

# **Granite Harbour**

Series Two

EPISODE ONE

**YELLOW SCRIPT**

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LA Productions  
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1 **EXT. STOLTTHET/NORTH SEA - DAY 1 15:47**

1

The STOLTTHET. A large cargo vessel, cutting an impressive swathe through the North Sea.

2 **INT. STOLTTHET/BELOW DECKS - CONTINUOUS - DAY 1 15:55**

2

A cramped, storage cupboard. HASSAN FARAKI; mid 20s, Iranian he sits, pensively watching MARIAM FARAKI, mid 20s, Iranian, and six-months pregnant. She's in some distress...

[Note: BOLD Dialogue to be SPOKEN in FARSI - will be subtitled in ENGLISH]

MARIAM FARAKI

Don't leave me, please. It's too dangerous.

(Beat)

They might see you...

Hassan kisses her forehead, they share a long, loving look... then he exits, out into the bowels of the ship.

As he stalks along he enters, the -

**CARGO AREA**

We see a keypad. A hand reaches up and punches in a code - it stops suddenly at the sound of approaching footsteps.

With Hassan; skulking along a corridor in the bowels of the container ship, glancing anxiously over his shoulder.

He ducks through a doorway and freezes. He holds his breath. Whatever he has seen, he shouldn't have...

Hassan starts to back away, silently - anything not to give himself away -

- But he stumbles over and crashes to the floor.

We hear raised voices. Hassan scrambles to his feet and sets off running at full pelt -

- FOOTSTEPS gaining on him. At a locked door -

He veers down a flight of steps to the level below - but it's a dead-end.

Hassan looks up - *more* pursuers.

Cornered, he takes a desperate measure: he climbs onto the rail of a gantry and grips the rail above.

He pulls himself to the upper level as his pursuers close in -  
- as they reach him he loses his grip and falls -  
- He hits the floor of the cargo hold with a THUD!  
... With his stricken, twisted form.

3      **EXT. HARBOUR POINT - DAY 1 - 16:28**      3

A smart apartment building. A strange sound increases in volume on the soundtrack -  
- Metal scratching on metal.

4      **INT. HARBOUR POINT - DAY 1 - CONTINUOUS 16:30**      4

The SCRATCHING gets louder, then, a CLICK as the lock turns -  
- The door swings open. In steps LUCAS GALLOWAY; late 50s. He pockets a small lock picking kit and closes the door behind him. He's in good shape, a man you don't mess with.

He takes in the blandly stylish flat, a **distinctive rug**, in the centre of the lounge.

Galloway moves fast, searches both bedroom and bathroom - but there's nothing out of the ordinary.

Into the kitchen - *he finds what he came for.*

Stored in the lower cupboards; state of the art electronic scales, and a selection of flasks, basin bowls and test tubes more suited to a chemistry lab, and a few wrapped packages of powder...

Galloway breaks into a slow smile.

5      **INT. SHIP/BELOW DECKS/HIDING PLACE - DAY 1 - 17:08**      5

Some time has passed. Mariam rocks back and forth, increasingly anxious. All her worldly belongings comprise; a jacket, bundled up as a makeshift pillow, and a small but bulging bag.

She takes something from her bag - a print out of her pregnancy scan: rolled and unrolled dozens of times.

At the image of her unborn child, tears swell-- but then she hears FOOTSTEPS -

- She looks up, an expectant smile.

A beat then, the handle turns -

- Mariam's smile falters, at the sight of -

- An indiscernible man. Looming over her, half in shadow, half in the corridor light haloing dazzlingly behind him. Eventually, we'll come to know him as Captain Nielsen.

The Captain looks down at her for a moment - then throws a thick cloth at her.

CAPTAIN NIELSEN

Kom med meg  
(English)  
Come with me.

She stares, fearful. He repeats himself in English.

CAPTAIN NIELSEN (CONT'D)

Come with me. And cover your eyes!  
(Beat)  
Now!

MARIAM FARAKI

Where is -?

He raises a finger to his lips. Scared, she blindfolds herself.

VOICES can be heard and...the NOISE of a Harbour: ship horns, traffic, etc.

- He pulls Mariam to her feet.

CAPTAIN NIELSEN

Move fast and most of all -- *don't*  
*talk.*

He snatches up her bag - the ultrasound scan falls unseen to the floor of her hiding place as the door slams shut.

6

**EXT. ROAD NEAR ABERDEEN HARBOUR - DAY 1 - 17:39**

6

A hive of activity; containers are loaded and unloaded on several ships. Cranes, forklifts and vans go about their business.

Dock workers, couriers and haulage staff are all in thick coats, most in hats too, protection from the north sea chill.

We can see the STOLTNET, now docked in the Harbour.

At the road, MARIAM moves quickly...

Head down she looks exhausted and hunted - bag over her shoulder, she heads away from the Harbour.

She looks back longingly to the ship.

Mariam searches in her bag. A wave of anxiety hits her - the picture.

She turns back, as if to retrace her steps, moving between two parked CARS -

- And steps into the path of an oncoming van.

The van swerves - BEEPS.

She turns back, panicked, and puts a steadying hand on the window of a parked **HIGH END SALOON CAR** before scurrying away.

[NOTE: We won't see enough of the car to recognize it as Galloway's car but it will prove significant]

Mariam quickens her pace, breathless and tearful.

7

**EXT. BART'S LODGE - DAY 1 - 18:00**

7

The idyllic setting of a holiday lodge. DS LARA 'BART' BARTLETT emerges, ready to leave, overnight bag in hand. She locks the door, hides the key on the ledge above.

She tosses her bag into her car - puts a podcast on.

PODCAST

Welcome to episode 4 of POWERING TO PROMOTION, this time we discuss Interview Technique and how to be the best you you can be.

Bart smiles to herself as she drives off - we get the sense this quite a secluded spot.

8

**EXT/INT. AIRPORT - NIGHT 1 - 20:30**

8

LINDO strides towards the airport - his demeanour somewhere between impatient and anxious - he looks for all the world like someone heading to catch a flight...

9

**INT. CIVIC RECEPTION - NIGHT 1 21:23**

9

The Great and the Good of Aberdeen mill about sipping champagne and snaffling canapés. Wall mounted monitors and posters promote PROJECT RE:GEN and NORTHFIELD RENEWAL GROUP.

DCI CORA MACMILLAN - looking a million dollars - moves through the throng, nodding polite hellos. She spots someone across the room and makes a beeline for them, weaving through catering staff.

She reaches GRACE MCFADDEN [50, sharp and wary] DUNCAN MCFADDEN [20s in an expensive but muted suit] and his wife RUTH [also 20s and stylishly dressed but with her eyes roaming the room].

DCI CORA MACMILLAN  
Good evening, Grace.

GRACE MCFADDEN  
I'm surprised to see you here.

DCI CORA MACMILLAN  
Oh?

GRACE MCFADDEN  
Didn't think you could afford a ticket.

DCI CORA MACMILLAN  
Your sense of humour hasn't changed a bit...

Grace begrudgingly performs the introductions.

GRACE MCFADDEN  
My nephew Duncan, his wife Ruth -  
Detective Chief Inspector  
Macmillan.

They exchange nods, Ruth still distracted.

DUNCAN MCFADDEN  
Were you friends?

GRACE MCFADDEN  
We drifted apart, I suppose you might say.

DCI CORA MACMILLAN  
I suppose you might.

RUTH stops a passing WAITER.

RUTH MCFADDEN  
Keep the canapés coming. I don't want to see empty trays circulating.

The waiter hurries off, eager to please.

DCI CORA MACMILLAN  
I'm loving your work.

RUTH MCFADDEN  
Sorry?

DCI CORA MACMILLAN  
The wee mushroom things were  
spectacular.

RUTH MCFADDEN  
Oh, thank you. The bistro is  
branching out into more corporate  
events.

DCI CORA MACMILLAN  
Congratulations.

Ruth registers the slightly cynical tone but Grace  
intervenes.

GRACE MCFADDEN  
Tonight's refreshments are provided  
free of charge by The McFadden  
Family Group. It's our  
contribution.

DCI CORA MACMILLAN  
And all you ask in return is that  
the McFadden Family Group gets  
first dibs on any investment  
opportunities?

DUNCAN MCFADDEN  
We've put a proposal together -

GRACE MCFADDEN  
As have most people here.

DCI CORA MACMILLAN  
Just the way the world works, eh?

Before Grace can say more Mac's phone rings.

DCI CORA MACMILLAN (CONT'D)  
If you'll excuse me.

GRACE MCFADDEN  
Please, take all the time you need.

We follow Mac.

DCI CORA MACMILLAN  
(into phone)  
Macmillan.  
(listens)  
I'm on my way.

She hurries towards the exit.

DAVIS strides purposefully through the airport -

His phone rings - *Bart*. He hesitates before answering.

DETECTIVE DAVIS LINDO  
What's the matter, Bart?

DS LARA BARTLETT  
(on phone)  
Good evening DS Bartlett, I think  
you mean.

DETECTIVE DAVIS LINDO  
Sorry, I'm just...

The sound of an AIRPORT TANNON. Davis clocks a departures and  
arrivals board - changes direction.

DS LARA BARTLETT  
(On phone)  
Where are you?

DETECTIVE DAVIS LINDO  
(deflecting)  
What's going on?

DS LARA BARTLETT  
(on phone)  
We're up. A body's been found  
parked up on the waste-ground in  
John Street.

DETECTIVE DAVIS LINDO  
Send me the location-- I'll be as  
quick as I can.

DS LARA BARTLETT  
Gonna tell me where you are?

Something has caught Davis' eye.

DETECTIVE DAVIS LINDO  
(Absently)  
Got to go.

