

# GRANITE HARBOUR

Series Two

EPISODE THREE

**YELLOW SCRIPT  
SINGLE AMEND.**

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31st October 2023

LA Productions  
Old St Lawrence School  
Westminster Road  
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1

INT/EXT. MALLICK'S CAR - ROAD - DAY 5 13:00

1

A groggy MALLICK comes round, disoriented. He takes in his surroundings, starts to remember what happened.

He stumbles out of his vehicle to get a better look. He still has no idea who he crashed into.

As MALLICK looks around he registers Lindo's. It's empty.

Then he sees the car that he ploughed into and clocks EMIL, trapped in the passenger seat. The driver's seat is empty. There's no sign of Lindo, Mariam or Axel anywhere.

We hear sirens approaching nearby. EMIL takes out his phone to make a call before the cops/ambulance arrive.

MALLICK looks around, horrified - where are the others?

2

INT. MCFADDEN FAMILY GROUP, OFFICE - DAY 5 13:08

2

DUNCAN watches as MACMILLAN and BART talk to GRACE in her glass-fronted office. He's trying to cover his anxious interest, frustrated not to be in there to listen.

He gets a call on his mobile, answers.

DUNCAN MCFADDEN  
(Into phone)  
McFadden...

His expression darkens as he listens. A furtiveness about his demeanour indicates this is not official business.

MOVE TO: Inside Grace's office, MACMILLAN leads the discussion.

DCI CORA MACMILLAN

We found traces of ketamine in a flat belonging to a company in the McFadden Family Group-- Lucas Galloway was listed as a company director. We also found carpet fibers from that flat on his body, placing him inside.

GRACE absorbs this but says nothing, letting MAC continue.

DCI CORA MACMILLAN (CONT'D)  
You trusted Galloway. He was a  
loyal employee. A friend, even.

GRACE MCFADDEN  
Are you asking me if I killed him,  
Cora?

DCI CORA MACMILLAN  
Betrayal does funny things to  
people. Especially those in  
powerful positions.

DS LARA BARTLETT  
Someone undermines you, makes a  
fool of you. You look weak; lose  
influence.

GRACE looks almost amused.

DCI CORA MACMILLAN  
Obviously we know you would never  
get your hands dirty...

DS LARA BARTLETT  
Freshly manicured hands at that.  
CCTV at the nail salon confirmed  
your alibi for the time Galloway  
was killed.

DCI CORA MACMILLAN  
But you have plenty of foot  
soldiers willing to do your  
bidding.

GRACE MCFADDEN  
(Genuine emotion)  
Lucas was family. He would never  
have betrayed me.

DS LARA BARTLETT  
Well someone has.

GRACE glares at BART - the truth of that statement stings.

DCI CORA MACMILLAN  
If you genuinely had nothing to do  
with Galloway's death you won't  
object to me getting a warrant to  
search your home and business  
premises...?

GRACE shrugs: no objection.

GRACE MCFADDEN  
My friend is dead. I want his  
killer found as much as you do.

Before MACMILLAN can respond she gets a call on her phone.

DCI CORA MACMILLAN  
(Into phone)  
Macmillan.

As MACMILLAN moves off - BART looks at GRACE.

DS LARA BARTLETT  
Is there anyone else you can think  
of that would dare go behind your  
back?

GRACE considers. Before she can answer, MACMILLAN returns.

DCI CORA MACMILLAN  
(Into phone)  
We'll be right there.

MACMILLAN hangs up and prepares to leave, urgent.

DCI CORA MACMILLAN (CONT'D)  
One of my officers has been  
involved in an accident.

DS LARA BARTLETT  
(Worried)  
Lindo?

DCI CORA MACMILLAN  
No.  
(to GRACE)  
I'll have search teams sent over  
ASAP. Thanks for your time.

GRACE watches as they go and then looks to her ASSISTANT.

GRACE MCFADDEN  
Where's Duncan?

ASSISTANT  
He just left.

GRACE MCFADDEN  
Have security stop him. Bring him  
here.

On GRACE - suspicion building.

3

**EXT. ROAD - DAY 5 13:20**

3

MACMILLAN is talking with an NS UNIFORMED POLICE OFFICER as  
BART hurries to the back of an ambulance where MALLICK is  
arguing with an NS PARAMEDIC.

DI JAIYUSH MALLICK  
I don't need to go to hospital,  
just check me over and let me get  
back to work.

DS LARA BARTLETT  
Jay...

This is the last thing MALLICK needs.

DI JAIYUSH MALLICK  
What you doing here?

DS LARA BARTLETT  
Charming as ever. Boss got a call  
when we were talking to Grace  
McFadden.

Macmillan's here?! FFS. MALLICK looks round, alarmed.

DI JAIYUSH MALLICK  
Get rid of her? I don't need any  
fuss.

MACMILLAN is already hurrying over.

DS LARA BARTLETT  
Too late for that, golden boy.

This lands for MALLICK - he might not be golden for long.

DCI CORA MACMILLAN  
Jay.

DI JAIYUSH MALLICK  
Alright, boss. You didn't need to  
come down, I'm fine.

DCI CORA MACMILLAN  
Witnesses are saying you were on  
your phone and you ran a red light.

MALLICK covers, trying to gauge what they know.

DI JAIYUSH MALLICK  
It was all so fast, I don't really  
know... I was on my way back to the  
office and--

As MALLICK talks, BART looks around and sees the NS  
FIREFIGHTERS lifting someone out of one of the other cars.  
BART recognises it as EMIL VEGGEM.

DS LARA BARTLETT  
Mac. That's Emil Veggem.

MACMILLAN looks over at EMIL.

DCI CORA MACMILLAN  
Did you know he was in the other  
car?

MALLICK considers how to answer, wary.

BART looks at the third car, suddenly worried.

DS LARA BARTLETT  
That's Lindo's car.  
(to MALLICK)  
Where is he?

MALLICK realises they don't know anything, tries to frame it.

DI JAIYUSH MALLICK  
(Improvising)  
I saw Mariam in the back of a  
car...

DS LARA BARTLETT  
Lindo's car?

DI JAIYUSH MALLICK  
No. I followed, was trying to call  
it in when I ran the red... I don't  
remember anything after that.

DCI CORA MACMILLAN  
(urgent, to BART)  
Call your contact at the hostel,  
find out what happened.

BART hurries off to make the call.

MACMILLAN stays with MALLICK, looks over towards EMIL's car.

DCI CORA MACMILLAN (CONT'D)  
Emil was in the passenger seat. Did  
you see who was driving?

MALLICK shakes his head, his stomach churning with guilt.

DCI CORA MACMILLAN (CONT'D)  
You don't go to the bother of  
kidnapping someone unless you've  
got something to gain or something  
to hide. They clearly think  
Mariam's a threat.

BART hurries back to them.

DS LARA BARTLETT  
Katie says Mariam was taken by two  
men claiming to be from the home  
office. Lindo got there afterwards  
and gave chase.

DCI CORA MACMILLAN  
(to BART)  
Go take a statement and check if  
she's got anything on CCTV that  
identifies those involved.  
(MORE)

DCI CORA MACMILLAN (CONT'D)

I'll call Monty about the cameras  
here, see if she can track where  
they went.

BART moves off to follow instructions.

DI JAIYUSH MALLICK

What can I do?

DCI CORA MACMILLAN

You can go to the hospital and get  
checked over.

DI JAIYUSH MALLICK

I want to help find Mariam.

DCI CORA MACMILLAN

Then don't argue with me. Last  
thing I need is to lose my right  
hand man, okay?

MALLICK feels guilty about his betrayal as MACMILLAN leaves.

We PICK UP BART as she heads away, trying to call Lindo...

DS LARA BARTLETT

(phone to ear)

Come on, Lindo...

But it goes straight to voicemail. On BART's concerned  
frustration.

4

**INT. MCFADDEN FAMILY GROUP, OFFICE - DAY 5 13:25**

4

GRACE is waiting in her office when DUNCAN enters, already  
pissed-off at having been stopped by security.

GRACE's goon MIKE is with her.

DUNCAN MCFADDEN

Do you know how humiliating it is  
to be stopped by my own security  
guards?

GRACE ignores him, unimpressed with his tone.

GRACE MCFADDEN

Sit down.

DUNCAN MCFADDEN

(Impatient)

There's somewhere I need to be.

GRACE gives him a hard look - that was not a request.

Frustrated, DUNCAN does as instructed. No other option.

GRACE gives the nod to MIKE, who closes the door. He then starts closing blinds as GRACE talks to DUNCAN. She's pacing, circling like a bird of prey.

DUNCAN becomes increasingly unnerved.

GRACE MCFADDEN

The police were just asking if Lucas Galloway was the kind of person that would stab me in the back for financial gain. The kind of person who would humiliate me and ruin my reputation to boost his own credentials... I told them there's no way. Lucas was loyal. Like family.

DUNCAN can sense that she's on to him.

GRACE MCFADDEN (CONT'D)

But it got me thinking... Whoever's behind this new designer drug... Skimming from my product... It has to be someone close to me. Someone who knows my business inside out, and is foolish enough to think they're untouchable.

GRACE approaches DUNCAN.

GRACE MCFADDEN (CONT'D)

Someone who thinks I love them enough to let it go...

GRACE gives MIKE a nod. He grabs DUNCAN by the hair, pulls his head back. GRACE STARES at DUNCAN, not a shred of sympathy.

GRACE MCFADDEN (CONT'D)

You got that wrong. How long has this been going on?

DUNCAN says nothing.

MIKE pulls DUNCAN's head back a bit more.

DUNCAN MCFADDEN

Alright, alright!!

GRACE gives MIKE the slightest nod to release DUNCAN.

DUNCAN MCFADDEN (CONT'D)

Jesus!

DUNCAN leaps out of the chair to distance himself from MIKE.

GRACE looks at DUNCAN expectantly, demanding an answer.



DUNCAN MCFADDEN (CONT'D)

(No choice)

A few months. It was a good opportunity!

GRACE MCFADDEN

You undermine my supply. Establish yourself as the big man... And then what? You step up? Take my place?

DUNCAN MCFADDEN

No.

GRACE MCFADDEN

This is not the way we do things! I have worked too long and too hard to give us status and influence. *Real power.*

DUNCAN MCFADDEN

By donating money to hospitals and cosyng up with the cops? People don't fear us the way they used to. They don't look at us the way they used to look at Grandpa Billy. You've made us weak!

GRACE slaps DUNCAN hard in the face. She stares him down.

GRACE MCFADDEN

If you weren't my nephew you'd be a dead man. Do you understand?

DUNCAN fumes but knows his place.

