



Part of ITV Studios

# **SHETLAND**

Series 5

**EPISODE 1**

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Shooting Script

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1

EXT. BEACH, SHETLAND - DAY 1 (0815)

1

The dull thud of running shoes on wet sand. A JOGGER is making her way along the deserted beach as the sky turns red behind her. The air is crisp and clear. The tide is out leaving a great expanse of sands - like a vast yellow sea.

Music plays in her earphones and she is in her own world but up ahead there is an object rolling in with the tide. In and out, in and out.

As she gets closer, she can see it is a plastic bag. She stops, irritated at the pollution of her beautiful beach, and thinks about picking it up. Just then an unexpected wave sweeps the plastic bag against her feet, soaking them, and a severed hand becomes visible. The JOGGER recoils in horror.

CUT TO:

2

EXT. BUNGALOW ON COAST, SHETLAND - DAY 1 (0840)

2

**PEREZ** is standing in front of a small bulldozer with an agitated local businessman, **IAIN CAIRNS**, behind the wheel. He is clearly upset. **TOSH** looks on - bemused.

PEREZ

Iain, think what you're doing here, will you. This is your house. You built this house.

CAIRNS

Aye - and I built it for me and my wife - not for her and her fancy man.

TOSH

(quietly)

Fancy man? Who even says that anymore?

**IAIN CAIRNS** revs the engine on the bulldozer. **PEREZ** stands his ground, fearless.

PEREZ

(calm, but forceful)

What are you going to do? Flatten me? Things didn't work out with you and Jane, we all know that. Now she's with someone else. But that doesn't give you the right to destroy their home.

CAIRNS

My home!

**PEREZ'S** phone starts to ring...

PEREZ

You do this, and you'll lose more than the house. If I'm honest, her fancy man will probably knock the living shite out of you. So turn off the engine before you end up in the cells.

CAIRNS absorbs this. The phone is still ringing.

PEREZ (CONT'D)

I said turn it off! I need to answer this!

After a moment CAIRNS switches off the engine. TOSH looks relieved. PEREZ answers his mobile.

PEREZ (CONT'D)

Billy?

PEREZ listens, his expression changing. This is serious. TOSH can sense it.

CUT TO:

3

**EXT. WINDING COASTAL ROAD - DAY 1 (0850)**

3

Wide shot: PEREZ'S CAR winds towards the beach.

CUT TO:

4

**EXT. BEACH - DAY 1 (0905)**

4

The JOGGER, wrapped in a police coat, is sitting on the sand. SANDY is kneeling by the plastic bag, standing up as PEREZ and TOSH approach.

SANDY

Looks like it was severed just under the elbow.

PEREZ

Any reports of accidents at sea or on the rigs?

SANDY

No. I've already checked with the coastguard.

PEREZ kneels, he can see ball bearings inside the plastic bag.

SANDY (CONT'D)

The bone has been cut clean through. And check the fingers.

PEREZ looks at the fingers, curled and frozen, like a claw. He takes a pen and lifts one gently, to see what SANDY is talking about..

SANDY (CONT'D)  
No fingerprints. They've been  
burned off.

TOSH  
Any chance the owner is still alive  
and bleeding out somewhere?

PEREZ  
Doubt it. Looks like the hand was  
severed post mortem. And it's been  
in the water a few days. Looks  
African or Afro-Caribbean.

(to Sandy)  
How long would it take something  
from Norway to wash up here?

SANDY  
Not sure. About a week probably.

PEREZ  
Tosh. Check the tidal streams. See  
if we can figure out where this  
came from.

CUT TO:

5      I/E PEREZ'S CAR, TRAVELLING - DAY 1 (0915)      5

PEREZ drives across the landscape. His mobile is ringing but \*  
it goes to voicemail. After a moment he presses to hear it. A \*  
woman's voice is heard, warm and friendly... \*

ALICE (V.O.)  
You coming tonight? You better be!  
Bye!

CUT TO:

6      INT. CORA'S LAB/MORGUE - DAY 1 (0930)      6

PEREZ is waiting for the results - checking his watch. CORA  
comes out of the morgue.

CORA  
Sorry to keep you Jimmy. I wanted  
to do a couple of tests myself. And  
we have a problem. I've found  
traces of Lye on the hand and lower  
arm.

PEREZ  
Lye?

CORA  
Sodium Hydroxide. At least that's what I think it is. I'll send it to Aberdeen today to make sure. It's used as an industrial cleaner. Or to make soap. But it can turn a body into liquid in three hours if heated to the correct temperature.

PEREZ looks into the lab towards the severed hand lying on the examination table.

PEREZ  
Somebody tried to dissolve that hand?

CORA  
More than likely. And I'd forget about tidal streams. There's soil under the nails. Lime and fertiliser. Common on crofts here. It suggests it came from Shetland.  
(a beat)  
Not what you wanted to hear, I'm sure

On PEREZ - no it wasn't.

CUT TO:

7

**EXT. PEAT BANK - DAY 1 (0940)**

7

We see a PEAT CUTTER cutting the turf with his 'tushkar' shaped like a hockey stick. A stack of peat bricks, shaped like a small pyramid, drying nearby.

His dog is with him. A grumble of thunder in the sky. He looks up. So does the DOG. They won't be working in the wet.

CUT TO:

8

**EXT. STREAM, COASTAL PATH - DAY 1 (0945)**

8

The PEAT CUTTER, with his DOG, makes his way along the coast, his 'tushkar' over his shoulder.

As he crosses a small inlet he stops. His DOG can smell something and is sniffing around the banks. The PEAT CUTTER can see a canvas *hold-all* washed up and stuck on some rocks.

The PEAT CUTTER pulls it out. What is it doing out here? He looks out to the sea where it came from. He unzips it.

Inside is what appears to be *body parts wrapped in a bloodied jacket*. He stumbles back, in shock, falling into the stream.

CUT TO:

9

**INT SHETLAND POLICE HQ - DAY 1 (1005)**

9

PEREZ is coming into a hive of activity. TOSH is on the phone. SANDY is approaching with a tidal report.

SANDY

Tidal report. With the prevailing currents it doesn't seem likely that....

PEREZ

It's fine. We may be looking closer to home. Somebody tried to dissolve it in Lye. Then, for whatever reason, attempted to dump it at sea....

TOSH looks up, shocked. SANDY takes a moment to absorb this.

SANDY

(quietly)

Somebody on Shetland?

BILLY appears looking grim.

BILLY

(handing Perez a report)

This just in. Part of a body has washed up by Eswick.

PEREZ takes the report, reads in silence. SANDY and TOSH share a look.

PEREZ

Tosh, with me. Sandy, I need to know how many local businesses use Lye, where it's sold, and who's buying it.

SANDY

I'm on it.

PEREZ is already leaving.

CUT TO:

10

**EXT. INLET, NEAR ESWICK - DAY 1 (1045)**

10

The *HOLD-ALL*, with its grizzly contents. CORA is kneeling, examining what is inside carefully. PEREZ is watching, stone-faced.

CORA

We'll need to get a forensic team from the mainland.

PEREZ

Just give me the basics.

CORA

It appears to be the partly dissolved body parts of a young male. I'm making an educated guess that the hand is from the same person.

PEREZ looks away, he's horrified - and angry. TOSH appears behind him.

TOSH

(quietly)

The peat cutter says he's been working in this area for a couple of days. He hasn't seen anyone dumping anything into the sea.

CORA

Looks like he'd sustained a head wound before he died but it's hard to tell for sure.

PEREZ

Can we get me some DNA off the hold-all?

PEREZ'S phone is ringing, he answers.

PEREZ (CONT'D)

Perez.

CUT TO:

11

INT. SHETLAND POLICE HQ - DAY 1 (1045)

11

SANDY is at his desk, with a list.

SANDY

Genuine lye. There's quite a few folk using it on the islands. Handmade soap companies. The paper mill uses it for pulping wood.  
(a beat)  
Most recent buyer was Hayes, the building contractor.

\*

CUT TO:

12      **EXT. INLET, NEAR PEAT BANK - DAY 1 (1045)**      12

PEREZ looks at the *hold-all* again.

PEREZ  
I know who you mean.

CUT TO:

13      **EXT. HAYES YARD - DAY 1 (1130)**      13

PEREZ and TOSH get out of their car and walk towards a ramshackle looking builders yard. A weather-beaten sign reads *C H Scrap Metal...*

The yard is full of machinery hung up for parts, rusty old vans, and piles of scaffolding. The main office is a prefab hut.

PEREZ can see **CARLA HAYES** making her way to it holding a mug of tea.

PEREZ  
Morning.

CARLA  
(quizzical)  
Aye.

PEREZ  
I'm D.I. Perez. This is D.S.  
McIntosh...

CARLA  
(cutting in )  
And what brings you up here?

TOSH  
We've found some remains. A young man. African, or Afro Caribbean. We wondered if you knew anyone fitting that description?

Carla's two sons **PRENTICE** and **JAMIE** have appeared from somewhere in the yard, intrigued.

PRENTICE  
African? What, did he fall out a  
plane?

JAMIE laughs, child-like. PEREZ glances at him as he seems a little nervous. CARLA is embarrassed by the remark.

\*  
\*  
\*

\*  
\*

CARLA

There's no need for that, Prentice.  
(a beat)  
No. We haven't seen anyone like  
that - of that description - here.

PEREZ is looking towards a shed filled with scrap metal, old cookers, ovens. There is a plastic canister with *Genuine Lye* marked on the side.

