseTab and heads back out again.

2/9 INT. CAFE - DAY 6 (THUR) 08.00

2/9

Lindo sits in the window. He still looks like shit. His BREAKFAST ROLL sits in front of him - he's managed to eat the kippers and a tattie scone, but that's it.

SANDY HEPBURN arrives with some IRN BRU-STYLE ORANGE ENERGY DRINK.

DAVIS LINDO

That's not tea.

SANDY HEPBURN

You look like you need something stronger.

She lays down the orange drink. Lindo SNIFFS it, all the caution of a bomb disposal expert.

SANDY HEPBURN (CONT'D)

You can thank me later.

A CAR HORN sounds outside. It's Bart.

DAVIS LINDO

My partner.

SANDY HEPBURN

(gutted)

Right.

DAVIS LINDO

Better not keep her waiting.

Another BEEP!

SANDY HEPBURN

Patient, isn't she?

Lindo drags himself up.

SANDY HEPBURN (CONT'D)

Don't forget this.

She hands him the orange drink. He forces a smile of thanks.

Sandy watches as Lindo leaves and gets into the car.

2/10 INT. BART'S MOVING CAR - DAY 6 (THUR) 08.20 2/10

BART's attention is firmly on the road. Lindo's reading his CaseTab.

DAVIS LINDO  
Everything alright?

DS LARA BARTLETT  
Already asked me that.

DAVIS LINDO  
You never answered?

DS LARA BARTLETT  
I'm driving.

Lindo looks down at his orange drink, starts TAP-TAP-TAPPING on the cap.

DS LARA BARTLETT (CONT'D)  
Jesus, Lindo, you gonna drink that  
or what?

As they stop at a RED LIGHT, Lindo decides to take the plunge. He opens his orange drink, takes a tentative sip. Not bad. He takes a longer sip. BELCHES.

DAVIS LINDO  
Sorry.

DS LARA BARTLETT  
Me, too.  
(off Lindo)  
About yesterday.

DAVIS LINDO  
Which bit?

DS LARA BARTLETT  
Don't push it.

They're both staring up at the RED LIGHT.

DS LARA BARTLETT (CONT'D)  
Can I ask you something? And you  
can tell me to mind my own business  
if you want.

DAVIS LINDO  
I won't. But I know what you're  
going to ask, and I don't really  
want to go back there, if that's  
OK.  
(off Bart.)  
Kabul?

DS LARA BARTLETT

Oh. No. Actually, it was about your Dad.

Something else Lindo's reluctant to talk about. He turns back to the windscreen.

DS LARA BARTLETT (CONT'D)

Why don't you have any pictures of him, at your place?

DAVIS LINDO

He's... camera shy.

DS LARA BARTLETT

He's one of the top brass in the Jamaican Police. Occupational hazard, surely?

DAVIS LINDO

I know what he does, Bart.

DS LARA BARTLETT

Sorry. Sore subject?

DAVIS LINDO

It's green.

DS LARA BARTLETT

What is?

A CAR HORN BEEEEEPS! behind them. The lights have changed. Bart snaps back to the road.

Lindo takes another glug of his drink, goes back to his CaseTab.

2/11 INT. INCIDENT ROOM, POLICE HQ - DAY 6 (THUR) 09.05 2/11

Morning update. Monty, Macmillan and Mallick are by the Evidence Board as Bart and Lindo enter.

DI JAY MALLICK

(to Bart)

What's he doing here?

DAVIS LINDO

I'm fine. I want to work.

DCI CORA MACMILLAN

Don't be a martyr, Lindo. If you need time, take time.

DS LARA BARTLETT

I'm watching him, Boss.

DCI CORA MACMILLAN

Me, too.

Macmillan turns to Mallick.

DCI CORA MACMILLAN (CONT'D)

Doc Gavin, which way is he leaning  
on the cause of death?

DI JAY MALLICK

Heart attack? But he won't commit  
until the Tox comes back. There  
were sleeping pills on Clellan's  
nightstand, which may explain the  
lack of a struggle.

DS LARA BARTLETT

So it could be an accidental death  
after a botched kidnapping?

DCI CORA MACMILLAN

We treat this as a homicide until  
the evidence shows otherwise, OK?

Lindo studies the photographs on the board.

DAVIS LINDO  
Nothing on Isla yet?

DS MONTY MONTROSE  
A few reported sightings overnight  
but they weren't her.

DCI CORA MACMILLAN  
Are you sure she didn't say  
anything during that joyride of  
yours, Lindo?

DAVIS LINDO  
Sorry, Boss.

DCI CORA MACMILLAN  
Well let's hope that subconscious  
of yours will give up its secrets  
sooner rather than later, eh?  
Speaking of secrets... Monty?

Monty switches the picture on the board to the NEWS ARTICLE  
on the rig accident:

**"TRAGEDY AT SEA: WORKER CRUSHED TO DEATH IN HORROR ACCIDENT  
ABOARD CGO RIG"**

And the picture of the SMILING MAN in CGO overalls.

DS MONTY MONTROSE  
Frank Breck. Isla's late husband.

DAVIS LINDO  
She's got pictures all over her  
apartment.

DCI CORA MACMILLAN  
Yes, and she 'forgot' to mention he  
died on a CGO rig when you were  
questioning her about Rory  
Dashford's alibi.

DI JAY MALLICK  
Something else she neglected to  
mention - that Clellan was about to  
give her two million quid.

DS MONTY MONTROSE  
(from her CaseTab)  
The settlement she accepted from  
CGO at the time was an "undisclosed  
sum".

DCI CORA MACMILLAN  
(to Mallick)  
Karolina didn't tell you how much  
it was?

Mallick realises he's dropped the ball.

DCI CORA MACMILLAN (CONT'D)

Great. OK, so... so maybe Isla  
uncovered something about the  
accident, realised she'd been short-  
changed, extorted Clellan for more?

DS LARA BARTLETT

Bit stupid to kill him before she  
got the cash, Boss?

DAVIS LINDO

Guys, look.

Lindo's pointing to the top of the article.

DAVIS LINDO (CONT'D)

Frank Breck died September 12th  
2011.

DS LARA BARTLETT

Clellan Coburn died September 12th.

DCI CORA MACMILLAN

And we don't believe in the C-word,  
do we? None of this matters anyway  
unless we can find the woman. Bart,  
you and Lindo get over to Isla's,  
see if there's anything the S.E.s  
missed. And be discreet.

Bart and Lindo head off. Macmillan turns to Mallick.

DCI CORA MACMILLAN (CONT'D)

Go and dig a bit deeper with  
Karolina Andersen... and take your  
big-boy spade this time.

Mallick's well pissed off at that.

2/12 EXT. BART'S CAR/THE BODACH STONE - DAY 6 (THUR) 09.40 2/12

Bart PARKS directly outside the pub. She and Lindo get out just as HANNAH COUTTS approaches.

A TRAFFIC WARDEN sees Bart's car, dusts down her handheld TICKET MACHINE, heads over.

Bart's already flashing her BADGE.

DS LARA BARTLETT

Touch this car, and you know what I'm gonna do with that machine, don't you?

2/12A INT. FRONT DOOR, ISLA'S FLAT - DAY 6 (THUR) 09.45 2/12A

Lindo, Bart and Hannah outside Isla's door.

DAVIS LINDO

Thanks for this.