And he ends the call.

The phone pings again with a dropped pin - the crime scene  
location. Davis isn't paying attention though - his gaze  
fixed on the MAN heading straight for him.

GRANTLEY LINDO (O.S.)  
Eighty four minutes!

Davis takes in the tall, Jamaican, fifty-something man with a  
military bearing, a small suitcase and an air of righteous  
indignation striding towards him.



GRANTLEY LINDO (CONT'D)  
Eighty four. That's why I missed my  
connecting flight. Border force?  
(loud)  
Border farce more like.

DETECTIVE DAVIS LINDO  
You need to keep your voice down,  
Daddy.

GRANTLEY LINDO  
Are you telling your father what he  
needs to do?

DETECTIVE DAVIS LINDO  
Of course not.

He hugs his father a little stiffly then picks up his  
suitcase. They head for the exit.

DETECTIVE DAVIS LINDO (CONT'D)  
I'm sorry but I'll have to put you  
in a taxi to my flat -

GRANTLEY LINDO  
What kind of a welcome is this?

DETECTIVE DAVIS LINDO  
It's work, Daddy.

GRANTLEY LINDO  
Is it urgent?

DETECTIVE DAVIS LINDO  
Is there any other kind?

The men head out of the airport together.

### OPENING TITLES

11

EXT. CRIME SCENE. WASTE-GROUND. NIGHT 1 - 22:10

11

A rough part of town. A SOCO TEAM is in full flow  
[photographs, footprints, tyre tracks etc] around the **HIGH  
END SALOON CAR**. LINDO and BART peer inside at the deceased  
behind the wheel - it's **LUCAS GALLOWAY**: the sleeve of his  
jacket and shirt pushed up on his left arm, a syringe on the  
passenger seat.

DETECTIVE DAVIS LINDO  
O.D?

DS LARA BARTLETT  
Doesn't look much like any addict  
I've ever met.

Bart spots MACMILLAN and DS SIMONE MONTY MONTROSE striding to join them [Mac exuding authority even in her cocktail dress]. Bart seems eager to impress.

DS LARA BARTLETT (CONT'D)  
Evening boss - deceased is a fifty  
something caucasian male, narcotic  
paraphernalia at the scene, no id  
but vehicle is registered to  
(CHECKS NOTES)  
a Mr -

DCI CORA MACMILLAN  
Lucas Galloway.

DS LARA BARTLETT  
You know him?

DCI CORA MACMILLAN  
(re dress)  
I was just at a party with his  
boss.

Before more can be said a car screeches to a halt at the edge of the waste-ground and they turn to DI JAIYUSH MALLICK emerging from the driving seat and hurrying towards them.

A SOCO takes a photograph of GALLOWAY.

12

**EXT. WAR MEMORIAL - NIGHT - NIGHT 1 - 22:30**

12

MARIAM sits on the pavement at the foot of a WAR MEMORIAL in the city centre. She's exhausted and scared and keeps looking expectantly - desperately - up and down the road.

Her phone pings and she checks it eagerly but it's just a warning that her battery is about to die: the screen shuts down before her eyes. She sighs and pockets the phone.

A long look across the street - with considerable effort she gets to her feet.

13

**INT. CITY CENTRE 24 HOUR SHOP - NIGHT 1 22:32**

13

A 24 hour shop. Deserted apart from a weary MANAGER behind the counter and an idling SECURITY GUARD.

MARIAM heads along the aisle, picks up a bottle of milk and a sandwich -

- And tentatively... slips them inside her jacket.

As she reaches the doorway the guard glances over at her -

She manages a tired smile, which he returns -

- Only for the plastic milk bottle to slip from her jacket and explode all over the floor.

- In a flash, she bolts from the shop.

The security guard gives chase.

The manager heads to the doorway to watch the pursuit.

14

**EXT. CRIME SCENE. WASTE-GROUND. NIGHT 1 23:00**

14

Stood around the Saloon Car - MAC briefs the TEAM.

DCI CORA MACMILLAN

Our friend here was old school: 80s and 90s he was Billy McFadden's go to enforcer.

DS LARA BARTLETT

Billy was pretty old school himself wasn't he?

DCI CORA MACMILLAN

Absolutely. But he's been gone a few years and Grace is doing a whole re-brand thing: 'the McFadden Family Group is an entirely legitimate business.'

DETECTIVE DAVIS LINDO

But it's not?

DCI CORA MACMILLAN

Got a long way to go yet.

DS SIMONE MONTY MONTROSE

I've requested traffic cams and CCTV footage for the surrounding area.

DI JAIYUSH MALLICK

There's been rain in the last twelve hours so SOCO should be good to go for footprints and tyre tracks.

DS LARA BARTLETT

Should we start the door to door? Folk tend to go a bit '3 wise monkeys' in this part of town so I don't know how much good it'll do.

DCI CORA MACMILLAN

Turn on the charm but do not mention him by name - no word of Galloway's death out there until we release it.

(MORE)

DCI CORA MACMILLAN (CONT'D)

(Beat)

None of this feels *right* to me.

(to Mallick)

Jay, I want you leading on this.

DI JAIYUSH MALLICK

Of course, boss.

A nod from Mac, she heads to brief the SOCO team.

A disgruntled Bart watches her go.

15

**INT. CAFE - MORNING 2 08:15**

15

A busy cafe. Grantley and Davis sit at a corner table.

GRANTLEY LINDO

How far is Balmoral?

DETECTIVE DAVIS LINDO

About an hour, hour and a half -  
I'm not sure.

GRANTLEY LINDO

You've never been? Seriously.

DETECTIVE DAVIS LINDO

Seriously.

(CHECKS WATCH)

There's a tour bus if you want to  
get to know my hometown instead.

GRANTLEY LINDO

You've clearly settled in, Davis,  
but *hometown*? I don't think so.

A loaded look between them.

Breaking the moment - a WAITRESS approaches.

WAITRESS

Full Scottish?

DETECTIVE DAVIS LINDO

Please.

He indicates it's for his dad. She sets a groaning plate down  
before a stunned Grantley.

GRANTLEY LINDO

This is breakfast?

DETECTIVE DAVIS LINDO

Yep.

GRANTLEY LINDO

Impossible.

Davis gets to his feet.

DETECTIVE DAVIS LINDO  
I need to go: wish I could witness  
your first tattie scone.

He nicks a sausage from the plate and heads off.

Grantley looks down at the feast and mouths the words

GRANTLEY LINDO  
...Tattie scone...?

He CALLS to the waitress

GRANTLEY LINDO (CONT'D)  
Young lady, you let me loose in  
that kitchen, I'll cook up a real  
breakfast in no time!

16

**INT. SHARMILA'S APARTMENT - MORNING 2 - 08:45**

16

A modern apartment, in an assisted living complex; rails on the walls, zimmer frame by the cooker, several alarm buttons dotted about, an oxygen tank, etc.

A door opens and closes. Mallick wheels in his mother - SHARMILA MALLICK; early 70s, suffering from COPD.

DI JAIYUSH MALLICK  
I'll get you a glass of water.

SHARMILA MALLICK  
I'm not thirsty.

DI JAIYUSH MALLICK  
The doctor said to stay hydrated.

SHARMILA MALLICK  
Doctors...

DI JAIYUSH MALLICK  
You used to want me and Naz to go  
into medicine.

SHARMILA MALLICK  
You've done okay for yourselves.

He hands her a glass of water.

SHARMILA MALLICK (CONT'D)  
He has a beautiful new car, your  
brother, have you seen it?

DI JAIYUSH MALLICK  
Not yet, mum no.

SHARMILA MALLICK

Took me out for lunch on Sunday.  
Lovely place, very expensive, did I  
tell you?

DI JAIYUSH MALLICK

You mentioned it, yes. Now, you'll  
be okay?

SHARMILA MALLICK

Yes, yes - the guards are in and  
out all the time.

DI JAIYUSH MALLICK

They're not guards mum, they're  
carers.

She gives him a mischievous grin.

SHARMILA MALLICK

If you say so.

He grins back as he takes the glass from her hands.

17

**INT. POLICE HQ. INCIDENT ROOM - MORNING 2 09:20**

17

MACMILLAN leads a TEAM briefing on the Galloway murder.

On screen; Crime scene photos, along with press shots of  
GRACE, RUTH and DUNCAN; a mug shot of a slightly younger  
GALLOWAY, and some KNOWN ASSOCIATES [among them a dealer  
called PIERCE and some 'hard men' types, one called MIKE,  
both of whom we'll come to know...]

DCI CORA MACMILLAN

Preliminary autopsy findings on  
Lucas Galloway show cause of death  
as massive ketamine overdose. And I  
do mean massive, way more than  
you'd take for recreational  
purposes.

DS LARA BARTLETT

So an accidental OD is unlikely?

DCI CORA MACMILLAN

Very. And we can probably rule out  
suicide

(on screen autopsy photo)

Minor bruising and a trace of blood  
on the neck revealed another  
puncture, consistent with a  
syringe.

DS LARA BARTLETT

So somebody stabbed him in the throat then tried to make it look like he died shooting up?

DCI CORA MACMILLAN

That's the most credible scenario.

MALLICK arrives. Late. Raises an apologetic hand.

DETECTIVE DAVIS LINDO

If your aim is to take out a major player in organised crime that doesn't feel very organised.

DCI CORA MACMILLAN

I was thinking the same.

DS LARA BARTLETT

There's been a spike in ketamine use over the last few months, particularly in conjunction with cocaine, they call it C.K. Showing up on the streets, the clubs - students are into it too.

DI JAIYUSH MALLICK

You got pals in Narcotics, Bart?

DS LARA BARTLETT

(shrugs)

I like to keep myself informed.

