

GRANITE HARBOUR

Written by

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EPISODE 3

BLUE SCRIPT

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

3/1

OMITTED

3/1

3/1A INT. LINDO'S APARTMENT - DAY 7 (FRI) 07.30 3/1A

DAVIS LINDO's apartment is empty.

There are SCRIBBLED NOTES all over the place. SUSPECTS' NAMES stare out at us (ISLA BRECK, EWAN MACCLURE, SHAY COBURN, KAROLINA ANDERSEN, RORY DASHFORD) as do evidence pointers eg. "BOWLINE KNOTS", "BURNER PHONES", "LOCKET" etc.

One collection of NOTES catches our eye, all about RORY DASHFORD: "Key DNA, keys-to-crime-scene?, Rory memory, Alibi-Isa Breck?"

But there's no sign of Lindo.

3/2 OMITTED 3/2

3/3 INT. INCIDENT ROOM, POLICE HQ - DAY 7 (FRI) 08.00 3/3

DS LARA "BART" BARTLETT, DI JAIYUSH MALLICK and DS SIMONE "MONTY" MONTROSE prep for the day. Monty notices Bart looking to Lindo's EMPTY DESK.

DS MONTY MONTROSE

You spoken to him since last night?

DS LARA BARTLETT

No. I'm just hoping the Boss calms down and lets him back. Maybe he's right about digging deeper on MacClure?

DS MONTY MONTROSE

Nothing to stop you digging?

Macmillan enters. Monty hands her a PRINTOUT.

DS MONTY MONTROSE (CONT'D)

We're still triangulating Shay's registered phone but this is the full text chain between Shay and Ewan's burners. There's definitely some incriminating conversations, though the analyst suspects the times and dates have been tampered with?

DCI CORA MACMILLAN

Probably trying to cover their tracks. Thanks, Monty. Heard from Hi-Tech on that Flash Drive yet?

DS MONTY MONTROSE

I'll keep pushing, Boss.

DCI CORA MACMILLAN

Push harder. We're a man down, now,
so everyone's going to have to
multitask, yes?

Bart sulks.

DCI CORA MACMILLAN (CONT'D)

Something on your mind, Bart?

DS LARA BARTLETT

Nope.

DCI CORA MACMILLAN

Good.

(to Mallick)

Ready to tackle Coburn?

DI JAY MALLICK

I was born ready, Mac.

DCI CORA MACMILLAN

Come on, then.

(to Bart and Monty)

No disturbances, OK? None. Shay Coburn's a tricky fish, so he needs cornering and bludgeoning with minimal blood loss. Clear?

DS MONTY MONTROSE

As a bell, Boss.

Macmillan leaves with Mallick. Monty watches Bart stewing.

3/3AA EXT. RORY'S HOUSE/STREET - DAY 7 (FRI) 08.05

3/3AA

Lindo LURKING in Rory's Street. He has an APP open on his phone, guiding him to Rory's address. He's very close.

Lindo looks around him, assesses the 'terrain'. We might think he's on some military operation the way he's acting.

3/3A INT. LIVING ROOM/FRONT DOOR, RORY'S HOUSE - DAY 7 (FRI) 3/3A
08.15

ISLA BRECK lies on a COUCH, filthy, exhausted, CUTS & BRUISES, as RORY DASHFORD paces nervously.

They've been talking for hours.

RORY DASHFORD

You need to get seen to, properly.
And you need to tell the polis
exactly what you told me.

ISLA BRECK

It's too dangerous, he's got eyes
everywhere, I told you.

Rory stops and looks down at her.

RORY DASHFORD

If you wanted my keys, why didn't you just ask, instead of stealing them from my jacket?

ISLA BRECK
He didn't want anyone to know.

RORY DASHFORD

Well no-one's been in here. I'd have known if they had. 'Secret meeting' my backside.

ISLA BRECK

I didn't know what he really wanted them for!

RORY DASHFORD

Thought I was supposed to be the gullible one?

(beat)

You and him... of all people.

He reaches for a WHISKY BOTTLE.

ISLA BRECK

That's not going to help.

RORY DASHFORD

It helped you on Sunday night, when you wanted me out for the count.

Isla's guilt.

RORY DASHFORD (CONT'D)

You can't stay here! We're sitting ducks.

ISLA BRECK

I wasn't followed. Anyway, it's me they're after, not you.

RORY DASHFORD

I got arrested for *murder*!

ISLA BRECK

Look, I'm coming into some money, alright? I can give you some, help you get away from here for a wee while.

RORY DASHFORD

What money?

ISLA BRECK

It's to do with Frank's accident.

RORY DASHFORD

How much will you give me?

Just then, a KNOCK at the door.

RORY DASHFORD (CONT'D)

I thought you said you weren't
followed?

Rory goes to the window, sees Lindo standing outside. Lindo
sees him, too. Rory ducks back.

RORY DASHFORD (CONT'D)

It's him who arrested me.

ISLA BRECK

Don't answer it!

RORY DASHFORD

Too late, he saw me.

Isla tries to get off the sofa but it's too painful. Lindo
KNOCKS again.

DAVIS LINDO (O.S.)

Open the door, Rory!

ISLA BRECK

Just get rid of him, OK?

Rory heads out, closes the living room door behind him.
Opening the front door, he's very guarded.

DAVIS LINDO

Were you hiding?

RORY DASHFORD

No. What do you want?

DAVIS LINDO

Can I come in and talk to you?

RORY DASHFORD

I'm busy.

DAVIS LINDO

You're not. It won't take long. I'm
reviewing the evidence on Clellan
Coburn's murder. I want to go over
your statement again, see if
there's anything you might have
remembered?

RORY DASHFORD

There isn't.

Rory can't stand still.

DAVIS LINDO
You alright?

RORY DASHFORD
I've got nothing else to say.
Sorry.

He goes to shut the door.

DAVIS LINDO
I think you're innocent, Rory -

Rory stops.

DAVIS LINDO (CONT'D)
- but I can't prove it, not without
your help.

Rory glances back to the living room, then back to Lindo.

DAVIS LINDO (CONT'D)
Is someone here?

RORY DASHFORD
No?

But he's a terrible liar.

RORY DASHFORD (CONT'D)
Look, I've got to go.

He SLAMS the door, returns to the living room and creeps to the window to check Lindo's gone.

RORY DASHFORD (CONT'D)
Should've told him.

ISLA BRECK
No. You did the right thing.

Isla takes a BUSINESS CARD from her pocket. It's KAROLINA ANDERSEN'S.

ISLA BRECK (CONT'D)
Give me your phone. I need to make
a call, get my money.

Rory searches the room for his phone, can't find it.

DAVIS LINDO (O.S.)
Looking for this?

Rory SPINS to see Lindo standing in the living room doorway, holding Rory's phone.

DAVIS LINDO (CONT'D)
You need to start locking your doors, Rory, never know who might walk in.
(beat)
Hello Isla.

3/4 OMITTED

3/4

3/5 INT. INTERVIEW/OBSERVATION ROOMS, POLICE HQ - DAY 7 (FRI) 3/5
08.20

The D.I.R. MACHINE is recording. SHAY COBURN sits in the same clothes he was arrested in. Next to him, his N/S SOLICITOR.

Across the table, Macmillan and Mallick. Good Cop/Bad Cop.

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

SHAY COBURN
It doesn't matter how many times you ask me, it's not my phone.

DI JAY MALLICK
Got your fingerprints all over it.

SHAY COBURN
Could've happened a thousand different ways.

DI JAY MALLICK
How'd it get into that secret compartment?

SHAY COBURN
Same way you did. Ewan MacClure. I didn't even know it was there.

DI JAY MALLICK
The phone or the compartment?

SHAY COBURN
BOTH!

DI JAY MALLICK
Thought Ewan was your loyal lieutenant? What went wrong?

SHAY COBURN
Why don't you ask him?

DI JAY MALLICK
I'm asking you.

Macmillan leans in.

DCI CORA MACMILLAN
Every byte of data on that phone is
being analysed, Shay. Ewan's
already given us the number of the
burner he was using, so we've got
the texts between the two of you,
arranging Isla's kidnap.

SHAY COBURN
I don't know about any *kidnap*, and
it's not my phone!

DCI CORA MACMILLAN
Well now we have both phones, the
burner and your registered one.
Every number on both is being
identified and crossmatched as we
speak, as well as every tower
they've ever pinged off. Soon we'll
have a roadmap showing us
everywhere you've been, including
the night Clellan died.

Shay suddenly realises what Macmillan's getting at.

SHAY COBURN
I didn't kill my brother!

The solicitor WHISPERS in Shay's ear. Shay SHAKES him off.

SHAY COBURN (CONT'D)
I'll say whatever I damn well like!
(to Mac & Mallick)
Is this all you've got?

DI JAY MALLICK
For the time being.

SHAY COBURN
Well that time's running out,
Mallick, so either charge me, or
let me out of here!

In the Observation Room, Bart and Monty watch on.

3/5A INT. LIVING ROOM, RORY'S HOUSE - DAY 7 (FRI) 08.25 3/5A

Rory hovers by the window as Lindo puts his PHONE away.

ISLA BRECK

You can't make me go anywhere. I
haven't committed a crime.

DAVIS LINDO

You're hurt, Isla, and I have a
duty of care. The ambulance won't
be long.

RORY DASHFORD

Did you mean what you said? That
you think I'm innocent?

DAVIS LINDO

Well... I believe that you were at
Isla's all of Sunday night, which
means someone else left your key at
the crime scene.

RORY DASHFORD

(to Isla)

Well go on then!

Isla stays tight-lipped.

DAVIS LINDO

All I want to do is find out what
happened to Clellan.

Rory looks fit to burst.

ISLA BRECK

Alright!

(to Lindo)

I think Shay Coburn put it there.
The key.

DAVIS LINDO

And what makes you think that?

RORY DASHFORD

Because it was *her* who gave them to
him.

ISLA BRECK

I gave them to Ewan, actually.

DAVIS LINDO

Ewan MacClure?