GRACE MCFADDEN (CONT'D)

Sort this mess out, and then it stops. All of it.

DUNCAN knows that's not possible.

GRACE reads his expression.

GRACE MCFADDEN (CONT'D)

What is it?

DUNCAN MCFADDEN

(Reluctant admission)

There's a problem...

On GRACE, taking this in.

5

**INT. INTERVIEW/OBSERVATION ROOMS, POLICE HQ - DAY 5 14:20 5**

MONTY enters the observation area to watch the interview. She has her mobile to her ear, but she's frustrated as the call goes to voicemail.

We hear MALLICK's voicemail prompt, but MONTY hangs up without leaving a message. Troubled by what she knows, MONTY turns her attention to the interview.

We jump into the room, where MACMILLAN and BART are interviewing an anxious EMIL VEGGEM. Sore from the crash.

BART shows EMIL a photograph.

DS LARA BARTLETT  
This is a photo taken from the CCTV  
at the hostel where Mariam was  
staying. We've identified the man  
you were with as Axel Berg, your  
colleague from the ship.

EMIL doesn't deny this.

DS LARA BARTLETT (CONT'D)  
He was driving the car but he  
wasn't at the scene of the crash.  
Did you see where he went? Did he  
take Mariam with him?

EMIL VEGGEM  
I don't know. I was dazed.

DCI CORA MACMILLAN  
Why's the First Officer of a  
Norwegian freight ship getting  
involved with attempted kidnap?

EMIL says nothing.

DS LARA BARTLETT  
You're not gonna deny it then?

EMIL VEGGEM  
It wasn't kidnap.

DCI CORA MACMILLAN  
What would you call it?

Beat as EMIL searches for a response.

EMIL VEGGEM  
You were going to deport her.

DCI CORA MACMILLAN  
(skeptical/amused)  
So you're a white knight?

MACMILLAN shows EMIL a document.

DCI CORA MACMILLAN (CONT'D)

These are your phone records. You made a call to an unregistered phone just after the accident. That same number called you last night and first thing this morning.

DS LARA BARTLETT

Does that number belong to the person pulling the strings?

DCI CORA MACMILLAN

Were you calling after the accident to let them know things had gone pear shaped?

EMIL is steadfast in his silence.

DS LARA BARTLETT

Where were you taking MARIAM ?

EMIL VEGGEM

We just wanted to help her.

DCI CORA MACMILLAN

How did you know where to find her? Someone tip you off?

EMIL shuts down. BART changes tack.

DS LARA BARTLETT

The footprint from your phone shows you haven't been to the location where we believe the CK was being processed.

DCI CORA MACMILLAN

You've kept your distance from that side of things, so - attempted kidnap aside - you're not in too deep. We can look at a lesser charge for you *if* you tell us who's behind the smuggling operation.

DS LARA BARTLETT

Who's calling the shots, Emil...?

On EMIL's willful silence.

6

**INT. INCIDENT ROOM, POLICE HQ - DAY 5 14:30**

6

MACMILLAN and BART leave the interview room frustrated by the lack of progress.

DCI CORA MACMILLAN

He's obviously too scared to give us a name.

DS LARA BARTLETT

We were with Grace when Veggem made the call from the crash site so it wasn't her he spoke to.

DCI CORA MACMILLAN

Have Monty map all calls to and from his phone against the registered phones of everyone connected with the Mcfadden Family Group; all Grace's known enforcers.

They reach the body of the incident room, where MONTY is furtively texting on her mobile - a message to Mallick. *We need to talk!*

DCI CORA MACMILLAN (CONT'D)

What we got?

MONTY quickly puts her phone away as the boss approaches. She grabs her CaseTab and draws her colleagues' attention to CCTV footage up on the big screen.

DS SIMONE MONTY MONTROSE

CCTV cameras at the scene of the crash show Axel Berg fleeing alone. A few moments later, Lindo stumbles out of his car...

DS LARA BARTLETT

He looks hurt.

DS SIMONE MONTY MONTROSE

Not enough to slow him down. He gets Mariam out of the other vehicle and leads her away.

Relief all round at the news they're together.

DS LARA BARTLETT

At least we know she's safe.

DCI CORA MACMILLAN

Where did they go?

DS SIMONE MONTY MONTROSE

Still working on that. The trail on all three has gone cold for now.

MACMILLAN's mobile rings. She peels off to take the call.

DCI CORA MACMILLAN

(to BART)

Keep trying Lindo. I want them found ASAP.

(answering phone)

Macmillan...

As MACMILLAN moves out of earshot, BART's attention is back on the big screen.

DS LARA BARTLETT  
Is it just me or is Jay being there  
a massive coincidence?

MONTY looks deeply burdened as BART continues pontificating.

DS LARA BARTLETT (CONT'D)  
I mean, I know he reckons he saw  
Mariam so he gave chase but what  
are the chances of him being in the  
vicinity?

MONTY is torn as to whether or not to shop Mallick before giving him a chance to fess up himself.

MACMILLAN returns looking pissed off.

DCI CORA MACMILLAN  
I've been summoned to the  
headmaster's office. Can one of you  
get me an update on how Jay's  
doing?

DS SIMONE MONTY MONTROSE  
I can do that.

MACMILLAN heads for the door.

DCI CORA MACMILLAN  
(to BART)  
And find Lindo!

BART takes out her phone as MACMILLAN exits. She tries to call Lindo - but the call doesn't even go through this time (out of range). She hangs up, frustrated.

7

**INT. CAFE - DAY 5 14:38**

7

GRANTLEY is seated alone at a table, talking on his mobile.

We intercut between GRANTLEY and BART (at desk)

DS LARA BARTLETT  
Mr Lindo. It's DS Bartlett. Is  
Davis with you?

GRANTLEY LINDO  
No. I asked him to meet me but he  
didn't show up.

DS LARA BARTLETT  
Right, okay. Thanks anyway.

But GRANTLEY's not done. BART is keen to get off the phone.

GRANTLEY LINDO

We had a bit of a falling out after  
you came to the apartment the other  
day.

DS LARA BARTLETT

I'm sorry to hear that.

GRANTLEY LINDO

He didn't mention it?

DS LARA BARTLETT

Well we're very busy at the moment  
so... not much time for personal  
chat.

Take the hint, Grantley!

GRANTLEY LINDO

I'm just trying to keep him on the  
right path, you know?

DS LARA BARTLETT

Yep, you and me both. Listen, I'm  
sorry, but I really need to go.

GRANTLEY LINDO

Of course. If you see him can you  
tell him to call me?

DS LARA BARTLETT

I will if you will. Take care. Bye.

BART hangs up, concern growing re: Lindo's whereabouts.

On GRANTLEY's curiosity.

8

**EXT. BART'S COTTAGE - DAY 14:45**

8

LINDO and MARIAM exit a TAXI. They walk towards the cottage.  
It's secluded, quiet.

MARIAM takes it all in while LINDO is laser-focussed on  
getting in and making his charge safe.

MARIAM FARAKI

You own this place?

DETECTIVE DAVIS LINDO

My friend's holiday home. You'll be  
safe here.

LINDO is standing outside the cottage, troubled.

MARIAM joins him.

MARIAM FARAKI

Is there a problem?

DETECTIVE DAVIS LINDO

I'm trying to remember where she keeps the key.

LINDO heads off in search around the cottage.

MARIAM FARAKI

Can't you just call her and ask?

DETECTIVE DAVIS LINDO

No-one can know you're here.

MARIAM FARAKI

You don't trust your friend?

DETECTIVE DAVIS LINDO

Right now, I don't trust anyone.

LINDO finds the key on the ledge above the door.

MARIAM FARAKI

That why you didn't help your colleague in the car?

DETECTIVE DAVIS LINDO

I called an ambulance. Best I could do. I had to get you out of there.

Key in hand, LINDO heads to the door and unlocks it.

9

**INT. BART'S COTTAGE / KITCHEN / MAIN ROOM - DAY 14:47**

9

LINDO is scouring the fridge and the cupboards for supplies. All he can find is tins of soup, beans, instant noodles and some stale crackers. He sighs, despairing of Bart.

LINDO leaves the kitchen and makes his way through to the main room, where a shaken MARIAM is leaning on something, clearly in some discomfort in her lower back.

DETECTIVE DAVIS LINDO

I'm afraid my friend's culinary tastes leave a lot to be desired. There's enough to keep you going until I get back.

LINDO notices MARIAM's discomfort.

DETECTIVE DAVIS LINDO (CONT'D)

Are you okay?

MARIAM FARAKI

I'm fine.

DETECTIVE DAVIS LINDO  
(Not convinced)  
I should have got you checked out  
before we came up here.

MARIAM FARAKI  
I've worked with enough pregnant  
women to know what to look out for.

DETECTIVE DAVIS LINDO  
Pregnant women who've been in a car  
accident?

MARIAM FARAKI  
If I thought there was anything  
wrong with me or the baby, I would  
have told you. I promise.

DETECTIVE DAVIS LINDO  
Does your phone have a signal here?  
My friend said it can be a bit of a  
black spot for some networks.

MARIAM FARAKI  
(Checking)  
It's weak.

LINDO takes the phone from her and walks around the cabin  
trying to find a stronger signal.

MARIAM FARAKI (CONT'D)  
Can they trace me if I use it? I  
mean they found me at the hostel...

Dark thoughts for LINDO as he's reminded of the betrayal.

DETECTIVE DAVIS LINDO  
They'd have found you a lot sooner  
if they were capable of tracking  
you. I don't think you need to  
worry about that. You just need to  
lay low until I get back.

MARIAM FARAKI  
(Anxious)  
Please don't leave me here.

DETECTIVE DAVIS LINDO  
I need to find the people who are  
trying to hurt you. I'll be back as  
soon as I can, I promise.

LINDO has found a spot, leaves the phone there.



DETECTIVE DAVIS LINDO (CONT'D)  
The signal's a bit stronger here.  
If you feel unwell at any point and  
you can't wait, call an ambulance.

Feeling bad but determined, LINDO heads for the door.

DETECTIVE DAVIS LINDO (CONT'D)  
Lock the door after me. Don't let  
anyone in.

MARIAM nods, anxious, as she prepares to be left alone.

LINDO offers her one last reassuring smile and exits.

MARIAM locks the door behind him and turns to face the empty  
cottage, rubbing her baby bump.

10 **INT. MCFADDEN FAMILY GROUP OFFICES HEAD OFFICE - DAY 14:50 10**

GRACE is processing what DUNCAN has told her about Mariam .

GRACE MCFADDEN  
And where is this witness now?

DUNCAN MCFADDEN  
I don't know.