DI JAIYUSH MALLICK

Makes sense if you're gunning for promotion.

DCI CORA MACMILLAN

Play nice, boys and girls. Now, we know MDMA, coke and heroin mainly comes up from south of the border. The same is probably true of ketamine.

DETECTIVE DAVIS LINDO

Are the McFadden family involved in drugs?

DCI CORA MACMILLAN

They're involved but Grace keeps anything like that at arms length - which is why she needed someone like Galloway around. Monty, anything from the car?

DS SIMONE MONTY MONTROSE

GPS was turned off - seems he wasn't keen on being tracked.

DCI CORA MACMILLAN  
Funny that.

A knock at the door. Desk Sergeant BELINDA EVERETT enters.

DCI CORA MACMILLAN (CONT'D)  
Yes, what is it?

D.S BELINDA EVERETT  
Sorry, ma'am, there's a woman here  
asking to see DS Bartlett.

DCI CORA MACMILLAN  
Unless it's in connection with this  
case she can wait -

D.S BELINDA EVERETT  
She did say she knew DS Bartlett--  
and that it was urgent.  
(to BART)  
Name's Katie Forsyth.

Out on Bart - that name means something to her.

18

**INT. POLICE HQ. HOLDING CELL AREA - DAY 2 09:45**

18

DAVIS and BART wait near the holding cells with KATIE FORSYTH  
- she's only in her late 20s, dressed in jeans and a t-shirt  
but projects an intensity - *she's experienced a lot.*

A short distance away a CUSTODY SERGEANT processes Mariam.

**[BOLD Dialogue to be SPOKEN in FARSI - subtitled in ENGLISH]**

DS LARA BARTLETT  
Must be what - a year - you've had  
this gig?

KATIE FORSYTH  
Feels a lot longer, most days.

DS LARA BARTLETT  
Tell me about it - I sometimes  
think I've been a copper since the  
early 1970s.

A long suffering grin between them.

DS LARA BARTLETT (CONT'D)  
Katie, look - it's great you've  
found something you're passionate  
about but refugees, asylum seekers -  
none of that is really our field.

DETECTIVE DAVIS LINDO  
Yeah - I'm not sure we can help.



KATIE FORSYTH

I get that I'd normally be below  
your pay grade and yeah, I was  
called in to help a suspected  
illegal migrant arrested for  
shoplifting but -.

The Custody Sergeant places Mariam's passport into a clear  
evidence bag.

MARIAM FARAKI

**No wait! I need that.**

Katie hurries to calm her.

KATIE FORSYTH

It's okay - you'll get it back.

Katie puts a comforting arm around Mariam and steers her to  
meet Bart and Lindo.

KATIE FORSYTH (CONT'D)

Guys, this is Mariam Faraki. She's  
twenty six years old, six months  
pregnant, and she wants to report a  
murder.

Bart and Davis exchange a WTF look.

Out on Mariam - looking lost and vulnerable.

19

**INT. POLICE HQ. INTERVIEW ROOM - DAY 2 10:00**

19

Bart and Davis take their seats. Katie serves as translator  
for Mariam; whose speech is an uncertain mix of English and  
Farsi. [Note: BOLD Dialogue to be SPOKEN in FARSI - subtitled  
in ENGLISH]

DS LARA BARTLETT

Mariam, this Detective Constable  
Lindo and I'm DS Bartlett. Katie  
here is a friend of mine-- if you  
can tell us everything in your own  
words.

MARIAM FARAKI

We were on a... ship. Hiding. I was  
sick. My Husband, Hassan - **he went  
for water.** He said you can not be  
**dehydrated.**

KATIE FORSYTH

He went for water. She was dehydrated.

DS LARA BARTLETT

You speak Farsi?

KATIE FORSYTH

No. But a lot of interpreters went in the last lot of budget cuts so I'm teaching myself. With an app.

MARIAM FARAKI

When he left... **I heard people, shouting and running. They were angry.**

KATIE FORSYTH

She heard people shouting and running. They were angry.

DETECTIVE DAVIS LINDO

They? How many people?

MARIAM FARAKI

Four or five.

DS LARA BARTLETT

But you didn't see anything?

MARIAM FARAKI

No.

DETECTIVE DAVIS LINDO

Can you tell us the name of the ship?

Mariam shakes her head.

MARIAM FARAKI

I do not know.

Bart sighs. Katie leans forward.

KATIE FORSYTH

That's pretty common - a dock worker or delivery driver sneaks people on board and they hide out until they reach their destination.

DETECTIVE DAVIS LINDO

How did you get off the ship?

MARIAM FARAKI

There was a man. He helped.

DS LARA BARTLETT  
(unconvinced )  
Can you describe him?

MARIAM FARAKI  
**He gave me a coat. Told me to cover  
my eyes. I was scared... then I was  
led to the harbour.**

\*  
\*

KATIE FORSYTH  
He gave her a coat, told her to  
cover her eyes, and led her to the  
harbour.

\*  
\*

DETECTIVE DAVIS LINDO  
And then you went to the Memorial?  
To wait for Hassan at your meeting  
point?

Mariam takes a beat, the words resonate.

MARIAM FARAKI  
Memorial, yes, yes we agreed, if we  
are separated... memorial.

Lindo offers a compassionate smile but then -

DS LARA BARTLETT  
I'm sorry but it's not enough.

KATIE FORSYTH  
What?

DS LARA BARTLETT  
There's no evidence a crime was  
committed - nevermind a murder.

MARIAM FARAKI  
Hassan is dead.

DETECTIVE DAVIS LINDO  
How do you *know*?

MARIAM FARAKI  
Because he did not come back to me!

She breaks down and Katie comforts her.

On Bart and Lindo wondering what they've gotten themselves  
into.

C/U on MAC looking pretty unimpressed.

DCI CORA MACMILLAN

Doesn't seem like there's enough to  
justify an investigation.

Davis and Bart are stood facing her

DS LARA BARTLETT

I agree.

DETECTIVE DAVIS LINDO  
The woman is desperate.

DCI CORA MACMILLAN  
And desperate people will say or do anything.

DETECTIVE DAVIS LINDO  
I think she was telling the truth.

DS LARA BARTLETT  
Maybe not the whole truth. I got the impression she's playing her cards pretty close to her chest.

DETECTIVE DAVIS LINDO  
Who wouldn't, all alone in a strange country? We don't know what she's been through -

DCI CORA MACMILLAN  
Okay, okay. Get down to the harbour, talk *nicely* to the harbour master. Make sure we avoid any jurisdiction minefield.

DS LARA BARTLETT  
If he doesn't co-operate?

Mac gets to her feet and reaching for her jacket.

DCI CORA MACMILLAN  
You'll be scunnered. That's why I said talk nicely. Get it done quickly, guys - I need you back on the Galloway case.

Davis holds the door open for Mac. The trio exits.

21

**INT/EXT. BOLSA BAR - DAY 2 11:50**

21

BOLSA is a posh wine bar sort of place. Mallick parks up. He and Macmillan exit.

We follow them into the entrance, where they find -

RUTH, addressing her WAITING STAFF.

RUTH MCFADDEN  
We're at 80 percent capacity for lunch but I want you operating at the full one hundred -

She stops as she sees the detectives arrive.

RUTH MCFADDEN (CONT'D)  
I'm afraid we're closed just now,  
Chief Inspector.

DCI CORA MACMILLAN  
Don't be afraid, we're not hungry.

Mac and Mallick don't break stride.

DCI CORA MACMILLAN (CONT'D)  
Here to see Grace. She around?

GRACE MCFADDEN (O.S.)  
Inspector?

They turn and see GRACE enter the bar. She gestures to a  
secluded booth. Mallick and Mac follow her.

Ruth takes out her phone and texts Duncan.

22

**EXT. HARBOUR - DAY 2 12:00**

22

Davis and Bart head for a building bearing a Harbour Master  
sign outside the door.

Bart's phone pings - she checks it. Sighs.

DETECTIVE DAVIS LINDO  
Problem?

DS LARA BARTLETT  
Katie's after updates already.  
Gotta admire that level of  
commitment.

DETECTIVE DAVIS LINDO  
How do you know each other?

DS LARA BARTLETT  
I saved her life.

DETECTIVE DAVIS LINDO  
Really?

DS LARA BARTLETT  
I told you about it. The heroin  
addict?

DETECTIVE DAVIS LINDO  
You stopped to help and Mallick got  
the collar?

DS LARA BARTLETT  
In a nutshell, yeah. She turned her  
life around. Rehab. Worked as a  
drug counsellor. Now the refugee  
stuff.

Davis's phone rings - he checks it and rejects the call in the following exchange.

DETECTIVE DAVIS LINDO  
You should be proud.

DS LARA BARTLETT  
I am - but I can't help think she's  
wasting our time.

DS LARA BARTLETT (CONT'D)  
(re phone)  
Take that if you need to, I can  
charm the Harbour Master.

DETECTIVE DAVIS LINDO  
It's just my dad.

DS LARA BARTLETT  
Bit early to be calling from  
Jamaica?

DETECTIVE DAVIS LINDO  
(sighs)  
He's not *in* Jamaica.

Bart is clearly about to seize on this information but they've reached the entrance and Davis drags the door open.

Bart heads inside and he follows.

23

**INT. BOLSA BAR - SECLUDED BOOTH - DAY 2 12:10**

23

GRACE absorbs the news MAC and MALLICK have just broken.

GRACE MCFADDEN  
Where was he found?

DI JAIYUSH MALLICK  
His car was parked on wasteland,  
around John Street.

DCI CORA MACMILLAN  
Would he have any reason to be in  
that area? Something work related?