PEREZ

What d'you use that for?

CARLA looks at the shed.

CARLA

Use what?

PEREZ

Lye.

CARLA

We're doing more scrap metal these days. It's good for cleaning the grease and fat from engines, ovens, cookers.

PEREZ is looking at PRENTICE and JAMIE - for their reaction. They are both unreadable.

PEREZ

Sold any of it to anyone?

CARLA

No.

PEREZ

And none has gone missing?

CARLA

Not that I'm aware of. No.

PRENTICE

We did have some stuff go missing. Some tools. They might have taken more. Haven't checked.

PEREZ

Why didn't you report it?

PRENTICE

Wasn't worth the bother. You never get it back, do you?

PEREZ

Well, check now, and let us know.

CUT TO:

14

EXT. HAYES YARD, PEREZ'S CAR - DAY 1 (1135)

14

PEREZ and TOSH are getting back in the car. PEREZ looks back at the yard a moment - at PRENTICE. TOSH instinctively knows what he is thinking.

TOSH

Charmer, isn't he? They been here a long time?

PEREZ is still looking at him.

PEREZ

Long as I remember.

TOSH

He'd be daft as a door brush to do something like this - and use his own lye.

PEREZ

Maybe he isn't as smart as he looks.

TOSH smiles. PEREZ gets in the car.

CUT TO:

15

EXT. HAYES YARD - DAY 1 (1136)

15

CARLA steps out into the yard to watch PEREZ and TOSH drive away. She keeps watching until they are out of view - unreadable.

CUT TO:

16

INT. SHETLAND POLICE HQ - DAY 1 (1215)

16

PEREZ, folder in hand, is talking to TOSH, SANDY and the collected team. Among them we see a young uniform, **PC GRANT**.

PEREZ

Ok. Prelim forensic report. Body parts match. Cause of death is blunt force injury to the head. The victim was then cut up and parts of his body dumped at sea. I'm presuming whoever did that didn't expect them to come back into shore.

(a beat)

So. First things first, Tosh I need to know if he's local, if not where he's from, and what he was doing here?

(MORE)

PEREZ (CONT'D)

Grant, check the oil companies, see if any of their work force are missing. Same with the hotels, restaurants.

PC GRANT

Yes sir.

CUT TO:

17

**INT. SHETLAND POLICE HQ - DAY 1 (1230)**

17

PEREZ is looking at the photographs of the body parts, still finding it hard to believe this has happened on Shetland. MCCABE approaches...

MCCABE

Picked up a young guy on the town CCTV from five days ago matching your victim's description.

CUT TO:

18

**INT. SHETLAND POLICE HQ - DAY 1 (1231)**

18

PEREZ is watching the CCTV footage alongside MCCABE. A young black man in a suit is heading along a street in Lerwick.

MCCABE

This was him on Harbour Street heading up towards Commercial Road

PEREZ

And you don't recognise him?

MCCABE

He's new to me.

PEREZ - growing concerned.

PEREZ

Check all the footage we've got from the harbour and the square, see if you find him again.

TOSH approaches...

TOSH

We've hardly any locals from an Afro-Caribbean background and they're all accounted for. No temp staff missing either.

PEREZ  
So he was a visitor then?

CUT TO:

19      EXT. HARBOUR STREET - DAY 1 (1305)

19

We see a sign reading Market Street. PEREZ and TOSH are following the route the young black guy took. They stop at the corner of Commercial Street and look around.

PEREZ  
CCTV lost him just here.

PEREZ is looking at something down the street a little. We see his POV: *The bus station*

TOSH  
He must have been going somewhere?

CUT TO:

20      INT. BUS STATION, LEFT LUGGAGE - DAY 1 (1320)

20

TOSH, wearing rubber gloves, is looking at a small haversack on the counter. TOSH can see clothes, some toiletries, but nothing of interest.

TOSH  
Is this everything he left with you?

The young girl at left luggage, CATRINA, nods.

CATRINA  
It was, aye. He never came back for it.

TOSH  
(to PEREZ)  
Toothbrush. Change of socks. Not much else.

PEREZ is looking at the bus station information board.

PEREZ  
D'you know what bus he got on?

CATRINA  
He didn't wait around that long.  
Probably the 14.50 - up to Eswick.

TOSH'S attention has been grabbed by the *note pad in the side pocket*. She hands it to PEREZ...

TOSH

Did he give you a name and address?

CATRINA

(looks at a slip)

Just a first name. Daniel.

(a beat)

He seemed dead nice. Friendly  
y'know. A bit nervous though.

As TOSH checks the slip PEREZ has spotted that something has been written on the top sheet of the note pad, which has gone, but has left an indentation on the sheet below.

PEREZ takes his finger along the table to pick up some dirt then rubs it over the top sheet revealing what seems to be the word '*pipeline*' followed by a line with the letters M-M-A-S.

He gazes at it.

CUT TO:

21

INT. SHETLAND POLICE HQ - DAY 1 (1410)

21

PEREZ is sticking photographs taken from CCTV cameras around Shetland onto the incident board. As he does so, the team watches as a confusing picture emerges. RHONA is listening from the doorway, concerned.

PEREZ

Daniel first appears at the ferry port four days ago at 7.20 with his haversack, then he's in Lerwick town centre at 9.23, going from shop to shop but he doesn't seem to buy anything.

(putting up another image)

He's picked up again at the fish processing plant 11.23. He was there about half an hour.

We can see he is talking to some of the workers in the photograph.

PEREZ (CONT'D)

(putting up another photo)

Next he was seen down at the harbour. He took an interest in a boat called Silver Darling.

SANDY

I know that boat, it's owned by Calum Dunwoody.

PEREZ

Then nothing 'til he was seen at  
the bus station where we can assume  
he got on the Eswick bus. And not  
long after that he was killed.

PEREZ is looking at the last image of the man, then moves to  
the photograph of *Calum Dunwoody's boat - Silver Darling*.

TOSH

Looks like we need to talk to Mr  
Dunwoody.

SANDY

Pretty sure I saw him heading out  
to sea the other day - probably  
won't be back for a few days.

PEREZ quickly makes a plan of action in his mind.

PEREZ

Ok. Billy, tell the coastguard to  
contact him. Request he comes back  
in. Tosh, check out the fish  
processing plant. I'd like to know  
exactly what our guy was doing down  
there. Sandy, contact The John Doe  
Network. See if they have anyone on  
their books with the name Daniel.

PEREZ looks at RHONA, they both know how serious this is  
going to get.

RHONA

The press are already calling, just  
so you know.

CUT TO:

22

INT. FISH PROCESSING PLANT - DAY 1 (1505)

22

A hive of activity. Assembly lines of fish on long conveyor  
belts. MEN and WOMEN in white overalls wearing ear protection  
work amongst the clanking machinery.

TOSH appears with GAVIN LAIRD, the manager, walking across  
the factory floor. They have to shout over the noise...

LAIRD

He spoke with an accent, but I  
didn't recognise it. African maybe.

TOSH

And what did he want?

LAIRD

To a have a look around. I said no, not unless he told me why. He said he was studying to work in the fishing industry. I smelt a rat. Told him to bugger off.

TOSH

Why? It's not like you have trade secrets to protect, is it?

LAIRD

He could have been checking on our machinery, staff levels, who knows.

TOSH nods, apparently accepting this.

CUT TO:

23

EXT. FISH PROCESSING PLANT - DAY 1 (1515)

23

TOSH makes her way back to her car when she notices a hut with the door open that reads *Danger: High Voltage*. As she unlocks the car she watches A WORKER quickly close the door looking nervous. TOSH takes note, then gets in her car.

CUT TO:

24

INT. SHETLAND POLICE HQ - DAY 1 (1910)

24

PEREZ is at his desk. He's going over the crime scene photographs - which are not pretty. SANDY is approaching...

SANDY

The DNA from the toothbrush matches. Daniel's your mystery man. But there's no match in the database for his DNA.

PEREZ nods, expecting this.

SANDY (CONT'D)

They did find traces of cocaine in the hold-all from the inlet.

PEREZ

Not his haversack?

SANDY

No, just the hold-all.

TOSH appears.

TOSH

Got the distinct feeling that the manager over there was fobbing me off. I'd like to dig a bit deeper if that's Ok.

PEREZ

Fine with me.

(checking his watch)

Shit, I need to be somewhere. I'll bring back coffee. Anybody want anything?

CUT TO:

25

EXT. CHIP SHOP - EVENING 1 (1915)

25

PEREZ walks along the street to a chip shop. He climbs some stairs to a side entrance. Where is he going?

CUT TO:

26

INT. FLAT ABOVE CHIP SHOP, HALL - EVENING 1 (1916)

26

There is a small gathering in the flat. Music plays. People mingle and drink. ALICE, an old friend, is opening the door to him, with a knowing look.

PEREZ

I know, I'm late, sorry.

ALICE

(kissing him)

Some things never change. But you're here, that's the main thing.

CUT TO:

27

INT. FLAT ABOVE CHIP SHOP, KITCHEN - EVENING 1 (1917)

27

The kitchen is busy with friends, new and old. DUNCAN is talking with Alice's husband, CHRIS. MARY is also there, chatting with a friend in the corner. PEREZ follows ALICE in.

ALICE

You hungry? There's loads of food left.

PEREZ

I can't stay. I just wanted to show face.