ISLA BRECK

Shay never came in the pub, not
once in the ten years we've been...
seeing each other.

Lindo's shock matches Isla's shame.

DAVIS LINDO

You and Shay Coburn?

ISLA BRECK

(Lindo's reaction)

That look, right there... that's
why I never wanted people knowing
about us.

RORY DASHFORD

Your Frank died on one of his rigs!

ISLA BRECK

Oh shut up, Rory! You wouldn't
understand. Nobody would.

DAVIS LINDO

Try me.

3/5AB OMITTED

3/5AB

3/5B INT. INTERVIEW ROOM, POLICE HQ - DAY 7 (FRI) 08.35 3/5B

The D.I.R. MACHINE still records as Shay Coburn holds his own.

DI JAY MALLICK

Why did you have Isla Breck
kidnapped? Was it to do with the
'damaging information' she had on
you?

Shay shifts in his seat.

SHAY COBURN

Once again, I have no idea what
you're talking about.

DI JAY MALLICK

Isla found out something, didn't she, about her husband's accident in 2011? You remember her husband... Frank Breck?

SHAY COBURN

Of course I remember him. What happened was tragic.

DCI CORA MACMILLAN

Yet you claim not to know Isla?

SHAY COBURN

I simply hadn't made the connection, that's all. Now you've given me context, yes, I do recall her.

DI JAY MALLICK

So try and 'recall' Wednesday afternoon for us, when you ordered Ewan MacClure to snatch Isla off the street.

SHAY COBURN

Don't you get bored, Mallick?

Macmillan receives a TEXT. She reads it, then looks at Mallick.

3/6

INT. LIVING ROOM, RORY'S HOUSE - DAY 7 (FRI) 08.40

3/6

Lindo's by the window. Rory's slumped in a chair. Isla remains on the couch.

ISLA BRECK

Clellan was about to give me two million pounds - why would I blackmail him?

RORY DASHFORD

How much!

DAVIS LINDO

That's what Shay told Ewan. Allegedly.

ISLA BRECK

Another of Shay's lies!

DAVIS LINDO

But it's true that you didn't know about the money until Karolina Andersen told you?

ISLA BRECK

I didn't believe her at first. Part of me still doesn't.

DAVIS LINDO

Did you tell Shay Coburn?

ISLA BRECK

I didn't tell anyone. Didn't have chance. Ewan saw to that.

DAVIS LINDO

You know it was him who abducted you?

ISLA BRECK

Maybe Shay thought I knew too much? I certainly knew how badly he wanted to stop that merger. Then when you arrested Rory, I thought about the keys, how odd it was that Ewan had even asked for them.

DAVIS LINDO

Ewan asked you? Not Shay?

ISLA BRECK

Ewan was our go-between. Easier to keep things under the radar.

Lindo thinks about this.

ISLA BRECK (CONT'D)

But things weren't good with me and Shay. I knew he wanted out, though a simple phone call would have sufficed. He didn't have to try and frame me for murder.

DAVIS LINDO

You're convinced that Shay killed Clellan?

ISLA BRECK

The only thing Shay Coburn loves more than himself is that damn company. Who else could it be?

Outside, an AMBULANCE pulls up.

3/6A INT. CORRIDOR/OUTSIDE INTERVIEW ROOM, POLICE HQ - DAY 7 3/6A (FRI) CONT.

Macmillan and Mallick step outside the Interview Room.

DCI CORA MACMILLAN
(the text)
I've had eyes on Rory Dashford -

Mallick's surprise.

DCI CORA MACMILLAN (CONT'D)
- there's an ambulance headed to
his house.

DI JAY MALLICK
For what?

DCI CORA MACMILLAN
All I've got is 'injured female'.

DI JAY MALLICK
Isla Breck.

DCI CORA MACMILLAN
Here's hoping. A couple of Uniforms
are going over, they'll keep the
ambulance there for me.

DI JAY MALLICK
Custody clock's ticking on Shay.

DCI CORA MACMILLAN
I know, and you should stay on him.
I'll take Bart with me, go see
what's what.

Mallick nods, then returns to Shay, as Macmillan heads off.

3/7 OMITTED

3/7

3/7A EXT. RORY'S HOUSE/AMBULANCE/BART'S CAR - DAY 7 (FRI) 3/7A
09.10

Isla is loaded into the AMBULANCE as TWO UNIFORMED OFFICERS liaise with a PARAMEDIC. Rory watches on. There's no sign of Lindo.

Bart's car parks up. She and Macmillan get out and head towards Rory.

RORY DASHFORD
(to Bart)
I hope you've left your cuffs at home.

DS LARA BARTLETT
You don't seem surprised to see us, Rory?

RORY DASHFORD
Well your mate's inside, so I reckoned you couldn't be far behind.

DS LARA BARTLETT
Detective Lindo's here?

Macmillan goes marching inside the house.

RORY DASHFORD
Hey! You got a warrant?!

DS LARA BARTLETT
What did he want, Rory? Detective Lindo.

RORY DASHFORD
To go over the night of the murder again. Says he believes me. Us. So Isla told him about Shay.

DS LARA BARTLETT
What about Shay?

Macmillan exits the house, shakes her head.

DCI CORA MACMILLAN
(to Rory)
When did you last see him?

Rory smells a rat.

RORY DASHFORD
What's going on?

DCI CORA MACMILLAN
Nothing's going on, Mr Dashford -
(nods to Isla)
(MORE)

DCI CORA MACMILLAN (CONT'D)

- just glad Mrs Breck is safe and well.

Macmillan and Bart step a few feet away from Rory.

DCI CORA MACMILLAN (CONT'D)

He's still using his CaseTab.
Bloody idiot's gone rogue! Call Monty, tell her to block Lindo's access.

Bart hesitates.

DCI CORA MACMILLAN (CONT'D)

Do it, Bart!

Macmillan marches off to the ambulance. Bart scans the area around Rory's house - *is Lindo still around somewhere?*

As she gets out her PHONE, her attention returns to Rory.

DS LARA BARTLETT

Hey, so what did Isla say about Shay?

Well...

3/7B EXT. STREET - DAY 7 (FRI) 09.25

3/7B

Lindo's walking with purpose, listening on AIR PODS to the AUDIO FILE of his chat with Ewan MacClure.

DAVIS LINDO

(audio)

Thirteen years service, then you move here, not back home. Why?

EWAN MACLURE

(audio)

Needed a change of scenery. Isobel died, so.

DAVIS LINDO

(audio)

Isobel?

EWAN MACCLURE

(audio)

My mother. For wont of a better word.

DAVIS LINDO

(audio)

What about your father?

EWAN MACCLURE

(audio)

*Not in the picture. Didn't even
have a picture. Or a name.*

Suddenly the audio CUTS OFF. Lindo STOPS, takes his CaseTab from his jacket, checks it.

ON the screen - "***Cannot load audio file. Please try again***".

Lindo does so. It won't play. Then he gets an ERROR SCREEN: "***Access Denied. Please Contact Your Administrator***".

No! Lindo's frustration. He pulls out his trusty NOTEBOOK. Thank God he took so many notes, they're all he's got now.

3/8 INT. INTERVIEW ROOM, POLICE HQ - DAY 7 (FRI) 09.45 3/8

Mallick's grilling Shay. His Solicitor is still present and the D.I.R. MACHINE remains ON.

DI JAY MALLICK
It's a classic case of sibling
rivalry. Little brother
overshadowed by big brother.

SHAY COBURN

I'm not 12.

DI JAY MALLICK

You were desperate to make your own mark, weren't you, so what happened? Did you start taking backhanders, awarding contracts to your mates each time a new hole was sunk? Last thing you wanted was the drilling to stop. The merger would have been a disaster for you.

SHAY COBURN

Another fairy story, Detective Inspector.

DI JAY MALLICK

You were there at the CGO Open Day on Saturday, and you heard Rory Dashford threaten to kill your brother.

SHAY COBURN
So did hundreds of others.

DI JAY MALLICK
You figured he'd make the perfect
patsy for what you knew you were
going to do.

SHAY COBURN
Are you out of your *mind*?!

DI JAY MALLICK
All roads keep leading back to you,
Shay, and soon we'll have proof.

SHAY COBURN
You'll have nothing, because there
is nothing!

DI JAY MALLICK
Talking of nothing, Clellan changed
his will, a month ago. Did you know
he'd left everything to Karolina
Andersen.

Shay's face drops.

SHAY COBURN
You're bluffing.

3/8A INT. OFFICE FLOOR, CGO HEADQUARTERS - DAY 7 (FRI) CONT. 3/8A

KAROLINA ANDERSEN strides across the main floor, all eyes upon her.

DI JAY MALLICK (V.O)
Clellan disinherited you, Shay.

Karolina STOPS outside a closed office (Clellan's) where a MAINTENANCE WORKER is fixing a new NAMEPLATE: "**KAROLINA ANDERSEN, PRESIDENT**".

DI JAY MALLICK (V.O.)
The king is dead, long live the Queen.

Karolina turns to address the posse of OFFICE MEERKATS. She flashes her best Hollywood smile.

3/8B INT. INTERVIEW ROOM, POLICE HQ - DAY 7 (FRI) CONT. 3/8B

Shay is winded, the blood drained from his face.

SHAY COBURN
Disinherited?

If Shay could look/feel any worse, he does now.

3/9 OMITTED 3/9

3/10 OMITTED 3/10

3/10A EXT. EWAN'S STREET/UNMARKED POLICE CAR - DAY 7 (FRI) 3/10A
10.00

Lindo LURKS at the end of a street watching a PLAIN CLOTHES OFFICER take some COFFEES to an UNMARKED POLICE CAR.

Lindo glances at EWAN'S FILE on his CaseTab, has one more scan through it, then puts the tablet away and fishes out his ID.

Striding over to the car, Lindo TAPS on the window, flashes his ID, then CHATS briefly to the officers inside, before walking up the path to a house.