GRACE MCFADDEN  
I don't know.

DI JAIYUSH MALLICK  
Visiting a lady friend?

GRACE MCFADDEN  
As far as I'm aware Lucas wasn't  
seeing anyone.

DI JAIYUSH MALLICK

So he was there on business then?

DCI CORA MACMILLAN

Grace, lets not kid ourselves.  
Galloway has been on your family  
payroll forever.

GRACE MCFADDEN

Exactly. So I'd appreciate a minute  
to process the fact he's dead.

DCI CORA MACMILLAN

You'll also appreciate that time is  
a factor in a murder investigation.

GRACE MCFADDEN

You're certain he was murdered?

DCI CORA MACMILLAN

Unless he took it upon himself to  
try ketamine for the first time and  
massively misjudged the amount.

GRACE MCFADDEN

Lucas wasn't a drug user.

DI JAIYUSH MALLICK

Was he a dealer?

GRACE MCFADDEN

Do you expect me to answer that  
question?

DI JAIYUSH MALLICK

We're trying to ascertain if your  
lifelong friend was involved in  
narcotics and if that got him  
killed.

GRACE MCFADDEN

I think I might need legal  
representation before we go any  
further.

DCI CORA MACMILLAN

Only if you've something to hide.

GRACE MCFADDEN

Please, don't insult my  
intelligence.

DCI CORA MACMILLAN

Wouldn't dream of it.

GRACE MCFADDEN

Lucas was a loyal family friend, on  
the verge of retirement.



DCI CORA MACMILLAN  
Retirement? How did he take that?

Before she can answer - a concerned Duncan crosses over.

DUNCAN MCFADDEN  
Is everything okay?

GRACE MCFADDEN  
Far from it, Duncan.

On Duncan; surveying Mac and Mallick warily.

24

**EXT. HARBOUR - DAY 2 12:20**

24

BART and DAVIS walk the Harbour. DAVIS checks his notebook.  
Bart just wants to ask about Grantley.

DETECTIVE DAVIS LINDO  
Three vessels docked from Oslo in  
the last 24 hours.

DS LARA BARTLETT  
How long is your dad in town for?

DETECTIVE DAVIS LINDO  
A week or so.

DS LARA BARTLETT  
You gonna pick his brains? Can't  
hurt to have another senior officer  
staying with you -

DETECTIVE DAVIS LINDO  
Actually, it's a bit of a pain. He  
wants a tour guide and I've gotta  
work.

DS LARA BARTLETT  
Leave it with me, I'll think of  
something for us to do.

DETECTIVE DAVIS LINDO  
Us?

DS LARA BARTLETT  
Who better to show him around, eh?

Davis nods to the gangplank of the Stolthet.

DETECTIVE DAVIS LINDO  
The Stolthet. This matches the kind  
of size Mariam described -

DS LARA BARTLETT  
Remember no throwing your weight  
around, no kicking down doors, we  
only go where we're invited.

DETECTIVE DAVIS LINDO  
You think this is a waste of time,  
don't you?

DS LARA BARTLETT  
I think there's a genuine murder  
investigation underway and we're  
not part of it.

Bart adopts a cheery voice.

DS LARA BARTLETT (CONT'D)  
Oh hiya. Could we have a word?

She addresses figure at the foot of the ship's gangplank. A  
man holding an iPad and tapping the screen in consultation  
with a couple of CREW MEMBERS [NS].

He turns - AXEL BERG, tall and burly, in a boiler suit  
bearing the ship's name and the **Holmhagen Company LOGO**.

AXEL BERG  
Yes?

DS LARA BARTLETT  
I'm DS Bartlett, this is DC Lindo -  
(both show their I.D.)  
- Would it be possible to ask a  
couple of questions Mr...?

AXEL BERG  
Axel Berg is my name. I am the  
Cargo Hold Veiledning...  
Supervising Officer.

DS LARA BARTLETT  
Excellent.

AXEL BERG  
Now is a bad time. Busy time.

DETECTIVE DAVIS LINDO  
Maybe it would be easier for us to  
see the Captain.

AXEL waves a dismissive hand.

AXEL BERG  
Not possible.

DS LARA BARTLETT  
Did you miss the part where I said  
we were police officers, pal?

AXEL sighs - heads up the gangplank.

AXEL BERG

This way.

They head up the gangplank after him.

25

**INT. BOLSA BAR - DAY 2 12:30**

25

DUNCAN sips a glass of water. Visibly shaken.

DCI CORA MACMILLAN

Would you say you were close?

DUNCAN MCFADDEN

Sometimes he'd tell me tales about the old days with Grandpa Billy, but I sort of outgrew them.

DI JAIYUSH MALLICK

When did you last see Galloway?

DUNCAN MCFADDEN

Night before last. He was in for a drink and he ended up having a few too many - Ruth asked me to take his keys and drive him home.

Mallick and Mac exchange a look.

DI JAIYUSH MALLICK

So if we were to find your prints and DNA in a dead man's car you'd have a ready made explanation.

DUNCAN MCFADDEN

Do I need an alibi? I'm not a suspect, am I?

DCI CORA MACMILLAN

Two things we need to be at the start of a murder investigation: thorough and open minded.

GRACE MCFADDEN

Oh for heaven's sake, Cora - we were both with you when Lucas was killed! Is that enough of an alibi?

DCI CORA MACMILLAN

Time of death was a few hours earlier, actually.

Grace holds up manicured fingers.

GRACE MCFADDEN

I was getting my hair and nails  
done - I like to make an effort for  
a party.

Mallick turns to Duncan McFadden.

DI JAIYUSH MALLICK

And you?

DUNCAN MCFADDEN

Working from home.

DI JAIYUSH MALLICK

Alone?

DUNCAN MCFADDEN

Ruth was there too - 'til she left  
to supervise the catering, anyway.

Mac turns to Grace.

DCI CORA MACMILLAN

I realise that's the McFadden brand  
image these days - civic receptions  
and urban renewal, but we both know  
you're also still involved in the  
kind of business where a hostile  
takeover can come with a body-  
count. Is this the start of a turf  
war, Grace?

GRACE MCFADDEN

You tell me - you're the detective.

Out on Mac holding Grace's gaze.

26

**EXT. SHIP/DECK - DAY 2 12:45**

26

Davis and Bart are with CAPTAIN NIELSEN. This the man who  
'shushed' Aleisha. The Captain seems cool to the point of  
amusement.

CAPTAIN NIELSEN

Forgive me, but am I being accused  
of people smuggling?

DS LARA BARTLETT

No, Captain Nielsen.

CAPTAIN NIELSEN

Then I don't understand.

DS LARA BARTLETT

We're acting on information that a violent incident may have taken place on board this ship shortly before you docked in Aberdeen, involving a person or persons traveling illegally.

CAPTAIN NIELSEN

There was no such incident.

DETECTIVE DAVIS LINDO

How can you be certain?

CAPTAIN NIELSEN

I'm the captain of this vessel - nothing happens without my knowledge. In fact, very little happens without my *instruction*.

DETECTIVE DAVIS LINDO

It's a big ship -

CAPTAIN NIELSEN

And a great responsibility.

DS LARA BARTLETT

It's a really, like, fascinating environment -

(tries to sound casual)

- I'd love to have a look around.

CAPTAIN NIELSEN

I'm afraid that is not permitted.

DETECTIVE DAVIS LINDO

You're the Captain - what's *permitted* is up to you, right?

CAPTAIN NIELSEN

I have a duty of care to the organisations who pay me to transport their goods.

DETECTIVE DAVIS LINDO

What goods are those?

CAPTAIN NIELSEN

The manifest changes with every trip. Right now we're reloading cargo for our return voyage - in 72 hours we'll be back at sea.

Davis is tired of his condescension.

DETECTIVE DAVIS LINDO

Not if we impound the vessel.

CAPTAIN NIELSEN

I doubt you have the authority for that. Officers, I give you my word, no laws were broken.

DETECTIVE DAVIS LINDO

Might take a bit more than 'your word.'

CAPTAIN NIELSEN

Nevertheless, I insist you return to shore.

DS LARA BARTLETT

We can find our own way.

CAPTAIN NIELSEN

I'm sure, but good manners dictate I escort you.

He ushers Bart and Davis away.

27

**EXT. HARBOUR - DAY 2 12:55**

27

Davis and Bart head down the gangplank, AXEL and the Captain stand on deck watching them go.

DS LARA BARTLETT

And I thought people in our line of work were arrogant.

DETECTIVE DAVIS LINDO

Funny he acted so superior with whiskey on his breath at this time of the day.

DS LARA BARTLETT

Yeah I noticed that.

As they reach the foot of the gangplank, they pass a returning crew member; **EMIL VEGGEM** [30ISH].

He listens to Bart and Lindo as they pass - a look of consternation - as he watches them head along the Harbour.

DETECTIVE DAVIS LINDO

Worried about something?

DS LARA BARTLETT

Maybe he's just fond of a drink. Does it even matter? They'll be gone in a couple of days unless Mac finds someone with the clout to impound this thing.

DETECTIVE DAVIS LINDO

There must be a procedure -

DS LARA BARTLETT

There is: but step one is present evidence, and we can't gather any without permission to search the ship.

DETECTIVE DAVIS LINDO

So we just abandon Mariam and forget about her dead husband?

DS LARA BARTLETT

We don't know he's dead. We can't even be sure he exists, Davis.

28

**INT. POLICE HQ. INCIDENT ROOM - DAY 2 13:20**

28

MONTY updates MALLICK and MAC with Forensic findings.

DS SIMONE MONTY MONTROSE

SOCO reports finding DNA of two other individuals in Galloway's car besides the deceased, neither is showing up on the database.