GRACE MCFADDEN  
Of course you don't.

The derisory tone winds DUNCAN up.

GRACE turns to face her nephew.

GRACE MCFADDEN (CONT'D)  
You try so hard to be like your  
grandfather but you don't have the  
brains or the backbone. You're not  
an ounce of the man he was.

DUNCAN is wounded. Angry.

DUNCAN MCFADDEN  
I had a plan! How was I supposed to  
know there'd be an accident?

GRACE MCFADDEN  
For the love of god, Duncan.

DUNCAN MCFADDEN  
I didn't know that when I brought  
him on board. But he won't talk, he  
knows what would happen if he did.

GRACE MCFADDEN  
What about the crew on the boat?

GRACE reads his doubt, shakes her head in derisive despair.

GRACE MCFADDEN (CONT'D)  
You need to deal with the girl  
yourself. No more delegating. You  
find her and you silence her.  
Understood?

DUNCAN nods and then heads for the door. He turns upon  
hearing GRACE speak again.

GRACE MCFADDEN (CONT'D)  
If anyone ever dared betray my  
father he wouldn't kill them. He  
maimed them so their scars would  
act as a warning to anyone else  
that might think about testing him.

The message is clear. And chilling.

GRACE MCFADDEN (CONT'D)  
You're not the only one who can put  
family loyalty aside in the name of  
business. Betray me again and  
you'll see my father and I aren't  
that different after all.

DUNCAN takes in this warning.

On GRACE's steel as DUNCAN exits.

11

**INT. INCIDENT ROOM, POLICE HQ - DAY - 15:00**

11

BART jumps up from her desk when she sees MACMILLAN marching  
in, fuming.

DS LARA BARTLETT  
(Good news to share)  
Boss...

DCI CORA MACMILLAN  
(wound up, ranting)  
The Superintendent just went  
through me for not putting Mariam  
into protective custody sooner. And  
for letting a person of interest to  
the home office be kidnapped by  
suspected murderers involved in a  
drugs conspiracy that we have yet  
to solve.

DS LARA BARTLETT  
Well, on that...--

DCI CORA MACMILLAN  
(IN)  
Have you found Lindo yet?

DS LARA BARTLETT

No, but.--

DCI CORA MACMILLAN

(IN, furious)

The last thing I need is the Super  
finding out I've lost one of my own  
officers as well!

DS LARA BARTLETT

Axel Berg fled the city, made a run  
up north.

DCI CORA MACMILLAN

How'd you know?

DS LARA BARTLETT

He was picked up in a stolen car  
near Peterhead twenty minutes ago.  
Uniform are bringing him in now.

Some good news at last.

12      **INT. POLICE STATION - DAY 15:05**      12

MONTY sits at her desk - troubled. She pulls up Mallick's  
number and dials, but it goes straight to voicemail.

On MONTY's concern. Is Mallick on the run?

13      **EXT. SHARMILA'S APARTMENT - DAY 15:20**      13

MALLICK approaches his mother's house, the weight of the  
world on his shoulders.

14      **INT. SHARMILA'S APARTMENT - DAY 15:22**      14

MALLICK enters his mother's house. SHARMILA is asleep in her  
chair.

MALLICK looks at his mother - struggling to hold it together.

DI JAIYUSH MALLICK

I'm so sorry, Mum.

Tears well in his eyes as he kisses his mum on the forehead.

As he reaches the door:

SHARMILA MALLICK (OOV)

Leaving already?

DI JAIYUSH MALLICK

I didn't mean to wake you.

SHARMILA takes in her son's demeanour.

SHARMILA MALLICK  
You look tired. Have you been  
crying?

DI JAIYUSH MALLICK  
Hay fever.

SHARMILA MALLICK  
Since when?

DI JAIYUSH MALLICK  
I just popped in to say hello. Need  
to get back to work.

SHARMILA gives a disapproving tut.

SHARMILA MALLICK  
You work too hard. And for what?  
Too much stress and not enough  
sleep. At least your brother gets  
paid well for working so much.

DI JAIYUSH MALLICK  
I have to go.

SHARMILA MALLICK  
Are you coming to my party later?  
Or will you be too busy as usual?

Will he still be welcome by then?

DI JAIYUSH MALLICK  
I'll do my best. Love you, Mum.

An emotional MALLICK leaves.

15 **INT. CORRIDOR, POLICE HQ - DAY 15:30**

15

LINDO hurriedly heads along the corridor, aware of how long  
he's been away and how much trouble he'll be in for it.

GRANTLEY has been loitering, waiting for his son, and makes a  
beeline for LINDO when he spots him.

LINDO doesn't stop when his father speaks.

GRANTLEY LINDO  
Davis! Where have you been?

DETECTIVE DAVIS LINDO  
Working. What are you doing here?

GRANTLEY LINDO  
I asked you to meet me.

DETECTIVE DAVIS LINDO  
I can't today.

GRANTLEY LINDO

We need to talk about what was said  
between us. About your mother's  
death.

DETECTIVE DAVIS LINDO

Now is not the time.

GRANTLEY LINDO

This is why you need to come home  
with me, so I can make it right.  
You can't keep avoiding me, boy.

Losing patience, LINDO spins round.

DETECTIVE DAVIS LINDO

Criminals smuggling drugs into this  
city are trying to kill our  
witness. I'm pretty sure they  
already killed her husband. And  
there might be a rat in my team. I  
don't have time to talk to you  
today. I have work to do.

LINDO walks away from his father.

On GRANTLEY, quietly appraising his son.

16 **INT. INTERVIEW/OBSERVATION ROOMS, POLICE HQ - DAY 5 15:45 16**

MACMILLAN and BART are interviewing AXEL BERG.

DS LARA BARTLETT

Who gave the instruction to pick up  
Mariam ?

AXEL BERG

I don't know.

DS LARA BARTLETT

So what was she doing in your car?

AXEL BERG

I got a call from Emil. He needed a  
driver.

DS LARA BARTLETT

So it was his decision?

AXEL BERG

He asked for my help. That's all I  
know.

DCI CORA MACMILLAN

So you don't know who gave the  
order?

AXEL BERG

I'm just the guy with the car.

DS LARA BARTLETT

You do a lot of favours?

AXEL looks at her - what?

DS LARA BARTLETT (CONT'D)

Emil needs a driver, you're there.  
You gave Captain Nielsen a lift  
back to his digs the night you  
docked.

DCI CORA MACMILLAN

That's what you said isn't it? Last  
time we spoke.

AXEL BERG

So?

BART brings out a CCTV photograph of AXEL's car from the  
harbour. Shows it to him.

DS LARA BARTLETT

That's what you were doing here,  
yes?

AXEL gives a nod/shrug - what of it.

DCI CORA MACMILLAN

What's in the bag?

DS LARA BARTLETT

These CCTV photos show you carrying  
a holdall to your car, putting it  
in the boot. And then when you get  
to Captain's residence, you carry  
it inside.

DCI CORA MACMILLAN

What's in the bag, Mr Berg?

AXEL looks between them as if it's obvious.

AXEL BERG

The Captain's things.

DCI CORA MACMILLAN

You carried his bags?

AXEL BERG

He was my Captain.

DCI CORA MACMILLAN

Very noble.

(to BART)

You've never carried my bag.

DS LARA BARTLETT

You've never asked.

DCI CORA MACMILLAN

See that's the thing... Captain Nielsen didn't strike me as the kind of man to ask someone to do that for him. Carry his toothbrush and PJs up a few flights of stairs.

DS LARA BARTLETT

Is that how you transport the ketamine? Hide it in plain sight?

AXEL says nothing - how to get out of this?

GO TO:

MONTY is watching through the observation window, feeling the weight of her knowledge about Nazir Mallick. She looks up when she hears the door open and LINDO appears beside her.

DS SIMONE MONTY MONTROSE

The wanderer returns.

DETECTIVE DAVIS LINDO

Is Mac angry?

DS SIMONE MONTY MONTROSE

It's not just Mac you've got to worry about.

It's Bart. LINDO and MONTY turn their attention back to the interview.

GO TO:

Back inside the interview room...

DS LARA BARTLETT

The apartment complex the Captain stayed at belongs to the McFadden family. Are you familiar with Grace or Duncan McFadden?

AXEL shakes his head (lying).

DS LARA BARTLETT (CONT'D)

It's also the same location as the apartment where cocaine and ketamine are cut together to produce CK. But you already knew that.

DCI CORA MACMILLAN

Who did you meet there?

DS LARA BARTLETT

Was it Lucas Galloway?

AXEL's expression changes slightly - not a name he knows.

BART shows AXEL a photograph of Galloway.

DS LARA BARTLETT (CONT'D)

Is this who's running the CK operation?

AXEL BERG

Never seen him before.

We see this land for LINDO - intriguing.

DS LARA BARTLETT

You sure...? Because Mr Galloway was seen driving to that same apartment complex that same night. And then he ended up dead.

AXEL looks genuinely alarmed at this.

DCI CORA MACMILLAN

Did you kill Lucas Galloway, Mr Berg?

AXEL BERG

(Genuine alarm)

No.

DCI CORA MACMILLAN

So it's just a coincidence?

AXEL BERG

I've never seen or heard of that man in my life, I swear to you.

DCI CORA MACMILLAN

And we're just supposed to take the word of someone who kidnaps a pregnant woman to do... god knows what? I think you're more than just the guy with the car. I think you're an enforcer.

(MORE)



DCI CORA MACMILLAN (CONT'D)

Someone steps out of line,  
threatens the operation in some  
way... You silence them.

AXEL becomes increasingly worried and wound up by fear.

AXEL BERG

No.

DS LARA BARTLETT

Is that why you took Mariam ? Is  
that what happened to her husband  
on the boat? Did he see too much?

AXEL BERG

No.

DS LARA BARTLETT

Did you kill Mariam's husband?

AXEL BERG

No!

DCI CORA MACMILLAN

So who did? Your Captain?

AXEL BERG

No-one killed him. He was still  
breathing! When we put him  
overboard he was still breathing--  
he was alive.

On MACMILLAN and BART - taking in the confirmation.

Talk of murder has Axel's head spinning - fear gripping him.

AXEL BERG (CONT'D)

I didn't kill anyone. The drugs,  
yes... I take from the ship, I  
deliver. I'm in this for the money,  
that's all. I'm not a murderer.

(points to Galloway)

I don't know who he is or what  
happened to him, but it was nothing  
to do with me.

On MACMILLAN and BART (and LINDO) taking this in.

17

**INT. CORRIDOR / INCIDENT ROOM, POLICE HQ - DAY 5 16:00**

17

MACMILLAN and BART make their way back to the incident room.