HANNAH COUTTS

Didn't your lot get what they needed yesterday? They were tramping up and down them stairs all afternoon.

DS LARA BARTLETT

We just want to be thorough.

HANNAH COUTTS

Word is Isla's in some kind of trouble? Is it all mixed up in that murder? Clellan Coburn?

DS LARA BARTLETT

Will you just let us in, yeah?

DAVIS LINDO

Sorry, Hannah, we're not allowed to talk about active investigations, but I'm sure Isla's gonna be very grateful to you, when she gets back.

HANNAH COUTTS

*If* she gets back.

DS LARA BARTLETT

Well she'll be back a lot sooner if you'll just let us in!?

Davis flashes Bart a look. Hannah relents, opens the door.

2/13 OMITTED 2/13

2/14 INT. KAROLINA'S SUITE, EXCELSIOR HOTEL - DAY 6 (THU) 2/14  
09.50

KAROLINA ANDERSEN enjoys breakfast as Mallick walks the room with his COFFEE.

KAROLINA ANDERSEN

Are you sure I can't interest you?  
Everything's fresh, no vending  
machines here.

DI JAY MALLICK

I'm good with the coffee, thanks.

KAROLINA ANDERSEN  
No news on Mrs Breck, I take it?

DI JAY MALLICK  
Not yet, but I'm hoping you're  
going to change that.

KAROLINA ANDERSEN  
How intriguing.

DI JAY MALLICK  
This... 'extra compensation' that  
Clellan was so keen to pay Isla.

KAROLINA ANDERSEN  
You want to know 'why now?'

DI JAY MALLICK  
Among other things.

KAROLINA ANDERSEN  
What other things?

DI JAY MALLICK  
Well, we know there was an initial  
settlement.

KAROLINA ANDERSEN  
Twenty-five thousand, yes.

DI JAY MALLICK  
Twenty-five? That's -

KAROLINA ANDERSEN  
Appalling? Insulting? I agree.

DI JAY MALLICK  
So this two-mill was, what, a  
balancing payment? Or has Clellan's  
guilty conscience been paying Isla  
Breck for the whole eleven years?

Karolina's amusement.

KAROLINA ANDERSEN  
Clellan may have been a very rich  
man, Mr Mallick, but he wasn't Bill  
Gates. He discovered an injustice  
and sought to correct it. That's  
all.

DI JAY MALLICK  
'Discovered'? You're telling me  
Clellan Coburn didn't know how much  
his own company had paid out on  
that accident?

Beat.

KAROLINA ANDERSEN

I'm telling you no such thing. I  
wasn't there.

(beat)

You think the money is the reason  
Isla was taken?

DI JAY MALLICK

Whoever took her may have thought  
she was here to collect it.

KAROLINA ANDERSEN

Unlikely. The first Isla Breck even  
knew of it was when I told her, not  
two hours before, and she never saw  
or spoke to anyone else while she  
was with me.

DI JAY MALLICK

Is there anything you can think of  
that might help us find her? Or  
explain why anyone would take her?

KAROLINA ANDERSEN

You mean skeletons?

DI JAY MALLICK

You must have done due diligence on  
Isla Breck before even considering  
handing her such a large sum.

Karolina thinks about that.

KAROLINA ANDERSEN

You're right, of course. And I did  
exactly that, when Clellan told me  
what he wanted to do. This was a  
man and a company I was throwing  
everything in with, about to gift a  
small fortune to someone I knew  
nothing about. I found nothing  
untoward. No other payments, no  
'creative' accounting or hidden war  
chests, not a bean or paperclip out  
of place. Clellan just wanted to do  
the right thing.

DI JAY MALLICK

Better late than never, I suppose.

KAROLINA ANDERSEN

Maybe he wanted to start a new  
chapter with a totally clean slate.

DI JAY MALLICK

Isla Breck must have thought  
Christmas had come early.

KAROLINA ANDERSEN

Actually, I'm not sure what Isla thought. I found her a very difficult woman to read.

(off Mallick)

Yes, the irony is not lost on me, Detective.

(beat)

I do know one thing, though. Isla was planning a trip, I don't know where to. She may simply have meant a vacation, or something to strike from a bucket list but, from the way she was talking... it was like she had no intention of ever coming back.

Mallick thinks about that.

KAROLINA ANDERSEN (CONT'D)

I apologise, Detective. I've probably given you more questions than answers, haven't I?

DI JAY MALLICK

There is one you can definitely answer for me. You've known for four days that you're Clellan's sole beneficiary. So why hasn't anyone told Shay Coburn? He's still lording it up at CGO thinking he - quite literally - owns the place.

Karolina smiles 'that' smile and calmly refills her china coffee cup.

KAROLINA ANDERSEN

A very wise man once said to me:  
'*Ikke selg skinnet for bjornen er skutt*' Do not sell the bear skin, until the bear has been shot.

DI JAY MALLICK

Was that Clellan Coburn?

KAROLINA ANDERSEN

No. My father.

DI JAY MALLICK

I meant the bear.

Karolina does not like that.

Mallick makes to go.

DI JAY MALLICK (CONT'D)

If Isla Breck should happen to get in touch -?

KAROLINA ANDERSEN  
You'll be the first to know.

ON Mallick - *I doubt that!*

2/15 OMITTED 2/15

2/16 OMITTED 2/16

2/17 OMITTED 2/17

2/18 INT. VARIOUS, ISLA'S FLAT - DAY 6 (THUR) 09.55 2/18

The flat's a bit of a tip where the other police team have been in and rooted around. There might even be evidence of FINGERPRINT POWDER on doorknobs and window frames etc.

We're with Bart (FORENSIC GLOVES) as she searches Isla's BEDROOM:

- In a SUITCASE under the bed, MEN'S CLOTHES folded, neat.
- MEN'S WORKBOOTS sit patiently in a corner.
- Two BEDSIDE TABLES, one 'His', one 'Hers', either side of the bed, though 'His' is visibly DUSTIER.

Meanwhile, Lindo (FORENSIC GLOVES) exits the KITCHEN holding "Frank's Mug". He glances to a CALENDAR on the wall - it's a personalised PHOTO calendar, open on SEPTEMBER 2011 (we might see pictures of ISLA & FRANK & FRIENDS smiling out at us).

Lindo crosses the LIVING ROOM, past a MODERN VACUUM CLEANER, towards the OFFICE CORNER.

Bart is now in the tiny BATHROOM and sees a pair of MONOGRAMMED DRESSING GOWNS, ('F' and 'I') hanging on hooks.

DS LARA BARTLETT  
(calling out)  
This whole place is a shrine,  
Lindo! Maybe Isla did still have a  
grudge against CGO?

In the office space, Lindo has another glance around. His eyes land on an OLD-STYLE UPRIGHT VACUUM CLEANER next to the desk. He looks over to the MODERN VACUUM CLEANER, then back to the old one. Hmm.

He kneels down, starts fiddling with the OLD VACUUM, manages to detach the part that holds the vacuum bag. He looks inside.

DAVIS LINDO  
Bart?

Bart leaves the bathroom and joins Lindo in the office space.

DS LARA BARTLETT  
What?

Lindo reaches into the vacuum and pulls out... a STUFFED BROWN ENVELOPE.

DAVIS LINDO  
(off Bart)  
Maybe I learned something from my  
Daddy after all.