DCI CORA MACMILLAN

One is almost certainly Duncan McFadden.

Mallick explains to a puzzled Monty.

DI JAIYUSH MALLICK

He drove Galloway home the other night.

DCI CORA MACMILLAN

He doesn't have a record either. Grace has groomed him as the acceptable face of the family business.

DAVIS and BART join the squad.

DI JAIYUSH MALLICK

You'd think if the other person was a rival gang type they'd be on file.

DCI CORA MACMILLAN

Possibly, yes.

(to MONTY)

Any other evidence at the scene?

DS SIMONE MONTY MONTROSE

(indicates screen)

SOCO found traces of fibres in Galloway's hair.

DCI CORA MACMILLAN  
Not from the car?

DS SIMONE MONTY MONTROSE  
(Shakes head)  
Aligned with some minor head  
injuries revealed in the autopsy.

DS LARA BARTLETT  
Ketamine overdose can cause  
seizures - if he was thrashing  
about on the floor, the fibres  
could be from a rug or carpet,  
meaning he was killed elsewhere.

DI JAIYUSH MALLICK  
We've got no leads for where  
elsewhere might be.

Mac turns to Bart and Davis.

DCI CORA MACMILLAN  
Did you two make any progress down  
at the dock?

DETECTIVE DAVIS LINDO  
We spoke to the Captain of a ship  
that could fit in with Mariam's  
story.

DCI CORA MACMILLAN  
Could fit in?

DETECTIVE DAVIS LINDO  
(flat)  
Arrival time matches.

DCI CORA MACMILLAN  
We're gonna need more than that.

DS LARA BARTLETT  
The Captain denies any incident  
involving stowaways.

DS SIMONE MONTY MONTROSE  
Of course historically stowaways  
were set adrift in a row boat -  
'let the sea decide their fate...'

The team absorbs the horror of what that entails.

DS LARA BARTLETT  
You don't think that still goes on?

DS SIMONE MONTY MONTROSE  
There has been instances in modern  
times.



On Davis's disgust. A collective silence.

Mac thinks - a decision made. She turns to Davis and Bart.

DCI CORA MACMILLAN  
We've got no reason to believe  
anything like that happened -

DETECTIVE DAVIS LINDO  
If we had more time -

DCI CORA MACMILLAN  
Well we don't. Let downstairs  
process Mariam for the shoplifting  
and that'll be an end to it. I need  
you to take Galloway's keys from  
his personal effects, go to his  
flat and see what you can find.

Davis is about to speak but Bart cuts across him.

DS LARA BARTLETT  
On it, boss.

DCI CORA MACMILLAN  
(to MALLICK)  
You and Monty stick with tracing  
ketamine - that's our murder  
weapon.

DS SIMONE MONTY MONTROSE  
I've an idea, actually.

DI JAIYUSH MALLICK  
Can't wait to hear it.

Out on Davis, frustrated.

29

**INT. POLICE HQ. INTERVIEW ROOM - DAY 2 14:00**

29

KATIE FORSYTH is outraged. She is sat with MARIAM, DAVIS and BART opposite.

**[Note: BOLD Dialogue SPOKEN in FARSI - subtitled in ENGLISH]**

KATIE FORSYTH  
You're kidding me?

DS LARA BARTLETT  
Our Chief Inspector doesn't feel  
there's grounds for an  
investigation.

KATIE FORSYTH  
So find some. A man is dead.

Davis and Bart get to their feet.

DETECTIVE DAVIS LINDO  
We don't have any proof Hassan was  
on the ship, or any proof that he  
even existed -

Mariam grabs his hand and places it on her 'bump.'

MARIAM FARAKI  
Do you feel that? **That is my proof!**

KATIE FORSYTH  
(Translating)  
Her baby is her proof.

DETECTIVE DAVIS LINDO  
I didn't mean--  
(Beat)  
I apologise.

Mariam slumps back down in her chair, drained.

DS LARA BARTLETT  
We've arranged for a hospital visit  
to check on the baby's welfare -

KATIE FORSYTH  
Good of you.

DS LARA BARTLETT  
After that you'll be formally  
charged with shop-lifting.

MARIAM FARAKI  
(Panicked)  
**At the Harbour, a van nearly hit  
me, the driver, he would remember  
that.**

KATIE FORSYTH  
(Translating)  
A van nearly hit her, at the  
harbour.  
(Beat)  
Maybe the driver remembers her-- it  
would prove she was there, that  
she's telling the truth.

DS LARA BARTLETT  
It wouldn't tell us what happened  
on the ship though, and it doesn't  
prove that anything actually  
happened onboard either.  
(Beat)  
We've done all we can.

DETECTIVE DAVIS LINDO  
I'm sorry, Mariam.

Mariam seems utterly defeated.

Out on Lindo, increasingly frustrated.

30

**INT. POLICE HQ. STAIRCASE - DAY 2 14:28**

30

MONTY and MALLICK are heading purposefully towards the exit,  
DAVIS catches up to them. Bart trails behind.

DETECTIVE DAVIS LINDO  
Monty, do you have a minute?

DS SIMONE MONTY MONTROSE  
Not really but go on.

DI JAIYUSH MALLICK  
Make it snappy, Lindo.

DETECTIVE DAVIS LINDO  
Who is the best person to contact  
to access CCTV?

DS SIMONE MONTY MONTROSE  
Depends where - commercial  
property, residential area?

DETECTIVE DAVIS LINDO  
(a little sheepish)  
The Harbour.

DI JAIYUSH MALLICK  
Aren't you supposed to be letting  
that non-case go?

DS LARA BARTLETT  
And we are. Come on, Davis.

DETECTIVE DAVIS LINDO  
Fine.

But he looks imploringly at Monty who mimes texting on a  
phone and mouths -

DS SIMONE MONTY MONTROSE  
(mouths)  
I'll text you.

Lindo gives a bow of thanks and heads off with Bart - Monty  
and Mallick go in the opposite direction.

31A **EXT. PARKED UP CAR - DAY 2 - 15:15**

31A

BART and LINDO park up.

DS LARA BARTLETT  
What's the point of getting the  
Harbour cctv?

DETECTIVE DAVIS LINDO  
It's something else to take to Mac,  
at least.

DS LARA BARTLETT  
I'm sure she'll be delighted.

DETECTIVE DAVIS LINDO  
Are you ready to give up?

DS LARA BARTLETT  
It's not our decision.

DETECTIVE DAVIS LINDO  
'Our decision'... Wow, Bart. You  
really do want promotion this time,  
huh?

She stares coldly. He instantly regrets the dig.

DETECTIVE DAVIS LINDO (CONT'D)  
Bart I'm sorry, I just -

DS LARA BARTLETT  
Maybe try DS Bartlett now and again  
- just so we understand each other.

DETECTIVE DAVIS LINDO  
Of course.

31B

INT. GALLOWAYS APARTMENT BUILDING - DAY 2 15:23

31B

They head along a short corridor. Bart indicates a nearby door.

DS LARA BARTLETT  
Six fourteen, this is us. Keys.

Davis produces a set of keys and unlocks the door.

We follow them inside.

DS LARA BARTLETT (CONT'D)  
Keep an eye out for drug  
paraphernalia, obviously, and we  
should get rug and carpet samples  
on the off chance this is where he  
bashed his -

Two HOODED MEN burst from the bedroom, slamming Bart against the wall with a thud.

Davis grabs one of the men - who is encumbered by a **LAPTOP** tucked under his arm.

As Davis drags Laptop Guy - his cohort aims a kick to his ribs and Davis loses his grip.

The men flee as Davis staggers backwards.

DETECTIVE DAVIS LINDO  
Bart!

He squats next to her, wincing from the boot to his ribs.

DETECTIVE DAVIS LINDO (CONT'D)  
Stay still -

DS LARA BARTLETT  
I'm okay - get after them. Go!

Davis races out of the flat.

32

**EXT. GALLOWAY'S APARTMENT BUILDING - DAY 2 15:25**

32

DAVIS emerges - breathless. He scans up and down the street, but there's no sign of the men.

A car engine ROARS to life. Davis sprints towards the sound -

As he turns a corner... a car speeds into the distance.

33

**EXT/INT. A ROUGH PART OF TOWN/CAR - DAY 2 - 16:00**

33

PIERCE [mid 30s, familiar from the Incident Room screen as a known Associate of Galloway] just looks shifty. Pacing up and down the same block - eyes constantly checking his surroundings.

MALLICK and MONTY sit parked up; watching from a distance.

DI JAIYUSH MALLICK

An upstanding member of the  
community, no doubt.

DS SIMONE MONTY MONTROSE

Indeed.

(Beat)

How's your mother doing?

DI JAIYUSH MALLICK

What?

DS SIMONE MONTY MONTROSE

Not easy looking after an elderly  
relative, I remember towards the  
end of my mum's life -

DI JAIYUSH MALLICK

She's fine, thank you.

DS SIMONE MONTY MONTROSE

Does your brother help out much?

DI JAIYUSH MALLICK

When he can.

DS SIMONE MONTY MONTROSE

Good. Good.

DI JAIYUSH MALLICK

Look.

A YOUNG WOMAN [N/S] approaches Pierce. He puts an arm around her shoulder, after a short exchange-- he palms a wrap of drugs into her hand. She stuffs a couple of notes into his.

DI JAIYUSH MALLICK (CONT'D)

Tut. Tut.

Out on Pierce, looking up and down the street again.

34

INT. BOLSA BAR - DAY 2 - 16:40

34

It's early and the bar is largely deserted.

RUTH is at the bar going over the books. Grace sits in a corner booth, sipping a sparkling water.