3/10B INT. LIVING ROOM, EWAN'S HOUSE - DAY 7 (FRI) 10.10 3/10B

A bedsit-type place. Sparse, plain, no woman's touch here.

Ewan MacClure sets down two TEA MUGS on what looks like a BOX covered with a THROW. Also on it is a DIRTY PLATE.

Lindo sits ready to study everything about this guy.

EWAN MACCLURE

Well now I feel very 'protected'.
Two spooks outside and a detective
inside.

DAVIS LINDO

I wanted to come and let you know,
we found Isla Breck.

EWAN MACCLURE

Well that's a weight off. How's she
doing?

DAVIS LINDO

I think she's tougher than she
looks. But you know that already.
(off Ewan)
Why didn't you tell us you knew
her?

EWAN MACCLURE

Embarrassment, shame. I'm not proud
of what I did... of what I do.

DAVIS LINDO

So why do you do it?

Ewan looks around at his surroundings.

EWAN MACCLURE

Well it's not for the money.

(beat)

Isla thinks Shay's brainwashed me,
says I've changed so much since I
came here.

DAVIS LINDO

After your mother died.

EWAN MACCLURE

Yeah. Got discharged, went home to
sort the funeral, cleared her
house, locked the door, then got on
a train with this thing.

He kicks the BOX/TABLE, then lifts up the THROW. Underneath
we see that it's not a box, but a MILITARY TRUNK.

EWAN MACCLURE (CONT'D)

Got my whole life in there. Not
much to show for thirty-odd years.

DAVIS LINDO

My mother, she'd always say "life,
son, it's about the quality, not
the quantity".

EWAN MACCLURE

Well, not much to show there,
either.

Ewan takes the DIRTY PLATE over to the sink, starts washing up. Lindo reaches under his side of the THROW and runs a hand along the side of the MILITARY TRUNK.

DAVIS LINDO

Sturdy piece of kit.

EWAN MACCLURE

Seen me through my entire service.
More battered than I am.

DAVIS LINDO

It's not an easy life.

EWAN MACCLURE

Is this the bit where we bond, swap
stories, compare battle scars?

Lindo is pensive.

DAVIS LINDO

Some things are best left on the
battlefield.

Ewan studies him.

EWAN MACCLURE

Amen to that.

Davis spots something on the mantelpiece/shelf; a SEA SCOUTS "PIONEER" CLOTH BADGE depicting a ROPE KNOT tied around a BLACK CROSS.

Lindo goes for a closer look. Ewan watches him.

EWAN MACCLURE (CONT'D)

Sea Scouts. The "Pioneer" badge. I
was nine when I earned that. Only
thing I ever achieved before the
Military.

DAVIS LINDO

It all counts.

EWAN MACCLURE

That something else your mother
says?

DAVIS LINDO

Not anymore.

EWAN MACCLURE

Sorry.

Beat. Ewan starts drying dishes.

DAVIS LINDO

How did you know Isla would be at
Karolina's hotel?

We might see Ewan hesitate a moment.

EWAN MACCLURE

Shay, of course. He had eyes on
Karolina twenty-four-seven. He knew
everything she was up to.

DAVIS LINDO

But no-one was supposed to supposed
to know about the money, only her
and Isla.

Ewan ALERTS at the mention of money.

EWAN MACCLURE

Like I said, Shay knew everything.

DAVIS LINDO

About Karolina? Or Isla?

(off Ewan)

I know they were involved and, as
Shay's 'driver', I assume you did,
too.

EWAN MACCLURE

Actually, I only found out
recently, when Shay asked me to
start running messages and
delivering little gifts, that kind
of thing. The merger was keeping
him busy, sometimes too busy to fit
Isla in, too. Let's just say she
started seeing more of me than she
did Shay, the amount of 'Sorry
can't make it' chocolates I was
taking to her.

DAVIS LINDO

You must've felt awkward, caught
between your boss and your friend.

EWAN MACCLURE

Oh it made me feel many things,
believe me.

Lindo notes the way he says that.

DAVIS LINDO

So Isla must have told Shay she was
meeting Karolina about the money.

EWAN MACCLURE

Anything to do with money, Shay
pays particular attention.

DAVIS LINDO

But if Shay knew Karolina was
giving Isla five hundred thousand
pounds, then it means he must have
known about Clellan changing his
will, too?

EWAN MACCLURE

(interrupting)

Isla Breck was about to get half a
million quid?!

Lindo realises Ewan never knew about the money. Ewan's
pleasant demeanour has also evaporated. Lindo's on his guard,
tries to deflect.

DAVIS LINDO

Tell me about this 'damaging
information' you said Isla had on
Shay? About the rig accident?

But Ewan's mind is still on Isla's money.

DAVIS LINDO (CONT'D)

Ewan?

Ewan snaps back.

EWAN MACCLURE

Erm... Clellan had documents, lots
of them. I don't know what was in
them but him and Shay had a lot of
arguments.

DAVIS LINDO

Shay wanted those documents.

EWAN MACCLURE

Yes. He wanted them desperately.

DAVIS LINDO

Desperate enough to kill for them?
Or... have you kill for them?

Lindo knows he's treading on thin ice. Ewan comes back over.

EWAN MACCLURE

You ever killed anyone? During service.

Now it's Lindo's turn to feel uncomfortable.

DAVIS LINDO

No, but I've seen people die.

EWAN MACCLURE

Friends or enemies?

DAVIS LINDO

Both. What about you? Have you ever killed anyone?

It's obviously a loaded question.

Ewan goes to the MILITARY TRUNK, removes the THROW, opens it and searches through his things.

Lindo glances in and sees PAPERS, a few PHOTOS, DOG TAGS, some BOOKS etc. We might see some NEWSPAPER CLIPPINGS sticking out from somewhere, too.

Ewan takes out some MEDALS, shows them to Lindo.

EWAN MACCLURE

They give you these when you've seen combat. Doesn't matter what you did in that combat, you might not have done anything at all, but they'll always give you one of these afterwards, like giving a kid sweets when they've completed their chores. They should make me proud, right? They actually make me sick.

DAVIS LINDO

You haven't answered my question.

Ewan replaces the medals, shuts the trunk and replaces the throw.

EWAN MACCLURE

I've done a lot of bad things for Shay Coburn, Mr Lindo, but I'd never do that.

DAVIS LINDO

Do you know where Clellan kept these documents?

EWAN MACCLURE

It wasn't my business.

Lindo gets out his CaseTab, scrolls to the image of the Flash Drive and shows it to Ewan.

DAVIS LINDO

Have you seen this before? It was Clellan's, but someone else gave it to him.

He ZOOMS in on the picture.

EWAN MACCLURE

Computers and stuff, not really my thing.

He keeps looking, seems to spot something.

EWAN MACCLURE (CONT'D)

Perhaps you should ask Karolina Andersen?

He hands the CaseTab back to Lindo and points.

ON the screen, we're zoomed in to two tiny words on the side of the Flash Drive: "**PenHimmel, NORGE**"

3/11 INT. INCIDENT ROOM, POLICE HQ - DAY 7 (FRI) 10.20~ 3/11

Macmillan, Bart, Mallick and Monty are gathered around the Evidence Board looking up at Shay's picture.

DS LARA BARTLETT

Shay still has motive either way. If he really didn't know about the will, it means he thought he was still Clellan's heir and he wanted to stop that merger at any cost. If he did know he'd been disinherited, then he could have confronted Clellan, lost his rag, somehow Clellan ends up dead and Shay panics.

DS MONTY MONTROSE

You think he could've got Ewan to dump the body, make it look like a kidnapping?

DS LARA BARTLETT

Seems to be their 'thing'. Lindo's convinced there's more to Ewan than we're seeing.

DCI CORA MACMILLAN

Well Lindo isn't here, is he, Bart?

DS LARA BARTLETT
(under)
And whose fault is that?

DCI CORA MACMILLAN
Excuse me?

DS LARA BARTLETT
Nothing, Boss.

DI JAY MALLICK
What's to say Shay and Isla aren't
in cahoots?

Everyone looks to Mallick.

DI JAY MALLICK (CONT'D)
Shay's been at pains to deny even
knowing Isla but, now we know what
we know, maybe he's protecting her?
Maybe they planned this together?

DCI CORA MACMILLAN
Or maybe this is all Isla Breck?
What if she's been playing the long
game all along? CGO kills the love
of her life, and she spends ten
long years planning the ultimate
revenge - kill Clellan, seduce -
then frame - Shay, then waltz off
into the sunset with half a
million?

Macmillan checks her watch.

DCI CORA MACMILLAN (CONT'D)
(to Mallick)
Let's go and see what's what at the
hospital. If the doctors are done,
then we need to start asking Isla
Breck some serious questions.
(to Bart and Monty)
Keep your CaseTabs handy, we'll
feed back anything that needs
chasing up.

She and Mallick head out. Macmillan stops at the door.

DCI CORA MACMILLAN (CONT'D)
Oh, and Bart? Stop sulking and quit
the backchat, or find another team,
yes?

She and Mallick leave. Monty looks to the flushed Bart.

| | | |
|-------|---------|-------|
| 3/11A | OMITTED | 3/11A |
| 3/12 | OMITTED | 3/12 |
| 3/13 | OMITTED | 3/13 |
| 3/14 | OMITTED | 3/14 |
| 3/15 | OMITTED | 3/15 |
| 3/16 | OMITTED | 3/16 |
| 3/17 | OMITTED | 3/17 |
| 3/18 | OMITTED | 3/18 |
| 3/18A | OMITTED | 3/18A |

3/18B INT. CANTEEN, POLICE HQ - DAY 7 (FRI) 10.50

3/18B

Bart's secreted in a corner with her CaseTab. She's got the ZOOMED-IN image of the Flash Drive on the screen as, through EARBUDS, we'll hear snippets of Mallick chats with Karolina Andersen.

Bart checks her watch, she's impatient. Or maybe she's anxious about being seen. This is Lindo's lead, after all.

On the AUDIO:

KAROLINA ANDERSEN

(audio)

We have a word in Norway for people like that - 'tøffelhelt'. I think it was Mark Twain who said -"

Bart's suddenly ALERT. She stops the recording, goes back, replays.

