



Part of ITV Studios

SHETLAND

Series 5

EPISODE 2

Written by Paul Logue

Shooting Script

9th July 2018

1

EXT. INLAND SHETLAND - DAY 3 (0840)

1

Steel-grey morning sky. In the distance, the HAYES YARD, like a smudge on the landscape. Emergency vehicles parked outside.

CUT TO:

2

EXT. HAYES YARD, HOUSE - DAY 3 (0845)

2

TOSH standing outside the house. Her face grim. She watches as PEREZ's car pulls up. PEREZ gets out and approaches her.

TOSH

Carla Hayes. Prentice too.

PEREZ, quietly horrified, he looks to the house beyond TOSH.

PEREZ

Jamie?

TOSH

We can't find him.

PEREZ catches on that. His eyes return to TOSH. Between them - an unspoken fear - is Jamie dead too - they enter the house.

CUT TO:

3

INT. HAYES HOUSE, HALLWAY - DAY 3 (0846)

3

A desolate atmosphere.

The light is dim. PEREZ puts his hands in his pockets as he steps into the narrow hallway.

PEREZ

Who called it in?

TOSH

Postman. Turned up at eight this morning. Saw the door was forced.

PEREZ turns and studies the busted lock on the front door.

TOSH (CONT'D)

When he saw Prentice. He called us.

PEREZ follows TOSH's gaze through the door-way to the living room. PRENTICE's huge, dead frame is hanging off the couch.

PEREZ

He see anyone else around?

TOSH shakes her head. PEREZ turns and enters the living room.

CUT TO:

4

INT. HAYES HOUSE, LIVING ROOM - DAY 3 (0847)

4

PEREZ reads the living room. Eyes panning for clues. PRENTICE lies on his back, four stab wounds on his blood soaked chest.

TOSH

No sign of a struggle.

PEREZ notes the TWO CUSHIONS behind PRENTICE's head. His BELT BUCKLE is undone. His WORK BOOTS are discarded on the floor.

TOSH (CONT'D)

He didn't put up a fight.

PEREZ

Because he was sleeping.

PEREZ turns. His eyes still floating around the room.

PEREZ (CONT'D)

Where's Carla?

CUT TO:

5

INT. HAYES HOUSE, KITCHEN - DAY 3 (0849)

5

We're close on the pale, blood spotted face of CARLA HAYES. *

CARLA is slumped in the corner of the kitchen, sat upright in a pool of slick-black blood. Her body covered in lacerations.

PEREZ sighs as he takes in the sight. He dips down, rests on his heels. He looks over CARLA's wounds, her lifeless face. *

SANDY (O.S.)

We've searched the house and the out buildings. No sign of Jamie.

PEREZ turns to see a daunted SANDY standing at the back door.

PEREZ

Keep looking. He won't be far.

SANDY

He might be if he's running. Could be off the island for all we know.

A beat as PEREZ realises what SANDY means.

PEREZ

Jamie didn't do this.

SANDY and TOSH taken aback by PEREZ's certainty.

TOSH

What makes you so sure? *

PEREZ

I can just about buy Jamie killing
his brother in a fit of rage...
(Nodding to CARLA)
...but not his mum. Not like this.

A beat as all eyes land on poor CARLA once again.

PEREZ (CONT'D)

Keep looking, Sandy.

SANDY nods. He starts back out the door. PEREZ thinking.

PEREZ (CONT'D)

Tosh, I need you to stay here until
Cora arrives. You okay with that?

TOSH

Sure.

TOSH watches as PEREZ turns and leaves without explanation.

CUT TO:

6

EXT. SEAGATE GUEST HOUSE - DAY 3 (0910)

6

PEREZ pulls up outside. He gets out and looks to a window on
the first floor. OLIVIA's room. The curtains are still drawn.

CUT TO:

7

INT. SEAGATE GUEST HOUSE, RECEPTION - DAY 3 (0915)

7

PEREZ sweeps in to see DENISE behind her desk.

PEREZ

Olivia Lennox. She in her room?

*

DENISE

Think so. Aye.

DENISE curious as she watches PEREZ start up the stairs.