Inside the envelope are IMPORTANT DOCUMENTS eg. Insurance, Passport, Marriage Certificate, Bank stuff, Pub Deeds...

DAVIS LINDO (CONT'D)  
Last place a burglar would look,  
right?

DS LARA BARTLETT  
Our search teams need more  
training.

Lindo pulls out something else - NEWSPAPER ARTICLES and INTERNET PRINTOUTS, all CGO-related, including articles on Frank's death and Clellan's murder.

DS LARA BARTLETT (CONT'D)  
Bit stalkerish?

Lindo pulls out more from the envelope: precious PHOTOS of FRANK & ISLA, but also NIGHTS OUT, PARTIES, HOLIDAYS etc.

Finally, there are half a dozen PHOTOS of the same three people circa late 1980s: YOUNG FRANK, YOUNG ISLA and a YOUNG WOMAN. Frank's arms pull both women in close to him.

Lindo studies Frank's smiling face for a beat - MOVEMENT from behind disturbs Lindo. Hannah stands in the doorway.

HANNAH COUTTS  
Find anything useful?

DAVIS LINDO  
What do you know about Isla's  
husband, Frank?

A look from Bart - *discretion, remember??*

HANNAH COUTTS  
Not a lot.

DAVIS LINDO  
But you know he worked for CGO?  
Died in an accident on one of their  
rigs?

HANNAH COUTTS  
Everyone knows that. Why?

She folds her arms defensively.

HANNAH COUTTS (CONT'D)  
What's really going on?

DAVIS LINDO  
Isla's missing.

Bart looks to Lindo - *FFS!*

HANNAH COUTTS  
No she's not. It'd be on the news.

DAVIS LINDO  
I'm telling you the truth. She was  
taken. Yesterday. Not long after we  
saw you.

Hannah drops the bravado.

HANNAH COUTTS  
Taken as in *kidnapped*? By who? Why?

Hannah can't process.

DAVIS LINDO  
Hannah, if you know *anything* that  
might help us find her? People she  
was close to, someone she trusted?

HANNAH COUTTS  
Isla keeps herself to herself.  
Always has.

Lindo shows her the photo of Isla, Frank and the Young Woman.

DAVIS LINDO  
What about her, do you know her?

HANNAH COUTTS  
Never seen her before.

Lindo BAGS UP the ARTICLES/PHOTOS.

DS LARA BARTLETT  
(to Lindo)  
We need to go.

Lindo puts a reassuring hand on Hannah's shoulder, then  
follows Bart to the door.

HANNAH COUTTS  
Wait.

They do.

HANNAH COUTTS (CONT'D)  
I think there *was* someone.

DAVIS LINDO  
What sort of someone?

HANNAH COUTTS

Like... a secret boyfriend, maybe?

DS LARA BARTLETT

This boyfriend got a name?

HANNAH COUTTS

No, and I don't even know if I'm right, but she's always having whispery conversations on the phone and if she sees me watching she either shooes me away or hangs up really quickly. Bet he's married.

DAVIS LINDO

Thanks, Hannah, we'll check it out.

Hannah smiles guiltily.

2/19 EXT. THE BODACH STONE - DAY 6 (THUR) 10.20

2/19

Lindo and Bart out.

DS LARA BARTLETT

You know this is already all over Twitter, right?

DAVIS LINDO

You always think the worst of people.

DS LARA BARTLETT

Yeah, it's my job. But at least one of us is thinking like a detective.

She whips out an EVIDENCE BAG from under her coat.

DS LARA BARTLETT (CONT'D)

Isla's toothbrush. Still need a match for that mystery DNA, remember? Come on.

They get in the car. Lindo takes out his own EVIDENCE BAG containing the PHOTOGRAPH of Isla, Frank and the Young Woman.

DAVIS LINDO

Isla and Frank, they look happy, carefree. You think Isla could have gone to this friend, here?

DS LARA BARTLETT

Maybe. But if we don't know who she is...?

Lindo continues to study the picture as Bart drives off.

2/20 INT. INCIDENT ROOM, POLICE HQ - DAY 6 (THUR) 11.00 2/20

The team are assembled by the Evidence Board. On the screen, one of the new photos: FRANK BRECK, ISLA BRECK and the YOUNG WOMAN SITTING ON THE WALL OF WHAT COULD BE A PUB/RESTAURANT circa 1986 (we can't see the name).

We might see ISLA & FRANK's MARRIAGE CERTIFICATE, too, at some point.

DCI CORA MACMILLAN  
You found this where?

DAVIS LINDO  
Isla's flat. This is Isla Cafferty, as she was, around 15 years old, Young Frank Breck, 20, and their friend, also around 15?

DCI CORA MACMILLAN  
Looks like the old diner near the Harbour. It's gone now, but all the kids used to hang out there.

DS LARA BARTLETT  
Frank marries Isla, when she was 17. Everything's hunky-dory for 20-odd years until a big chunk of machinery fell on Frank's head.

DI JAY MALLICK  
As riveting as this jaunt down memory lane is - how does it help us?

DAVIS LINDO  
The girl is clearly a close friend. Isla may have gone to her.

DI JAY MALLICK  
Does she have a time machine?  
Because that picture is older than Bart. If we started tracking everyone Isla Breck's known since the 1980s, we'll be here forever.

DCI CORA MACMILLAN  
Mallick's right, Lindo. Happy to put a pin in it, but we should concentrate on the connections we know about.

Lindo nods glumly, puts the photo back in his notebook.

On the Evidence Board, Macmillan brings up the NEWS ARTICLE about Frank Breck's accident.

DCI CORA MACMILLAN (CONT'D)

This accident, it does ring a bell  
but not as loud as it should.

DS LARA BARTLETT

September 12th 2011. The media  
would've been full of stories on  
the tenth anniversary of the Twin  
Towers.

DCI CORA MACMILLAN

A good day to bury bad news, you  
mean?

DS MONTY MONTROSE

Even local media barely blinked,  
though, which is unusual. No  
external inquiry, not even an  
official report.

DAVIS LINDO

You think CGO just covered it up?

DCI CORA MACMILLAN  
Impossible. Health & Safety would  
have been all over it.

DS MONTY MONTROSE  
(her CaseTab)  
Well there's nothing here... Wait -  
Shay Coburn was Head of Production  
at the time of the accident.

DAVIS LINDO  
That's more hands-on than Vice  
President, right?

DI JAY MALLICK  
Oh, that's actual work, Lindo.  
Schedules, budgets... and health  
and safety.

DAVIS LINDO  
So if something had gone wrong on  
his watch...?

DI JAY MALLICK  
Curtains. And not just for Shay.  
Nepotism's great when you're on the  
way up, but a mistake like that?  
Brings the whole family down.

(to Macmillan)  
So maybe Clellan did cover it up,  
and Isla found out. Gets Rory to go  
and put the frighteners on him,  
extract more cash, but Rory goes  
too far. Clellan could've warned  
Shay that Isla was onto them -

(to Lindo)  
- that's the argument you saw, so  
when Clellan ends up dead, he knows  
it's Isla, and now he wants an eye  
for an eye.

DAVIS LINDO  
Rory Dashford couldn't frighten a  
lamb.

DS LARA BARTLETT  
Isla could've used someone else?  
Hannah Coutts suggested Isla had a  
'secret boyfriend'. What if he's  
not a boyfriend, but an accomplice?