KAROLINA ANDERSEN (CONT'D)

(audio)

- in Norway for people like that - 'tøffelhelt'. I think -"

And again.

KAROLINA ANDERSEN (CONT'D)

(audio)

- 'tøffelhelt'.

ON Bart having a mini-Eureka moment.

3/19 OMITTED

3/19

3/19A INT. INCIDENT ROOM, POLICE HQ - DAY 7 (FRI) 11.00

3/19A

Bart paces the room impatiently. A few moments later, Monty comes in with an EVIDENCE BAG containing the FLASH DRIVE.

DS MONTY MONTROSE

I had to prise this out of their hands. They'd better not push us back to the bottom of the queue.

She plugs the Flash Drive into the Evidence Board then does some TAPPING on her CaseTab. The PASSWORD SCREEN appears.

DS MONTY MONTROSE (CONT'D)

Well?

Bart takes Monty's CaseTab from her.

DS MONTY MONTROSE (CONT'D)

Hey!

Bart's typing -

DS LARA BARTLETT
Toffel... helt.

Suddenly the Evidence Board screen is full of FOLDERS/FILES.

DS MONTY MONTROSE
Woah.

They both stare up at all the FOLDERS. We might catch some of the labels: **"Health & Safety Payments"**, **"Compromised CGO"**, **"Fraudulent Documentation"**, **"Frank Breck"**, **"Shay Coburn Evidence"** etc

Monty turns to Bart.

DS MONTY MONTROSE (CONT'D)
How did you-?

DS LARA BARTLETT
Just came to me.

DS MONTY MONTROSE
No it didn't.

Bart nods to the Flash Drive sticking out of the Evidence Board.

DS LARA BARTLETT
Made in Norway, wasn't it?

Monty's clearly embarrassed that she didn't know that. Bart feels bad.

DS MONTY MONTROSE
Better spread the good news, then.

Bart hands back Monty's CaseTab but, before she can disseminate the files, Macmillan and Mallick come RUSHING IN.

Mallick's on his PHONE. Macmillan's incandescent with rage.

DCI CORA MACMILLAN
Isla Breck's gone missing again.

DS LARA BARTLETT DS MONTY MONTROSE
WHAT? ! WHAT? !

Mallick heads over to the Evidence Board.

DI JAY MALLICK
(phone)
I am! And I've been waiting for the
last twenty minutes!

He sees all the FILES on the Evidence Board.

DI JAY MALLICK (CONT'D)
(to Monty)
What's all that?

DS MONTY MONTROSE
Flash Drive.

Mallick's surprise. His CaseTab ALERTS. He fishes it out, check the message.

DI JAY MALLICK
Yes. Got it. About bloody time.

He hangs up.

DS LARA BARTLETT
(to Macmillan)
What happened?

DCI CORA MACMILLAN
That's what I hope we're about to find out.

Mallick passes his CaseTab to Monty.

DI JAY MALLICK
Get that -
(the Board)
- up there.

Monty does as she's told. Seconds later the Evidence Board is showing CCTV of the HOSPITAL MAIN ENTRANCE.

Soon, they see ISLA BRECK being led through the doors by... EWAN MACCLURE.

Monty FREEZES the image. They all just look and take it in. Suddenly, Macmillan KICKS a WASTE BIN across the room.

3/19B EXT/INT. POLICE CAR/LIVING ROOM, EWAN'S HOUSE - DAY 7 3/19B
(FRI) 11.15

A POLICE CAR (or two) RACES up to Ewan's house. POLICE jump out and go crashing inside to find -

The TWO PLAIN CLOTHES OFFICERS fast asleep in Ewan's lounge, two EMPTY COFFEE CUPS sitting on the MILITARY TRUNK.

There's no sign of Ewan.

3/19C INT. THE BODACH STONE - DAY 7 (FRI) CONT.

3/19C

Lindo's just told HANNAH COUTTS that Isla's been found.

HANNAH COUTTS

That's the best news I've had in
ages -

DAVIS LINDO

You're welcome.

HANNAH COUTTS

- do you know when she'll be back?
Was beginning to think I'd be stuck
here forever.

Hannah's all heart.

DAVIS LINDO

I'm sure she'll be in touch once
she's rested. I'll tell her you
were... asking after her.

His CaseTab ALERTS: 2 new messages. Lindo clicks on the first
- it's all the FILES from the Flash Drive.

Lindo's excitement - *he was right!*

HANNAH COUTTS

You buying a drink or what?

DAVIS LINDO

Er, no, sorry. Too much to do.

He makes to go, then turns back.

DAVIS LINDO (CONT'D)

Oh, while I'm here -?

He scrolls to EWAN's picture on his CaseTab, shows it to
Hannah.

HANNAH COUTTS

Ewan. What about him?

DAVIS LINDO

What can you tell me about him?

HANNAH COUTTS

Not much. I don't *spy* on the
customers, Mr Lindo.

Yeah, right.

Hannah pulls a POLAROID from the Photo Wall of Fame, hands it
to Lindo. It's of EWAN enjoying himself. Lindo studies it.

DAVIS LINDO

Anyone he's particularly friendly
with in here? Someone who might be
happy to talk to me?

HANNAH COUTTS

Only Isla, really. Why? Has Ewan
got something to do with everything
that's been happening?

DAVIS LINDO

Would it surprise you if he had?

Hannah looks around the bar - it's not busy, they've only just opened.

HANNAH COUTTS

I don't want it to sound like I'm
gossiping.

DAVIS LINDO

My lips are sealed.

HANNAH COUTTS

It's just, I always thought Ewan
seemed a bit... fixated with Isla?
Especially in the beginning.

She nods to a corner of the pub.

HANNAH COUTTS (CONT'D)

He'd sit over there, just watching
her as she worked.

DAVIS LINDO

Did that make Isla uncomfortable?

HANNAH COUTTS

She never mentioned anything.
Neither did I. And he stopped doing
it after a while. Now he just sits
at the bar like a normal punter.
(off Lindo)
It's just something I always
remembered, that's all. Probably
not important.

She slides her PHONE out of her pocket.

HANNAH COUTTS (CONT'D)

(Twitter-ready)

So... what exactly do you think
Ewan's done, then?

DAVIS LINDO

(her phone)

Nothing I'm allowed to tell you
about, I'm afraid.

Disappointed, Hannah puts her phone away as Lindo continues to study the POLAROID of Ewan - there's something almost FAMILIAR about it.

DAVIS LINDO (CONT'D)
Can I keep this?

3/20 OMITTED

3/20

3/20A INT. INCIDENT ROOM, POLICE HQ - DAY 7 (FRI) 11.30

3/20A

Mallick, and Bart have been rewatching the CCTV. Monty's by the printer waiting for something to come off, while Macmillan's stood further away, just finishing a CALL.

Monty passes Macmillan some PAPERS as they head back over.

DCI CORA MACMILLAN
(the phone call)
MacClure slipped his surveillance
some sedative or sleeping pills.

DI JAY MALLICK
Clellan Coburn had a few
prescription sleeping pills by his
bed, no sign of the bottle they
came in.

DS LARA BARTLETT
Then Ewan could be involved in his
death? Maybe Lindo's right, Ewan
MacClure's in much deeper than any
of us thought.

Macmillan doesn't want to hear that.

DI JAY MALLICK
(to Monty)
Play it one more time?

Monty replays the CCTV on the Evidence Board:

Ewan has his arm around Isla as he leads her slowly and casually through the hospital entrance doors.

Mallick's not happy.

DI JAY MALLICK (CONT'D)
She just doesn't look like she's
being kidnapped?

DS LARA BARTLETT
More sleeping pills?

DI JAY MALLICK
Nah. He'd need to get them into
something, make her drink it, then
wait for them to take hold.

DS MONTY MONTROSE

She might already have been drugged up. Do we know what the hospital might have given her?

DI JAY MALLICK

Maybe you weren't far off about the Isla revenge idea, Mac? Only it's not just Isla waltzing off into the sunset, Ewan's going with her.

DS LARA BARTLETT

One hell of a love triangle, Guv?

DCI CORA MACMILLAN

But it would mean the first kidnap was also staged.

DS LARA BARTLETT

Maybe Rory's place was used for a meeting after all, but for Ewan and Isla, just before they kidnapped Clellan? The key at the crime scene could have been a genuine mistake. They expected us to go after Shay as the prime suspect, but the key led us to Rory instead.

DS MONTY MONTROSE

So use a CGO van to fake Isla's abduction, and we turn our attention back to Shay?

DS LARA BARTLETT

But Lindo got in the way, didn't he? So Ewan comes in, falls on his sword, feeds us some more dirt on Shay?

DS LARA BARTLETT (CONT'D)

Yeah, and he makes sure we don't keep him here.

DI JAY MALLICK

They can't pin this one on Shay, though -

(the CCTV)

- and they've gotta know we're going to see this.

DCI CORA MACMILLAN

It's a bit far-fetched. And none of this explains the locket.

DS LARA BARTLETT

Red herring, Boss, just like you said.

(MORE)

DS LARA BARTLETT (CONT'D)

But if they are working together, then they know they're on borrowed time. All they need now is to go get Isla's money.

(to Macmillan)

Please can we bring Lindo back on board? He was onto Ewan from the start, he can only be a help to us?

DCI CORA MACMILLAN

No. Work a theory by all means, Bart, but you know what I'm going to say - we follow the evidence, and right now most of that keeps us with Shay Coburn.

Which pisses Bart off. Mallick steps closer to the Evidence Board.

DCI CORA MACMILLAN (CONT'D)

What are you thinking, Mallick?

DI JAY MALLICK

The money. We've only got Karolina Andersen's word about why Isla was at her hotel. What if it was nothing to do with any compensation -?

He turns back to the others.

DI JAY MALLICK (CONT'D)

.- what if... Isla Breck was there to collect payment, for something she and Ewan had done for Karolina?