*

CUT TO:

8

INT. SEAGATE GUEST HOUSE, OLIVIA'S ROOM - DAY 3 (0915)

8

Daylight seeping in between the gaps in threadbare curtains.

A shard of sunlight cuts through the gloom, it finds OLIVIA
sitting huddled on the floor, sucking hard on her CIGARETTE.

OLIVIA looks wired, sleep-deprived, her hand is trembling.

RAP! RAP! RAP! OLIVIA startled by PEREZ knocking on the door.

PEREZ (O.S.)

Olivia?

*

OLIVIA doesn't move. Eyes wide. Breath held.

PEREZ (O.S.) (CONT'D)

Olivia. I know you're in there.

*

*

OLIVIA worried.

*

PEREZ (O.S.) (CONT'D)

I can smell the smoke.

*

OLIVIA gets slowly to her feet. Drops the butt in the sink then crosses and opens up. PEREZ clocks her frazzled state.

PEREZ (CONT'D)

You alright?

OLIVIA

I'm fine.

*

PEREZ

Sure?

OLIVIA jumpy. She crosses to a CHAIR and picks up her JACKET. PEREZ watches her put it on and then search around for KEYS.

PEREZ (CONT'D)

Need to ask you some questions.

OLIVIA

Can it wait? My phone's out of credit. Need to go get a top up.

*

*

PEREZ moves to OLIVIA. He grabs her left arm and examines the sleeve of her JACKET. Blood stains. OLIVIA tenses up. Scared.

*

PEREZ

That your blood, Olivia?

OLIVIA falters. Can't find an answer. Just a guilty look.

CUT TO:

9

INT. SHETLAND POLICE HQ, CELL CORRIDOR - DAY 3 (0930)

9

PEREZ in the corridor, standing at the open cell door, he's watching a FORENSIC OFFICER take a sample of OLIVIA's DNA.

OLIVIA now wearing a paper suit. A FEMALE OFFICER bags up her CLOTHES for evidence. PEREZ watches her - did OLIVIA do this?

*

CUT TO:

10

INT. SHETLAND POLICE HQ, INTERVIEW ROOM - DAY 3 (0940)

10

OLIVIA, now wearing SWEATS, sits across from a grim faced PEREZ. She looks nervous. Leaning forward, hugging herself.

PEREZ

Olivia. I need to know if you went back to the Hayes yard last night.

PEREZ waits. OLIVIA looks pensive.

OLIVIA

I went to look for Zezi.

PEREZ

So what happened?

OLIVIA

She wasn't there.

PEREZ

I meant, what happened with the Hayes? Did you hurt them, Olivia?

OLIVIA looks up. Blinking at PEREZ.

OLIVIA

What? No. Of course not. You think I could do something like that...

(PEREZ unreadable)

...they were already dead by the time I got there. I even tried to help them but it was no use. That's how I got the blood on my sleeve.

PEREZ considers her. He can see how spooked she is.

PEREZ

Why didn't you call us?

OLIVIA

My phone was out of credit.

PEREZ

Then why not come straight to the station? Or come and find me?

OLIVIA

I don't know. I was in shock.

PEREZ still trying to decide if she's telling the truth.

PEREZ

What time did you get there?

OLIVIA

I left the guest house at ten. So I must've got there around midnight.

PEREZ

And how long did you stay?

*

OLIVIA

Not long. Once I realised it was
hopeless I started back to town.

PEREZ

You walked there and back? Six
miles? In the middle of the night?

*

*

OLIVIA

Yes.

*

*

PEREZ

Was there anyone else around?

*

OLIVIA

No. At least, I didn't see anyone.

*

OLIVIA looks to PEREZ.

*

OLIVIA (CONT'D)

What is going on here? First they
kill Daniel. Then that woman and
her son. What kind of men do that?

*

*

*

PEREZ

We don't know that these killings
are linked to Daniel's murder.

OLIVIA

They're linked and you know it.

PEREZ know she's right. A beat before he stands.

PEREZ

Okay, I'm going to keep you here
until I have some more information.

OLIVIA barely responds as PEREZ makes to leave.

OLIVIA

My kids will be forgotten.

PEREZ

That's not true.