DI JAY MALLICK

We should get Shay Coburn back in  
while we can, Mac?

DCI CORA MACMILLAN

What do you mean 'while we can'?

DI JAY MALLICK

Once Doc Gavin issues that death  
certificate, probate's gonna start  
on the will, and when Shay finds  
out he's not in it... BOOM.

Macmillan thinks on it.

DCI CORA MACMILLAN

That might work in our favour -

Macmillan gets a TEXT.

DCI CORA MACMILLAN (CONT'D)

(reading it)

- though this doesn't help us with  
Dashford. His clothes are back from  
the lab. Not a trace of Clellan  
Coburn -

(to Mallick)

- and the clock's ticked right down  
as far as custody goes.

Macmillan's expecting a fight. It doesn't come.

DCI CORA MACMILLAN (CONT'D)

You'd better go and release him.

But don't worry, I'll make sure he  
doesn't disappear on us.

2/21 OMITTED

2/21

2/22 INT. FRONT DESK, POLICE HQ - DAY 6 (THUR) 12.00

2/22

SGT BELINDA EVERETT dispatches another satisfied customer  
from the Front Desk then looks to the WAITING AREA - it's  
still chockers.

SGT BELINDA EVERETT

Who's next?

As she starts prepping a fresh set of PAPERWORK, TWO HANDS  
plant themselves on the COUNTER in front of her.

Sgt Everett looks up to see the dishevelled EWAN MACCLURE staring down at her.

2/23 INT. LIVING ROOM, RORY'S HOUSE - DAY 6 (THUR) 12.00 2/23

RORY DASHFORD has just got in. He's jittery, anxious.

He's still in his police-issue paper suit, his PLASTIC BAG of BELONGINGS (except his clothes) at his feet and his PHONE to his ear.

RORY DASHFORD

Just got in, mate, don't even know where to start. Jumping in the shower but I can be there for second shift if there's any going? and I look a real sight. Look, you gotta bag me a late shift there, OK? Can't afford to get docked another day.

(*bad news*)

You what?

The "Battery Low" alert starts BEEPING. Shit.

RORY DASHFORD (CONT'D)

Say that again, mate?

(*he does*)

They can't just *sack* me?! They can't! Polis've let me go, haven't they?! What happened to innocent 'til proven guilty?

His phone DIES.

RORY DASHFORD (CONT'D)

Mate? Hello?

Rory SLUMPS down against the door, dejected.

2/24 OMITTED 2/24

2/25 OMITTED 2/25

2/25A INT. INTERVIEW/OBSERVATION ROOMS, POLICE HQ - DAY 6 (THUR) 12.30 2/25A

Macmillan and Mallick sit with Ewan as he wolfs down a SANDWICH. The D.I.R. machine is recording.

In the Observation Room, Monty, Bart and Lindo watch on. We'll intercut between the two.

DCI CORA MACMILLAN  
Looks like you needed that.

DI JAY MALLICK

Looks like you've been in the wars,  
too.

DCI CORA MACMILLAN

You've been a difficult man to  
track down, Ewan... can I call you  
Ewan?

EWAN MACCLURE

Been sleeping rough in the woods,  
haven't I?

(the sandwich)

Thanks.

DCI CORA MACMILLAN

You know why we want to talk to  
you?

EWAN MACCLURE

Aye. It's about Isla Breck. About  
what happened to her yesterday.

DI JAY MALLICK

Her *abduction*.

EWAN MACCLURE

Yeah.

DCI CORA MACMILLAN

And the abduction of one of our  
officers.

Ewan looks sheepish.

EWAN MACCLURE

Yeah. And, I want to help you. I  
want to talk. I wouldn't have  
walked in here if I didn't, right?  
But I've got to look out for  
myself, haven't I?

DI JAY MALLICK

Are you admitting responsibility?

EWAN MACCLURE

I'm admitting nothing until I get  
some assurances.

DCI CORA MACMILLAN

You're not really in a position to  
be making bargains, Ewan.

EWAN MACCLURE

I told you, I want to help! Things  
have gone too far, this isn't what  
I signed up for. But I need  
protection.

DI JAY MALLICK

The Procurator Fiscal will decide  
whether or not to prosecute you,  
mate.

EWAN MACCLURE

I mean protection from *him*!

He HUGS himself, he's said too much already.

DCI CORA MACMILLAN

From who? Shay Coburn?

EWAN MACCLURE

I'm not going to incriminate  
myself, not if it means he gets  
away with everything he's done.

DI JAY MALLICK

'Everything'?

EWAN MACCLURE

Well it's not just yesterday, is

it? It's the whole lot.

(off the others)

The *murder*!

Ewan holds his head in his hands.

EWAN MACCLURE (CONT'D)

This is such a mess.

DCI CORA MACMILLAN

Then help us clean it up, yeah? The  
only way is up.

Ewan thinks about it, then looks back at Macmillan.

EWAN MACCLURE

I'll talk to that soldier, the one  
who came to CGO.

Macmillan looks to Mallick.

EWAN MACCLURE (CONT'D)

I've got to trust someone, right?

Well he's the closest I think I'm  
gonna get. He's the one I'll speak  
to. No-one else.

Macmillan can see how jumpy Ewan is. Another glance at  
Mallick - *what choice do we have?*

In the Observation Room, both Bart and Monty look to Lindo,  
who looks just as terrified as Ewan.

2/26A INT. MACMILLAN'S OFFICE, POLICE HQ - DAY 6 (THUR) 13.00 2/26A

Macmillan, Mallick and Lindo. Macmillan's feverishly leafing through a massive PROCEDURAL HANDBOOK.

DAVIS LINDO

I'm trained in interrogation, Boss,  
remember?

DCI CORA MACMILLAN

I don't want you to 'interrogate'  
him, Lindo, this isn't Guantanamo.

DAVIS LINDO

Interview, then.

DCI CORA MACMILLAN

It's not that. There just isn't a  
protocol for this.

(to Mallick)

A trainee interviewing a kidnapping  
suspect? I can see the Super's face  
now.

DI JAY MALLICK

You know my thoughts on it, Boss.

DAVIS LINDO

If I was still RMP, I'd have proper  
rank and authority to question him.  
I'd be able to gain a mental edge,  
too.

(off Macmillan)

I'm a Sergeant to his Corporal?

DI JAY MALLICK

I'm sure that's going to bother  
him.

DCI CORA MACMILLAN

Well this isn't the Army, is it,  
Lindo?

She keeps searching the book.

DAVIS LINDO

We've all read MacClure's file,  
Boss. Three disciplinaries? He's  
used to being grilled the military  
way, so if I can replicate that  
scenario, he might be more...  
'responsive'?

DI JAY MALLICK

You heard him, Boss, he's not going  
to incriminate himself whether it's  
Lindo in there or the Chief Con.  
This is just a huge waste of time.

DAVIS LINDO

I'll get him to talk, Boss. I will.

Macmillan gives up with the handbook.

DCI CORA MACMILLAN

Bart's a familiar face to him,  
right?

DAVIS LINDO

Yes.

DCI CORA MACMILLAN

Then maybe he'll still talk to you  
in front of her? It's the only way  
this is going to work.

Lindo thinks about it.

DAVIS LINDO

On one condition, Boss?