Ruth glances over as two MEN - now unhooded - approach Grace. One carries the **laptop** stolen from Galloway's apartment. The other is **MIKE** who was glimpsed on the incident room screen as a Known Associate.

Grace doesn't even look up.

GRACE MCFADDEN  
Leave it there.

The men set the laptop down and leave - they know when they've been dismissed.

DUNCAN enters, approaches Grace. She doesn't look up.

DUNCAN MCFADDEN  
Anything I need to be concerned about?

GRACE MCFADDEN  
Do the words plausible deniability mean anything to you?

DUNCAN MCFADDEN  
Of course but -

GRACE MCFADDEN  
(She looks at him)  
You fulfill a role within this organisation. Within this *family*. I need you clean. Far removed from anything remotely criminal.

DUNCAN MCFADDEN  
I *knew* Lucas-- and I'm not a kid anymore.

GRACE MCFADDEN  
No you're a grown up. So show some maturity.

She looks away. Dismissed, he joins Ruth by the bar.

A beat, then.

DUNCAN MCFADDEN  
Do I need to come round and serve myself?

She stares - a little hurt.

RUTH MCFADDEN

If Grace is keeping you in the dark  
I think that's a good thing.

Still simmering, he glances over at Grace. Ruth takes the hint. Pours him a drink.

35

**EXT. A ROUGH PART OF TOWN - DAY 2 - 16:50**

35

PIERCE grimaces as he sees MONTY and MALLICK approaching.

PIERCE

I thought I knew everyone on the  
narc squad.

DI JAIYUSH MALLICK

Why doesn't that surprise me?

PIERCE

You are polis though, right?

DS SIMONE MONTY MONTROSE

What gave us away?

PIERCE

You don't look much like a couple  
trying to spice things up, so...

Mallick holds up his ID.

DI JAIYUSH MALLICK

We're here on police business, yes.

PIERCE

Brilliant.

DI JAIYUSH MALLICK

It can go one of two ways: we take  
you in, charge you on possession  
with intent to supply based on  
whatever's in your pockets, you  
clam up and get a lawyer -

PIERCE

What's the other way?

DS SIMONE MONTY MONTROSE

You give us some drugs - CK to be  
precise.

PIERCE

So this is a shakedown now? You  
just want free gear?



DS SIMONE MONTY MONTROSE  
It's for lab analysis. If you co-  
operate we'll be on our way.

PIERCE  
Aye, okay.

He fishes in his pockets.

DI JAIYUSH MALLICK  
Make sure it's the good stuff.

He sweeps a small package from his pocket and hands it over.

PIERCE  
It's *all* the good stuff.

DS SIMONE MONTY MONTROSE  
Business is booming, I take it?

DI JAIYUSH MALLICK  
No competitors to take into  
account?

A smug grin from Pierce - a shake of his head.

DI JAIYUSH MALLICK (CONT'D)  
Rivals encroaching on your  
territory?

PIERCE  
Folk know better around here.  
(Beat)  
End of chat.

Out on Mallick and Monty, taking this in.

36

**INT. POLICE HQ. INCIDENT ROOM - DAY 2 17:30**

36

The team have regrouped. Monty indicates PIERCE on the  
screen.

DS SIMONE MONTY MONTROSE  
Mr Pierce is a Known Associate of  
Lucas Galloway and a long term  
dealer for the McFadden family.

DI JAIYUSH MALLICK  
According to narcotics the ketamine  
spike started about six months ago  
and shows no sign of letting up.  
(re PIERCE)  
Matey boy is onto a good thing. No  
news of any turf wars - if Galloway  
was killed by a rival gang that  
must've been their first move.

DCI CORA MACMILLAN  
Not out of the question.

DS SIMONE MONTY MONTROSE  
I've sent the CK sample I bought  
away for analysis but we'll be  
relying on the cocaine for anything  
distinctive.

DETECTIVE DAVIS LINDO  
Why's that?

DCI CORA MACMILLAN  
Ketamine is a pure pharmaceutical  
product, made on an industrial  
scale: it's not a compound like  
crystal meth - anything on the  
streets has almost certainly come  
from a legitimate source.

DI JAIYUSH MALLICK  
It that our next step, then?  
Contact hospitals, veterinarians,  
pharmacies - see if any ket's gone  
missing?

DS LARA BARTLETT  
If a drug's been flooding the city  
over a six month period it must've  
taken more than a one off robbery  
or a dodgy vet.

DI JAIYUSH MALLICK  
Maybe there's a network of dodgy  
vets.

Mac turns to Bart and Lindo.

DCI CORA MACMILLAN  
Anything to show from the flat  
apart from your bumps and bruises?

DS LARA BARTLETT  
We've sent carpet fibres for  
analysis to see if they match the  
ones in the deceased's hair.

DCI CORA MACMILLAN  
That's something, potentially.

DETECTIVE DAVIS LINDO  
Far as we could see there was  
nothing missing but the laptop so  
either we disturbed them -

DCI CORA MACMILLAN  
Or that's all they were after.

On Macmillan; she checks her watch, then the team.

DCI CORA MACMILLAN (CONT'D)  
I'm gonna need all hands to the  
pump tonight, alright?

A collective look of acceptance from the team.

DCI CORA MACMILLAN (CONT'D)  
Right, whilst I follow up a lead--  
Bart, help out Mallick and Monty.  
Davis, I want you on the footwear  
database.

DETECTIVE DAVIS LINDO  
There's a footwear database?

DS SIMONE MONTY MONTROSE  
Oh it's fascinating, and  
occasionally productive.

DCI CORA MACMILLAN  
SOCO got some decent footprints at  
the crime scene - see if there's a  
match.

DETECTIVE DAVIS LINDO  
Great...

Out on Lindo, increasingly frustrated.

37

**INT. BOLSA BAR - DAY 2 - 18:20**

37

At the bar, Duncan is a few pints deep. Ruth gathers her  
things ready to head home.

Macmillan strides in. Straight to Grace's booth.

DCI CORA MACMILLAN  
Never been to prison, have you?

GRACE MCFADDEN  
I have not.

DCI CORA MACMILLAN  
I don't think you'd enjoy it much.

GRACE MCFADDEN  
Isn't that the point of prison?

Mac glares at Grace.

DCI CORA MACMILLAN

If I find out it was your men who raided Galloways flat and assaulted my officers I will see to it that you go down for conspiracy to defeat the ends of justice.

GRACE MCFADDEN

I don't know what you're talking about.

DCI CORA MACMILLAN

No?

GRACE MCFADDEN

No.

DCI CORA MACMILLAN

The thing is, there was no sign of a break in at the flat so those guys had keys: and that to me suggests someone close to Lucas, someone he might have left a spare set with.

GRACE MCFADDEN

We didn't have that kind of a relationship.

DCI CORA MACMILLAN

Maybe someone from the company who built the flats he lived in then. I think they were called, The McFadden Family Group.

Duncan watches on.

DCI CORA MACMILLAN (CONT'D)

This tightrope you're walking won't hold forever Grace.

(Beat)

When I was starting out my SIO nicked your dad but we he couldn't make the charges stick -- but I promise you now, I'll make them stick for you.

Mac heads for the exit - cool, calm.

Out on Grace, trying to hide how rattled she is.

Outside the bar - Ruth. Trying to pretend she wasn't watching through the window as Mac emerges.

DCI CORA MACMILLAN  
Need a lift home?

RUTH MCFADDEN  
My taxi's booked.

DCI CORA MACMILLAN  
I get the impression you're quite  
an organised person.

RUTH MCFADDEN  
I try to be.

DCI CORA MACMILLAN  
The bar seems to run like  
clockwork.

RUTH MCFADDEN  
Hopefully.

DCI CORA MACMILLAN  
You must... see quite a bit, all  
those hours you work.

RUTH MCFADDEN  
I'm not sure I understand?

DCI CORA MACMILLAN  
People coming and going.  
Conversations. Confrontations.

RUTH MCFADDEN  
I prefer to mind my own business.

DCI CORA MACMILLAN  
Yes?

RUTH MCFADDEN  
Customers sort of insist.

DCI CORA MACMILLAN  
What about family?

RUTH MCFADDEN  
Oh family even more so. This is me.

A taxi pulls up and she gets inside as Mac watches her go,  
thoughtful.

39

**INT. POLICE HQ. INCIDENT ROOM - DAY 2 - 19:00**

39

DAVIS and BART are sat at their desks - she is on the phone.

DS LARA BARTLETT  
Okay, thanks, thank you for your  
time, bye.

She ends the call and slams the phone down with a thud.

DETECTIVE DAVIS LINDO  
Having a productive evening?

DS LARA BARTLETT  
Massively, you?

DETECTIVE DAVIS LINDO  
Massively.

DS LARA BARTLETT  
I can see why people think it's a  
stupid question: if they'd had a  
load of ketamine nicked they'd have  
reported it.

DETECTIVE DAVIS LINDO  
You'd imagine.

DS LARA BARTLETT  
No luck with the trainers either?

DETECTIVE DAVIS LINDO  
Looks like that patch of ground  
near the car was a bit of a  
shortcut. Lots of foot traffic, six  
matches.

DS LARA BARTLETT  
Not bad.

DETECTIVE DAVIS LINDO  
Our friends at Galloway's place  
were in boots, though - right?

DS LARA BARTLETT  
Uh huh - I got a good look when I  
hit the deck.

Davis's phone pings and he checks it.

DETECTIVE DAVIS LINDO  
Mac wants to see me in her office.

DS LARA BARTLETT  
That's never good...  
(realisation)  
- Have you been chasing up the  
Harbour CCTV instead of doing what  
you were asked?

DETECTIVE DAVIS LINDO  
As well not instead -  
(before she can continue)  
- Turns out there was nothing to  
see anyway.