DS LARA BARTLETT

Nothing like accusing a man of  
murder to get him talking.

DCI CORA MACMILLAN  
The truth will set you free.

LINDO hurries over, too focussed on the case to think about explaining himself.

DETECTIVE DAVIS LINDO  
Berg has no idea who Galloway was.  
If he's not connected to the CK,  
why does he end up dead?

BART and MACMILLAN react, both relieved and pissed off.

DCI CORA MACMILLAN  
You've got some explaining to do,  
Constable. Where's my witness?

DETECTIVE DAVIS LINDO  
(Standing firm)  
I can't tell you that.

DCI CORA MACMILLAN  
Excuse me?!

DS LARA BARTLETT  
(Irritated incredulity)  
Are you being serious?

DETECTIVE DAVIS LINDO  
Her location's already been leaked  
once. Someone made sure Galloway's  
flat was cleaned before we got  
there... There's a rat in this team  
and I'm not gonna risk telling  
anyone where Mariam is until I  
know she'll be safe. I'm sorry,  
boss.

MACMILLAN looks like she's about to go through him.

DS LARA BARTLETT  
(Annoyed/quietly hurt)  
So now you're saying you don't  
trust us?

LINDO searches for an answer but MONTY interrupts as she  
approaches MACMILLAN. Time to spill the Mallick beans.

DS SIMONE MONTY MONTROSE  
Can I have a word, boss?

DCI CORA MACMILLAN  
Sure.

DS SIMONE MONTY MONTROSE  
(awkward)  
In private?

BART takes the hint and peels herself away, wee bit miffed.

DS SIMONE MONTY MONTROSE (CONT'D)  
Actually, can we go into your  
office?

(Hushed)  
It's about Jay...

MACMILLAN reads the gravity in her expression.

DCI CORA MACMILLAN  
Okay.

MACMILLAN starts heading for her office.

DCI CORA MACMILLAN (CONT'D)  
(to BART)  
Sort him out, Bart. I want Mariam  
's location by the time I get back.

MACMILLAN walks away with MONTY following.

Annoyed BART gestures for LINDO to follow her to a private  
room, and he does so like a dead man walking.

18      **INT. MACMILLAN'S OFFICE, POLICE HQ - DAY 5 16:08**      18

We pick up MACMILLAN and MONTY as they approach the office.

DCI CORA MACMILLAN  
Did you get hold of Jay at the  
hospital?

DS SIMONE MONTY MONTROSE  
No, that's why I wanted to talk to  
you...

MACMILLAN opens her office door and is surprised to find  
MALLICK in there waiting for her.

He jumps up as she enters, as if standing to attention, and  
tries to smile. He's nervous.

DI JAIYUSH MALLICK  
Alright, boss.

MALLICK looks at MONTY, but can't hold her eye.

DCI CORA MACMILLAN  
What you doing here?

DI JAIYUSH MALLICK  
Head CT was clear so they let me  
go.

DCI CORA MACMILLAN  
You should be at home.

DI JAIYUSH MALLICK

I was hoping I could have a word.

Another fleeting glance at MONTY.

DCI CORA MACMILLAN

Uh, well...

MACMILLAN turns to MONTY.

DS SIMONE MONTY MONTROSE

It's fine, I can wait.

DCI CORA MACMILLAN

Sure?

MONTY nods and gives MALLICK one last look before she heads off. They're shared knowledge heavy between them.

A nervous MALLICK stands before MACMILLAN as she closes her door and moves to her desk.

DCI CORA MACMILLAN (CONT'D)

Everything okay?

DI JAIYUSH MALLICK

Not really.

DCI CORA MACMILLAN

What's up?

On MALLICK, about to destroy his career.

19

**INT. SIDE ROOM, POLICE HQ - DAY 5 16:20**

19

BART and LINDO are mid-argument.

DETECTIVE DAVIS LINDO

I'm not saying I don't trust you personally.

DS LARA BARTLETT

No, it's just the whole team. People that you've been working with for a year. A team that you *claim* you want to be part of and yet you run off doing your own thing at every opportunity. I mean, do you have any idea how this looks? How this reflects on Mac or on me?!

DETECTIVE DAVIS LINDO

So this show of outrage is about your promotion?

DS LARA BARTLETT

No, it's about you not being a team player. You want to keep secrets in your personal life that's fine but at work we're supposed to be partners. We're supposed to have each other's backs.

DETECTIVE DAVIS LINDO

Are we? Because it doesn't feel like you've had my back at all since you became obsessed with making DI. You've done nothing but question my choices and berate me for using my initiative.

(Beat)

Just like, Macmillan.

DS LARA BARTLETT

It's not initiative, it's arrogance. And it's reckless. You're a liability.

DETECTIVE DAVIS LINDO

Well then maybe I should go back to Jamaica. Stop making life so difficult for you.

DS LARA BARTLETT

Do what you like. Just tell me where Mariam is...

On LINDO, hurt.

20

**INT. INCIDENT ROOM, POLICE HQ - DAY 5 16:28**

20

BART marches into the room, spots MONTY at her desk.

DS LARA BARTLETT

Where's Mac?

DS SIMONE MONTY MONTROSE

She's in her office with Jay.

DS LARA BARTLETT

He's back from the hospital already?

LINDO follows BART in, as MONTY prepares to break the news.

21

**INT. MACMILLAN'S OFFICE, POLICE HQ - DAY 5 16:30**

21

MALLICK has told MACMILLAN about his brother. Silence.

DCI CORA MACMILLAN

How long have you known about your brother?

DI JAIYUSH MALLICK  
I only talked to him yesterday.

DCI CORA MACMILLAN  
How long have you *known*?

DI JAIYUSH MALLICK  
I only suspected.

DCI CORA MACMILLAN  
Answer the question, Jay?

DI JAIYUSH MALLICK  
(Ashamed)  
Couple of days.

MACMILLAN takes this in, wounded by the betrayal.

DCI CORA MACMILLAN  
So the tip off about the raid on  
the flat...

MALLICK can't look her in the eye, deeply ashamed. His  
silence is confirmation.

DCI CORA MACMILLAN (CONT'D)  
And Mariam ... Did you tell them  
where she was?

MACMILLAN almost doesn't want to know the answer.

Beat. MALLICK is emotional, desperate to be understood.

DI JAIYUSH MALLICK  
He threatened my mother. He was  
going to hurt her.

DCI CORA MACMILLAN  
Who? Your brother?

DI JAIYUSH MALLICK  
Duncan McFadden. He's behind it  
all. The drugs, the boat, the  
kidnapping... it's all him.

DCI CORA MACMILLAN  
And Galloway?

DI JAIYUSH MALLICK  
I don't know.

Beat. MACMILLAN is silently furious.

DCI CORA MACMILLAN  
You *deliberately* misled me and this  
team.

(MORE)

DCI CORA MACMILLAN (CONT'D)

You put a pregnant woman's life in danger. We could've had McFadden in custody by now.

DI JAIYUSH MALLICK

(Small, quiet)

I know.

DCI CORA MACMILLAN

You actively pushed lines of enquiry that took us away from him!

DI JAIYUSH MALLICK

I had no choice.

DCI CORA MACMILLAN

You had a choice. You made the wrong one. Repeatedly.

MACMILLAN weighs up what to do as the clock on the cases keeps ticking.

DCI CORA MACMILLAN (CONT'D)

I'm suspending you until further notice. You should call your union rep. And a lawyer.

DI JAIYUSH MALLICK

What about my brother?

DCI CORA MACMILLAN

Is that a real question?

DI JAIYUSH MALLICK

Let me do it.

MACMILLAN scoffs at the gall of the request.

DI JAIYUSH MALLICK (CONT'D)

Please. He'll be at my mother's party. She's a proud woman. For her sake..

DCI CORA MACMILLAN

You lost the right to ask me for any favours.

DI JAIYUSH MALLICK

I understand that. But this... this'll destroy her. Please.

DCI CORA MACMILLAN

You can be there, get him out of the house discreetly, but Monty makes the arrest.

DI JAIYUSH MALLICK

Thank you.

DCI CORA MACMILLAN

I'll have uniforms posted at both doors and if you try anything, I'll make sure the Fiscal throws the book at you, do you understand?

(MALLICK NODS)

You could be looking at a custodial sentence for this, Jay.

MALLICK absorbs this, contrite.

MACMILLAN picks up her coat and moves towards for the door.

DCI CORA MACMILLAN (CONT'D)

Stay here till Monty comes for you.

As MACMILLAN exits tears of anger and disappointment prick her eyes.

On MALLICK, gutted.

22

**INT. INCIDENT ROOM, POLICE HQ - DAY 16:38**

22

MACMILLAN strides into the incident room putting her coat on.

DCI CORA MACMILLAN

I want to know, right now, where Mariam is, and if there's anyone left in this team that I can trust to do their job properly!

BART sheepishly hands her a piece of paper.

DS LARA BARTLETT

It's my holiday cottage in Dinnet.

(Beat)

Is it true, about Jay?

DCI CORA MACMILLAN

We've had confirmation that Duncan McFadden's behind the CK...

DETECTIVE DAVIS LINDO

From Mallick?

MACMILLAN flashes a look at MONTY.

DETECTIVE DAVIS LINDO (CONT'D)

Did McFadden kill Galloway?

DCI CORA MACMILLAN

Best bet we've got at the moment.

(to BART)

Find him and bring him in.

(MORE)



DCI CORA MACMILLAN (CONT'D)

Go over his movements the day  
Galloway died. And talk to the wife  
again. She gave him an alibi.

BART gives LINDO a nod to follow her and they head off.

MACMILLAN is left alone with MONTY. She moves closer, quiet.

DCI CORA MACMILLAN (CONT'D)

You should have told me.

DS SIMONE MONTY MONTROSE

(Chastened / contrite)

I know. Wanted to give him the  
chance to tell you himself.

MACMILLAN understands and respects that but she's still angry  
and frustrated.

DCI CORA MACMILLAN

Pick up the brother. Take Jay with  
you but you make the arrest.  
Warrants for his home and place of  
work first.

DS SIMONE MONTY MONTROSE

On it.

DCI CORA MACMILLAN

I'm going to pick up Mariam.

MACMILLAN heads for the door, calling back:

DCI CORA MACMILLAN (CONT'D)

I want a guard posted on Mallick's  
mother at all times.

MONTY picks up the phone as MACMILLAN exits to find Mariam .

23

**EXT. DUNCAN'S HOUSE - DAY 5 17:00**

23

A door is opened by RUTH and she finds LINDO and BART  
standing on her doorstep. They flash their warrant cards.