\*

ALICE

(disappointed)

That's a shame, we're just about  
drunk enough to start the dancing.

DUNCAN is tapping a glass with a spoon.

DUNCAN

(raising his glass)

Ok, listen up, a toast. To Chris  
and Alice. This is their official  
welcome to Shetland.

There is a chorus of 'welcome' and 'cheers'. MARY glances at  
DUNCAN - her reaction cool, unreadable.

ALICE

Y'know I've dreamed of living here,  
but never thought it would actually  
happen.

CHRIS

And big thanks to Duncan for  
finding this flat for us.

ALICE

And to Mary for filling the fridge!

MARY

That was Jimmy, actually.

PEREZ is smiling at Alice.

PEREZ

Well, you did the same for me when  
I moved to Glasgow.

ALICE

And I remember how miserable I was  
when you guys moved back.

PEREZ

You wouldn't have met Chris if we'd  
stayed.

CHRIS

Why's that?

PEREZ

She was part of the furniture at  
our place. We couldn't get rid of  
her.

CHRIS

You should've held onto her, she's  
an antique now.

They all laugh, in the party mood. But PEREZ senses ALICE wasn't that thrilled with the joke. DUNCAN starts topping up glasses. MARY turns away - something is bothering her.

\*  
\*  
\*

CUT TO:

28

**INT. FLAT ABOVE CHIP SHOP, HALL - EVENING 1 (1930)**

28

PEREZ and ALICE are alone chatting as people pass to and fro.

PEREZ

You two settlin' in Ok?

ALICE

Yeah.

PEREZ

What about the refuge, how's that going?

\*  
\*  
\*

ALICE

Still putting the last of the funding together, but we're opening tomorrow come hell or high water. I've wanted to open woman's refuge since I was at Shelter - and no bloody pen pusher is going to stop me.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

PEREZ

(amused at her feisty attitude)

If anyone can do it, you can. If you need me to make any calls just ask.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

ALICE

I will.

\*  
\*

PEREZ

And the renovation?

\*

ALICE

I'm not allowed near the place 'til he's finished gutting it.

\*

CHRIS is passing with some food for people...

CHRIS

We're going to turn it into an outdoor activities centre. What d'you think?

\*

PEREZ

Sounds like a great idea.

ALICE

How long 'til we can move in? Tell him.

CHRIS

Four or five months.

DUNCAN appears to tap ALICE up.

DUNCAN

If you get sick of this place you can always move in with Jimmy.

\*  
\*

They are all amused at the very idea.

ALICE

(to Perez)

Yeah, you'd love that.

\*

CUT TO:

29

INT. SHETLAND POLICE HQ - EVENING 1 (1935)

29

It is quiet. SANDY is still at his computer checking out Calum Dunwoody. He is looking at newspaper reports. Articles about the fishing quota. There is a headline jumping out at us - *Local Fisherman Calum Dunwoody says Fish Quota Bites.* Calum is pictured looking grim.

SANDY is intrigued - and sits back.

CUT TO:

30

INT. FLAT ABOVE CHIP SHOP, HALL - EVENING 1 (1940)

30

PEREZ is checking his watch, knowing he has to get back.

ALICE

Anyway, what's happening with you?

PEREZ

Work mostly, which reminds me.

ALICE

I heard. It's all everyone's talking about - these body parts you're supposed to have found.

PEREZ

Everybody except me.

ALICE

Understood. Fine. Go save the world. Or at least this part of it. I'll see you at the weekend. A proper catch up.

\*

They smile at each other - it's good to have his friend close again.

PEREZ

It's a deal. And don't let Duncan  
keep you up all night.

\*

ALICE

Okay goody two shoes, bugger off.

CUT TO:

31

INT. SHETLAND POLICE HQ - EVENING 1 (1955)

31

PEREZ comes in with the coffee and sandwiches. TOSH and SANDY are at their computer screens.

PEREZ

Here you go. Cheese and pickle.

TOSH

I said tuna.

PEREZ

Either that or tongue.

TOSH looks disgusted. SANDY looks up from his desk.

SANDY

Got some background on Calum  
Dunwoody I think you should take a  
look at.

CUT TO:

32

INT. SHETLAND POLICE HQ - EVENING 1 (2005)

32

Moments later. PEREZ & TOSH are looking at a pile of print outs.

SANDY

If he was defaulting on payments  
for his boat he might have got  
himself involved in drugs.

MCCABE appears, listening.

MCCABE

With the men coming in to work on  
the new refinery, there's a market  
for sure.

TOSH

You want me to get a search warrant  
for *Silver Darling*?

PEREZ is considering it.

PEREZ

We don't have reasonable cause. Not yet. Let me talk to him first.

(a beat)

Get an image of Daniel out to the media. Tonight. And Billy, we need it nationwide.

McCABE goes. PEREZ looks at the image of Daniel on his incident board. We hold on it a moment.

PEREZ (V.O.)

Someone, somewhere, must recognise him.

CUT TO:

33

INT. NEWSAGENT, LONDON - EVENING 1 (2010)

33

**OLIVIA LENNOX**, mid-thirties, making her way home after work - tired, is buying a ready meal. She has the air of a vulnerable, defeated kind of person, counting out coins to make up the money...

OLIVIA

(joking)

These on a deal, yeah? Says half price back there.

There is a TV on the wall above them. The news is on but the sound is down. The CCTV images of Daniel are playing. OLIVIA glances up as she takes her meal. An artists impression of the dead man on Shetland appears on screen.

OLIVIA is very still, gazing at the photograph.

SHOP OWNER

Ten p short.

Not listening, OLIVIA looks like she is going to be sick. Tears well in her eyes. She rushes out without finishing to pay.

CUT TO:

34

INT. PUB - EVENING 1 (2035)

34

\*

TOSH has met her friend MAGS for a drink. The pub is heaving and MAGS is up for it, but TOSH is yawning, tired...

MAGS

(eyeing the available men)  
Y'know the problem Tosh, all the  
single men on Shetland are single  
for a reason.

TOSH

What about him?

They are looking at a SCRUFFY YOUNG GUY laughing with his friends.

MAGS

His mum still cuts up his food for  
him.

Now they're looking at a SPORTY TYPE...

TOSH

And him?

MAGS

No. I went out with him for a  
couple of weeks. He's from  
Inverness. All he talks about is  
Shinty. Honestly it's Shinty this,  
Shinty that. I thought Shinty was  
his ex-girlfriend.

\*  
\*  
\*

TOSH laughs...

TOSH

What about him?

They are now looking at a young guy doing a crossword on a folded newspaper.

MAGS

He works at the plant. I.T. Geek  
Central. I mean, why come to a pub  
and do the crossword?

(takes out phone)

Honestly, the well has run dry. We  
have to Tinder.

TOSH

You kiddin'? We know everybody on  
Tinder.

MAGS

There might be some fresh meat.

TOSH

You Tinder away, I'm going to my  
bed.

The guy doing the crossword sticks his paper in his pocket and checks his watch - looks around. He has been waiting for someone obviously. This is DONNIE.

TOSH (CONT'D)

(sympathetic)

Oh look, I think he's been given a dizzy.

MAGS

(looking up)

You take him then. I don't do brainy.

TOSH

You make it sound like I'm going to rugby tackle him or something.

DONNIE gets up and makes his way out, passing them. He glances at TOSH - smiles.

DONNIE

Tosh isn't it?

TOSH clearly has no idea who he is.

TOSH

Hi.

DONNIE

Donnie. We met at an exhibition opening. At the Museum. Last year.

TOSH

(lying)

Oh that's right.

MAGS is looking at her, knowing she is lying.

DONNIE

(good natured)

You don't remember do you? Story of my life.

TOSH

(lying)

No I do. You're the..

DONNIE

...Invisible Man it would appear.

TOSH

So - how's it going?

DONNIE

Good thanks. I've just been stood up.

TOSH

Maybe she looked in and saw you  
doing the crossword? Nobody likes a  
swot.

DONNIE

Mind you, I bounce back pretty  
quick. Can I get you both a drink?

TOSH laughs, amused. She is going to accept.

CUT TO:

35

EXT. PEREZ'S HOUSE, NIGHT 1 (2200)

35

PEREZ arrives home to find a brown paper bag on his doorstep.  
He gazes at it.

CUT TO:

36

INT. PEREZ'S KITCHEN, NIGHT 1 (2203)

36

PEREZ opens the bag, slowly, not sure what to expect. There  
is a note inside "We kept you a doggy bag - Alice x" He  
takes out a plastic carton holding a hot dinner. PEREZ  
smiles, just realising he's really hungry.

CUT TO:

37

EXT. HARBOUR, QUAYSIDE - DAY 2 (0910)

37

PEREZ is approaching a small trawler which is being tied up  
by **CALUM DUNWOODY**. PEREZ glances at the name 'Silver Darling'  
to check he has the right one.

PEREZ

Mr Dunwoody?

CALUM turns, irritated and unfriendly.

CUT TO:

38

EXT. HARBOUR - DAY 2 (0915)

38

PEREZ and CALUM sitting by some crates on the quayside.

CALUM

Hope you've got good reason to  
interrupt my trip Inspector. You do  
know this is how I make my living.

PEREZ

Aye. Sorry about that. Didn't have  
much choice.

(MORE)

PEREZ (CONT'D)

A young man seen by your boat the other day has turned up dead. We're trying to find out who he was.

CALUM stops, looks quizzical.

CALUM

What man? What are you talking about?