2/26B INT. CORRIDOR/OUTSIDE INTERVIEW ROOM - DAY 6 (THUR) 2/26B  
13.20

Lindo stands outside the Interview Room with some FILES and his CaseTab.

He's waiting on Bart, who's talking with Macmillan outside the Observation Room. Bart doesn't look happy.

Eventually, she heads towards Lindo.

DS LARA BARTLETT

You're loving this, aren't you?

DAVIS LINDO

Just tell me what the Boss said.

DS LARA BARTLETT

You know what she said.

DAVIS LINDO

I just need us to be clear.

Bart wants to throttle him, but is aware Macmillan is still watching them.

DS LARA BARTLETT

Fine. She said I am *not* to speak,  
unless you, or MacClure, asks me  
to.

Lindo smiles at her.

2/27 INT. INTERVIEW/OBSERVATION ROOMS, POLICE HQ - DAY 6 (THU 2/27  
CONT.

Ewan sits STILL, back straight, eyes front.

His gaze is fixed dead ahead... straight at the ONE-WAY MIRROR, behind which Macmillan, Mallick and Monty are gathered.

DI JAY MALLICK  
He is looking at us.

DS MONTY MONTROSE  
He's not, he's in a trance.

DI JAY MALLICK  
He was in the Military, not the Magic Circle.

DCI CORA MACMILLAN  
Shush, you two.

DI JAY MALLICK  
You sure about this, Mac?

DCI CORA MACMILLAN  
Nope.

Through the glass, Lindo and Bart enter the Interview Room.

DS MONTY MONTROSE  
Here we go.

We'll intercut between the two.

Ewan eyes Bart warily as she and Lindo sit down.

DAVIS LINDO  
I know you asked for me alone, but you know I'm just a rookie.

Ewan shifts in his seat.

DAVIS LINDO (CONT'D)  
She won't say a word, I promise.  
Act like she's not here.

It's all Bart can do not to kick him.

EWAN MACCLURE  
Alright.

Lindo takes the TOP PAPER from his pile reads from it.

DAVIS LINDO

Just to remind you that you are still under caution in relation to the abduction of Isla Breck and, er, myself, Detective Constable Davis Lindo, on the afternoon of Wednesday 14th September 2022. Do you wish to continue?

EWAN MACCLURE

Yes.

Lindo replaces the paper then takes EWAN'S FILE, has a quick scan, then settles in.

DAVIS LINDO

Go ahead, Corporal.

EWAN MACCLURE

It was me... who took Isla Breck. But I was carrying out orders, from Shay Coburn.

In the Obs Room, Macmillan and Mallick are surprised at Ewan's directness.

DAVIS LINDO

That's... to the point.

EWAN MACCLURE

I just want this over with. I can't do it anymore.

DAVIS LINDO

Do what?

EWAN MACCLURE

The things he keeps asking me to do!

DAVIS LINDO

(the file)

You've worked for Shay Coburn for three years now, right after you left the military?

EWAN MACCLURE

More or less.

DAVIS LINDO

Why Aberdeen?

EWAN MACCLURE

What do you mean?

DAVIS LINDO

After you left the Military.  
Thirteen years service, then you  
move here, not back to Dunfermline.  
Why not Glasgow or Edinburgh, or  
anywhere else? Why move at all?

In the Obs Room -

DI JAY MALLICK

Why's he slowing it down? The guy  
wants to confess.

Macmillan SHUSHES him.

EWAN MACCLURE

I don't know. Needed a change of  
scenery. Isobel died, so.

DAVIS LINDO

Isobel...?

Ewan nods to the FILE Lindo has.

EWAN MACCLURE

My mother, for want of a better  
word.

DAVIS LINDO

You weren't close, then?

Ewan SHRUGS.

DAVIS LINDO (CONT'D)

What about your father?

EWAN MACCLURE

Not in the picture. Didn't even  
have a picture, or a name. The  
Military was my family.

DAVIS LINDO

I get that. Structure, discipline,  
rules. And rules are important.  
Especially in the Military. People  
can die if rules are broken.

EWAN MACCLURE

Yeah.

DAVIS LINDO

Does Shay Coburn have rules?

EWAN MACCLURE

Oh yeah. And that's what I liked.  
No grey areas, no confusion. This  
is your job, just do it and do it  
well.

DAVIS LINDO

So what is that job, exactly?

EWAN MACCLURE

At first, lots of manual stuff, at  
one of the refineries. Lifting,  
fetching, carrying. I never saw  
Shay. Then one day I broke up a  
fight between some of the kids,  
word must have got back that I  
could handle myself. Next thing I  
know, I'm in Shay's office, being  
kitted out as his 'driver'. Of  
course, there was a lot more to it  
than driving.

DAVIS LINDO

Such as what?

EWAN MACCLURE

Do I really have to spell it out?

DAVIS LINDO

Just trying to paint the picture  
here.

Bart's getting impatient.

EWAN MACCLURE

Everyone knows Shay's reputation,  
right? But you're new, so maybe you  
don't. I used to think he was just  
playing at being the bigshot,  
throwing his weight around, letting  
everyone know who was boss, and I'd  
be the muscle, obviously, whenever  
people weren't playing ball.

DAVIS LINDO

What kind of people?

EWAN MACCLURE

Any of those he was getting into  
bed with. Shay's all about the  
money. Any corner he can cut, any  
deal he can make which serves  
himself, he'll do it. But to do  
those kinds of deals, he has to get  
with some dangerous people. I knew  
it would catch up to him  
eventually.

(MORE)

EWAN MACCLURE (CONT'D)

As soon as Clellan decided to push that merger, I knew it was the end for Shay. So did he.

DAVIS LINDO

Are you saying Shay Coburn murdered his brother?

EWAN MACCLURE

He told me it was Isla Breck.

In the Obs Room, they're on pins.

DAVIS LINDO

And why did he think that?

EWAN MACCLURE

He said she'd got hold of some 'damaging information', about an accident.

DAVIS LINDO

Frank Breck?

EWAN MACCLURE

(surprised)

Her husband, aye. Shay said she was blackmailing Clellan, that she'd go to the press with this 'damaging' information if he didn't pay her a ton of money. I guess Clellan said no, and then he turns up dead.

DAVIS LINDO

And Shay wanted payback.

EWAN MACCLURE

A normal person would go to the police, so that's what I suggested. But all he could think about was revenge.

DAVIS LINDO

So he told you to go and get her?

EWAN MACCLURE

And I did. But... it just didn't add up to me.

DAVIS LINDO

What do you mean?

Ewan's discomfort.

EWAN MACCLURE

I was uncomfortable anyway, being asked to take her. The other stuff, I never blinked an eye.

(MORE)

EWAN MACCLURE (CONT'D)

Roughing up some guy who was just as dodgy as Shay, well that's one thing, and they probably deserve it. But I've never harmed a woman in my life. I didn't know what Shay's plan was. What if he was going to hurt her? And I was the one who brought her to him? That's not my game, Detective, that's not who I am, it's not who I've ever been. Like I say, if they deserve what's coming to them, fair enough.

DAVIS LINDO

But you don't think Isla killed Clellan?

Ewan seems to think super-carefully on that one.

EWAN MACCLURE

I don't think the story Shay told me was completely true.

DAVIS LINDO

Why?

Ewan nearly leaves his seat.