DS LARA BARTLETT

Mrs McFadden, we were hoping for a  
word with your husband, is he here?

RUTH MCFADDEN

He's at work.

DETECTIVE DAVIS LINDO

We checked the offices, he's not  
there either.

RUTH MCFADDEN

Then your guess is as good as mine.

RUTH is about to go back inside and shut the door.

DS LARA BARTLETT

Actually, we were hoping to have a chat with you too. Can we come in?

A beat and RUTH stands aside, gesturing for LINDO and BART to enter.

24

**INT. DUNCAN'S HOUSE / KITCHEN - DAY 5 17:10**

24

BART and LINDO with RUTH.

DETECTIVE DAVIS LINDO

(checking notes)

When we last spoke, you confirmed that - on the day Lucas Galloway died - you and your husband were both working from home.

RUTH MCFADDEN

That's right.

DS LARA BARTLETT

We have reason to believe that your husband was actually in his office at the time. He received a phonecall and then he left.

RUTH - caught in the lie.

DETECTIVE DAVIS LINDO

Why did Duncan ask you to lie, Mrs McFadden?

On RUTH - the word's won't come.

DS LARA BARTLETT

We need to know where Duncan was when Lucas Galloway died. Where did he go after he left the office?

A stony silence.

DS LARA BARTLETT (CONT'D)

Defeating the ends of justice is a serious crime, Mrs McFadden-- in murder and drug conspiracy cases especially.

(Sincere)

Ruth... you might have the McFadden name-- but can you do the kind of time that a charge like that will bring?

RUTH weighs things up - makes a choice.

RUTH MCFADDEN

Come with me...

RUTH exits. BART and LINDO share a curious look.

25

**INT. DUNCAN'S HOUSE / BEDROOM - DAY 5 17:12**

25

BART and LINDO follow RUTH into her bedroom, where she seeks out something that's been squirreled away in their walk-in closet.

RUTH MCFADDEN

I found this in his desk drawer. He doesn't even bother to hide things anymore.

RUTH returns to BART and hands her a cheap mobile phone.

RUTH MCFADDEN (CONT'D)

I assume this is what he uses to contact his other women. Maybe one of them can tell you where he went after he left the office. He certainly wasn't with me.

On RUTH, saving her own skin.

BART and LINDO share a look about the phone - could this be key evidence?

26

**INT/EXT. MONTY'S CAR / SHARMILA'S APARTMENT - DAY 5 17:15** 26

We're inside the car with MONTY, MALLICK and a N.S UNIFORM OFFICER as they park up. The atmosphere is tense.

MALLICK stares ahead, dreading what's to come, as MONTY turns the engine off.

MONTY looks at him, but can't find the words.

DS SIMONE MONTY MONTROSE

We'll be right here.

MALLICK looks at her and then gets out of the car.

MONTY feels for him despite it all.

Outside the car, MALLICK looks gutted as he takes in the house. He takes a deep breath and starts his approach.

27

**INT. SHARMILA'S APARTMENT - DAY 5 17:20**

27

MALLICK is faux light and jolly as he greets his family.

He spots his brother NAZIR talking to their mother at the other side of the room. Steeling himself, he approaches and forces a smile to cover his distress.

NAZIR stiffens.

DI JAIYUSH MALLICK

Hey, Mum.

MALLICK bends to kiss his mum on the cheek. He looks at NAZIR as he straightens.

DI JAIYUSH MALLICK (CONT'D)

(Faux casual)

Can I borrow you for a minute?

SHARMILA MALLICK

We're just about to eat.

DI JAIYUSH MALLICK

(forced smile)

Just need a quick word.

MALLICK gives his brother a look.

NAZIR reads it and knows he has to comply.

NAZIR MALLICK

Won't be long, Mum.

NAZIR makes to follow MALLICK. They head for the door.

NAZIR MALLICK (CONT'D)

(Hushed)

What's happening?

DI JAIYUSH MALLICK

Kiss your wife and kids. Tell them  
you love them.

NAZIR looks at MALLICK, fearing what this means. He looks at his brother, scared and betrayed.

DI JAIYUSH MALLICK (CONT'D)

(Pained but firm)

You left me no choice.

On NAZIR, done for.

28

**EXT. SHARMILA'S APARTMENT - DAY 5 17:32**

28

MONTY is waiting outside by the front door. Her eyes fall on a nearby security camera... She takes out her mobile.

DS SIMONE MONTY MONTROSE

(Into phone)

Louise, it's Monty. Have the  
permissions come through for the  
CCTV cameras around Harbour Point  
flats, yet?

MONTY sees a grim-looking MALLICK exit with NAZIR.

DS SIMONE MONTY MONTROSE (CONT'D)

(Into phone)

Could you ping me an email when it  
comes through, along with the list?  
Cheers, thanks. Bye.

MONTY hangs up as MALLICK leads NAZIR towards her.

NAZIR MALLICK

(To MALLICK)

Come on, man, please. Please don't  
do this.

MALLICK doesn't respond.

NAZIR MALLICK (CONT'D)

(To MALLICK)

Jay, please! Can't we come to some  
kind of arrangement?

MALLICK and MONTY share a look. MONTY takes over.

NAZIR MALLICK (CONT'D)

(To MALLICK)

We can figure this out, man, yeah?

DS SIMONE MONTY MONTROSE

Nazir Mallick...--

NAZIR MALLICK

(IN)

Jay...

MALLICK struggles to hold it together.

DS SIMONE MONTY MONTROSE

I'm arresting you...

NAZIR MALLICK

(IN, to Mallick)

I'm YOUR BROTHER.

DS SIMONE MONTY MONTROSE

I am arresting you under section  
one of the criminal justice act  
2016, on suspicion of fraud. You do  
not have to say anything but  
anything you do say will be noted  
and maybe used in evidence, do you  
understand?

NAZIR looks broken, says nothing.

DS SIMONE MONTY MONTROSE (CONT'D)  
Do you understand?

NAZIR says nothing.

DI JAIYUSH MALLICK  
She asked you a question.

NAZIR MALLICK  
(Beat, small)  
I understand.

MALLICK holds himself together, turns to MONTY.

DI JAIYUSH MALLICK  
Can you take him down the station?  
I need to go and explain things to  
the family.

DS SIMONE MONTY MONTROSE  
We'll wait here for you.

DI JAIYUSH MALLICK  
I might be a while.

MONTY looks at him - she can't leave him.

DI JAIYUSH MALLICK (CONT'D)  
I'm not a flight risk, Monty.

DS SIMONE MONTY MONTROSE  
Take all the time you need.

On MALLICK, knowing he's no longer trusted. Humiliated and full of shame he heads back inside.

29 **INT. BART'S CABIN / HOSTEL - DAY 5 17:40**

29

MARIAM is alone, pacing, struggling with increasing pain in her lower back and tightening around her belly.

Her mobile phone rings and she jumps, but she's relieved to see that it's Katie from the hostel. MARIAM wrestles with what to do, Lindo's warning ringing in her ears. Trust no-one.

But it's Katie. She trusts her.

MARIAM answers. We intercut the conversation:

MARIAM FARAKI  
Katie...

KATIE FORSYTH  
Are you okay? The police said you'd  
been kidnapped.

MARIAM FARAKI

There was an accident. I'm okay.  
The police man helped me get away.

KATIE FORSYTH

So where are you now? Are you safe?

MARIAM FARAKI

I think so. It's a house in the  
middle of nowhere. The detective  
said no-one would find me.

KATIE FORSYTH

Is he still there?

MARIAM FARAKI

No.

An odd reaction from KATIE, as if she wishes that wasn't the case. Then we see why:

DUNCAN and ELSA are with her. DUNCAN watches, imposing, as ELSA is holding the phone to Katie's ear. *(N.B From here we realise the phone has been on loudspeaker)*

KATIE FORSYTH

Do you... do you want me to come  
and help you? I could keep you  
company until he gets back.

KATIE is fighting back tears at this betrayal.

MARIAM FARAKI

It's too much.

KATIE FORSYTH

It's no trouble. You must be scared  
there on your own.

MARIAM FARAKI

I don't know where we are. Just  
some house.

DUNCAN grabs an envelope from a pile of mail, silently gestures to it.

KATIE FORSYTH

Well is there any mail hanging  
around? Any envelopes?

KATIE waits, glancing at DUNCAN, as MARIAM looks around.

MARIAM FARAKI

I don't see anything.

KATIE FORSYTH

What about... is there a sideboard  
or anything with drawers...?

KATIE waits again, part of her hoping Mariam doesn't find anything.

MARIAM hunts, looking in drawers.

MARIAM FARAKI

Yes, here. I found... I think it's  
a bill.

KATIE reacts privately - point of no return.

KATIE FORSYTH

What's the address?

MARIAM FARAKI

(Reading)

Abhainn Cottage, MUIR OF DINNET,  
Aberdeenshire, AB34 5CT

\*  
\*

DUNCAN notes down the address himself as Mariam reads it.

KATIE fights tears. She says nothing for a beat.

MARIAM FARAKI (CONT'D)

Katie...?

KATIE FORSYTH

Yep. Got it. I'll be as quick as I -

MARIAM FARAKI

Thank you.

ELSA pulls the phone away. On KATIE - *it's now or never*. She shouts.

KATIE FORSYTH

(Into phone)

MARIAM YOU NEED TO GET-

But ELSA has hung up.

KATIE FORSYTH (CONT'D)

(Tearful)

Please don't hurt her.

On KATIE's despair as she looks at DUNCAN.

30

**INT/EXT. BART'S COTTAGE - DAY 5 17:45**

30

MARIAM throws her phone on the chair, clearly oblivious to Katie's attempt to warn her. She paces the cabin, glancing out of the window, hyper-vigilant. Very much alone.



31

**INT. INCIDENT ROOM, POLICE HQ - DAY 5 17:50**

31

BART, LINDO and Monty stand at the digital evidence board.

DS SIMONE MONTY MONTROSE  
The phone Ruth McFadden gave you  
doesn't actually belong to  
Duncan...

MONTY brings up a photo of Galloway from the camera roll.

DS SIMONE MONTY MONTROSE (CONT'D)  
It's actually registered to the  
late Lucas Galloway.

BART and LINDO react - this is unexpected and very  
interesting. Big news.

DS LARA BARTLETT  
Ruth said she found it in Duncan's  
things.

LINDO nods confirmation.

DS LARA BARTLETT (CONT'D)  
What's he doing with a dead man's  
phone?

DS SIMONE MONTY MONTROSE  
This might explain it...

