

Granite Harbour

Series Two

EPISODE ONE

YELLOW SCRIPT

Written by

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

1

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

2 **INT. STOLTHET/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.

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 STOLTHET, 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 steady 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 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 TANNOY. 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 scunned. 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.

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.

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.

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 sotrmning 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.

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

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.