PEREZ

A young black guy. In a grey suit.

CALUM

When was this?

PEREZ

Just before you went out to sea.

(a beat)

Parts of his body have washed up on the beach.

CALUM looks stunned - but understands where this is going.

CALUM

That's terrible. You don't think I had something to do with that?

PEREZ

I'm just wondering why he'd be so interested in your boat?

CALUM

I never spoke to him so how would I know?

PEREZ takes a moment, glancing at the trawler, the name '*Silver Darling*'.

PEREZ

The Silver Darlings. That's one of my favourite books.

CALUM

Never read it. My wife named the boat.

PEREZ

She's got good taste, tell her.

CALUM

I will.

PEREZ

How's it going anyway? I heard the quota hits some people harder than others. Making ends meet?

CALUM  
Washing my face, y'know.

PEREZ  
Thought about branching out?

CALUM - defensive now.

CALUM  
What's that supposed to mean?

PEREZ  
Tourists - whale spotting. I heard  
one was spotted up at Ronas Voe.

CALUM - relaxing again.

CALUM  
I think I'll stick to fishing for  
the moment. I can make it work.

PEREZ studies him carefully, for signs of anxiety, and they  
are clear to see.

PEREZ  
So if I got a search warrant for  
your boat I wouldn't find a trace  
of drugs or anything like that.

CALUM looks nervous and takes a deep breath.

CALUM  
You do what you have to do. But I'm  
telling you I don't know who that  
young guy was. And my wife can  
vouch for my whereabouts every  
single night before I left.

PEREZ holds his gaze, sizing him up. He senses he's lying.

PEREZ  
Ok Calum, here's the deal, I don't  
want you going back out until I get  
a clearer picture of why this man  
was down here.

CALUM  
I need to work.

PEREZ  
And you will, but not 'til I get  
some answers.

CALUM watches PEREZ walking away - he starts to dial his  
mobile, worried.

CUT TO:

39

**INT. CORA'S LAB, MORGUE - DAY 2 (0950)**

39

CORA is filling in a form. A FORENSIC TEAM is carefully boxing the body parts that are laid out on the examination table.

CORA

They match. They all belong to your mystery man.

PEREZ

(a beat)

His name was Daniel.

PEREZ is examining the jacket Daniel was wearing and flips over the inside pocket to see the label. We read clearly. *Casual Apparel (Lagos)*.

CUT TO:

40

**INT. SHETLAND POLICE HQ, CORRIDOR - DAY 2 (1015)**

40

PEREZ comes in. SANDY looks up.

PEREZ

I need some info from a men's clothes shop in Lagos. Nigeria. I want to know if they sold a suit to anyone with first name Daniel - and when.

SANDY realises that's not going to be easy.

SANDY

Right. Got it. I like a challenge.

PEREZ notices somebody coming into the reception through the glass. It is OLIVIA. PEREZ regards her a moment, intrigued.

CUT TO:

41

**INT. SHETLAND POLICE HQ, WAITING ROOM - DAY 2 (1020)**

41

PEREZ is sitting down with OLIVIA - who is gazing at him. TOSH watches and listens.

PEREZ

Miss Lennox? I understand you have information about the young man whose remains we found, is that right?

OLIVIA

(matter of fact)

It's my boy.

PEREZ is stunned. She seems too young. He takes a moment. OLIVIA stares at him blankly.

PEREZ

You mean, your son?

OLIVIA

Daniel, Yeah. My Dan.

PEREZ

Are you sure?

OLIVIA

Wouldn't be here otherwise, would I?

She takes an old crumpled photograph from her pocket and hands it to PEREZ. His gaze drops to the photo: *two Nigerian teenagers, one girl and one boy in white shirts, smiling at the camera.* PEREZ looks on the back, it reads *Daniel and Zezi.*

PEREZ

May I make a copy of this?

OLIVIA nods.

OLIVIA

Can I see him?

PEREZ doesn't know how to respond at first. He takes a moment.

TOSH

There's no need for identification purposes. We can take a DNA swab from you.

OLIVIA

I want to see him.

For PEREZ, this is hard to say.

PEREZ

I don't think that's a good idea.

OLIVIA

Why?

PEREZ

Because we only have part of him.

OLIVIA tries to absorb this - but it's just too much.

CUT TO:

42

**INT. SHETLAND POLICE HQ - DAY 2 (1025)**

42

PEREZ watches as OLIVIA is shown a photograph of the remains of her son. OLIVIA gazes at his face. She reaches out and gently touches the image of his bruised cheek.

OLIVIA

(quietly)

Yes - it's him.

PEREZ watches her, as she tries to contain her emotions. PEREZ isn't sure what to make of her.

CUT TO:

43

**EXT. SHETLAND POLICE HQ - DAY 2 (1030)**

43

OLIVIA is trying to light a cigarette but her hands are shaking. PEREZ helps her steady them. She lights up, inhales deeply.

OLIVIA

(struggling to speak)

I haven't seen him since he was little. Him and his sister live with their Dad.

PEREZ knows it is not the time to pry into that - so lets it go.

PEREZ

And where's that? \*

OLIVIA

Nigeria.

PEREZ

I know this is difficult, and I'm sorry to ask, but was he involved in drugs in any way?

OLIVIA looks at PEREZ, unimpressed.

PEREZ (CONT'D)

We just have to establish what he was doing on Shetland. \*

OLIVIA

Knowing his Dad, I doubt it.

PEREZ

You didn't keep in touch?

PEREZ studies her carefully - and although she is hard to connect with - he can see the conflicting emotions.

OLIVIA  
So who did this? Somebody here?

PEREZ can't answer that - yet.

PEREZ  
It's possible.

\*  
\*

CUT TO:

44

INT. SHETLAND POLICE HQ - DAY 2 (1045)

44

PEREZ pins up the photograph of DANIEL on the board, folding the side with his sister on it out of view, as she is not the focus. He turns to the team.

PEREZ  
Daniel Ugara. 21. From Lagos,  
Nigeria. Tosh, check social media.  
E-mail account. All that.  
(to Sandy)  
Sandy, run a check on his mobile  
phone records and see if he has a  
criminal record back home.

\*

SANDY  
Are we thinking he was a drugs  
courier?

PEREZ  
It's a possibility. But let's keep  
an open mind.

SANDY  
If he was bringing anything in, be  
good to know who for.

PEREZ  
(to Sandy)  
Remember he's the victim of a  
crime, not a suspect. Ok.

PEREZ looks at something else he has written on the board.  
The word 'pipeline'.

PEREZ (CONT'D)  
And this - 'pipeline' written on a  
note pad in his bag....

TOSH  
There's the new pipeline being  
built to the gas refinery. Maybe he  
was going to see someone up there?

SANDY  
The Hayes have the contract for  
laying the new road up to the site.

PEREZ absorbs that...

CUT TO:

45

**EXT. HILLSIDE - DAY 2 (1145)**

45

PEREZ is perched on the side of the hill watching the Hayes Yard from a distance. He is taking snaps with a long lens - zooming in.

PEREZ'S POV: We see PRENTICE and JAMIE organising a work team to leave the yard. They are shouting at them, pushing one reluctant worker into the back of a TRUCK.

PEREZ moves his lens to the fancy cars parked outside. A big expensive MERC pulls up. CARLA HAYES gets out. As PEREZ watches she seems to argue with PRENTICE about his treatment of the workers. JAMIE gets in the truck and drives the men away.

PEREZ swings the camera back to the MERC - that is one expensive car. He notices that PRENTICE is looking up to the hillside, in his direction, looking straight at him.

CUT TO:

46

**EXT. FISH PROCESSING PLANT - DAY 2 (1155)**

46

TOSH is waiting for some WORKERS who are leaving the fish processing plant at lunchtime. They are still wearing the white overalls. She is gazing at the hut she saw earlier, still intrigued. She wanders round the side of it and notices a pipeline running from the back, connecting to another pipe. It makes no sense to her.

After a moment she spots MAGS among the workers. MAGS waves.

CUT TO:

47

**EXT. FISH PROCESSING PLANT/HARBOUR - DAY 2 (1205)**

47

TOSH and MAGS are walking along as MAGS eats her lunch - sandwiches and juice.

MAGS

Sure you don't want half.

TOSH

I'm good.

MAGS

It beats what they serve in the canteen.

TOSH

Can I be nosey? What's with that hut at the side - high voltage on the door.

MAGS

Why d'you want to know about that?

TOSH

Just seems a bit odd. It should be fenced off if it's dangerous.

MAGS

Nobody seems to go in there except the supervisor.

TOSH senses something being withheld.

TOSH

Why does it have a pipe running from it?

MAGS

Honestly Tosh, I just come in, stick my headphones on, turn up my music, and get to work. I canny wait for that bell to ring so I can go home.

TOSH smiles, she knows her friend - but still senses something.

TOSH

Something's bothering you?

MAGS

(a beat)

I have noticed that whenever the Super goes in there - the tank room fills up. Even though the silo is empty.

TOSH

Say that again and imagine you're talking to an idiot.

MAGS

If there's no fish in the silo, and the tank fills up, then it's coming from somewhere else.

\*

TOSH

Where?

MAGS

No idea. It doesn't make sense. It might just be a problem with the pipeline.

TOSH registers this - interested.

CUT TO:

48

**EXT. FISH PROCESSING PLANT, SILOS - DAY 2 (1310)**

48

TOSH is watching through a wire mesh fence as the trawlers unload their fish - a pipe sucks the fish off the boat onto a belt that takes it to the scales to be weighted - then onto a silo.