MONTY brings up the first in a series of photographs of  
McFadden's flat where they prepped/cooked the CK. The photos  
are of the drug paraphernalia and packages of powder, Lucas  
Galloway discovered in episode one.

DS SIMONE MONTY MONTROSE (CONT'D)  
There are several photos like this  
in the camera roll...

MONTY flicks through them.

DETECTIVE DAVIS LINDO  
That's the empty apartment.

DS LARA BARTLETT  
And McFadden's drugs!

DS SIMONE MONTY MONTROSE  
Galloway was either recording the  
operation for posterity - unlikely,  
or...

DS LARA BARTLETT  
Given that he ended up dead...

DETECTIVE DAVIS LINDO  
He was gathering evidence. He was  
going to expose the whole thing.

DS SIMONE MONTY MONTROSE  
If Mac's intel is accurate and  
Duncan's behind the CK...

DETECTIVE DAVIS LINDO  
(Re: photos on screen)  
There's our motive. This is huge.

DS LARA BARTLETT  
It's not proof but it's enough to  
hold Duncan- possession of a dead  
man's phone...

DETECTIVE DAVIS LINDO  
A murder victim's phone.

DS SIMONE MONTY MONTROSE  
Have to find him first.

DS LARA BARTLETT  
We need to be airtight on this--  
Monty can you go to Harbour Point?  
Permission has come through for  
surrounding CCTV, see if you can  
find anything that puts McFadden at  
the flat within the timeframe of  
Lucas Galloway's death. We need an  
angle on that blackspot.

MONTY nods, gathers her things.

DS LARA BARTLETT (CONT'D)  
(to LINDO)  
Let's put a call out to uniform to  
help us track down McFadden. And  
get ANPR to trace his known  
vehicles.

BART's mobile phone rings as LINDO works at his computer.

DS LARA BARTLETT (CONT'D)  
(into phone)  
DS Bartlett.

BART's stomach churns at what she's hearing.

DS LARA BARTLETT (CONT'D)  
(into phone, shaken)  
When did this happen?

BART's tone alerts LINDO. He looks up.

On BART's shock and concern.

32

**INT. HOSTEL - DAY 5 18:00**

32

In on BART's utter devastation as she watches while KATIE's lifeless body is placed in a body bag.

An urgent LINDO enters from the hall (having been in the office). He approaches BART, sensitive.

DETECTIVE DAVIS LINDO  
The CCTV in the office shows Duncan  
McFadden and Elsa Henrik leaving  
about twenty minutes ago.

BART says nothing as she listens, in shock, watching KATIE's body.

LINDO'S mobile rings.

DETECTIVE DAVIS LINDO (CONT'D)  
(Into phone)  
Monty.  
(Listens)  
Okay, thank you. Can you tell  
control to send back up  
immediately? And warn Mac. She  
needs to get Mariam out of there.

LINDO ends the call.

DETECTIVE DAVIS LINDO (CONT'D)  
(to BART)  
Monty says ANPR picked up  
McFadden's car en route to Dinnet.  
They know where she is.

LINDO moves off but BART is paralysed by pain and rage.

DS LARA BARTLETT  
Why would they do this? Why Katie?

DETECTIVE DAVIS LINDO  
(Tender/sensitive)  
I can go with uniform, if you want  
to stay with Katie.

No chance.

DS LARA BARTLETT  
No. I want to be there when we  
arrest that scumbag.

BART heads out, on a mission. LINDO hurries after her.

DETECTIVE DAVIS LINDO  
Hopefully Mac gets Mariam out of  
there before they get to the  
cottage.

33           **EXT. BART'S COTTAGE - DAY 5 18:30**

33

A car pulls up outside the cabin and parks, engine off.

MAC alights, glancing around - habitually hyper-vigilant - as she pulls out her mobile to make a call to Bart. No signal out in the sticks. Brilliant.

MAC pockets her phone as she approaches the cabin, still watchful. She tries the door but it's locked.

Glancing around, she knocks on the door quietly.

                  DCI CORA MACMILLAN  
          Mariam... Are you in there? It's  
          DCI Macmillan. Cora Macmillan...  
          Can you let me in? Mariam...?

No response.

MACMILLAN steps back from the cabin to take in a wider view. She thinks for a moment before walking round the cabin to look for another door / alternative way in. She tries a couple of windows, peering in but to no avail.

Then she tries another window. She cups her hands against the glass to peer in. She can't see much of anything.

                  DCI CORA MACMILLAN (CONT'D)  
          Mariam...?

Then we hear the creak of a wooden floorboard and MACMILLAN looks up only to be cracked across the head with something heavy and knocked to the ground.

On MACMILLAN, wounded.

34           **INT. BART'S COTTAGE - DAY 5 18:35**

34

Mariam brings ice wrapped in a tea towel from the kitchen and puts it on MACMILLAN's knee. MAC is already holding a tea towel to a cut on her head.

                  MARIAM FARAKI  
          This is all I could find.

                  DCI CORA MACMILLAN  
          Pays to be assaulted by a medical  
          professional.

                  MARIAM FARAKI  
          You hit it badly when you fell. I'm  
          so sorry. I wasn't expecting anyone  
          so soon.

DCI CORA MACMILLAN  
That's understandable. You've been  
through a lot.

Mariam can't deny that.

DCI CORA MACMILLAN (CONT'D)  
What did you see on the boat? Why  
are the crew trying to silence you?

MARIAM FARAKI  
Always on duty.

They share a warm smile and then Mariam shakes her head, sad.

MARIAM FARAKI (CONT'D)  
I *know* my husband got on the boat  
with me, and I left alone. I *know*  
something happened to him. I didn't  
see anything. But it makes no  
difference. They wouldn't believe  
me. I'm used to that.

MACMILLAN feels bad.

DCI CORA MACMILLAN  
I'm sorry we didn't take you  
seriously. We should have protected  
you sooner. I should have.

MARIAM FARAKI  
Detective Lindo protected me.  
Brought me here. He believed me  
from the beginning.

MACMILLAN takes this in, knowing Lindo's instincts were  
right.

MARIAM winces in pain as the cramps in her belly and lower  
back continue to cause discomfort.

DCI CORA MACMILLAN  
You okay?

MARIAM FARAKI  
I've had pain for a few days now.

Even in her dazed state - Mac's protective instinct kicks in.

DCI CORA MACMILLAN  
I came here to take you back but  
now...  
(Gestures to knee)  
Can you drive?

MARIAM FARAKI

No. But Katie will be here soon,  
she can drive us.

MACMILLAN picks up on this, concerned.

DCI CORA MACMILLAN

You called someone?

MARIAM FARAKI

Katie. From the hostel. She called  
me.

DCI CORA MACMILLAN

(High alert)

When was this?

MARIAM FARAKI

Uh... just before you arrived.

MACMILLAN is worried, instinctively suspicious.

DCI CORA MACMILLAN

We need to leave.

On MACMILLAN, struggling to her feet despite the pain.

35

**INT/EXT. LINDO'S CAR - DAY 5 18:42**

35

BART and LINDO speed along the A93 towards Muir of Dinnet.

Inside the car, BART is driving, her mind on Katie, as LINDO  
tries to get hold of Mac. LINDO's phone on speaker as they  
but it's gone straight to voicemail.

DCI CORA MACMILLAN (V/O)

(Through speaker phone)

You've reached Cora Macmillan.

Leave a message.

LINDO stabs his phone to hang up the call, frustrated.

DETECTIVE DAVIS LINDO

Dammit. She doesn't have a signal.

LINDO's phone chirps with a message. He reads.

DETECTIVE DAVIS LINDO (CONT'D)

(Urgent)

Monty says ANPR picked up  
McFadden's car passing Aboyne Golf  
Club four minutes ago.

DS LARA BARTLETT

(Urgent)

Less than five minutes from the  
cottage.

BART puts her foot down and the car speeds up.

DETECTIVE DAVIS LINDO  
We need to warn them.

DS LARA BARTLETT  
How about Mariam's number?

LINDO dials quickly.

36 **INT. SECURITY OFFICE - DAY 5 18:48**

36

Sat at a security office control desk - MONTY.

A monitor plays footage of an entrance to Harbour Point Flats. [**It's the night of the 20/10/2023 - 19:14**] Nothing out of the ordinary, until...

A FIGURE appears on screen - quickly entering the building.

Monty rewinds the footage, stops it... Her eyes widen.

On screen; we see ELSA HENRIK entering the apartment block.

37 **INT. BART'S COTTAGE - DAY 5 18:52**

37

ON THE ARMCHAIR; Mariam's phone is RINGING/VIBRATING. It's LINDO.

But they don't hear it -

MACMILLAN hobbles to the door, supported by MARIAM. A car approaches the cottage.

MARIAM FARAKI  
It might be Katie...

MARIAM looks out of the window; spots DUNCAN and ELSA park up in their car. She quickly moves out of sight, terrified.

DCI CORA MACMILLAN  
Who is it?

MARIAM FARAKI  
(Panicked)  
I don't know.

MACMILLAN pushes through her pain to get herself to the window and look out, trying not to be seen.

DCI CORA MACMILLAN  
That's Duncan McFadden.

Bad news.

DCI CORA MACMILLAN (CONT'D)  
You need to go. Now. Out the back.  
Find somewhere to hide in the woods  
and call the police.

MARIAM FARAKI  
I can't leave you like this.

DCI CORA MACMILLAN  
They're not here for me.

MARIAM is scared, aware of her condition.

DCI CORA MACMILLAN (CONT'D)  
Listen to me, if they find you,  
they will kill you. For the sake of  
your baby you need to get out of  
here. I'll distract them. But you  
need to go now, run. GO!

MARIAM hurries towards the back door of the cabin and exits.

38 **EXT. BART'S COTTAGE - DAY 5 19:00**

38

DUNCAN and ELSA approach the front of the cabin, their car  
parked up behind them.

DUNCAN tries the front door but it's locked.

MARIAM watches from a distance as the two of them stalk  
around the property trying to find a way in.

DUNCAN looks around, almost spotting MARIAM. She ducks out of  
sight, breathless, her heart-racing. That was close.

DUNCAN looks away again, seeing nothing.

MARIAM knows she has to keep moving. She heads off as  
quietly and quickly as her condition will allow.

ELSA finds another door - this one's locked too. But it's not  
the strongest door in the world. After a few hard SHOULDER  
BARGES from DUNCAN - it crashes open.

39 **INT. BART'S COTTAGE / KITCHEN - DAY 5 19:01**

39

DUNCAN and ELSA stalk the cottage, searching. It appears to  
be empty. Deserted.

It's tense as they look around. Hunting.



DUNCAN turns a corner / opens a door (location dependent) and suddenly happens upon MACMILLAN - sat on the sofa. Forced-calm.