EWAN MACCLURE

It's obvious why!  
(off Lindo)  
Because of who she is!

Ewan tries to calm down.

EWAN MACCLURE (CONT'D)

And I've got all of that running through my head, the whole time it's happening. I get her in that van, I drive off... got no idea you've hitched a ride until I hear this bloody racket by my head -

*Lindo has a FLASH back to the van ride - blackness, his FISTS banging on the driver partition.*

Lindo feels a hand on his arm. It's Bart - you okay?

Lindo returns his attention to Ewan.

EWAN MACCLURE (CONT'D)

- it's just noise, and bang-bang-bang, and I can hear you shouting and I'm trying to focus on the road, but all I'm thinking is 'he's lied to me, I know he's bloody lied to me...' And then -

*Lindo FLASHES back to the MOMENT OF THE CRASH. Then the SILENCE. And then someone PULLING HIM away from the burning van.*

DAVIS LINDO

You pulled me out of the van.

EWAN MACCLURE

I never left a soldier behind in thirteen years. Wasn't going to start now.

DAVIS LINDO

And Isla?

Ewan shakes his head.

EWAN MACCLURE

By the time I got clear myself, gone. Half of me hoped she'd gotten clean away.

DAVIS LINDO

And the other half?

EWAN MACCLURE

Wondering what losing her would mean for me.

Beat.

DAVIS LINDO

So who is she?

EWAN MACCLURE

What?

DAVIS LINDO

You said it was obvious that Shay was lying to you, because of 'who' Isla was. What did you mean?

EWAN MACCLURE

No. I need my assurances. I spoke to your boss, she said she'd consider it, if I told you what I knew. And that's what I've done.

DAVIS LINDO

You could retract all of that.

EWAN MACCLURE

I won't.

Lindo smiles.

EWAN MACCLURE (CONT'D)

Look, I don't want to be here when  
you arrest Shay Coburn.

DAVIS LINDO

*When we arrest him?*

EWAN MACCLURE

I'll give you evidence, it'll prove  
he arranged Isla's kidnap... but  
it'll give you tons more, too,  
trust me.

DAVIS LINDO

*Are you afraid of him?*

EWAN MACCLURE

Not of him, of what he can do.

DAVIS LINDO

No-one can get to you in here.

EWAN MACCLURE

With respect, I disagree. You  
forget I was one of the people who  
did this kind of stuff for him, so  
if he had me, he'll have others,  
and in more respectable positions  
than me.

Bart is about to burst - *how dare he!*

DAVIS LINDO

That's quite an allegation.

EWAN MACCLURE

I'm being realistic.

DAVIS LINDO

That's the real reason you asked  
for me, isn't it? Not because I'm a  
soldier, but because I'm new.

EWAN MACCLURE

They've probably not had time to  
corrupt you yet. Send me to a safe  
house, hotel, ankle bracelet,  
curfew, whatever. But I'm not  
staying in a station cell, here or  
anywhere else. If Shay does come  
for me, I want a fighting chance.  
It's the only thing I'm going to  
ask of you.

DAVIS LINDO

That's above my pay grade,  
Corporal. You're gonna have to bear  
with me.

Lindo types and sends a message from his CaseTab.

In the Obs Room. Macmillan receives it: "????"

DI JAY MALLICK  
Don't do it, Boss. This is an easy  
20 years, right here.

DI CORA MACMILLAN  
But we still don't have Isla Breck.  
She's my priority. That, and  
finding out who killed Clellan  
Coburn. I think Ewan MacClure can  
give us both.

Macmillan replies to the message: "Agree. IF the tip pans out."

Lindo gets the reply. He turns back to Ewan.

DAVIS LINDO  
I think we have an agreement.

Ewan's relief.

DAVIS LINDO (CONT'D)  
So show me what you've got?

EWAN MACCLURE  
In Shay's office, there's a small  
cupboard behind his desk, slightly  
different from the others. Inside,  
there's a hidden compartment,  
straight out of a spy film. Just  
reach in and push with the centre  
of your palm, that's where the  
pressure lock is. It'll click open.  
Inside is a burner phone -

Ewan grabs a PEN and scribbles down a number.

EWAN MACCLURE (CONT'D)  
- look for this number, then you'll  
find everything you need to know.

DAVIS LINDO  
Whose number is it?

EWAN MACCLURE  
Mine.

In the Obs Room, Mallick is already mobilising.

DI JAY MALLICK  
You'd better hope this pans out,  
Boss.

He leaves Macmillan to her thoughts.

2/28 EXT. CITY STREETS - DAY 6 (THUR) 15.00 2/28

MALLICK'S CAR and TWO MARKED POLICE CARS SCREAM across the city, BLUE SIRENS blasting.

2/28A INT. OBSERVATION/INTERVIEW ROOMS, POLICE HQ - DAY 6 2/28A (THUR) 15.20

From the Obs Room, Macmillan, Bart and Monty watch Ewan tucking into FOOD and DRINKS.

He'll occasionally look at the One-Way Mirror.

DS LARA BARTLETT

You think he's telling the truth,  
Boss?

DCI CORA MACMILLAN

Soon find out.

(beat)

He did good. Lindo.

DS LARA BARTLETT

Don't tell him that.

Just as Lindo enters the room.

DAVIS LINDO

Anything from the Guv yet?

DS LARA BARTLETT

Give him a chance.

DAVIS LINDO

(to Macmillan)

What about Isla?

Macmillan shakes her head.

DAVIS LINDO (CONT'D)

Ewan. You can't let him walk out of here -?

DCI CORA MACMILLAN

You and Mallick on the same page,  
there's a first. And I'm not  
'letting him walk out of here', I'm  
letting two officers take him out  
of here and never leave his side.

(off Lindo)

Don't you believe him?

DAVIS LINDO

I don't know. It feels too... easy?  
I know guys like him, I've  
questioned a ton of them, they  
don't put out like that just to  
reel themselves back in. In my  
experience, once people start  
talking, they never stop. Ewan  
stopped.

DCI CORA MACMILLAN

And in *my* experience, Lindo, it's  
dangerous to make assumptions.

DS LARA BARTLETT

Isla being the killer does chime  
with one of our own theories?

DAVIS LINDO

But Ewan doesn't believe that  
theory, he practically said so.  
He's holding back.

DCI CORA MACMILLAN

Well of course he is. But as long  
as he's talking, we need to keep  
him that way. Throw him in a cell  
and he'll shut right down.

DAVIS LINDO

And if he *does* have Isla?

DCI CORA MACMILLAN

Then he might lead us to her.

DAVIS LINDO

If he doesn't kill her first.

DS LARA BARTLETT

(under)

Lindo!

DCI CORA MACMILLAN

There'll be eyes on Ewan MacClure  
from the moment he leaves here.  
Either he leads us to Isla, or he  
doesn't, but at least we'll know  
where he is.

DAVIS LINDO

You could be signing her death  
warrant!

DCI CORA MACMILLAN

The only thing I'm gonna be signing  
in the next ten seconds, Lindo, is  
your dismissal, if you don't pull  
yourself back in line!

Lindo catches Bart's eye - *keep your mouth shut! Please!*

But he can't.

DAVIS LINDO

This is a mistake, Boss. Even if  
Mallick does find some burner phone  
in Shay's office, what will it  
prove?