OLIVIA

Come on. Local family killed. In a
place like this? It's all they'll
be talking about. Nobody's going to
care about Daniel and Zezi now?

PEREZ

I will.

*

CUT TO:

11

EXT. HAYES YARD - DAY 3 (0955)

11

Back at the crime scene. TOSH watches the SOCOs emerging from the house with BAGGED EVIDENCE. SANDY steps out to join her.

SANDY

That's Cora getting started.

TOSH

Okay. Good.

TOSH stares out to the field adjacent to the property. We see an old SALOON CAR, rusting, abandoned and listing in the mud.

SANDY

Uniforms are checking neighbouring properties for Jamie...

TOSH narrows her eyes, the SALOON CAR back window is misted.

TOSH

...did you search that?

SANDY frowns. He follows TOSH's gaze to the listing SALOON.

TOSH (CONT'D)

The windows are misted.

TOSH is moving now. Striding towards the wire fence. Her eyes fixed on the old SALOON CAR, with the misted up back windows.

CUT TO:

12

EXT. HAYES HOUSE, FIELD - DAY 3 (1000)

12

TOSH hurries over the field to the SALOON CAR. She reaches it to see the back door is slightly ajar. TOSH hauls it open...

...to see JAMIE HAYES. Heaped in the back. Ghost white. Head dropped, a wound in his back, his trousers soaked in blood.

TOSH

Jamie?

TOSH climbs in to help. JAMIE, pale and limp. Unresponsive.

TOSH (CONT'D)

Jamie!

She feels for a pulse. Finds one. Then calls out to SANDY.

TOSH (CONT'D)

Need some help here!

And that brings SANDY and the UNIFORMS running towards her.

CUT TO:

13

INT. SHETLAND POLICE HQ, CORRIDOR - DAY 3 (1005)

13

PEREZ moving through the corridor when he meets RHONA.

RHONA

What's this about the Hayes?

PEREZ

Prentice and Carla are dead. We're still trying to find Jamie.

RHONA

Bloody hell.

RHONA shocked. Takes a few seconds to absorb that.

PEREZ

We've got Olivia Lennox in custody.

(Off RHONA's surprise)

She went to the Hayes last night.

Looking for her daughter. She says they were dead when she got there.

*
*

RHONA

You believe her?

PEREZ thinks on that - does he?

PEREZ

I don't know. I don't think it's beyond her and she did have a run in with Prentice yesterday.

(but then again)

But I can't see her killing Daniel.

*
*

RHONA stalls on that.

*

RHONA

Wait. You think the Hayes and Daniel Ugara are connected?

*

PEREZ

I bloody hope so. Either that or we've got two homicidal maniacs running around Shetland.

RHONA doesn't want to contemplate that.

*

MCCABE

They found Jamie Hayes.

PEREZ heads for the exit. RHONA still shocked to the core.

CUT TO:

14

EXT. HAYES YARD - DAY 3 (1020)

14

PEREZ speeds into the yard and stops the car. He's out to see PARAMEDICS rushing an unconscious JAMIE towards an ambulance.

PEREZ hurries towards TOSH and SANDY who watch the PARAMEDICS load JAMIE into the back. PEREZ is anxious to speak to JAMIE.

PEREZ

Is he alive?

TOSH

Just. Lost a lot of blood.

PEREZ

Has he said anything?

TOSH

Unconscious when we found him.

PEREZ stymied. The PARAMEDIC slams the ambulance door...

PEREZ

Sandy. Go with him to the hospital.

Call me as soon as he wakes up...

(off SANDY's nod)

..and get uniforms guarding him. I
don't want whoever did this turning
up and trying to finish the job.

SANDY gets in his car, follows the AMBULANCE out of the yard.

PEREZ (CONT'D)

Where was he?

TOSH

Lying in the back of that wreck.

(Nods to the old car)

Must have been hiding there all
night. Miracle he didn't freeze.

PEREZ turns to see a grim-faced CORA emerging from the house. *

CORA

Three bodies in three days, Jimmy? *

PEREZ

I know. What can you tell us? *

CORA turns towards the house. *

CORA

...a tale of two killings. Prentice
was quick. Controlled. Three stabs
to the heart. Clean and precise. *

And then back to PEREZ. *

CORA (CONT'D)

Carla on the other hand? That was a mess. A prolonged attack. Multiple injuries. Your killer lost control.