On Duncan - anxiety rising.

DCI CORA MACMILLAN  
What are you doing here?

DUNCAN MCFADDEN  
No point pretending this is a  
social call. Where is she?

DCI CORA MACMILLAN  
Who?

DUNCAN MCFADDEN  
I don't have time to play games.

DCI CORA MACMILLAN  
I don't know what you're talking  
about, I'm here on my own.

DUNCAN MCFADDEN  
Wee holiday, is it? In the middle  
of a murder investigation?  
(Beat)  
I know she was here. She gave us  
the address herself.

ELSA appears.

DCI CORA MACMILLAN  
Why would she do that?

ELSA HENRIK  
We had a little help from a friend.

DUNCAN MCFADDEN  
No more games. Where is she?

MACMILLAN has to change tack, appears to admit a truth.

DCI CORA MACMILLAN  
She's gone. After your friends  
nearly killed her this morning-- my  
detective brought her here. I came  
to take her back but she was  
already gone. Must've got spooked.  
I've no idea where she is.

DUNCAN and ELSA both look at MACMILLAN, weighing it up.

ELSA HENRIK  
(to DUNCAN)  
She can't have got far.

DUNCAN and ELSA share a look - an unspoken decision.

DUNCAN MCFADDEN  
(Makes to leave)  
Keep her here.

ELSA HENRIK  
Take this.

ELSA takes a KNIFE from an inside pocket. (The one she used to kill Katie). She hands it to DUNCAN and he exits.

On MACMILLAN - left with ELSA.

40      **EXT. BART'S COTTAGE - DAY 5 19:04**      40

DUNCAN hurries into the woods in search of Mariam .

41      **EXT. RESIDENTIAL STREET NEAR HARBOUR POINT - DAY 5 19:08**      41

MONTY exits the residence we saw her at earlier. She's in a hurry. She pulls out her phone and casetab while she exits, makes a call.

DS SIMONE MONTY MONTROSE  
(to NS resident)  
Thanks again for your time.

MONTY hurries along the street to her car. As she reaches it, she stops and watches her casetab screen.

DS MONTY MONTROSE MONTROSE  
(Into phone)  
I need to get a message to my  
colleagues in Dinnet. Radio through  
to one of the uniforms sent as back  
up.

On the casetab we see...

INSERT: Doorbell camera footage. Timestamped 19:32.

A couple of beats, and then, into view comes ELSA HENRIK. She heads furtively into a different entrance of the drug flat complex.

DS SIMONE MONTY MONTROSE  
(Beat)  
Tell them it's Elsa Henrik. Elsa  
Henrik killed Lucas Galloway.

On MONTY's urgency as she jumps in her car.

42      **INT. BART'S COTTAGE / KITCHEN - DAY 5 19:10**      42

A stand off between MACMILLAN and the murderous ELSA, who has blocked the exit.

MACMILLAN tries to mask her pain - steels herself. Eyes searching for any possible advantage.

DCI CORA MACMILLAN  
How did you end up here, Elsa?  
Hunting an innocent woman.

On Elsa - silently inching closer to MACMILLAN.

DCI CORA MACMILLAN (CONT'D)

How much is McFadden paying you! Is  
it really worth it?

ELSA lunges for MACMILLAN - a coming together. A desperate  
tussle, Macmillan is pinned against the wall - she's losing  
it. She reaches out, grabbing for something, anything -

THUD! She brings something heavy down on ELSA's head. Elsa  
collapses as MACMILLAN sinks to the floor.

Phew. Relief. Until...

MACMILLAN winces - she's bleeding quite heavily from her head  
wound.

On MACMILLAN - eyes on the door. She forces herself up.

43 **EXT. BART'S COTTAGE - DAY 5 19:15**

43

MARIAM hurries through the woodland as best she can, looking  
over her shoulder, hyper-vigilant like prey being hunted.

44 **INT./EXT. BART'S COTTAGE - DAY 5 19:17**

44

MACMILLAN drags herself out of the cabin door - slowed by her  
injuries.

ELSA groggily comes to.

Outside: Macmillan struggles to her feet - the sound of  
MOVEMENT behind her -

ELSA. A kitchen knife in hand - she steps menacingly towards  
Macmillan, when -

SIRENS. Echoing in the distance... but rapidly closing in.

MACMILLAN looks at ELSA - game over.

ELSA makes a run for it.

A car races into view - BART AND LINDO exit.

MACMILLAN's eyes never leave the undergrowth Elsa disappeared  
into.

DS LARA BARTLETT

Boss...!

DCI CORA MACMILLAN

Elsa Henrik. She ran that way! Get  
after her!

BART is on it. She calls back to LINDO as she runs off.

DS LARA BARTLETT  
(Re: MACMILLAN)  
Stay with her.

DETECTIVE DAVIS LINDO  
Bart!  
(Worried, to MACMILLAN)  
What about Duncan? Where's Mariam ?

DCI CORA MACMILLAN  
She's in the woods. He's looking  
for her. Go.

LINDO is torn about leaving his boss.

DCI CORA MACMILLAN (CONT'D)  
Back up's nearly here. Take an  
order for once in your life.

LINDO nods to her. MACMILLAN lays back - exhausted.

45      **EXT. WOODLAND - DAY 5 19:20**      45

LINDO races through woodland - searching for Mariam .

46      **EXT. WOODLAND - DAY 5 19:21**      46

BART runs through the woods on ELSA's trail.

47      **EXT. WOODLAND - DAY 5 19:30**      47

LINDO searches the woods when he hears a scream and follows  
the sound, he comes out into...

A clearing of woodland. DUNCAN looms over Mariam.

MARIAM FARAKI  
(begging for life)  
Please, please... I didn't see  
anything. I promise you, please.

DUNCAN MCFADDEN  
Shut up!

LINDO makes himself known...

DETECTIVE DAVIS LINDO  
Duncan!

... And DUNCAN swings round to face him.

DUNCAN MCFADDEN  
Stay back!

This was the plan, but LINDO tenses nonetheless.

DETECTIVE DAVIS LINDO  
Put the knife down! She's telling  
the truth. She didn't see anything.

MARIAM tries to stand but this only panics Duncan - he grabs her roughly.

DETECTIVE DAVIS LINDO (CONT'D)  
(Urgent)  
She's an innocent woman. She  
doesn't deserve this. Her baby  
doesn't deserve this.

LINDO can see DUNCAN struggling with his task - *he hasn't got this in him.*

LINDO looks at a terrified MARIAM, clearly in pain. He needs to do something.

DETECTIVE DAVIS LINDO (CONT'D)  
Let her go, Duncan.  
(He gets closer)  
You don't want to do this. If you  
did, she'd already be dead.

LINDO starts moving closer to DUNCAN.

DETECTIVE DAVIS LINDO (CONT'D)  
Let her go and then we can talk  
about what happened the night Lucas  
Galloway died.

DUNCAN MCFADDEN  
I, I...

DUNCAN is breaking, emotions beginning to spill out - the knife trembling in his hand.

On DUNCAN; his resolve weakening - but he can't do it, he can't come clean.

In a flash - he throws Mariam to the ground.

LINDO instinctively goes to Mariam, checks she's okay.

In the distance - Duncan disappears beyond the tree-line.

DETECTIVE DAVIS LINDO  
It's okay. You're gonna be okay.

On LINDO comforting MARIAM.

48

**EXT. LOCH - DAY 5 19:40**

48

ELSA out of the woodland - as she passes through the trees, she falls sharply - twisting her ankle.

She rises quickly, hobbling on, only to be greeted by the vista of a loch.

On Elsa - *trapped*.

From behind the SOUND of MOVEMENT.

BART - handcuffs in hand.

DS LARA BARTLETT  
Nowhere left to run, Elsa.

49

**EXT. WOODLAND - DAY 5 19:45**

49

LINDO is relieved to see the back-up arrive as various UNIFORMED POLICE OFFICERS search the woods.

DETECTIVE DAVIS LINDO  
Over here!

The UNIFORMED POLICE OFFICERS hurriedly approach.

DETECTIVE DAVIS LINDO (CONT'D)  
We're going need another ambulance.  
Stay with her, I need to find my partner.

One of the NS UNIFORMS questions LINDO, asking if he is Detective Lindo.

DETECTIVE DAVIS LINDO (CONT'D)  
Yes.

The NS UNIFORM hands LINDO a note, stating it's from DS Montrose. Which reads simply: "Elsa Henrik killed LG".

LINDO races off in search of BART.

50

**EXT. LOCH - DAY 5 19:50**

50

On BART; scared but trying not to show it - the biggest arrest of her career.

ELSA inches forward, knife in hand, eyes fixed on Bart.

DS LARA BARTLETT  
What's in all of this for you? Is it just about the money? Or do you love him? Is that how he forced you into this? Look, we can help you. If you work with us to build the case against him...

ELSA laughs at this.

ELSA HENRIK

So disappointing. You assume it's a man pulling the strings.

The penny drops for BART.

DS LARA BARTLETT

So it's you? You put all of this together?

ELSA HENRIK

Duncan was a means to an end. When I found him, he was cowering in his aunt's shadow, with a pathetic dream of living his Grandfather's life!

(Beat)

And it was easy enough to wrap him around my finger. He never understood that, when you want something in life, you just have to take it. No matter the cost, no matter who you hurt, you take it...

Elsa inches even closer - cold, menacing...

ELSA HENRIK (CONT'D)

And I won't let you, him, or anyone else stop me.

LINDO appears behind Elsa.

Bart spots him - but gives nothing away.

He gives her a nod - *you've got this*.

He steps out - NOISILY, so that ELSA turns.

DETECTIVE DAVIS LINDO

It's over, Elsa. We know what you did. We know you killed Galloway-- the DNA will prove that.

(Beat)

And I bet when we test that knife we'll find Katie's blood too.

BART stares at ELSA - anger rising.

ELSA HENRIK

(re: knife in hand)

This? I got this in the cabin. Clean as a whistle. It's Duncan's knife you're looking for.

DETECTIVE DAVIS LINDO

He's no killer. But you...



DS LARA BARTLETT  
You-- you killed Katie?

ELSA HENRIK  
I don't like loose ends.

Enraged, BART charges forward and tackles ELSA.

The knife comes loose and Bart SLAMS her to the ground.

As ELSA struggles to get free, BART gets her in a head lock to subdue her. Full of rage, BART tightens her grip, squeezing the life out of Elsa.

DETECTIVE DAVIS LINDO

Bart, stop! BART!

BART can't hear him through her rage.

ELSA struggles against the loss of breath, genuinely in fear for her life.