TOSH moves along the fence where she can see the hut and watches the SUPERVISOR go inside - turning a valve.

On TOSH, working something out in her head.

CUT TO:

49

**INT. SHETLAND POLICE HQ - DAY 2 (1340)**

49

PEREZ, is taking off his coat, listening as TOSH explains what she thinks she has found out...

TOSH

..so there's always rumours that some fishermen try to beat the quota, but everything that's landed is weighted, you'd have to fix the scales, then everybody in the plant would have to be involved - but if there was another pipe bypassing the scales and silo...

PEREZ

And is there?

TOSH

The way Mags described it, there could be. And the valve that switches the fish supply from one pipe to another is probably in the mysterious 'dangerous but apparently not that dangerous' hut.

PEREZ and MCCABE glance at each other.

MCCABE

It's possible. Risky though.

PEREZ

Why would Daniel come all the way from Nigeria to get involved in a quota scam here?

TOSH

Undeclared fish worth millions? It has to be sold somewhere. Maybe he wasn't selling, maybe he was buying.

PEREZ considers this for a moment - doubtful

PEREZ

Not sure about that - but let's not throw it out completely.

(to Sandy)

I need some background on Prentice Hayes. Looks like he's raking it in. Where's the money coming from? Ask about.

(gazes at the image of DANIEL on his board)

I'd like to know what he's capable of.

CUT TO:

50

EXT. SHETLAND POLICE HQ - DAY 2 (1355)

50

PEREZ is stepping out, heading for his car, OLIVIA is waiting. She has a bunch of flowers in her hand.

CUT TO:

51

I/E PEREZ'S CAR, TRAVELLING - DAY 2 (1405)

51

PEREZ is driving with OLIVIA in the passenger seat holding the flowers. They are heading north.

PEREZ

You sure you want to do this?

OLIVIA nods. They drive in silence.

CUT TO:

52

EXT. INLET, NEAR PEAT BANK, SHETLAND - DAY 2 (1435)

52

The exposed hillside. PEREZ watches as OLIVIA takes the flowers and throws them into the water of the inlet. They watch as the tide takes them out to sea.

OLIVIA looks up at the horizon.

OLIVIA

When will you find the men who did this?

PEREZ

Soon. I hope.

OLIVIA doesn't respond, she gazes at the sea. PEREZ watches her for a long moment - not sure what is on her mind.

CUT TO:

53

I/E. PEREZ'S CAR, TRAVELLING - DAY 2 (1450)

53

OLIVIA is gazing out the window at the passing moorland. PEREZ glances at her.

PEREZ

We've been trying to get a hold of the family in Nigeria. No luck. Have you any contact details for his father?

OLIVIA

No.

PEREZ glances at her, wondering. OLIVIA notices a sign for 'The Macbay Hotel'.

OLIVIA (CONT'D)

Can we stop, I need a drink.

CUT TO:

54

EXT. MACBAY HOTEL - DAY 2 (1500)

54

A rundown breeze block seventies built hotel out in the wilds. It is used by hill walkers and birdwatchers. PEREZ'S CAR pulls into the car park.

CUT TO:

55

INT. MACBAY HOTEL, BAR - DAY 2 (1505)

55

The place is quiet, a young Asian woman, **NIKI**, is quietly tending bar. It hasn't changed much since the seventies and has a small jukebox on the wall with an odd selection. At the moment *Beyond The Sea* by Bobby Darin is playing. \*

NIKI is placing drinks in front of them. PEREZ notices a tattoo on her wrist - a blue butterfly. He smiles at her.

PEREZ

Thanks.

He waits for NIKI to go as OLIVIA drinks her glass of cider, greedily.

PEREZ (CONT'D)  
I feel there's something you're not telling me. And I need to hear it.

OLIVIA gazes into her drink.

OLIVIA  
You have children?

PEREZ  
A daughter. At university.

At this point he notices PRENTICE HAYES at the other end of the bar, deep in conversation with the manager - PAUL KIERNAN.

OLIVIA  
You think I was a shit mother don't you? I can tell.

PEREZ lets that go.

OLIVIA (CONT'D)  
Well I was seventeen when I had Dan. Eighteen when I had his sister. Their dad was older. A student. Didn't last. Then the social got involved. Said I was an unfit mother. I was just a kid myself. I dunno what they expected.  
(a beat)  
Anyway, I thought they were better off in Nigeria with their father. I thought they'd be safe there.

\*

\*

PEREZ  
Safe from what?

OLIVIA doesn't respond.

OLIVIA  
(after a moment)  
He's dead. Their father. He died a couple of months ago.

PEREZ is a little shocked.

PEREZ  
Why didn't you tell me that sooner?

OLIVIA  
I'm telling you now.

PEREZ  
How d'you know this?

OLIVIA

Daniel got in contact with me last week.

PEREZ has to take a deep breath. She is really trying his patience now.

PEREZ

(calmly)

Ok. What did he say?

OLIVIA

He wanted money. I didn't have any. Don't know why he thought I would. I barely get by. I had to borrow the money to come up here.

PEREZ

How much did he ask for?

OLIVIA

Thirty grand.

(a beat)

We agreed to meet up but - I just couldn't. I just couldn't do it.

PEREZ is gazing at her, not fully understanding.

PEREZ

You didn't go?

OLIVIA just shakes her head, struggling to control her feelings of self loathing, pushing them away.

OLIVIA

I had nothing to give him. Like I said, I thought he was better off without me.

(a beat)

I was wrong - I know that now.

OLIVIA gulps down her drink. PEREZ watches her.

CUT TO:

As PEREZ gets in his car to drive OLIVIA away, he notices PRENTICE walking towards his pickup truck, smiling at him. Casual, arrogant. Something about the way he looks at him bothers PEREZ. It's as if he's taunting him. He notices a small confederate flag on the side of the pickup.

OLIVIA notices it too. PRENTICE gives OLIVIA a little wave as he drives away, silently infuriating her.

KIERNAN (V.O.)  
Bad business.

PEREZ turns. KIERNAN is gazing at him.

KIERNAN  
This body found up by the inlet?  
Got any idea what happened?

PEREZ  
We're working on it.

OLIVIA'S gaze lingers on the '*C H Scrap Metal*' sign on the back as the truck disappears.

KIERNAN  
I hope they'll be sending up the heavy squad up to sort it. It's bound to affect tourism - and we all need to make a living.

PEREZ smiles, quietly insulted.

PEREZ  
And you are?

KIERNAN  
Paul Kiernan. I run this place.

PEREZ  
Well, if it's tourism you're worried about, a lick of paint wouldn't hurt.

As PEREZ gets in his car....

KIERNAN  
(towards Olivia)  
You a relative then?

PEREZ turns again. He's had enough.

PEREZ  
Who d'you think we are, Ask.com?

PEREZ & OLIVIA get in. KIERNAN watches as they pull away.

CUT TO:

PEREZ is listening to RHONA as they walk towards her office.

RHONA  
Focus on the processing plant.  
These scams are worth millions.  
(MORE)

RHONA (CONT'D)

And he must have been there for a reason.

PEREZ

I can't see one, not yet.

RHONA

Let's bring in Marine Scotland anyway. Their forensic accountants can take a look at their books. Maybe we can kill two birds with one stone.

PEREZ isn't enthused, she can tell.

RHONA (CONT'D)

What it is?

PEREZ

I don't see someone getting hacked to death over black landing, no matter how much money was involved.

RHONA

Gavin Laird has a lot to lose Jimmy. He owns that plant.

(a beat)

People have killed for less.

PEREZ

There was a trace of drugs on the hold-all used to dump Daniel's remains. The way they tried to dispose of the body has all the hallmarks of drug traffickers.

RHONA

Except they didn't do a very professional job did they?

(a beat)

It's your investigation, just give me a case that will stand up in court.

PEREZ accepts that - but is a little puzzled at her focus on Laird.

CUT TO:

PEREZ is sitting in his car watching the entrance to the Hayes Yard. After a moment PRENTICE and JAMIE get in their car and drive out. He starts his engine, and begins to follow them.

CUT TO:

59 **EXT. WINDING HILL ROAD - DAY 2 (1635)** 59

From high above we follow the two vehicles as they cut across the land hugging the single track.

CUT TO:

60 **EXT. PIPELINE WORKS - DAY 2 (1645)** 60

From some distance PEREZ is watching PRENTICE and JAMIE as they drop off a parcel at a row of beaten up TRAILER/CARAVANS that line the side of the road leading to the gas pipeline works.

JAMIE knocks on one door and a young women - **ROSIE** - answers it, taking the parcel, pleased. She smiles at JAMIE, who smiles back. They seem to like each other. PRENTICE pushes JAMIE aside, irritated at him, and seems to be demanding money which ROSIE hands over.

PEREZ watches as PRENTICE and JAMIE get in their car. JAMIE glancing back at ROSIE apologetically.

\*  
\*  
\*

CUT TO:

61 **EXT. TRAILER, PIPELINE WORKS - DAY 2 (1650)** 61

Now it's PEREZ knocking on the trailer door. ROSIE opens it and looks wary as PEREZ shows his ID.

PEREZ  
Hi there, D.I. Perez. Shetland Police. Mind if I have a quick word?