Well that's just wrecked everyone's heads...

3/20B INT. LINDO'S FLAT/CORRIDOR, POLICE HQ - DAY 7 (FRI) 3/20B
11.45

Lindo's on his CaseTab poring over all the FILES from the Flash Drive. His PHONE RINGS: "**Bart Calling**"

Bart's in the Corridor outside the Incident Room, trying to be covert

We'll INTERCUT between the two.

DAVIS LINDO

Bart, this Flash Drive is an Aladdin's Cave of corruption and cover-ups!

DS LARA BARTLETT

(phone)

Isla Breck's gone again.

Lindo's knocked for six.

DAVIS LINDO
How can that happen?

DS LARA BARTLETT
(phone)
Haven't you seen what Mallick sent
round?

Lindo goes to his INBOX, and the SECOND MESSAGE he never
read: **the CCTV of Isla and Ewan.**

DAVIS LINDO
Sorry, I got carried away with
those documents.

DS LARA BARTLETT
I'll wait.

Lindo plays the CCTV. Sees Ewan. He's devastated.

DAVIS LINDO
Oh *hell* no, Bart! I just saw the
guy an hour ago!

DS LARA BARTLETT
You *what*? Christ, Lindo, the Boss
is gonna blow when she hears that!

DAVIS LINDO
She won't know if you don't tell
her?

DS LARA BARTLETT
You can't seriously expect me to
keep this to myself?! I'm on thin
enough ice as it is today,
defending *you*!

DAVIS LINDO
But it's all my fault.

DS LARA BARTLETT
What is?

DAVIS LINDO
Ewan taking Isla. I told him we'd
found her.

DS LARA BARTLETT
It wasn't a secret.

DAVIS LINDO
No, but... I might have told him
about the five hundred-kay, too.
(MORE)

DAVIS LINDO (CONT'D)

Maybe Ewan's decided he doesn't want to do *any* jail time, and that's his means of escape?

DS LARA BARTLETT

Yeah, well we're thinking this is more a double-escape. Ewan and Isla?

DAVIS LINDO

No, Bart. I've seen both of them today, I'd have picked up anything suspicious. I saw Ewan's face when I mentioned the money, and I'm certain it was the first he knew of it.

DS LARA BARTLETT

Well *if* you're right, Lindo, it means the Boss is wasting her time still going after Shay, while the Guv's getting all hot and bothered over Karolina flipping Andersen.

DAVIS LINDO

And no-one's looking at Ewan?

DS LARA BARTLETT

As an accomplice, yes. As the Man with the Plan, definitely not.

DAVIS LINDO

Macmillan's got to let me come back!

DS LARA BARTLETT

Already tried, it's a no-go.

DAVIS LINDO

Isla Breck is a *hostage*, Bart.

DS LARA BARTLETT

And that's how the search teams are treating her, don't worry.

DAVIS LINDO

If anything happens to Isla, it's on me. Damn it, Bart, Ewan played me!

DS LARA BARTLETT

What are you going to do?

DAVIS LINDO

Probably best I don't tell you. Just, if I call you -?

DS LARA BARTLETT
I'll answer.

Which is all Lindo needs to know.

3/21 OMITTED

3/21

3/21A EXT. BENCH/CAR, BLUFF - DAY 7 (FRI) 12.00

3/21A

EWAN MACCLURE sits staring out at the ocean. Serene.

Behind him, a CAR. Through the WINDOW, we see Isla ASLEEP on the back seat, BLANKET tucked in.

PEACEFUL and RELAXED, Isla looks for all the world like a woman enjoying a long-deserved rest.

3/21B INT. INTERVIEW ROOM, POLICE HQ - DAY 7 (FRI) 12.15

3/21B

Shay looks like crap. His solicitor is immersed in his phone, probably playing Tetris.

Macmillan sits opposite with her CaseTab. The D.I.R. MACHINE is ON, and DRINKS/SNACKS litter the table between them.

DCI CORA MACMILLAN
Clellan was going to expose you,
wasn't he?

SHAY COBURN
'Expose' me? About what?

Macmillan shows Shay a slew of DOCUMENTS on her CaseTab.

DCI CORA MACMILLAN
Health & Safety violations,
fraudulent certification, illegal
hirings... I think there's even
racketeering in there if you scroll
far enough. This is all happening
around the time of Frank Breck's
death in 2011, when you were CGO's
Head of Production.

Shay's HANDS start SHAKING.

SHAY COBURN
Where did you get these?

DCI CORA MACMILLAN
You know where.

SHAY COBURN
It's fake! All of it.

DCI CORA MACMILLAN

In the three months leading up to Frank's death, 25 of *your* workers lodged safety concerns about conditions on those rigs. An accident waiting to happen, they said. And then it did happen.

Shay's solicitor tries to calm him.

SHAY COBURN

Get OFF me!

DCI CORA MACMILLAN

Is that why you became 'close' to Isla Breck?

SHAY COBURN

What?

DCI CORA MACMILLAN

To keep her on side, distract her from the truth?

SHAY COBURN

What 'truth'?!

DCI CORA MACMILLAN

That her husband might be alive if it wasn't for your negligence?

SHAY COBURN

How dare you!

DCI CORA MACMILLAN

We know you and Isla were involved. She started to talk quite freely about it. And we have your phone records, of course.

Shay's deflated for the first time.

DCI CORA MACMILLAN (CONT'D)

The dominoes are falling, Shay. You can't control this anymore. Just tell me what happened, you'll feel better for it, I promise.

Shay looks to his solicitor. He has a decision to make.

DCI CORA MACMILLAN (CONT'D)

Clellan helped you cover up the accident, didn't he, because that's what a good brother does. But he hated himself for it. The merger was his chance to clear the decks, and his conscience.

SHAY COBURN
That's not true!

DCI CORA MACMILLAN
Did you order Ewan MacClure to get Clellan to the park that night, Shay? Did you sneak out of the fundraiser to go up there and 'take care of business', then leave Ewan to take care of the body?

SHAY COBURN
This is INSANE!

DCI CORA MACMILLAN
You killed your own brother.

Shay BANGS his FISTS on the table.

SHAY COBURN
I never left that hotel!

DCI CORA MACMILLAN
Really?? Because *this...* says that
you did.

Macmillan puts a TRANSPARENT PRINTOUT on the table - the TRIANGULATION GRAPH on the BURNER PHONE.

A THICK RED LINE maps a route from the event HOTEL to the PARK and back again. It's labelled "BURNER PHONE".

DCI CORA MACMILLAN (CONT'D)
That's your burner.

SHAY COBURN
For the last time, that's NOT my
phone!

DCI CORA MACMILLAN
If you say so.

Macmillan lays ANOTHER TRANSPARENT PRINTOUT on top of the first one. It's got an extra line on it, a BLUE LINE which matches the RED LINE EXACTLY.

DCI CORA MACMILLAN (CONT'D)
That's your registered phone. Same
journey, same time, same
destination.

Shay feels the NAUSEA rising.

DCI CORA MACMILLAN (CONT'D)
You forgot to leave your alibi at
the dinner table, Shay.

SHAY COBURN
(to his solicitor)
Their time is up. TELL THEM!

DCI CORA MACMILLAN
You're right, it is.

Macmillan gets up, heads for the door.

SHAY COBURN
Where are you going?

DCI CORA MACMILLAN
To prepare a charge sheet. It's
over, Shay.

Macmillan PULLS open the door.

SHAY COBURN
HE WASN'T SUPPOSED TO DIE!

Macmillan STOPS, as Shay slumps down on the table and starts to SOB.

SHAY COBURN (CONT'D)
He wasn't supposed to die!

3/22 OMITTED 3/22

3/22A OMITTED 3/22A

3/23 OMITTED 3/23

3/23A OMITTED 3/23A

3/23B OMITTED 3/23B

3/23C OMITTED 3/23C

3/24 OMITTED 3/24

3/24A OMITTED 3/24A

3/24B EXT. EWAN'S CAR, BLUFF - DAY 7 (FRI) CONT. 3/24B

Ewan enjoys a SANDWICH as he looks out at the view. He looks like any day-tripper.

STIRRINGS from behind.

Now we see Isla, waking up on the BACK SEAT under her BLANKET. She's very GROGGY. Ewan waits patiently for her to come round.

He takes an ORANGE from a carrier bag.

EWAN MACCLURE
One of your five a day?

He offers it over. Isla looks at the ORANGE, then at Ewan.

She goes to take it... but her arm won't move.

Suddenly WIDE AWAKE, Isla tries to pull her arm from under the blanket. The blanket falls off and we see she is TIED UP.

ISLA BRECK
EWAN! !? What are you doing? GET
THESE THINGS OFF ME!

As Isla PANICS, Ewan STARTS THE ENGINE.

3/25 OMITTED

3/25

3/25A OMITTED

3/25A

3/25B INT. SHAY COBURN'S (OLD) OFFICE, CGO HEADQUARTERS - 3/25B
DAY 7 (FRI) 12.40

Karolina pokes around in what's left of Shay's office as Mallick appears in the doorway, silent as a vampire.

DI JAY MALLICK
Last time I was here it was to arrest Shay Coburn.

KAROLINA ANDERSEN
I trust you're not going to arrest anyone today?

DI JAY MALLICK
That depends. You wilfully obstructed a murder investigation.

KAROLINA ANDERSEN
I did?
(realising)
Ah. You mean the Flash Drive. You have accessed it now, I presume?

DI JAY MALLICK
No thanks to you. You lied to my partner. Which means you lied to me.

KAROLINA ANDERSEN
I had my reasons, Mr Mallick. There was no malice intended.

DI JAY MALLICK
But if you lied about that, then what else have you lied about?

KAROLINA ANDERSEN
Please, speak plainly.

DI JAY MALLICK
Alright. Isla Breck. We found her.

KAROLINA ANDERSEN
That's wonderful. Is she alright?

DI JAY MALLICK
I don't know. We lost her again.

KAROLINA ANDERSEN
How... careless.