TOSH

What made them lose control?

PEREZ

They panicked. They were only supposed to kill Prentice. Carla and Jamie weren't part of the plan.

CORA

That's certainly possible.

PEREZ

What about time of death?

CORA

I'd say they've both been dead for twelve hours at least.

PEREZ does the numbers before turning to TOSH.

PEREZ

Speak to Denise at the guest house. Confirm that Olivia Lennox left there at ten o'clock last night.

TOSH nods as she flanks PEREZ to his car.

PEREZ (CONT'D)

Then I need you to track down Paul Kiernan. Find out where he took the Macbay Hotel people yesterday.

TOSH

What's Kiernan got to do with this?

PEREZ

I don't know yet. But could be Prentice, Carla and Daniel Ugura were killed for the same reason.

TOSH

Trafficking?

PEREZ

I can't say for sure. Which is why I want to talk to Paul Kiernan.

TOSH watches as PEREZ climbs in his car and speeds off.

CUT TO:

15 OMITTED 15 *

16 OMITTED 16 *

17 OMITTED 17 *

17A EXT. CHIP SHOP - DAY 3 (1245) 17A *

PEREZ approaches. He starts up the stairs to ALICE's flat.

CUT TO:

17B INT. ALICE'S FLAT, LIVING ROOM - DAY 3 (1246) 17B *

CHRIS sat at the dining table. Going over his plans for the OUTDOOR CENTRE. He can hear ALICE answer the door to PEREZ.

ALICE (V.O.)

Jimmy? Come in.

CHRIS looks up as ALICE leads PEREZ into the room. CHRIS nods his hello. As ALICE tries to clear up some of the mess.

ALICE

Can I get you something?

PEREZ

No. I'm good. Actually, I need to have a chat. Pick your brains.

A beat. ALICE can see this is serious.

ALICE

Okay. Well. Buy me a coffee and you can pick away. I'll grab a jacket.

ALICE steps out to find a JACKET. PEREZ looks to the PLANS

PEREZ

How you doing?

CHRIS

Good. Just going over the plans for the centre. What d'you think?

PEREZ

Looks like a big job.

CHRIS

Getting bigger by the day. Haven't told Alice yet, but I reckon I'll have to spend more time over there.

PEREZ

I'm sure she'll understand.

CHRIS

I wouldn't bet on it. She's already
started calling it the other woman.

(An easy smile)

Mind you. It's good you're around.

CHRIS smiles again. There's no malice in him. PEREZ nods.

ALICE

Okay. You ready?

PEREZ

Sure. Good seeing you.

CHRIS

And you.

PEREZ and ALICE start out as CHRIS returns to his PLANS.

CUT TO:

18

INT. LERWICK CAFE, SHETLAND - DAY 3 (1255)

18

ALICE and PEREZ drinking coffee at a corner table.

ALICE

...I came across a few people who'd
been trafficked when I did a stint
at Shelter but to be honest, it's
not really my area...

(Looking to PEREZ)

...what is it you wanted to know?

PEREZ

Let's start with how likely is it
to happen somewhere like Shetland?

ALICE

As likely as anywhere else.

PEREZ sighs - that's what he was afraid of.

ALICE (CONT'D)

You think there's a trafficking
group working on the island?

PEREZ

Maybe. Came across a hotel. A dump
in the middle of nowhere. Closed
down in 2005 then opened up again
six months ago. Up until yesterday
it was full of people. And then
they just disappeared overnight.

ALICE

Did you speak to any of them?

PEREZ

Just the barmaid. But she looked to
me like any other seasonal worker.

ALICE

It's hard to tell the difference.
And she'd know better than to give
anything away to the police. You
talk to the cops, you end up dead.

PEREZ brow crumples as he shakes his head in disbelief.

ALICE (CONT'D)

What?

PEREZ

Just find it hard to believe.

ALICE

People trafficking?

PEREZ

That it's here. On Shetland.

ALICE

C'mon, Jimmy. Take a look around
you. All the foreign workers coming
to this island? Really think they
all choose to come and work here?