CUT TO:

62 **INT. TRAILER - DAY 2 (1655)** 62

The trailer is long, but cramped. Clothes and make-up scattered around. It seems more than one girl lives there. Another young woman, TRISH, can be glimpsed sleeping behind a curtain at one end of the room.

ROSIE is looking at the photograph of DANIEL, nervously.

ROSIE  
No, sorry, I haven't seen him around here.

PEREZ can see this is no ordinary caravan. It has been decorated in a kind of erotic style. Pink and purple. A fur bed sheet. A boudoir feel about it.

PEREZ

What's your name?

ROSIE

Rosie.

PEREZ

How long have you been staying here  
Rosie?

ROSIE

Three weeks. I've got a job at the  
refinery - in the canteen.

PEREZ looks towards TRISH.

\*

ROSIE (CONT'D)

She's the same.

PEREZ is not convinced. ROSIE senses that.

ROSIE (CONT'D)

It's cheaper than a hotel. And  
nearer.

PEREZ

(fishing)

Carla Hayes own these caravans  
doesn't she?

ROSIE

That's right.

He is looking at the parcel JAMIE gave ROSIE, which is  
sitting on a counter at the kitchen area, and can see tins of  
soup, beans and bread rolls inside.

PEREZ

You work in a canteen but you need  
food parcels?

ROSIE looks distinctly uncomfortable.

ROSIE

The wages are a joke.

PEREZ

So Jamie helps you out?

ROSIE nods. PEREZ feels for her, she looks about seventeen,  
but he doesn't believe a word.

PEREZ (CONT'D)

You're an 'Away Day Girl' aren't  
you? And so's your pal.

ROSIE

No. We're not.

PEREZ

But you know what an 'Away Day Girl' is?

ROSIE

Aye. They come on the ferry to turn tricks. When they get enough money they go home.

PEREZ

But that's not you?

ROSIE

No.

They both know she is lying - but PEREZ has no great desire to arrest her. He picks up the photograph of Daniel.

PEREZ

Sure you've never seen him?

ROSIE shakes her head. The other girl, who was in bed, appears through the curtain, looking half asleep.

TRISH

Is that the man in the newspaper? \*

PEREZ

That's right.

TRISH

Tell him Rosie, he's doing us a favour. \*

ROSIE looks at her irritated. PEREZ waits.

TRISH (CONT'D)

Tell him. \*

ROSIE

(reluctantly)

He was here last week looking for a girl. Prentice told us not to say anything about him.

PEREZ

What girl?

ROSIE

He didn't say, he just asked who was staying here. We told him it was just us.

PEREZ processes this for a moment. He notices a local newspaper on the table with the blurry CCTV photo of Daniel on the cover. ROSIE has been reading it.

ROSIE (CONT'D)  
Has Prentice got something to do  
with this? He has, hasn't he?

PEREZ isn't going to answer that - but ROSIE senses what he  
is thinking. PEREZ - taking out his card.

\*

PEREZ

I don't want to make your situation  
any worse than it already is. So if  
you want me to put you in touch  
with a refuge, or call your family,  
or just get someone for you to  
talk to, call me, Ok.

PEREZ lays down his card. PEREZ walks out. ROSIE and TRISH  
share a look.

\*

CUT TO:

63

EXT. SINGLE TRACK ROAD - DAY 2 (1714)

63

Red sky. The gloaming. PEREZ'S CAR appears into view at  
speed.

CUT TO:

64

I/E. PEREZ'S CAR - DAY 2 (1715)

64

PEREZ drives, quietly furious. He is talking on his mobile,  
with a hands free device.

PEREZ

Billy, the caravans up near the new  
pipeline. Let social services know  
there are some vulnerable young  
women up there.

CUT TO:

65

INT. SHETLAND POLICE HQ - DAY 2 (1715)

65

MCCABE is listening.

MCCABE

No problem.

CUT TO:

66

I/E. PEREZ'S CAR, TRAVELLING - DAY 2 (1715)

66

PEREZ glances in his rear view. A van is close behind. He is  
irritated by it.

PEREZ

(to MCCABE)

And it seems Daniel was up there  
looking for a girl. We need to know  
who. Get Tosh to give me a call,  
soon as.

PEREZ is about to kill the call. SUDDENLY a car pulls out  
from nowhere right in front of him. He brakes and swerves.

CUT TO:

67

EXT. SINGLE TRACK ROAD - DAY 2 (1716)

67

PEREZ'S CAR goes into a skid and comes off the narrow road.  
It goes crashing down into a gully.

CUT TO:

68

INT. SHETLAND POLICE HQ - DAY 2 (1716)

68

MCCABE was about to hang up - but he heard the sound of the  
collision.

MCCABE

Jimmy? Jimmy?

CUT TO:

69

I/E. PEREZ'S CAR - DAY 2 (1718)

69

PEREZ grips the wheel trying to keep the car from turning  
over.

CUT TO:

70

EXT. SINGLE TRACK ROAD - DAY 2 (1719)

70

PEREZ'S CAR careers into a ditch and comes to an abrupt and  
jarring halt.

CUT TO:

71

I/E. PEREZ'S CAR - DAY 2 (1720)

71

PEREZ sits stunned. He has smacked his head. He looks in his  
side mirror to see both cars speeding away. He can't see  
enough of them to get a license plate number.

MCCABE (V.O.)

Jimmy? You Ok? Jimmy?

He takes a moment to gather his thoughts, his head is sore. He notices a graze on the side of his face. He gazes ahead - he knows that was no accident.

CUT TO:

72

**INT. SHETLAND POLICE HQ, RECEPTION - EVENING 2 (1755)**

72

PEREZ strides in with a new determination, and graze on his forehead. MCCABE joins him, following.

\*

MCCABE

I'm getting the car checked out.  
How's your head?

\*

PEREZ

Sore.

MCCABE

You thinking Prentice Hayes had  
something to do with it? Could have  
been trying to warn you off?

PEREZ

If he did, he's going t'fuckin'  
regret it.

MCCABE

T'be honest, without a make or  
model, I'll struggle to trace the  
other car.

PEREZ

Do what you can.

\*

PEREZ notices OLIVIA waiting in a side room. MCCABE can see  
what he is looking at.

\*

\*

MCCABE

She's been there for hours, waiting  
for news.

\*

\*

PEREZ can't help but feel for her.

\*

CUT TO:

73

**INT. SHETLAND POLICE HQ - EVENING 2 (1756)**

73

TOSH at her computer trawling through Daniel's social media  
page. PEREZ is taking off his jacket.

\*

PEREZ

Tosh - what have you got?

TOSH

Daniel's social media sites are just photographs from uni mostly.

\*

There is a video of Daniel, at University: white shirt, clean cut, dancing for his friends to amuse them, doing the *Gwara Gwara* dance. He is laughing.

\*

\*

PEREZ gazes at him. Daniel is not just a body in the morgue anymore, he's real and full of life. It's painful to watch.

PEREZ

Ok. Enough. He was looking for someone. Any girlfriends?

TOSH

Not in a relationship. And nothing on it to indicate he was involved in drugs. Mind you I don't suppose Pablo Escobar's Facebook page did either.

PEREZ looks thoughtful - rubbing his head.

TOSH (CONT'D)

Maybe you should go home. You might have concussion.

PEREZ

Is that right, Nurse Nancy?

TOSH

I'm serious. I've had it. D'you feel dizzy or sleepy?

BILLY

(passing)

How did you get concussion?

TOSH

I was doing tequila slammers with this guy who claimed he was a sumo wrestler. I didn't believe him, he was quite short. Though he did have a topknot. So I challenged him to show me a few grapples. Turned out you only have t'be five eight to join the Makushita Division. Who knew?

PEREZ is just absorbing this a moment. SANDY approaches..

SANDY

Got his phone records. He didn't make many calls, internet mostly, but did receive a few, from different cities all over; Madrid, Amsterdam.

\*

PEREZ

Anything local. Calum Dunwoody or  
Prentice Hayes?

SANDY

Not that I can see, no.

\*

TOSH

Data's encrypted. The tech boys are  
talking to the carrier. They'll let  
us have it soon as they can.

SANDY

Check out this though. Prentice  
Hayes is pretty active on social  
media himself...

SANDY turns his computer round to see photographs of Prentice Hayes laughing and joking with Calum Dunwoody by his side.

PEREZ

That him?

SANDY

With Calum Dunwoody at 'Up Helly  
Ae' a few years ago.

PEREZ taking this is, making a decision.

\*

CUT TO:

\*

74

**INT. SHETLAND POLICE HQ, WAITING ROOM - EVENING 2 (1757)**

74

OLIVIA has been watching from the side room. She senses  
something is happening as they get ready to leave.

CUT TO:

\*

75

**EXT. HAYES YARD - EVENING 2 (1815)**

75

CARLA watches silently and resentfully as a TEAM of OFFICERS  
search the premises and her prefab office. They are carrying  
away her computers and boxes of files.

PRENTICE and JAMIE watch, sulking from a distance.

CUT TO:

\*

76

**INT. HAYES YARD, GARAGE - EVENING 2 (1816)**

76

PEREZ is looking around the garage, where they keep their  
machinery and equipment. He pushes open a door and looks into  
a small store room. He can see the containers of Genuine Lye. \*  
He looks around for a drum that might be used to dissolve  
body parts.

He shines a hand-held LED torch around in the dark. *The UV light will show up salvia, urine, bone, teeth as blue - just like luminol.*

CUT TO:

77

**EXT. HAYES YARD, HUT - EVENING 2 (1817)**

77

TOSH is checking ramshackle old huts full of abandoned tools. PRENTICE is watching her, unreadable.