DCI CORA MACMILLAN

It'll prove that Ewan was telling  
the truth, and there might be more  
where that came from.

DAVIS LINDO

No. All it'll prove is that we're  
happy to pay the piper and dance to  
his tune.

DCI CORA MACMILLAN

That's it. Get out, Lindo!

Macmillan opens the door for him and waits.

DAVIS LINDO

Boss, I just need you to listen to  
me.

DCI CORA MACMILLAN

And I need you to do what you're  
told. Out.

DS LARA BARTLETT

Boss -

DCI CORA MACMILLAN

You wanna join him, Bart, go right  
ahead.

Bart shrinks back.

DCI CORA MACMILLAN (CONT'D)

(to Lindo)

I've been as patient as I can with  
you, Lindo, you know I have. But  
you're too impulsive, and that's  
dangerous for me, and my team.  
You've crossed the one line I told  
you not to cross, and I don't want  
to see you here, understand?

Lindo looks to Bart, who's stymied. He leaves.

2/29 INT. MAIN OFFICE FLOOR/SHAY COBURN'S OFFICE - DAY 6 (THU 2/29  
15.30

Shay in his office, mid-meeting with TWO SHADY SUITS. He looks like a man under pressure.

Something catches his eye. He looks out and sees -

- Mallick STRIDING towards him, flanked by TWO UNIFORMS.

Shay turns back to the Shady Suits, who've also seen Mallick and decide it's time to fuck off. They EXIT Shay's office and pass Mallick on their way to the ELEVATOR.

Mallick throws a passing glance, just enough to confirm he's clocked them, before arriving at Shay's door.

DI JAY MALLICK

Is this a bad time?

SHAY COBURN

I'll tell you what this is.  
Harassment.

Mallick approaches, hand outstretched.

DI JAY MALLICK

I don't believe we've officially met? Detective Inspector Jaiyush Mallick, North Eastern M.I.T..

Shay hesitates, then accepts the handshake.

SHAY COBURN

'Mallick'. You're one of Cora Macmillan's rising stars.

DI JAY MALLICK

I'm... privileged to be on her team, yes.

SHAY COBURN

You charged that Dashford lad, yet?

DI JAY MALLICK

Inquiries are still ongoing.

Shay glances to the Uniforms.

SHAY COBURN

So why are you here?

DI JAY MALLICK

To search your office.

SHAY COBURN

*Excuse me?*

DI JAY MALLICK

I have a warrant.

Mallick pulls the WARRANT from his pocket.

SHAY COBURN

I want to speak to Macmillan right now.

DI JAY MALLICK

Not possible I'm afraid. If you could wait outside please, Mr Coburn?

SHAY COBURN

I'm going nowhere!

DI JAY MALLICK

If you intend to obstruct the lawful execution of this search warrant, I'll have no choice but to arrest you.

SHAY COBURN

You'll do no such thing.

Mallick NODS to one of the Uniforms, who approaches.

SHAY COBURN (CONT'D)

Alright, alright. But I'm watching you. I know what you lot are like.

DI JAY MALLICK

Charming.

Shay retreats to the door, the other Uniform 'guards' him. Mallick puts on some FORENSIC GLOVES and makes for a SMALL CUPBOARD, kneels down, opens it and has a good feel around inside. All the time his eyes never leave Shay Coburn.

After a few seconds, we hear an ominous CLICK. Mallick's eyes LIGHT UP.

He pulls out a PHONE with DUCT TAPE attached. It's the same phone we saw Shay use earlier.

DI JAY MALLICK (CONT'D)

Seek... and ye shall find.

SHAY COBURN

I've never seen that before in my life.

One of the Uniforms comes over with the phone number Ewan wrote down. Mallick types it into the phone... and his eyes light up.

He drops the phone inside an EVIDENCE BAG, then turns to Shay, whose face falls through the floor.

2/29A INT. INTERVIEW/OBSERVATION ROOMS - DAY 6 (THUR) CONT. 2/29A

Ewan sits alone in the Interview Room. Macmillan watches him from the Obs Room, also alone.

She gets a text from Mallick: **Jackpot**

Macmillan looks back to Ewan, wondering if she's doing the right thing.

2/30 OMITTED 2/30

2/31 OMITTED 2/31

2/32 OMITTED 2/32

2/32A EXT. POLICE HQ - DAY 6 (THUR) CONT. 2/32A

Lindo leaves the station, burdened, forlorn, the world on his shoulders.

2/33 INT. BOOKING DESK, POLICE HQ - DAY 6 (THUR) CONT. 2/33

Ewan is signing PAPERS as Bart looks on.

DI JAY MALLICK (V.O.)

The reason for your arrest is that I suspect you have information pertaining to the stated offence and I believe that keeping you in custody is necessary and proportionate for the purposes of bringing you before a court or otherwise dealing with you in accordance of the law. Do you understand?

SHAY COBURN (V.O.)

Yes.

Bart watches as Ewan takes his stuff and is joined by a couple of UNIFORMS who escort him to a back exit.

2/34 INT. MAIN FLOOR, CGO HEADQUARTERS - DAY 6 (THUR) CONT. 2/34

Mallick and the Uniforms FROGMARCH Shay through the BUSY office floor.

DI JAY MALLICK (V.O.)  
You are not obliged to say anything  
but anything you do say will be  
noted and may be used in evidence.  
Do you understand?

SHAY COBURN (V.O.)  
Yes.

2/35 EXT. CGO HEADQUARTERS/POLICE CAR - DAY 6 (THUR) 16.00 2/35

Mallick and the Uniforms lead Shay outside and put him in the back of a MARKED POLICE CAR.

CGO STAFF crowd the windows above, filming it all.

DI JAY MALLICK (V.O.)  
I do require you to give me your  
name, date of birth, place of  
birth, nationality and address. You  
have the right to have a solicitor  
informed of your arrest and to have  
access to a solicitor.

Inside the car, the DOOR SHUTS on Shay. His humiliation is complete.

The police car drives off. Mallick watches after it.

2/36 INT. BATHROOM, RORY ASHFORD'S HOUSE - DAY 6 (THUR) CONT 2/36

A NAKED Rory sits CROUCHED in the bath, ROCKING back and forth like a child. The STEAMING SHOWER pummels down on him.

As he WEEPS -

DI JAY MALLICK (V.O.)  
These rights will be explained to  
you further on arrival at the  
police station.

2/37 EXT. MOVING POLICE CAR/POLICE HEADQUARTERS - DAY 6 (THU) 2/37  
16.20

Shay Coburn sits CUFFED & MISERABLE in the back of the police car as it approaches Police HQ.

As the car turns in, ANOTHER CAR COMES OUT. Shay is oblivious but, in the other car, we might just see Ewan MacClure DUCKING DOWN in the back seat, desperate to stay out of sight.

Inside Shay's car, Shay PUSHES his head back in the seat and CLOSES HIS EYES.

2/38 INT. THE LENNOX ARMS - NIGHT 6 (THUR) 20.00 2/38

Monty and Bart are playing DARTS but Bart's heart isn't in it. Mallick returns from the bar with DRINKS.

Mallick looks at the scoreboard.

DI JAY MALLICK

(Bart)

Bart, are you... *losing*?

DS MONTY MONTROSE

She's finally taken pity on me  
after all these years.

DI JAY MALLICK

(to Bart)

What's up?