DI JAY MALLICK
She was taken, from the hospital. I
say 'taken' but, from the CCTV, it
doesn't really look like she's
being forced anywhere.

KAROLINA ANDERSEN
Was it the same person who took her
the first time?

DI JAY MALLICK
Aye, it was. His name's Ewan
MacClure. Perhaps you know him?

KAROLINA ANDERSEN
Shay Coburn's personal Neanderthal.
I'm sorry, Mr Mallick, but what
does this have to do with me?

DI JAY MALLICK
You still have Isla's money?

KAROLINA ANDERSEN
I do. So?

DI JAY MALLICK
Then she'll be coming for it at
some point. But the question that
keeps tapping away in my head is
this - is that money really a
compensation payment? Or is it
payment for services rendered?

KAROLINA ANDERSEN
What kind of services?

DI JAY MALLICK
Murder for hire?

For once Karolina appears lost for words.

KAROLINA ANDERSEN
Murder?

DI JAY MALLICK
One thing I've learned about
murder, Karolina, is that the
simplest, most obvious explanation
is often the right one.
(MORE)

DI JAY MALLICK (CONT'D)

So I'm thinking maybe you *did* seduce old man Clellan, and maybe you *did* 'persuade' him to change his will and, once that was done, maybe you just couldn't wait to get your hands on that inheritance.

KAROLINA ANDERSEN

So I'm a murderer and I'm avaricious? I'm not sure which offends me more.

DI JAY MALLICK

You're not the type to get your own hands dirty, either - something you and Shay Coburn do have in common -

Karolina's contempt.

DI JAY MALLICK (CONT'D)

- but you'd already identified the perfect weapon in Isla Breck. Just show her those documents on the Flash Drive, get her angry enough to want revenge, Isla ropes in Ewan MacClure, whose loyalty has always been to her and not Shay Coburn and, when the deed is done, you rebrand the blood money you pay her as "rightful compensation". Framing Shay was the cherry on the top.

KAROLINA ANDERSEN

You're actually serious?

DI JAY MALLICK

Murder's a serious business, and it does explain why you didn't want us to get into that Flash Drive.

KAROLINA ANDERSEN

Does it?

DI JAY MALLICK

Sure. All that proof about CGO's negligence in Frank Breck's death, it would have sent us straight to Isla Breck's door. And from there, it's just a hop, skip and a jump to yours.

Karolina falters for just a second. This is serious.

KAROLINA ANDERSEN

You are wrong, Detective Inspector.
You are *very* wrong.

She takes a DOCUMENT from her BAG, hands it to Mallick.

KAROLINA ANDERSEN (CONT'D)

That's Isla Breck's compensation agreement. You'll see a clause near the end - a promise, I suppose, that Isla will not seek any further recompense over the accident, regardless of any future 'evidence' which may one day appear.

DI JAY MALLICK

No wonder you're so keen for her to sign it.

KAROLINA ANDERSEN

It's a very generous settlement.

DI JAY MALLICK

Just not as 'generous' as a judge might be.

KAROLINA ANDERSEN

I'm just trying to protect my business. Who knows how many other skeletons are hidden in the CGO closet, despite Clellan's best efforts to clear them.

(beat)

You *can* believe me, Mr Mallick. And you can trust me.

DI JAY MALLICK

Well, let's not get carried away.

He gives the room a cursory once over.

DI JAY MALLICK (CONT'D)

I'll leave you to your decorating.

Mallick heads out but then turns back.

DI JAY MALLICK (CONT'D)

The Flash Drive... you made a copy, didn't you?

Karolina allows herself a smile.

KAROLINA ANDERSEN

But of course I did.

Mallick hangs at the door a moment.

DI JAY MALLICK

Goodbye, *Miss Andersen*.

KAROLINA ANDERSEN

Goodbye, Mr Mallick.

He leaves.

3/25C EXT. EWAN'S MOVING CAR, CITY - DAY 7 (FRI) 12.55 3/25C

Ewan drives, he's focused, determined.

ISLA BRECK
Where are we going?

No reply.

ISLA BRECK (CONT'D)
Ewan! Answer me!

They turn a corner a little too FAST. A SMALL BAG slides out from under the back of Ewan's seat. A PHOTO sticks out.

Ewan glances in the rearview, sees Isla trying to get into the FOOTWELL.

She uses a shoulder to NUDGE at the bag. The PHOTO slides out a bit further.

3/25D INT. INCIDENT ROOM, POLICE HQ - DAY 7 (FRI) 13.10 3/25D

Macmillan's debriefing Bart and Monty on Shay's breakdown. She's got MALLICK on video chat on her SMARTPHONE.

DI JAY MALLICK
(video)
So he hasn't actually confessed?

DCI CORA MACMILLAN
He will, once the Doc's finished assessing him. Never seen anyone dissolve so quickly.

DI JAY MALLICK
(video)
Wait for me? I'm literally five minutes out.

DCI CORA MACMILLAN
Soon as I get the go-ahead, I'm going back in.

She ends the video call with Mallick.

DS MONTY MONTROSE
There's still no sign of Isla and Ewan, but I'll send two extra bodies to CGO just in case they head for the money.

DCI CORA MACMILLAN
Thanks, Monty.

3/25E INT. LIVING ROOM, EWAN'S HOUSE - DAY 7 (FRI) 13.30

Lindo sneaks into Ewan's house. Fingerprint/Forensic dusting has obviously been done around the SOFA/ARMCHAIR and the THROW-COVERED MILITARY TRUNK.

Lindo knows he shouldn't disturb anything, but there's no time to waste and he's got nothing to lose.

He pulls off the THROW from the TRUNK, opens it, and TIPS THE CONTENTS onto the floor. He looks at everything before him, then KNEELS down and starts to go through it all.

3/26 OMITTED

3/26

3/26A INT. INTERVIEW ROOM, POLICE HQ - DAY 7 (FRI) 13.35

3/26A

Shay (and his solicitor) is EXHAUSTED, all fight gone.

Mallick and Macmillan wait patiently.

SHAY COBURN

They were supposed to scare him.
That's all, I swear.

DCI CORA MACMILLAN

Who's 'they'?

SHAY COBURN

People Ewan knew. He said they were going to hold Clellan for a few hours, frighten him out of signing.

DI JAY MALLICK

Classy.

SHAY COBURN

They weren't supposed to hurt him!

DI JAY MALLICK

They didn't. They killed him.

Shay can't bear it.

SHAY COBURN

I didn't want anything to do with it, I didn't! Ewan said he'd take care of it, told me to just go to that bloody fundraiser, be 'visible', he kept saying. So I did.

DCI CORA MACMILLAN

But Ewan called you, didn't he?

SHAY COBURN

He sounded strange. Said I had to get to the park straight away, that something had gone wrong.

DI JAY MALLICK

What?

SHAY COBURN

I don't know, he hung up, wouldn't answer when I tried to ring back. I had no choice, I had to go up there, see what was going on.

DI JAY MALLICK

And what did you find?

Shay hides his face. Shame seeping from every pore.

SHAY COBURN

When I got there, Clellan was on the ground. He's not moving.

DCI CORA MACMILLAN

What's Ewan doing?

SHAY COBURN

Just standing there, asking *me* what to do?! He's the bloody soldier! And I'm in a *SUIT*!

DI JAY MALLICK

What about the other men?

SHAY COBURN

I never saw anyone else.

(beat)

And I wasn't going to hang around, either. I just... I just told him to bloody well take care of it.

DI JAY MALLICK

So you head back to the hotel just in time for meringues and the Macarena, hoping everyone's too drunk to even notice you'd gone.

Shay SOBS into his hands.

DCI CORA MACMILLAN

Whose idea was it to plant the key?

SHAY COBURN

I don't know anything about a bloody key, or kidnapping Isla, or a van, NONE of it!

He looks them in the eye at last.

SHAY COBURN (CONT'D)

I wanted to frighten Clellan out of the merger. I admit that. And me and Isla, I care about her, I really do, and I don't know why I lied about it. God forgive me for both. But everything I've told you, it's all I know, I swear. I'll sign whatever you like, I'll even take a flaming lie detector, but I DIDN'T kill Clellan! I don't care if you believe me and I don't care what you or anyone else thinks of me. He was my brother, and I loved him. I did.

He dissolves in his SOBBING. Macmillan and Mallick gather their stuff. *Got 'im!*

3/27 OMITTED

3/27

3/27A OMITTED

3/27A

3/27B OMITTED

3/27B

3/28 EXT. EWAN'S CAR, CEMETERY CAR PARK - DAY 7 (FRI) 13.50 3/28

Ewan parks up as Isla tries to get her bearings. She realises where they are.

ISLA BRECK

What are we doing here? Will you tell me what the hell is going on?!

Ewan starts fussing with his BAG.

Isla's eyes fall on the PHOTO still in the footwell in front of her. She cocks her head to get a better look at the PHOTOGRAPH. And now she RECOGNISES it.

ISLA BRECK (CONT'D)

Isobel?

A SHADOW moves across the picture, eclipsing ISOBEL McIVOR's face. Isla looks up to find EWAN looming over her from the driver's seat.

Isla searches his face, then looks right into his eyes.

And now she knows.

ISLA BRECK (CONT'D)
(under)
Oh my God.

EWAN MACCLURE
Enough talking.

Ewan reaches for his GUN.

EWAN MACCLURE (CONT'D)
Time to go.

ISLA BRECK
No, Ewan, no, PLEASE!

Ewan GRABS his BAG, jumps out of the car and DRAGS Isla out from the back.

3/28A INT. EWAN'S HOUSE - DAY 7 (FRI) CONT.

3/28A

To one side, Lindo has put the stuff he's already gone through: BOOKS, standard MILITARY PAPERS, some BLANK POSTCARDS of destinations Ewan's probably visited during service (eg. EGYPT, CYPRUS, MALAYSIA etc).

Continuing his search of the remaining stuff, Lindo pulls out an ENVELOPE. Inside, some PHOTOS. He leafs through - they're just regular HOLIDAY SNAPS or FOREIGN CITYSCAPES etc but, as he's about to discard them, Lindo's attention is grabbed by the last two in the pack.