He taps his keyboard and indicates the screen which shows a CCTV freeze-frame of a VAN [The van that swerved past Mariam].

DETECTIVE DAVIS LINDO (CONT'D)  
No clear view of the Stolthet - or  
Mariam anywhere near it.

DS LARA BARTLETT  
So you've got yourself in bother  
for nothing.

DETECTIVE DAVIS LINDO  
I needed to try.

Out on Davis, wary and weary as he gets to his feet.

40

**INT. POLICE HQ. MAC'S OFFICE - DAY 2 19:20**

40

Davis opens the door to the office and is horrified to see Grantley sitting opposite Mac.

DETECTIVE DAVIS LINDO  
Dad? What are you doing here?

GRANTLEY LINDO  
Getting acquainted with the  
Detective Chief Inspector - who is  
very charming by the way.

DCI CORA MACMILLAN  
Thank you.  
(to LINDO, gleeful)  
Your dad brought some photos.

DETECTIVE DAVIS LINDO  
(tiny voice)  
Oh no.

Mac holds up a photo of a six year old Lindo in his dad's police cap.

DCI CORA MACMILLAN  
Adorable.

GRANTLEY LINDO  
We've known from an early age where  
his future lies.

DCI CORA MACMILLAN  
Oh, yes, he's a natural. It's been  
lovely to meet you but I'm afraid  
you'll have to excuse me -

GRANTLEY LINDO  
Of course.

DETECTIVE DAVIS LINDO  
Yeah maybe not the best time to  
show up unannounced.

GRANTLEY LINDO  
Ah, yes I understand you are  
looking at pictures of running  
shoes.

DCI CORA MACMILLAN  
Actually, Mr. Lindo -

GRANTLEY LINDO  
Grantley, please -

DCI CORA MACMILLAN  
- What I said was Davis was cross  
referencing crime scene evidence  
with an analytic database.

GRANTLEY LINDO  
Of course, I meant no offence.

DETECTIVE DAVIS LINDO  
Why don't I walk you out?

He gets to his feet and extends his hand. Mac shakes it.

DCI CORA MACMILLAN  
I want you to know your son is a  
valued member of my team.

GRANTLEY LINDO  
Oh yes - this has been a wonderful  
experience for him, I'm grateful  
for all you have done.

Davis impatiently holds the door open and ushers his dad out.

41

**EXT. POLICE HQ - DAY 2 19:38**

41

Davis escorts his father from the building.

DETECTIVE DAVIS LINDO  
What was all that about?

GRANTLEY LINDO  
I don't like your tone, son.

DETECTIVE DAVIS LINDO  
I thought you were here to see a  
bit of Scotland and attend my  
graduation - not humiliate me in  
front of my boss.

GRANTLEY LINDO  
That is not my intention.



DETECTIVE DAVIS LINDO  
Then what is?

GRANTLEY LINDO  
I... I'm hoping you'll see sense.

Davis is puzzled but before he can ask more.

DS LARA BARTLETT (O.S.)  
Hey guys.

They turn and see Bart heading back toward the HQ, a chip shop carrier bag in hand. She's clearly picked up on the atmosphere.

DS LARA BARTLETT (CONT'D)  
You must be Davis's dad - you look just like I imagined.

GRANTLEY LINDO  
Thank you, I think.

DETECTIVE DAVIS LINDO  
This is Detective Sergeant Bartlett.

GRANTLEY LINDO  
(re chips)  
A sergeant and you're in charge of catering.

Bart doesn't rise to the dig.

DS LARA BARTLETT  
Actually these are for a prisoner.  
(to Davis)  
Mariam's being transferred.

GRANTLEY LINDO  
Who is Mariam to deserve such special treatment?

DS LARA BARTLETT  
A young woman Davis has been trying to help.

Grantley smiles to himself. Falls silent. Bart takes the hint.

DS LARA BARTLETT (CONT'D)  
Well, I hope to see you again.

GRANTLEY LINDO  
Likewise, DS Bartlett.

Bart heads inside.

DETECTIVE DAVIS LINDO  
Now I get it.

GRANTLEY LINDO  
Yes?

DETECTIVE DAVIS LINDO  
You want me to come home. Is that  
what 'see sense' means?

GRANTLEY LINDO  
You're busy. And there's a lot we  
need to discuss.

Grantley strides away. Davis watches him go... torn.

42

**INT. POLICE HQ. HOLDING CELL AREA - DAY 2 19:45**

42

BART looks on as MARIAM forlornly eats fish and chips from  
the wrapper. The CUSTODY SERGEANT is handing paperwork over  
to the two NS BORDER FORCE OFFICERS [in BORDER FORCE  
JACKETS].

Davis enters. Tension thick in the room.

KATIE FORSYTH (O.S.)  
Nice of you to come and wave her  
off into the system.

Bart explains.

DS LARA BARTLETT  
Turns out Mariam's passport's  
forged.

KATIE FORSYTH  
Look she had no choice, alright -

DS LARA BARTLETT  
It's out of our hands now, Katie.

Davis looks to Mariam - her fear palpable.

KATIE FORSYTH  
I've advised her to claim asylum.

DS LARA BARTLETT  
Is Mariam even her real name?

KATIE FORSYTH  
What difference does it make?

DETECTIVE DAVIS LINDO  
Do you know where they'll take her?

KATIE FORSYTH

The hostel on Powell Street with  
all the other lost souls.

DETECTIVE DAVIS LINDO

Okay....

KATIE FORSYTH

Why are you acting like you even  
care?

Mariam glances over her shoulder as she's being shepherded  
away by the stern faced Border Force Officers.

Out on Davis, thoughtful.

43

**INT. POLICE HQ. INCIDENT ROOM - DAY 2 - 19:55**

43

MAC returns from her confrontation with the McFaddens to find  
a frustrated MALLICK and MONTY.

DCI CORA MACMILLAN

Please tell me you've got  
something?

DS SIMONE MONTY MONTROSE

Not a sausage.

DI JAIYUSH MALLICK

If any ketamine has been stolen or  
sold off nobody knows about it or  
at least nobody's saying.

DCI CORA MACMILLAN

So we're looking at stuff brought  
up from down south or smuggled in  
from abroad?

DI JAIYUSH MALLICK

I'd say that's the most likely.

DS SIMONE MONTY MONTROSE

There is one option we could try.

DCI CORA MACMILLAN

Okay Monty don't keep us in  
suspense.

DS SIMONE MONTY MONTROSE

The Northern Regions Procurement  
Service are responsible for the  
importation of Ketamine in the  
first place. They import to order,  
then distribute among the NHS, the  
private sector, veterinarians -  
everyone.

(MORE)

DS SIMONE MONTY MONTROSE (CONT'D)

Their records will show precisely  
how much went to each hospital and  
clinic.

DS LARA BARTLETT

So then we cross reference it with  
the individual records and see if  
any fail to match up?

DS SIMONE MONTY MONTROSE

As I said, it's an option.

DI JAIYUSH MALLICK

Let me start the ball rolling with  
the NRPS.

DCI CORA MACMILLAN

Yeah?

DI JAIYUSH MALLICK

I've got a contact there.

DCI CORA MACMILLAN

Fine whatever it takes.

She heads off to her office. Mallick dials his phone - it  
connects.

DI JAIYUSH MALLICK

Hey it's me, need to pick your  
brain if that's ok?

(Beat)

Thanks. See you soon.

44

**EXT. HOSTEL - DAY 2 20:00**

44

DAVIS pulls up outside the HOSTEL and gets out of his car.

As he reaches the entrance we see MARIAM is remonstrating  
with a SECURITY GUARD - only her English seems to have  
improved considerably.

MARIAM FARAKI

I am not a prisoner and you are not  
my custodian. I wish to step  
outside of this building for some  
fresh air and you are not empowered  
to restrict my movements.

Davis calls out.

DETECTIVE DAVIS LINDO

Hey.

The Security Guard turns and Davis holds up his Police ID.

DETECTIVE DAVIS LINDO (CONT'D)  
You can let her out, I'll accept  
full responsibility.

Mariam reassumes her meek persona.

MARIAM FARAKI  
How nice of you, sir.

The baffled Security Guard steps aside, glad to abdicate  
responsibility.

A tense beat, then.

MARIAM FARAKI (CONT'D)  
Did you prefer it when I was scared  
and stupid?

DETECTIVE DAVIS LINDO  
You asked us to trust you.

MARIAM FARAKI  
We were advised to be pathetic.  
Don't be confrontational. Look for  
mercy and compassion. Well I did  
and it put me in a hostel, waiting  
to be deported, my husband gone.

DETECTIVE DAVIS LINDO  
You've made it almost impossible  
for me to help you now - the  
forged passport -

She snaps at him.

MARIAM FARAKI  
Without a forged passport I would  
still be trapped where a woman can  
be killed by the regime for showing  
her hair in public. You see, I was  
born in Iran.

DETECTIVE DAVIS LINDO  
I understand.

MARIAM FARAKI  
Do you, detective Lindo? Because I  
don't... and I was born there. And  
because I chose to burn my scarf,  
and show my hair, and dance in  
public, in defiance of a tyrannical  
regime, I am now an enemy of the  
state. I am apart from my country.  
From my people.  
(MORE)

MARIAM FARAKI (CONT'D)

Hassan and I decided we wouldn't bring a child into a society that punishes them for how they're born, especially if they're a girl. We wouldn't force our child to live a second class existence, a life where every facet of their existence is controlled and monitored. A life where they are prevented from being everything they could be.

Mariam takes a breath. The wind blows around them.

MARIAM FARAKI (CONT'D)

But now Hassan is gone, and I could be sent back there.