PEREZ glances to the YOUNG FEMALE worker behind the counter.

ALICE (CONT'D)

Okay. Most of them will be legit.
People who want to be here. But
there will be a proportion who are
working for the trafficking gangs.

PEREZ

So why aren't we talking about it?

ALICE

Because we don't want to. As long
as our toilets are clean, our cars
are washed, our food comes on time.
And as long as it's all kept away
from us, we're happy to ignore it.

(ALICE revving up)

God forbid anything as trivial as
the exploitation of vulnerable
people should affect our lives.

PEREZ smiles. ALICE frowns at him.

ALICE (CONT'D)

What's so funny?

PEREZ

I forgot you get like this.

ALICE

Like what?

PEREZ

Ardent.

ALICE

Sorry.

PEREZ

Don't be. I missed it.

ALICE smiles. Happy that PEREZ appreciates her passion.

CUT TO:

19

INT. SAFE HOUSE, LOCKED ROOM, UNKNOWN LOCATION - D3 (1305) 19

Angle on: a crude "LETTER Z" being scraped into wood.

ZEZI UGARA is crouched in the corner of a bleak room with no furnishings, using a stone to score her name low on the wall.

ZEZI works with a studied intensity. It's important that she does this. She only stops when she hears mumbling behind her.

ZEZI looks round to see NIKI, lying on a bundle of blankets and in the throes of a nightmare. ZEZI crosses to soothe her.

ZEZI

Niki?

NIKI becomes agitated. Her dream intensifies. She begins to talk. Feverish mumbles. Her voice now becoming panicked.

ZEZI (CONT'D)

Niki, it's okay...

NIKI lets out a gasp as her eyes snap awake. She stares in horror, takes deep breaths before she remembers where she is.

ZEZI (CONT'D)

It's okay. You're okay.

NIKI dumb for a second as she turns and takes ZEZI in.

ZEZI (CONT'D)

Same dream?

ZEZI pulls NIKI closer. NIKI shivers despite the sweat beads on her head. ZEZI feels her forehead - NIKI is heating up.

ZEZI (CONT'D)

You feel hot.

NIKI

I'm freezing.

NIKI huddles into the concerned ZEZI. Her eyes focus on the
newly scraped "Z" on the wall. She looks up to ZEZI, frowns.

NIKI (CONT'D)

Again?

ZEZI

I want them to know I was here.

NIKI

You're going to get us killed.

The girls tensing at the sound of the door being unlocked. We
see ZEZI grab a blanket and hurry across to cover up the "Z".

ZEZI turns to see PAUL KIERNAN entering the room. He carries
a PLASTIC BAG. Looks to ZEZI in the corner and then to NIKI.

KIERNAN

There's some food.

As KIERNAN drops the PLASTIC BAG in front of them, his eyes
flick to NIKI, he sees her pallid face, she looks unwell...

ZEZI

Has he contacted you?

KIERNAN

What?

ZEZI

My brother. Has he sent money?

KIERNAN

Not yet.

KIERNAN still staring at NIKI.

KIERNAN (CONT'D)

What's up with her?

ZEZI

She's grieving.

KIERNAN frowns, looks from NIKI to ZEZI for explanation.

ZEZI (CONT'D)

She lost her baby on the crossing.

KIERNAN unmoved. Almost peeved. Looks to NIKI.

KIERNAN

These things happen. Okay? You need
to put it behind you.

NIKI dips her eyes. KIERNAN looks to ZEZI.

KIERNAN (CONT'D)

Make sure she eats.

The girls watch KIERNAN step out and hear him lock the door.
ZEZI turns back to the weak NIKI, now curling up on the bed.

*

CUT TO:

20

INT. SHETLAND POLICE HQ - DAY 3 (1320)

20

Angle on: PEREZ'S MONITOR showing the video of ZEZI UGARA.

ZEZI (V.O.)

*Daniel, give them what they want,
please, just give them what they
want, they'll kill me, please...*

PEREZ is watching, deeply affected by ZEZI's plight. Doesn't
see that TOSH has arrived at his desk. A beat before...

*

PEREZ

Sorry. What have you got?

TOSH

Denise confirmed Olivia Lennox left
the guest house at ten last night.