DS LARA BARTLETT

The first mentee I'm ever given  
gets kicked to the kerb after a  
whole four days. What do you  
think's 'up'?

DI JAY MALLICK

I was just warming up to him, too.

(off Bart)

I was! He didn't do badly in there  
with MacClure, and I did enjoy  
wiping the smile off Shay Coburn's  
face. Credit where it's due.

DS MONTY MONTROSE

This is truly a night of 'firsts'.

Mallick takes a PHONE from his pocket.

DI JAY MALLICK

Was even gonna give him my old  
phone 'til he got a replacement.

DS LARA BARTLETT

So you could track him?

DI JAY MALLICK

Why would I want to do that?

DS LARA BARTLETT

That comment you made, about him  
'running away' from things? What  
did you mean? Something in his  
file?

Mallick looks a little guilty.

DI JAY MALLICK

Maybe I misjudged him, that's all.

Bart takes the phone from Mallick.

DI JAY MALLICK (CONT'D)

Oi!

DS LARA BARTLETT

Well I'll see him before you...  
unless he's halfway to the airport  
already.

(beat)

He's not, is he?

2/38A INT. LINDO'S APARTMENT - NIGHT 6 (THUR) 20.30 2/38A

Lindo's staring out of his window, downcast.

Behind him, his BERGEN is half-packed. His eye catches the TWO FRAMED PHOTOS on the table. He fixes on his MOTHER... then he looks back to his bergen.

His CaseTab ALERTS. Lindo goes over, looks at the message.

**It's from Bart: Meet me at these coordinates. That's an order. [coordinates]**

Lindo FROWNS.

2/39 EXT. SOMEWHERE OVERLOOKING THE CITY - NIGHT 6 (THU) 21.02/39

Lindo and Bart walk'n'eat with their chips (or whatever). Bart's a bit tipsy. Lindo is steady as a rock.

DS LARA BARTLETT

Sorry for the mystery. Didn't want  
to give you chance to say no.

DAVIS LINDO

I wouldn't have dared.

DS LARA BARTLETT

So what are you going to do  
tomorrow - wonder if this was the  
worst decision you ever made?

DAVIS LINDO

(his food)

*This is the worst decision I ever  
made.*

He tosses the food into a bin and pulls from his pocket a bottle of the Irn Bru-style ORANGE DRINK we saw before.

DAVIS LINDO (CONT'D)

This, though, is one of the best.

He takes a good, long drink.

DS LARA BARTLETT

Oh, before I forget.

She takes out Mallick's old phone, gives it to Lindo.

DS LARA BARTLETT (CONT'D)

From the Guv.

(off Lindo)

Yeah, I know.

DAVIS LINDO

Tell him thanks.

DS LARA BARTLETT  
(the phone)  
You can tell him yourself.

Lindo smiles, slides the phone into his pocket.

Passing a bridge/low wall, Davis stops to look at the view - the city lights below stretching like a spiderweb to the inky blackness of the North Sea.

DS LARA BARTLETT (CONT'D)  
A lot of people who come here, all they see is the granite, the greyness. They don't really look, or listen, or feel the city. They're not interested in scratching beneath the surface, or getting under its skin. All they want to know is what they can take, what this place can give them.  
(beat)  
And it's a good place. With good people. I know we don't get to see a lot of that, not in the job we do, but it's there, that goodness.

Lindo turns to Bart, sees how sincere she is. It touches him.

DAVIS LINDO  
Maybe this just isn't the right place for me? Or even the right job. You heard the Boss, I'm too impulsive, don't always think before I jump.

DS LARA BARTLETT  
Maybe that's exactly what the team needs?

DAVIS LINDO  
Macmillan doesn't think so.

Beat.

DS LARA BARTLETT  
Me and Mallick.

DAVIS LINDO  
I didn't think there was a 'you and Mallick'?

DS LARA BARTLETT  
We were on Drugs Obs one night, just me and him, following this Middle Man who was going to lead us to the Mr Big, you know?  
(MORE)

DS LARA BARTLETT (CONT'D)

We're parked there, watching the tenth deal of the night, and there's a girl, OD's right on the spot. Middle Man's already driving off, we start to follow, but the girl's just lying there. Mallick thinks it's enough to radio an ambo and carry on after our guy, but I couldn't do it. I made him stop and let me out... and he just carries on, eyes on the prize, and leaves me there with the girl. Next day, it's me facing a disciplinary, while Mallick gets the backslaps. A year later, he's a D.I... and I'm mentoring maverick soldiers with daddy issues.

DAVIS LINDO

You're obsessed with me and my father.

DS LARA BARTLETT

I'm not. It's just... well my father is the most important man in my life and, if he wasn't there, I don't think I'd cope. I just can't imagine anything being so bad that I couldn't talk to him about it.

DAVIS LINDO

I used to think that. But then the bad thing happened.

Bart's about to ask about 'the bad thing', but -

DAVIS LINDO (CONT'D)

What happened to the girl?

DS LARA BARTLETT

She made it, that night at least. Probably died in a gutter the next, so what was the point?

Beat.

DAVIS LINDO

I wouldn't have left you.

Bart thinks about that.

DS LARA BARTLETT

So don't.

Lindo thinks about that.

DAVIS LINDO

I'm gonna call it a night.

Lindo smiles at Bart and starts to walk off.

DS LARA BARTLETT

(calling)

*You're never going to tell me what  
happened to you... are you?*

Lindo waves a hand in the air but keeps walking.

DAVIS LINDO

G'night, Bart!

Bart turns back to the city. A RUEFUL SMILE.

2/39A INT. BEDROOM, DAVIS'S APARTMENT - NIGHT 6 (THUR) 00.00 2/39A

Lindo UNPACKS his bergen, one eye on his MOTHER'S PICTURE.

He sees his CaseTab, switches it on, grabs his NOTEBOOK then settles down and begins to go through everything. Even if it takes all night, he's not giving up on this.

2/40 INT. LIVING ROOM/KITCHEN, RORY'S HOUSE - NIGHT 6 (THUR) 2/40  
02.30

Rory sits alone in the DARK with his PHONE and a BOTTLE OF WHISKY. The only other light - a TV on MUTE, SCROLLING NEWS.

He TOGGLES between various SOCIAL MEDIA and the plethora of posts about him, his arrest, Clellan's murder.

**#rorydashfordkiller #rorydashfordcoburn #rorydashfordarrest**

etc etc

And Rory's PHOTO is everywhere, always in association with CLELLAN COBURN.

Paranoid, frightened and drunk, Rory is ALERT to every sound.

Every SHADOW is threatening.

There's a SCRATCH coming from the kitchen. Then ANOTHER. This noise isn't in his head.

Grabbing one of the many EMPTY BEER BOTTLES around him, Rory CREEPS to the kitchen door, SQUINTS in the darkness.

The NOISE again. It's the BACK DOOR. A SHARP CLICK, then the HANDLE STARTS MOVING.

Rory is FROZEN to the spot, the beer bottle SHAKING in his hands.

The back door CREAKS OPENS, Rory SHUTS HIS EYES, waits for oblivion.

Then he feels the INTRUDER getting closer. He knows he must open his eyes at some point. So he does. And there, standing before him, is - ISLA BRECK.

RORY DASHFORD  
Isla, what the hell is going on!?

END OF EPISODE