CUT TO:

78

**INT. HAYES YARD, GARAGE - EVENING 2 (1820)**

78

PEREZ is continuing his search, looking for signs that a body was dissected here. His torch hits an old water tank in the corner which has traces of blue spotted around it.

He moves closer, shining the torch inside. It comes up with blue splatters all over it. PEREZ stands in silence a moment. Is this where Daniel died?

He turns to see CARLA standing there

PEREZ

What's this tank used for?

CARLA

We get rid of animal carcasses in there.

PEREZ

You dissolve them?

CARLA

Don't get ahead of yourself. If you hit a sheep it's going to cost you. Cheaper to make it disappear.

PEREZ isn't sure whether to believe her or not. SANDY comes in, a little flustered.

PEREZ

Sandy, there's traces of blood and tissue in this tank. Get the forensics team to check for Daniel's DNA. Now.

SANDY

(cutting in)

Will do, but we've got a problem.

PEREZ hears a voice from outside...

CUT TO:

79

**EXT. HAYES YARD - EVENING 2 (1825)**

79

OLIVIA has turned up - a taxi is pulling away. She is upset and trying to get to Perez...

OLIVIA

Leave me alone! I want to know what's going on!

PRENTICE is smirking, part nerves, part nastiness.

OLIVIA (CONT'D)

(to Prentice)

What are you laughing at? You laughing at me?

PEREZ appears from the garage - blocking her.

PEREZ

Olivia - what are you doing here?

OLIVIA

(to Perez)

You found something, didn't you?

PEREZ

I can't talk about that. Go back to your hotel and wait there.

OLIVIA

I want to know how my boy died!

PEREZ

Olivia, I know you're hurting, but this could be a crime scene, and you have to leave, now.

\*  
\*  
\*

OLIVIA glares at him, then attempts to calm herself down. After a moment she strides out. PEREZ watches her go.

\*

CUT TO:

80

**EXT. ROAD - EVENING 2 (1827)**

80

PEREZ is following OLIVIA as she walks along the road.

PEREZ

Wait, I'll drive you back to Lerwick.

\*

OLIVIA turns.

OLIVIA

I thought you were going to help me?

PEREZ

I am. But that works both ways.  
You're just getting in the way  
here.

OLIVIA

Thing is, this is an island. You  
all know each other, right?

PEREZ

What's that supposed to mean? You  
think I'd turn a blind eye to what  
happened to your son?

OLIVIA

I'm just saying you look out for  
each other, yeah.

PEREZ

Get this straight, I don't turn a  
blind eye to anything.

\*

OLIVIA seems to regret her words, calming down. As does  
PEREZ. A truce of sorts.

OLIVIA

I need the fresh air. I'll walk.  
Thanks anyway.

\*

\*

\*

\*

PEREZ  
(as she goes)  
It'll take you hours!

OLIVIA keeps walking, ignoring him. PEREZ watches her go.

\*

CUT TO:

81

INT. PEREZ'S HOUSE, HALL - EVENING 2 (1845)

81

PEREZ is coming in tired. He stops in his tracks when he  
spots a suitcase, haversack and a guitar case, on the floor -  
someone's worldly possessions. He looks into the sitting room  
to see DUNCAN lying on the sofa.

PEREZ

Seriously, again?

DUNCAN

(without looking at him)  
This time she means it.

CUT TO:

82

INT. PEREZ'S HOUSE, KITCHEN - EVENING 2 (1850)

82

DUNCAN is slumped, depressed and upset. PEREZ puts down a coffee.

DUNCAN  
Anything stronger?

PEREZ picks up a bottle of whiskey and pours a little into the coffee.

PEREZ  
Say when.

DUNCAN watches the whiskey pour into the coffee glug by glug. He isn't planning on saying when.

PEREZ (CONT'D)  
Some time this week?

DUNCAN keeps silent. PEREZ stops pouring.

DUNCAN  
I knew she was pissed off, that's a given, that's a permanent state of affairs, but this..  
(a beat)  
She's met someone else.

DUNCAN gulps back his coffee.

PEREZ  
I'm sorry.

DUNCAN gazes into space - drained.

DUNCAN  
And she's selling the house.

PEREZ  
Can she do that?

DUNCAN  
It's in her name.

PEREZ  
Has she been seeing this someone else for a while?

DUNCAN  
Appears so. She's going to leave Shetland.

PEREZ  
With him?

DUNCAN

No, with the Big Top. Aye, with  
him. And it's a her.

PEREZ

Who?

DUNCAN

I don't know. I didn't ask.

PEREZ absorbs this.

PEREZ

You didn't ask?

DUNCAN

Is that weird?

It is, but PEREZ lets it go.

PEREZ

I dunno what to say. I thought you  
two were finally in a good place.

DUNCAN

Apparently she couldn't get over my  
penchant for secrets - like having  
a grown up son I forgot to mention.  
That type of thing.

(just noticing his graze)

What happened to your face?

DUNCAN doesn't wait for an answer and downs the coffee  
grimacing with the amount of whiskey in there. He holds it  
out for more whiskey.

DUNCAN (CONT'D)

I'll just bunk here for a few days  
if that's Ok. Just 'til I sort  
somewhere out.

PEREZ

What about one of your holiday  
lets?

DUNCAN

I need them full. I'm broke. This  
new bar idea sooked the bank  
account clean.

(a beat)

Is it a problem? I don't know how  
much rejection I can take?

PEREZ smiles, he's worried for him and wants to help...

PEREZ

Y'can have Cassie's room 'til she's  
back for the summer.

DUNCAN

Top man.

....but watching DUNCAN down his 'coffee' makes him doubt  
this is a good idea.

CUT TO:

83

INT. PEREZ'S HOUSE, KITCHEN - NIGHT 2 (1940)

83

Later, DUNCAN has crashed. PEREZ is looking at the CCTV of Daniel again, carefully. He is trying to see if he can recognise anybody in the background.

There is someone at the door. He looks up.

CUT TO:

84

INT. PEREZ'S HOUSE, HALL - NIGHT 2 (1941)

84

PEREZ opens the door, surprised to see ALICE on the doorstep. She is holding a book in her hand.

ALICE

I bring gifts.

PEREZ smiles, pleased to see her.

CUT TO:

85

INT. PEREZ'S HOUSE, KITCHEN - NIGHT 2 (1945)

85

PEREZ is pouring them both a glass of wine and checking the book....

\*  
\*  
\*  
\*

PEREZ

100 Years of Solitude? You trying  
to tell me something?

\*  
\*  
\*  
\*

ALICE

Yeah, well, for some reason I

\*  
\*  
\*  
\*

thought of you.

(at graze)

\*

What happened to your head?

\*

PEREZ

\*  
\*

Just banged it.

PEREZ looks at the book cover again.

\*  
\*  
\*  
\*

ALICE

I was thinking we should set you up  
with someone. You've been on your  
own too long Jimmy, you're  
beginning to like it.

PEREZ

Have you nothing better to worry  
about?

\*  
\*  
\*

ALICE

A million things. But you're at the  
top of my list. You have to eat  
your ice cream before it melts.

\*  
\*  
\*

PEREZ - not sure

\*

PEREZ

You saying I'm past it? 'Cos you  
can stick your book!

\*  
\*  
\*

ALICE

Just don't want you to end up like  
some Shetland equivalent t'Miss  
Haversham. Living in a world of  
cobwebs and memories.

\*  
\*  
\*  
\*  
\*

PEREZ

(amused)

That's how you see me, is it?

\*  
\*  
\*

They laugh, enjoying their banter.

\*

PEREZ (CONT'D)

Aye well, you're behind the curve,  
my days of solitude are over.  
Duncan's moved in.

\*

ALICE

They haven't split have they?

\*

PEREZ

And then some.

\*

ALICE

I'm sorry to hear that.

(quietly)

It's not easy, is it, marriage.  
Maybe you've got the right idea.

\*  
\*  
\*

PEREZ

You and Chris are Ok though?

\*

ALICE

Yeah. It's not perfect, but yeah.  
Don't worry, you won't have me and  
Duncan here. It's not an epidemic.

(checks watch)

Shit, I better go.

(at book)

Read that. You'll like it. See you  
later.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

ALICE is gone. PEREZ is left amused, but thinking about that last exchange. She's brightened up his evening and he feels it.

\*  
\*  
\*

CUT TO:      \*

86      **INT. PEREZ'S HOUSE, HALLWAY - NIGHT 2 (2030)**      86

DUNCAN, in T-shirt and shorts, is going to the bathroom. He notices ALICE leaving.

CUT TO:      \*

87      **INT. PEREZ'S HOUSE, KITCHEN - NIGHT 2 (2035)**      87

PEREZ is gazing at the image of Daniel again. DUNCAN comes in. PEREZ closes his laptop.

DUNCAN  
That Alice?

PEREZ  
She dropped off a book she thought  
I'd like.

DUNCAN glances at the book - clocking the title. He glances knowingly at PEREZ a moment as he pours himself a large glass.

DUNCAN  
I'm going to hit the sack.  
(as he goes)  
I'll read that after you. Then  
again, I might just suck out my own  
eyeballs.

PEREZ watches him go, amused.