We do not see them.

Lindo sits down, pulls out the EWAN POLAROID he took from The Bodach, then looks intently at all three images.

We still don't see what Lindo sees. But he's obviously blown away.

Digesting his discovery, Lindo's eyes fall on the SEA SCOUT "PIONEER" badge still sitting on the mantel/shelf.

Pocketing the photos, Lindo JUMPS up, GRABS the badge and HURRIES out.

3/29 INT. INCIDENT ROOM/STREET - DAY 7 (FRI) 14.05

3/29

Macmillan, Mallick, Bart and Monty by the Evidence Board. EWAN MACCLURE stares down at them.

DCI CORA MACMILLAN
Isla and Ewan. Ewan and Isla. It's the only thing that makes sense.

DI JAY MALLICK

They can't get far. The hospital
said Isla's injuries will take a
while to heal.

Bart's PHONE RINGS - "*Lindo Calling*". Shit.

On a STREET, Lindo's RUNNING as he waits for Bart to pick up -
did she lie to him?

We'll INTERCUT between the two.

Bart's PHONE keeps RINGING. Everyone else is now staring at
her.

DCI CORA MACMILLAN

It's Lindo, isn't it?

She's almost daring Bart to answer it. Bart makes her
decision.

DS LARA BARTLETT

(into phone)

Lindo.

Macmillan's seething. We stay on Bart as she listens to what
Lindo's telling her. It's clearly serious.

DS LARA BARTLETT (CONT'D)

(into phone)

OK, OK, slow down. I'm going to put
you on speaker.

As she does, their CaseTabs BEEP.

DCI CORA MACMILLAN

What the hell do you think you're
doing, Bart?

DS LARA BARTLETT

Trust me, we all need to hear this.
Go ahead, Lindo.

Lindo's like a machine gun.

DAVIS LINDO

I've just sent you three pictures.

Monty does her thing and uploads the pictures to the Board.

1) A YOUNG TRIO we've seen before. It's LOCKET GIRL, YOUNG
FRANK and YOUNG ISLA. On the back of the picture: "*Izzy,
Frank, Isla @ McIvor's 1988*".

2) The EWAN POLAROID

3) A cemetery, GRAVESTONES. A FIGURE kneels by a grave but the person has been DEFACED/SCRATCHED. Identification is impossible.

DAVIS LINDO (CONT'D)

One is Locket Girl. Her name's Isobel MacClure.

Everyone's reaction to that.

DI JAY MALLICK

As in Ewan MacClure?

DAVIS LINDO

As in his mother, yes.

DCI CORA MACMILLAN

(remembering)

McIvor's... that was the diner I told you about.

Monty's already on it.

DS MONTY MONTROSE

(her CaseTab)

It was also Isobel MacClure's maiden name. Married a George MacClure in... oh, OK, pretty much when *that* photo was taken. 1988.

DAVIS LINDO

Sorry guys, but you need to listen!
Second photo is -

DI JAY MALLICK

Obviously Ewan.

DAVIS LINDO

But it's not Ewan you should be looking at.

They don't understand.

There's another BEEP on their CaseTabs.

DS LARA BARTLETT

Thought you said you only sent three things?

DAVIS LINDO

That wasn't me.

Lindo keeps RUNNING while the others look at the new message.

DCI CORA MACMILLAN

(reading)

Oh wow.

DI JAY MALLICK

(reading)

Holy banana.

DS LARA BARTLETT
Lindo, have you seen this?

DAVIS LINDO
Bart... I'm running through the middle of an unfamiliar city right now, trying to stop Ewan killing Isla Breck. Please can everyone just be QUIET! It's important! I think Ewan MacClure's father was -

DCI CORA MACMILLAN
Frank Breck?

Now Lindo STOPS running.

DAVIS LINDO
How did you know?

DS LARA BARTLETT
That message. Forensics just came back on the toothbrush we took from that Isla's flat, except it's not Isla's.

DAVIS LINDO
It's Frank's isn't it?

DCI CORA MACMILLAN
Correct, and it's thrown up a 100% paternal match for Ewan MacClure.

DAVIS LINDO
Didn't need DNA for that.

Eh?

DS MONTY MONTROSE
Guys.

They all turn to Monty who's arranged the pictures of YOUNG FRANK and the EWAN POLAROID side by side. The pose, the smiles... the similarities are unmistakeable.

DCI CORA MACMILLAN
Where are you, Lindo?

Lindo is still catching his breath. He looks across the road.

DAVIS LINDO
I'm at the third picture -

Everyone looks to the Evidence Board - to the photo of the CEMETERY.

DAVIS LINDO (CONT'D)
- I think this is where Ewan has brought Isla.

DCI CORA MACMILLAN
But why does Ewan MacClure want to
hurt Isla Breck?

DAVIS LINDO
Because she took his father away.

3/30 OMITTED 3/30

3/30A OMITTED 3/30A

3/30B OMITTED 3/30B

3/30C EXT. COVERT SPOT, CEMETERY - DAY 7 (FRI) 14.30 3/30C

A covert spot within the cemetery, hidden from anyone just walking by.

Isla lies on the ground as Ewan checks his surroundings and starts going through his bag.

ISLA BRECK
I see it now. Same nose, mouth...
but you've got your daddy's eyes.

Ewan STOPS. *What did she just say?*

ISLA BRECK (CONT'D)
I'm right, aren't I?

EWAN MACCLURE
Because you've always known.

ISLA BRECK
About you? Or my best friend and my husband?

EWAN MACCLURE
Frank wasn't your husband.

ISLA BRECK
You're right. He wasn't, not then.

EWAN MACCLURE
That's why you had to get rid of her. You wanted Frank, and Isla Cafferty always gets what she wants.

ISLA BRECK
Is that what your mother told you?

EWAN MACCLURE

They beat her, you know. Her own parents, my grandparents, when they found out she was carrying me. You knew how cruel they were, how they used to treat her. You knew. And you still told them!

ISLA BRECK

I didn't even KNOW Izzy was pregnant!

3/30D EXT. POLICE STATION - DAY 7 (FRI) CONT.

3/30D

Macmillan, Mallick, Bart and Monty rush out. Bart and Mallick are on their phones.

DS LARA BARTLETT

He's still not answering.

DCI CORA MACMILLAN

Bloody stupid boy!

DS LARA BARTLETT

He feels responsible.

DCI CORA MACMILLAN

Because he IS! Mallick?

DI JAY MALLICK

A.R.U. are mobilising but, without a precise location?

DCI CORA MACMILLAN

Let's just get there, shall we.

Bart and Monty head to one car, Mac and Mallick to another.

3/31 OMITTED

3/31

3/32 OMITTED

3/32

3/32A OMITTED

3/32A

3/32B OMITTED

3/32B

3/33 OMITTED

3/33

3/33A OMITTED

3/33A

3/34 OMITTED

3/34

3/34A OMITTED

3/34A

3/35 EXT. EDGE OF CEMETERY - DAY 7 (FRI) CONT.

3/35

Lindo's crouched in the shadows looking into the cemetery. On his (silent) PHONE he has several MISSED CALLS from BART.

He ignores them and opens a GOOGLEMAP-STYLE APP on his phone, gets a SATELLITE VIEW of the terrain ahead.

It's just like being on army manoeuvres again...

He enters the cemetery, moving from tree to tree, using gravestones as shields to move further and further in.

3/35A EXT. COVERT SPOT, CEMETERY - DAY 7 (FRI) CONT.

3/35A

Isla's not getting any better. Ewan's agitated. He paces like a hungry lion.

EWAN MACCLURE

Every time she looked at me it reminded her of everything she'd lost. When *I* look at you, I think about everything you took.

ISLA BRECK

I didn't take *anything*, from you or from Izzy. I loved your mother, she's still the best friend I ever had... even though she betrayed me.

EWAN MACCLURE

She betrayed you!?

ISLA BRECK

Frank and I were together since I was 14 -

Ewan's surprise.

ISLA BRECK (CONT'D)

- she didn't tell you that, did she?

EWAN MACCLURE

You're lying.

ISLA BRECK

I wish to God I was, because if
you're going to 'punish' me, or
whatever this is, I'd rather it was
for something I'm guilty of. All
I've ever done is be kind to you.

This is not how Ewan thought it was going to go.

ISLA BRECK (CONT'D)

Ewan, I'm sorry for what happened
to you. I'm sorry Izzy wasn't the
mother she should have been. And
I'm sorry you never knew Frank. But
this, what you're doing... what you
might already have done... it's
wrong, love.

Hearing Isla call him 'love' has a profound effect on Ewan.
He tries his best to push his feelings away.

EWAN MACCLURE

You're just trying to change the
story.

ISLA BRECK

It is a story, you're right. But
it's Izzy's story, and it's not
true. Whatever you think you know,
Ewan, I promise to tell you the
truth, if you'll just let me go.

Isla's fading, she's exhausted. She COUGHS, and Ewan sees
BLOOD.

EWAN MACCLURE

Every Monday I'd come here and
watch you snivelling over Frank's
grave like the dutiful widow -
Then *hours* later, I'd be driving
you to some hotel to meet Shay. Do
you know how disgusting you are?

ISLA BRECK

Is that why you're doing this,
because of me and Shay?

EWAN MACCLURE

That man killed the husband you
were supposed to love. The father I
could have had now. Do you know
what? You deserve each other. And
Frank was probably a lost cause
anyway, choosing a girl over his
child.

ISLA BRECK

Frank never knew about you.

EWAN MACCLURE

He turned his back on my mother,
and he turned his back on me.

ISLA BRECK

No, he wouldn't have done that, and
nobody knew him better than me.

EWAN MACCLURE

Well I didn't get to know him AT
ALL, did I!

Ewan suddenly pulls his HANDGUN and POINTS IT AT ISLA.

EWAN MACCLURE (CONT'D)

And that's down to you, and
Clellan, and Shay Coburn.