On Davis moved.

DETECTIVE DAVIS LINDO

I won't make promises I can't keep. But I believe you're telling the truth. I want you to know that.

MARIAM FARAKI

It does mean something, you believing me...

(Beat)

But what are you going to do about it, Detective?

45

**EXT. HARBOUR - NIGHT 2 21:00**

45

A harbour security guard is doing his rounds.

He passes by the Stolthet -

And once he's clear DAVIS steps out from behind a container and strides up the gangplank.

46

**INT. STOLTHET/BELOW DECKS - NIGHT 2 - MOMENTS LATER**

46

Davis moves through the bowels of the ship. Unknowingly following the path taken by Hassan.

He passes along a narrow corridor, footsteps echoing on metal.

He climbs down the same steep stairwells - moves along the same gantries.

He reaches the spot where Hassan fell and looks down.

He moves to the Cargo hold itself, passing containers with digital keypad locks.

Everything is secure, organised and symmetrical.

He reaches a bank of open shelving - tightly packed -

- Except for one gap in one section.

Davis's eye is drawn to the anomaly...

The items stacked are labelled in Norwegian but don't take much translation. **LIVBAT.**

AXEL BERG

You there!

Lindo turns and see AXEL sotrmng towards him.

AXEL BERG (CONT'D)

This is not permitted!

AXEL grips Lindo's arm but he shrugs himself free.

DETECTIVE DAVIS LINDO

You need to keep your hands to yourself. That how you get with people you don't want on board?

Lindo gets in AXEL's face until - from above.

ELSA HENRIK

Enough, Axel.

Both men look up to see ELSA HENRIK [late 20s, severe 'desk job' clothes bearing the HOLMHAGEN brand] is staring down sternly. The Captain and Emil either side of her.

ELSA HENRIK (CONT'D)

The officer understands he has no business on board this ship: it will not require force to remove him.

She fixes Lindo with an unflinching gaze.

47

**EXT. HARBOUR - NIGHT 2 21:30**

47

DAVIS is back on the dockside. The CAPTAIN, ELSA, AXEL and EMIL on the gangplank [they've clearly escorted him ashore]

ELSA HENRIK

I have already informed the Harbour Master of this incident.

DETECTIVE DAVIS LINDO

Efficient of you.

CAPTAIN NIELSEN

Elsa is our Manifest Administrative  
Director. She is responsible for  
cargo security.

DETECTIVE DAVIS LINDO

Does she know there's a lifeboat  
missing?

Emil visibly flinches. The Captain stays stoic.

ELSA HENRIK

You are incorrect.

DETECTIVE DAVIS LINDO

Am I? Because I think someone on  
this ship put a terrified man in an  
inflatable boat. Nothing much more  
than a dingy. I think someone put a  
fellow human being over the side  
and pretended they were letting the  
sea decide his fate.

CAPTAIN NIELSEN

The sea decides all our fates,  
Detective.

DETECTIVE DAVIS LINDO

What's that supposed to mean?

ELSA HENRIK

Captain Nielsen has nothing more to  
say, detective.

DETECTIVE DAVIS LINDO

That right, skipper?

Elsa turns and speaks low and urgently in Norwegian to the  
captain - he averts his gaze, can't make eye contact with  
Lindo.

Lindo shakes his head

48

**INT. POLICE HQ. MAC'S OFFICE - NIGHT 2 22:00**

48

MAC taps her phone but leaves it on the desk on speakerphone  
as she studies the screen.

We hear a couple of rings and then -

DETECTIVE DAVIS LINDO

(on phone)

Good evening, boss.

He's clear as a bell but -



DCI CORA MACMILLAN  
Could you repeat that please?

DETECTIVE DAVIS LINDO  
Good evening, boss.

DCI CORA MACMILLAN  
Ah, right, no - I heard you the first time then: but I thought that can't be right because Davis doesn't treat me like his boss.

DETECTIVE DAVIS LINDO  
Well I -

DCI CORA MACMILLAN  
He doesn't treat me like a superior officer - he just does what he bloody well likes.

DETECTIVE DAVIS LINDO  
I apologise.

DCI CORA MACMILLAN  
Good.

DETECTIVE DAVIS LINDO  
But Boss, listen-- there's a lifeboat missing from the Stolthet. They're lying about what happened on board -

DCI CORA MACMILLAN  
- I don't want to hear 'But Boss' or about lifeboats, Lindo! I want you to follow instructions, understood?

DETECTIVE DAVIS LINDO  
Yes boss.

DCI CORA MACMILLAN  
Magic. Instruction number one - forget about Mariam and concentrate on the Galloway case. Got that?

No reply.

DCI CORA MACMILLAN (CONT'D)  
Davis? I said have you got that?

Davis is back outside MARIAM'S hostel.

DETECTIVE DAVIS LINDO  
(into phone)  
Loud and clear, Boss.

He ends the call but we know he's not ready to give up.

50

**INT. HARBOURSIDE BAR - NIGHT 2 22:05**

50

The CAPTAIN and AXEL are drinking quite heavily.

The Captain raises a glass and makes a toast in Norwegian  
[**N.B Norwegian in bold - English subtitles below**].

CAPTAIN NIELSEN  
**Til den avdøde**  
(English Subtitles)  
To the departed.

AXEL looks around, anxious.

CAPTAIN NIELSEN (CONT'D)  
(in English)  
Relax - I don't think anyone here  
speaks Norwegian.

He laughs bitterly and bolts his drink.

CAPTAIN NIELSEN (CONT'D)  
(SHOUTS TO BAR STAFF)  
Another round.

AXEL BERG  
**Jeg er trøtt**  
(English Subtitles)  
I'm tired

CAPTAIN NIELSEN  
**Vi skal drikke til den døde mannen**  
(English Subtitles)  
We will drink to the dead man.

AXEL BERG  
**Sir, vær så snill - vi vet ikke  
engang at han er død**  
(English Subtitles)  
Sir, please. We don't even know he  
is dead.

CAPTAIN NIELSEN  
**Vil det hjelpe deg å sove i natt?  
Lat som om vi ga ham en sjanse?**  
(English Subtitles)  
Will that help you sleep tonight?  
Pretending we gave him a chance?

AXEL BERG

**Vi gjorde**

(English Subtitles)

We did.

CAPTAIN NIELSEN

**Et ufødt barn mistet sin far**

(English Subtitles)

An unborn child lost its father

AXEL BERG

**Hva snakker du om?**

(English Subtitles)

What are you talking about?

CAPTAIN NIELSEN

(IN ENGLISH, DESPAIRING)

I saw the mother, Axel... I saw the mother.

AXEL gasps in horror.

51

**EXT. HARBOURSIDE BAR - NIGHT 2 22:08**

51

ELSA stands outside the bar. Through the window she observes the sobbing Captain and AXEL's futile attempts to calm him.

She takes out her phone and makes a call.

The captain is wilting by the second.

The phone connects. Elsa is calm as she speaks.

ELSA HENRIK

(into phone)

I think we have a problem. Can you come meet me?

52

**INT. NRPS OFFICES - NIGHT 2 22:15**

52

It's late and most people have left the office as Mallick approaches reception.

DI JAIYUSH MALLICK

Good evening I'm here to see -

NAZIR MALLICK (O.S.)

Hey you!

Mallick turns to see a tall, handsome man heading to him.

NAZIR MALLICK (CONT'D)

(to receptionist)

Thanks, Shelley, I'll take care of this reprobate.

He throws an arm around Nazir's shoulder. They walk and talk.

NAZIR MALLICK (CONT'D)

So to what do I owe this honour?

DI JAIYUSH MALLICK

Good job I'm not the only one  
working late, eh?

(Beat)

I need a favour.

NAZIR MALLICK

Of course. Anything, you know that.

DI JAIYUSH MALLICK

Can you tell me what I need to know  
about the importation and  
distribution of ketamine?

NAZIR MALLICK

Well if I can't I'll point you in  
the direction of someone who can.

DI JAIYUSH MALLICK

Good enough.

NAZIR MALLICK

This way.

They reach the desk of a long suffering admin assistant.

NAZIR MALLICK (CONT'D)

Julie here will print off the  
distribution lists, and if you come  
back tomorrow, I'll give you the  
guided tour-- answer any questions  
you have.

DI JAIYUSH MALLICK

Thanks.

(Thinking)

Actually would it be too much  
trouble to get those lists emailed  
over as well?

NAZIR MALLICK

Not at all-- give me two seconds to  
make a call and I'll walk you out?

DI JAIYUSH MALLICK

Cool, yeah.

NAZIR MALLICK

I'll be right back - keep an eye on  
him, Jules.

We follow Nazir into his glass walled office. He makes a  
phone call, eyes on Mallick - a forced smile.

53

**INT. HARBOUR POINT - NIGHT 2 22:30**

53

The flat Galloway broke into previously. Only now - a slick drugs operation in full swing. Curtains closed, ceiling spotlights on. WORKERS swiftly navigate the makeshift lab - basin bowls, beakers, powder - wearing respirator masks, boiler suits, hair nets and plastic gloves.

A phone rings unattended on a worktop - CALLER ID shows the initials **NM**.

54

**INT. NRPS OFFICES - NIGHT 2 22:31**

54

Nazir is waiting impatiently.

NAZIR MALLICK  
(Connects, into phone)  
Yeah, it's me.  
(smiles falters)  
The police are here and they're asking questions-- they want information. *About ketamine imports.*  
(Beat, difficult)  
And... it's not just any cop -

He gives a nod to Mallick as Julie hands him the print out.

NAZIR MALLICK (CONT'D)  
It's my brother.

Out on Mallick, slightly self-consciously waving back.

**OMITTED.**