CUT TO:      \*

88      **INT. SHETLAND POLICE HQ - NIGHT 2 (2040)**      88

TOSH is at her computer, mug of coffee, bleary eyed. She has an e-mail headed *Re: Daniel Ugara Digital Data*. She clicks. A blurry video message appears immediately. A young black girl is seen, someone is holding a knife to her throat, her eyes are full of tears and she is clearly terrified....

ZEZI  
(on screen)  
*Daniel, give them what they want,  
please, just give them what they  
want, they'll kill me! Please find  
a way!*

It takes TOSH a moment to register this - it is that shocking. She reaches for her mobile, speed dialling..

TOSH  
(stunned, on mobile)  
Sir! There's something you need to see. Now!

CUT TO:

89

**INT. SHETLAND POLICE HQ - NIGHT 2 (2100)**

89

PEREZ is coming in urgently - SANDY has a report for him.

SANDY  
The blood traces at the Hayes yard?  
Roadkill right enough.

PEREZ takes the report but is heading for TOSH.

PEREZ  
(to Tosh)  
What have you got?

TOSH swings her laptop round and Perez is gazing at the screen as TOSH replays the video.

ZEZI  
(on screen)  
*Daniel, give them what they want, please, just give them what they want, they'll kill me! Please find a way!*

SANDY has joined them, staring at the frozen image of the terrified girl, but PEREZ has recognised her. He moves swiftly to the board, takes the photograph of Daniel down, unfolds it to reveal the other half and the face of his sister - Zezi.

PEREZ  
It's her. It's his sister.  
(a beat)  
Get Olivia in here.

CUT TO:

90

**INT. SHETLAND POLICE HQ, OFFICE/WAITING ROOM - N2 (2130)** 90

TOSH watches as PEREZ reluctantly places a sheet of paper in front of OLIVIA.

PEREZ  
I have to show you something  
Olivia. I think it may be your  
daughter. You Ok with that?

\*  
\*  
\*

OLIVIA nods, not sure what to expect. PEREZ turns over the photo to reveal screen-shot from the video message.

PEREZ (CONT'D)  
Is that Zezi?

OLIVIA nods, stunned.

PEREZ (CONT'D)  
You haven't seen her since she was  
very small. Are you sure it's her?

OLIVIA glares at him, her eyes burning.

OLIVIA  
I know my own daughter.  
(a beat)  
Where did you get this?

PEREZ  
It was sent to Daniel. This is who  
he was looking for.

OLIVIA  
She's in Lagos?

PEREZ  
It's possible she's being held  
against her will somewhere else -  
so if you have any information at  
all.

OLIVIA  
Here? On Shetland? She's here?

PEREZ  
At the moment, I don't know where  
she is.

OLIVIA is overwhelmed with fear and anger. She tries to  
control it, but can't, tears well in her eyes...

OLIVIA  
Tell you what, instead of judging  
me, imagine it's your girl in that  
photo, yeah. And go find her.

OLIVIA holds back the emotions. PEREZ absorbs this - and  
feels the weight of responsibility. TOSH is studying her,  
intrigued.

CUT TO:

OLIVIA is leaving, TOSH follows her.

TOSH

Olivia. Can I have a second?

OLIVIA turns, wary of her.

TOSH (CONT'D)

Here's my number if you want to  
talk.

\*  
\*

OLIVIA

About what?

\*

TOSH

About whatever it was that happened  
to you.

\*  
\*

OLIVIA

Excuse me?

\*

TOSH

I'm just saying, nobody is blaming  
you for any of this, so you  
shouldn't blame yourself.

\*

\*

OLIVIA is thrown by how intuitive Tosh is. She has touched a sore point. OLIVIA hesitates, not sure how to respond.

OLIVIA

I'm not.

\*

\*

She walks away. TOSH watches her, she knows her instincts are right.

92

INT. SHETLAND POLICE HQ - NIGHT 2 (2150)

92

TOSH approaches MCCABE at his desk.

TOSH

Can you request a copy of the  
social work file of Olivia Lennox  
for me.

MCCABE

No problem.

93

INT. SHETLAND POLICE HQ - NIGHT 2 (2150)

93

TOSH joins the others as SANDY is showing RHONA the video now. She is horrified. PEREZ can't look at it again at the moment. He is sitting on his desk, listening.

RHONA

You think this was filmed here?

PEREZ

Daniel came to Shetland to find her Rhona. We have to assume it was.

RHONA is finding this hard to believe.

RHONA

By who, the Hayes? Carla would never be involved in something like this?

PEREZ

No? Prentice Hayes was renting trailers to 'away day girls' up by the new pipeline.

TOSH

Which would explain why he wrote 'pipeline' on that note pad.

RHONA

I've known Carla for fifteen years, this is not her. Trust me.

RHONA moves to leave, having taken them a little by surprise.

RHONA (CONT'D)

Don't forget Laird. The processing plant is a strong link Jimmy.

RHONA goes. PEREZ doesn't respond to this, he looks to the rest of the squad room.

PEREZ

Ok. Get your overtime claims in now. There's no time off 'til we find Daniel's killer - and who's holding his sister.

(a beat)

This doesn't happen here.

94      INT. SEAGATE GUEST HOUSE, OLIVIA'S ROOM - NIGHT 2 (2155)      94

OLIVIA sits down on her bed. She takes out a copy of the photo of Daniel and Zezi and gazes at it. She wipes the tears from her eyes. \*

95      INT. SHETLAND POLICE HQ - NIGHT 2 (2200)      95

SANDY is running over the video again. TOSH is watching.

SANDY

(quietly)

She could be dead already. I mean they're not going to get their money now - are they?

TOSH  
(irritated at him)  
We don't know that.

PEREZ moves to the computer screen again. He looks plays the video again - he heard something.

PEREZ  
Rewind that.

She rewinds, plays it again. In the background there is music, very faint, as if from a distant room. He tries to remember where he heard it.

PEREZ (CONT'D)  
You hear that - in the background?

TOSH  
What am I hearing?

PEREZ  
Music? Try and isolate that. Can we do that?

96

**INT. SHETLAND POLICE HQ - NIGHT 2 (2201)**

96

SANDY is now playing the sound from the video only on his computer on LOGIC PRO music software. They have enhanced the background sounds....

SANDY  
Ok. I think I can lose everything except the background sounds.

They listen - very faintly they hear something familiar.

PEREZ  
It's a song. It was playing in the bar at the Macbay Hotel.

CUT TO:

97

**EXT. MACBAY HOTEL - NIGHT 2 (2220)**

97

They pull up outside and PEREZ and TOSH step out of the first car with SANDY, PC GRANT and some UNIFORMS getting out of the second. PEREZ immediately senses something is wrong. The front storm doors are closed and locked.

CUT TO:

98

INT. MACBAY HOTEL, FOYER - NIGHT 2 (2222)

98

From inside, we see the storm doors being forced open by a small battering ram. They slam against the wall with a thud. PEREZ steps inside and glances around.

We see his POV: Half-light. Nobody at reception, the bar is empty, there are no bar staff. The place is deadly quiet. TOSH and SANDY follow him inside.

TOSH

Where is everybody?

CUT TO:

99

INT. MACBAY HOTEL, BAR - NIGHT 2 (2223)

99

PEREZ looks at the jukebox on the wall. He can see it is full of easy listening classics. There is *Beyond The Sea*.

CUT TO:

100

INT. MACBAY HOTEL, KITCHEN - NIGHT 2 (2225)

100

TOSH is checking the kitchen - again empty. There is still fresh food on display. She checks the fridge - it's full.

CUT TO:

101

INT. MACBAY HOTEL, TOP FLOOR - NIGHT 2 (2230)

101

PEREZ makes his way up the winding staircase. There is a sense of foreboding in the empty hotel. He looks into a half open door. Inside he can see six beds crammed into a small room. This is where the staff obviously slept. No toilet. Half eaten plates of food on the floor. Bottles of water. Men's clothes and shoes on the floor. It smells.

He looks down the hall to a door with a padlock hanging loose on it. He walks slowly towards it. A feeling of trepidation grows as he does. He doesn't know what to expect, but is expecting the worst.

Slowly he takes hold of the doorknob and turns it, pushing the door open. A smaller room, with a small skylight window. He can see two sleeping bags, used sanitary towels in a wastepaper bin, and cans of fizzy drinks.

It's then he notices a clue left by Zezi, her name carved in the wooden window frame. *I am alive - Zezi*. PEREZ gazes at it, feeling a connection to the girl. He moves towards it, touching her name with his finger.

PEREZ

(turns to Tosh)

She was here. Zezi. We missed her.

TOSH

(looking around)

I don't understand. Why would you  
need staff when you've no guests?

PEREZ

They weren't staff, that's why.

(a beat)

This isn't about drugs Tosh, it's  
people they're selling.

They both look round the room, horrified.

CUT TO:

102

**INT. UNKNOWN DARK ROOM - NIGHT 2 (2235)**

102

It is now we reveal Zezi, in the half-light, lying on a floor. We do not know where she is, on a boat, in a lorry, or a cell. We can hear someone crying but it isn't her, it's NIKI, lying next to her. ZEZZI is gazing straight ahead - looking directly at the camera, looking at us - and in a way - at Perez.

CUT TO:

103

**EXT. HAYES YARD - NIGHT 2 (2240)**

103

OLIVIA is walking away from the Hayes yard. She wipes her face, revealing a smear of blood. Only then do we notice blood smears on her clothes as well. She's striding forward, not sure where she is going, as if in a trance.....

\*  
\*  
\*  
\*

**END OF EPISODE ONE**