3/35B EXT. CEMETERY/BART'S MOVING CAR - DAY 7 (FRI) CONT. 3/35B

Lindo's getting further into the cemetery, eyes and ears
searching for any sign of Ewan and Isla.

Then, he SPOTS THEM. Isla's on the ground, Ewan has his GUN
trained on her. Lindo's heart lurches...**he gets a FLASHBACK
to the injured soldier reaching out to him.**

But then Isla MOVES slightly and Lindo's relief is palpable.

He heads behind a LARGE TREE, takes out his phone, dials.

In her car, Bart's driving, Monty beside her. Bart's PHONE
RINGS in its holder. It's Lindo. Bart puts it on speaker.

DS LARA BARTLETT

Where are you?

DAVIS LINDO

(whisper)

Keep your voice down. I told you.
Cemetery. West side. I've got eyes
on Ewan. He's armed. We've got to
get Isla out of here.

DS LARA BARTLETT

How?!

DAVIS LINDO

There's a good line of cover,
gravestones, trees. I can distract
Ewan. I'll ping you my exact
coordinates.

DS LARA BARTLETT

We're not in Afghanistan, Lindo!

DAVIS LINDO

Ssshhh!

Lindo sneaks a look from behind the tree, gets a half-visual on Ewan as he CROUCHES beside Isla. He NUDGES her, but she doesn't respond. He tucks his GUN into the back of his waistband and stands up.

Lindo pulls back behind the tree.

DAVIS LINDO (CONT'D)

Bart, I don't have time to argue with you. I'm all there is. I have to try and talk him down.

DS LARA BARTLETT

Down from what?!

But Lindo hangs up.

DS LARA BARTLETT (CONT'D)

Oh Christ.

She looks to Monty, who's already dialling Macmillan.

3/36 OMITTED

3/36

3/36A EXT. COVERT SPOT, CEMETERY - DAY 7 (FRI) CONT.

3/36A

Ewan circles Isla, who's lying motionless. He's JITTERY, NERVOUS, maybe not sure what 'the plan' is anymore.

He hears RUSTLING that's out of place. Ewan stands still. Listens.

EWAN MACCLURE

That you, Detective?

Now we see Lindo behind his LARGE TREE.

EWAN MACCLURE (CONT'D)

We gonna talk properly? Soldier to soldier?

DAVIS LINDO

(calling out)

Release Isla, then we can talk all you want.

EWAN MACCLURE

I release Isla, I fail in my mission.

DAVIS LINDO

Is she even alive?

EWAN MACCLURE
Come over here and find out.

DAVIS LINDO
What's the endgame here, Corporal?

EWAN MACCLURE
You know what the endgame is.

3/36B EXT. BART'S CAR, CEMETERY/STREET - DAY 7 (FRI) CONT. 3/36B

Bart and Monty arrive somewhere outside the cemetery. Bart JUMPS out, starts heading to the cemetery.

DS MONTY MONTROSE
BART?! What are you doing?!

Bart waves her PHONE at Monty.

DS LARA BARTLETT
Got the coordinates, can't let him do this on his own.

And she's gone before Monty can protest. As Bart disappears, Macmillan and Mallick show up behind.

3/36C EXT. COVERT SPOT/BART'S HIDING PLACE, CEMETERY - DAY 7 3/36C (FRI) CONT.

Lindo PEEKS out again. Ewan's looking right at him. Behind Ewan, Lindo spots Bart in the shadows, right where he'd hoped she'd be. Then he sees Isla MOVE AGAIN. Ewan hasn't noticed.

DAVIS LINDO
OK, I'm coming out. I'm unarmed.

He steps out from behind the tree, his hands in the air.

DAVIS LINDO (CONT'D)
Soldier to soldier, just like you asked.

EWAN MACCLURE
You think you can save me, don't you?

DAVIS LINDO
I think I need to try.

He sees Isla DRAGGING herself a few inches away. Lindo has to keep distracting Ewan.

DAVIS LINDO (CONT'D)
See, I know a thing or two about fathers. I don't have a name for mine, either. Probably never will.

EWAN MACCLURE

You think that gives us something
in common?

DAVIS LINDO

No. But I think it helps me try and
understand.

EWAN MACCLURE

You know what I've done.

DAVIS LINDO

Yes.

EWAN MACCLURE

And you know why I've done it.

DAVIS LINDO

CGO was Clellan's company, Frank
died in his care. He had to be
punished for that. Isla stole your
chance to know your father, then
she rubbed salt in your wound by
getting with the man who, as you
would soon find out, was really
responsible for Frank's death.
Everywhere you looked, betrayal.

EWAN MACCLURE

You've got it all worked out.

DAVIS LINDO

Revenge is a story as old as time,
but I don't think this is what
Frank would have wanted for his
only son.

EWAN MACCLURE

SHUT UP!

Ewan pulls out his GUN again, POINTS IT at Lindo. Lindo
doesn't move.

EWAN MACCLURE (CONT'D)

I'm not my father's son. I'm my
mother's. I'm what she made me.

DAVIS LINDO

Yes, and she made you with lies,
Ewan! *Frank* was the one who
cheated, but not with Isla, with
her best friend. With Isobel. With
your mother.

EWAN MACCLURE

You're the liar!

DAVIS LINDO

I think you've been lied to enough.

Ewan's hand tightens on the GUN, on the TRIGGER.

DAVIS LINDO (CONT'D)

You've done your damage. Clellan's dead, Shay's ruined, and Isla -

Isla! Ewan looks behind him, sees Isla on the ground just a few metres from Bart's OUTSTRETCHED HAND by the gravestones.

EWAN MACCLURE

NO!

As Lindo RUSHES to stop him, Ewan steps back to the COVER of the trees. Lindo DIVES onto Ewan. In the STRUGGLE, the GUN goes off, just as Bart LEAPS from cover to GRAB Isla to safety.

Lindo and Ewan GRAPPLE on the ground, but Ewan is stronger. He manages to PIN Lindo down.

EWAN MACCLURE (CONT'D)

You shouldn't've done that.

Lindo glances over to the gravestones. He can't see anything, can't hear anything. He looks back up at Ewan.

DAVIS LINDO

You're not going to kill me.

(off Ewan)

You couldn't leave me in a burning van. You're not going to shoot me now.

EWAN MACCLURE

Why? Because it goes against 'the code'?

DAVIS LINDO

Because I'm not part of your mission.

EWAN MACCLURE

No, you're not.

Ewan stays there a moment... then he gets up and steps away from Lindo, the GUN trained on his head.

EWAN MACCLURE (CONT'D)

Start walking.

DAVIS LINDO

I'm not leaving a soldier behind. I did it once. I'm not doing it again.

Lindo has a FLASHBACK to the injured soldier who keeps haunting him. This time we see a NAME PATCH: PARLEY

Lindo comes back to the present. Ewan looks disconcerted.

EWAN MACCLURE

If I have to shoot you first, I will.

He tightens his grip on the GUN.

DAVIS LINDO

Maybe I'd deserve it.

Lindo removes his *mala* beads, KISSES them, then closes his eyes.

DAVIS LINDO (CONT'D)

(barely audible)

I'm sorry. I'm sorry Parley.

He DROPS the beads to the ground, bows his head. Waits.

From her hiding place, Bart glances down to Isla, who's still semi-conscious beside her.

Then, a GUNSHOT rings out.

Bart SNAPS BACK to attention, What the *FUCK*!

By their car, Macmillan, Monty and Mallick daren't breathe. All is silent.

Now we're C/U on Ewan, eyes front. Then he DROPS to his knees.

We PULL BACK and see Lindo just as we left him. Eyes closed. Mala beads at his feet. He slowly opens his eyes.

In front of him, he sees EWAN kneeling down, head bowed. The GUN lies a few yards away beside the DAMAGED piece of earth he just SHOT UP.

3/37 OMITTED

3/37

3/38 OMITTED

3/38

3/39 OMITTED

3/39

3/40 OMITTED

3/40

3/40A EXT. EDGE OF CEMETERY - DAY 7 (FRI) 15.45

3/40A

As everyone watches on, Lindo leads Ewan out of the cemetery in CUFFS.

3/41 INT. THE LENNOX ARMS - DAY 7 (FRI) 22.00

3/41

As most of the team relax/get drunk in the busy pub, Lindo walks in, the last one to arrive.

Bart spots him immediately, takes the pint she's been babysitting for him, goes over.

DS LARA BARTLETT

You OK? They kept you for hours.

DAVIS LINDO

No they didn't. I've just been walking for a while.

The pub's too busy for him, he wants to walk out again. Bart nods to the back of the pub.

DS LARA BARTLETT

Come on.

She leads him to somewhere a bit quieter.

DAVIS LINDO

Where's the Boss?

Bart SMILES, points him over to another part of the pub where Macmillan is absolutely SLOshed.

DAVIS LINDO (CONT'D)

Maybe she'll forget she sacked me this morning?

DS LARA BARTLETT

Yeah... about that. Do you want to stay?

DAVIS LINDO

I haven't really thought about it? Busy day.

Beat.

DS LARA BARTLETT

In the cemetery. Some of the things you said to Ewan.

DAVIS LINDO

I was trying to talk him down, you know that.

DS LARA BARTLETT

Yeah, but, a lot of it was just
really... intense?

DAVIS LINDO

You do what you gotta do to get the
job done.

Bart takes the hint.

DS LARA BARTLETT

So. Staying or going?

DAVIS LINDO

In this pub... or in the job?

At that moment, SANDY from the cafe walks in with some of her friends. She doesn't see Lindo, but Lindo definitely sees her.

Bart follows his gaze, then turns back to Lindo.

DS LARA BARTLETT

Both?

Lindo's about to answer, when his PHONE RINGS. He casually looks at who's calling and nearly drops his drink.

It's "**Daddy**".

Shocked, Lindo looks to Bart, then back to his phone. He pulls himself together, then moves off to find some privacy.

DAVIS LINDO

(into phone)

Daddy?

Bart watches after him.

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OMITTED

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END OF SERIES.