DETECTIVE DAVIS LINDO (CONT'D)

Bart, she's not worth it!

BART hears him through her anger and releases her grip just enough. She forces ELSA (gasping for breath/coughing) face down and kneels on her back, while LINDO hands her his cuffs.

BART roughly puts the handcuffs on ELSA, making sure it's painful.

51 **EXT. BART'S COTTAGE - DAY 5 20:00**

51

The calm after the storm.

BART is putting handcuffed ELSA into a marked police car.

MACMILLAN is being put into an ambulance while MARIAM is attended to by a second set of NS PARAMEDICS.

LINDO is with MACMILLAN, kicking himself for letting Duncan get away.

MACMILLAN notes his glum expression.

DCI CORA MACMILLAN

Lindo... You did good.

DETECTIVE DAVIS LINDO

McFadden got away.

MACMILLAN looks at him.

DCI CORA MACMILLAN

Look over there...

MACMILLAN indicates to where MARIAM is being looked after.

DCI CORA MACMILLAN (CONT'D)

That's what matters. She's alive because of you. This job isn't always about making the big arrest. Sometimes it's just about keeping people safe.

They look across at MARIAM again.

DCI CORA MACMILLAN (CONT'D)

Looks like a good day's work to me.

On LINDO, taking on the wise words.

DCI CORA MACMILLAN (CONT'D)  
And don't worry about McFadden. His  
day'll come.

The dialogue bleeds over the top of the next scene.

52 **INT. MULTI-STOREY CAR PARK - NIGHT 5 22:30**

52

A hooded figure is waiting in the shadows. It's DUNCAN.

DCI CORA MACMILLAN (V/O)  
Sooner or later he'll run out of  
road. And we'll be there when he  
does.

A posh car enters the car park and approaches.

The car stops and DUNCAN gets in.

Inside the car, GRACE is waiting for him in the back seat.

DUNCAN looks defeated.

DUNCAN MCFADDEN  
I'm sorry. I tried.

GRACE MCFADDEN  
I know you did.

Tried and failed. GRACE's voice sounds understanding but her  
eyes - which do not meet his - look cold.

GRACE MCFADDEN (CONT'D)  
I'll take care of it.

GRACE gives the nod to her NS DRIVER and they drive off.

53 **EXT. ABERDEEN - DAY 6 08:45**

53

A new day.

BART and LINDO, walking with coffee. The calm after the  
storm. A shared solemnity.

DS LARA BARTLETT  
I failed her, Davis.

DETECTIVE DAVIS LINDO  
No you didn't.

DS LARA BARTLETT  
Yes. I did. I should have listened  
to you.

(MORE)

DS LARA BARTLETT (CONT'D)

If I hadn't been so hell bent on following procedure, Mariam would have been in protective custody, and....

(Beat)

None of this would have happened.

DETECTIVE DAVIS LINDO

You had no way of knowing how things would turn out. You can't blame yourself for any of this.

BART clearly isn't convinced.

DETECTIVE DAVIS LINDO (CONT'D)

Bart look at me. You saved Katie's life once, you give her a chance to live, to do good things...

(Beat)

And she did. But you can't be there every time.

(Beat)

No matter how hard we try-- not everyone can be saved. We just have to do what we can, with the time we have.

On BART, emotional. She checks her watch, stands.

DS LARA BARTLETT

I need to get to work.

DETECTIVE DAVIS LINDO

I can drive us.

DS LARA BARTLETT

No. I'll make my own way. You have somewhere else to be.

BART gives LINDO a pointed look and departs.

On LINDO; drains his coffee, heads off in the opposite direction.

54

**INT. POLICE HQ, MACMILLAN'S OFFICE - DAY 6 09:01**

54

MALLICK places his warrant card on MACMILLAN's desk.

DCI CORA MACMILLAN

Someone will be in touch about your disciplinary hearing once the investigation's over. You should expect a call from anti-corruption.

MALLICK nods, not surprised. Beat.

DCI CORA MACMILLAN (CONT'D)

You should have come to me, Jay.  
I'm sorry you didn't feel that you  
could.

MALLICK goes to speak, to say something reassuring, but he  
struggles, knowing his words will be hollow.

Nothing left to say. MALLICK exits.

On MACMILLAN, devastated by the betrayal and the loss of a  
good officer. She picks up his warrant card, looks at it.

GO TO:

MALLICK walks away, says nothing to MONTY or BART as he goes.

They both watch him go - angry with him and sad for him.

BART continues her path to MACMILLAN's office and knocks on  
the open door.

DS LARA BARTLETT

Car's ready for us.

MACMILLAN pushes down her emotion and chucks MALLICK's  
warrant card in her drawer, locks it and grabs her crutch,  
heading out with BART.

55

**EXT. ABERDEEN - DAY 6 09:45**

55

LINDO and GRANTLEY, side by side, somewhere that shows off  
Aberdeen.

DETECTIVE DAVIS LINDO

If I came back to Jamaica with you  
I'd be living in your shadow. I  
want to earn my achievements. I  
want people to respect me for what  
I do, not... who my father is.

GRANTLEY understands this.

DETECTIVE DAVIS LINDO (CONT'D)

My colleagues here... They make me  
a better police officer. They push  
me. No favourites, no excuses.  
That's what I want.

GRANTLEY is proud, despite knowing what this means.

GRANTLEY LINDO

So you're not coming home?

DETECTIVE DAVIS LINDO

This is my home now.

GRANTLEY takes this in.

DETECTIVE DAVIS LINDO (CONT'D)  
But I do want to make things right.

This means the world to GRANTLEY.

GRANTLEY and LINDO look out over the city.

GRANTLEY LINDO  
You're Mother would be proud of  
you. Forging your own path.

LINDO thinks about his mother, emotional.

GRANTLEY LINDO (CONT'D)  
I'm proud of you too, son.

LINDO is surprised and moved as his father puts an arm round him and pulls him in for a hug.

On the LINDO men, reunited.

56 **EXT. BLOCK OF RUNDOWN FLATS - DAY 6 11:30**

56

MACMILLAN and BART stand in front of their car.

They watch as a POLICE ARMED RESPONSE UNIT approaches the block of flats and starts climbing the internal stairs.

DS LARA BARTLETT  
Talk about slumming it, eh? Oh how  
the mighty have fallen.

DCI CORA MACMILLAN  
Couldn't happen to a nicer guy.

BART and MACMILLAN share a smile, as an --

57 **INT. FLAT - DAY 6 11:32**

57

ARMED RESPONSE UNIT storm a flat.

DUNCAN MCFADDEN has been hiding out here. He makes a run for it onto a balcony when he hears the police storm in.

He doesn't get very far before an A.R.U. OFFICER catches him and wrestles him to the floor - busted.

58 **EXT. BLOCK OF RUNDOWN FLATS - DAY 6 11:45**

58

MACMILLAN and BART watch as DUNCAN is escorted towards a police car in handcuffs and put into the back of the vehicle.

DS LARA BARTLETT  
So much for family loyalty.

DCI CORA MACMILLAN

It was in Grace's interest to give him up. Bad apple fell a bit too far from the tree...

DS LARA BARTLETT

(Wry)

Least she let us take all the credit...

DCI CORA MACMILLAN

She might be legit on the surface but you don't forget your roots. A grass is still a grass...

DS LARA BARTLETT

No matter how high their pedestal. How do you stomach it? Her just... Walking away. Untouchable.

MACMILLAN considers.

DCI CORA MACMILLAN

Better the devil you know. We're outnumbered out here. We need to pick our battles.

(Segue)

And part of that is knowing who you want by your side. Grace's tip off is one thing but...

(Indicates Duncan)

He'd be back on the streets tomorrow if it wasn't for the work you did to build our case.

A bashful BART dismisses the praise.

DS LARA BARTLETT

It was a team effort.

DCI CORA MACMILLAN

From what I'm told you really stepped up and led the charge while I was in the sticks. How do you fancy doing a bit more of that?

BART looks at her - where is this going?

DCI CORA MACMILLAN (CONT'D)

We're a man down. I'd like you to act up as D.I until you pass your exam, and then we'll make it official.

BART is gobsmacked, and totally thrilled.

DS LARA BARTLETT  
Are you being serious?

DCI CORA MACMILLAN  
For every criminal we put away,  
there's always someone more  
dangerous in the shadows. I need  
someone I can trust.

Thoughts of Mallick weigh heavy for both of them.

DCI CORA MACMILLAN (CONT'D)  
You've earned it. What do you say?

On BART, pleased.

59

**INT. PUB - DAY 6 17:30**

59

The whole team are here.

MACMILLAN stands at the bar with GRANTLEY.

DCI CORA MACMILLAN  
The coastguard found the body. It's  
been identified as Hassan, Mariam's  
husband.

GRANTLEY LINDO  
Well at least now you know for  
sure. And the girl too. I hear she  
had her baby?

DCI CORA MACMILLAN  
A little girl. Very premature so  
she'll have a fight on her hands  
but if she's anything like her  
mother... (i.e. She'll be fine)

GRANTLEY LINDO  
(Political judgement)  
Will your government let them stay?

DCI CORA MACMILLAN  
The embassy confirmed her reasons  
for fleeing Iran so we're hopeful.  
We'll give her all the help we can.

GRANTLEY takes this in, pleased.

DCI CORA MACMILLAN (CONT'D)  
Your son is the reason they've got  
a chance at a better life.

GRANTLEY LINDO  
He has learned from the best.



DCI CORA MACMILLAN  
He's a good police officer. A  
little rough around the edges, but  
he has a good heart. And integrity.  
You should be very proud.

GRANTLEY LINDO  
I am. More than he'll ever know.

Grantley gives Macmillan a nod.

GRANTLEY LINDO (CONT'D)  
I shall leave you to your  
celebrations, Chief Inspector.

Grantley heads off. At the door, he stares back fondly at  
Lindo... then exits.

Macmillan joins the team, as Lindo raises his glass.

DETECTIVE DAVIS LINDO  
To D.I Bartlett.

Macmillan and Monty follow his lead, raise their glasses.

DS SIMONE 'MONTY' MONTROSE                      DCI CORA MACMILLAN  
To D.I Bartlett                                      To D.I Bartlett.

Bart allows herself a smile, raises her own glass.

DS LARA BARTLETT  
(Emotional)  
And to Katie.

A solemn toast.

A beat, then.

DS LARA BARTLETT (CONT'D)  
No breaking the rules on my watch,  
now, you hear?

DETECTIVE DAVIS LINDO  
No promises, D.I Bartlett.

Smiles all round.

Out on LINDO - very much a part of something good here.

**END OF EPISODE**