*

*

*

PEREZ

Okay. What about her room?

TOSH

Search team have been over it. But
they haven't found anything.

*

*

*

PEREZ nods as MCCABE approaches with some news.

*

MCCABE

Got a taxi driver who says he drove
by the Hayes yard around nine last
night. He saw a van on the road.

*

*

*

TOSH

He tell you what sort of van?

*

*

*

MCCABE

No. But he's checking his dash-cam.

MCCABE moves off. PEREZ turns back to TOSH.

*

PEREZ

Anything on Paul Kiernan?

TOSH

He doesn't exist. Looks like he was
using a false identity.

PEREZ

We must be able to trace him.

TOSH

I'm open to suggestions.

PEREZ thinks on that, then.

PEREZ

The Macbay Hotel. Get forensics up
there. Maybe we can get his prints.

*

TOSH

Forensics are still at the Hayes.

PEREZ

Then split the team up. We need to
find out who Kiernan really is.

*

PEREZ starts out and into the corridor.

CUT TO:

21

INT. SHETLAND POLICE HQ, CORRIDOR - DAY 3 (1321)

21

PEREZ into the corridor to see SANDY arriving.

PEREZ

What's the news on Jamie Hayes?

SANDY

Doctors are still with him. Reckon
he won't be talking 'til tomorrow.

PEREZ

You left him alone up there?

SANDY

Grant's watching him.

SANDY offended. PEREZ misses it. Nods to the incident room.

PEREZ

Okay. Start helping Tosh. We need
to see the Hayes' call records.

SANDY gets to it. Bit peeved. PEREZ makes for RHONA's office.

CUT TO:

22

INT. SHETLAND POLICE HQ, RHONA'S OFFICE - DAY 3 (1340)

22

PEREZ steps into RHONA's office to see her on her LAP-TOP

RHONA

The news is out about the Hayes.
People are scared someone's going
around butchering families...

(closing the LAP-TOP)

...still, at least I can tell them
we've got someone in custody.

*

PEREZ

We don't have anything on Olivia.

RHONA

We can put her at the scene.

PEREZ

And that's all we can do. We've got
no physical evidence. No weapon.

(And now the bombshell)

Plus. I think something bigger is
behind this. Something organised.

RHONA

Like what?

PEREZ

That video of Zezi Ugara? It's a
ransom note. They're commonly used
by people traffickers. They send
videos to the girls' families and
demand money for their release...

RHONA

...hold on. Since when was people
trafficking an issue on Shetland?

PEREZ

Don't know. But it's an issue now.

(RHONA sighs)

I think Paul Kiernan's involved.
Maybe he's using the island to
smuggle people into the country.

(RHONA troubled)

Maybe Daniel Ugara and the Hayes
got caught up in it all somehow.

RHONA

Are you sure about this?

PEREZ

No. But it makes more sense than
Olivia Lennox killing three people.

CUT TO:

23

INT. SHETLAND POLICE HQ, CELL CORRIDOR - DAY 3 (1350)

23

On RHONA. In the corridor. Arms folded. She's watching PEREZ release OLIVIA. OLIVIA steps out of the cell. Still shocked. *

PEREZ

I'll drive you back to the B&B.

OLIVIA barely registers. A suspicious RHONA watches as PEREZ leads her down the corridor and out. RHONA is not happy. *

CUT TO:

24

I/E. PEREZ'S CAR - DAY 3 (1410)

24

PEREZ pulls the car up outside the guest house. He switches off the engine. Turns to OLIVIA who stares out of the window.

PEREZ

Why don't you go in, get some sleep and I'll come and see you later.

OLIVIA

I have to find Zezi. *

PEREZ

I can't let you do that.

OLIVIA

Why not?

PEREZ

Because I don't want you ending up like Daniel. Zezi's already lost a brother. You're all she has left.

That takes OLIVIA by surprise - she stares at PEREZ.

PEREZ (CONT'D)

Olivia. You have to trust me. *

OLIVIA takes the measure of him - sees his sincerity. But it kills her to do nothing. PEREZ is asking her for a lot. *

PEREZ (CONT'D)

Let me do my job. *

A beat. OLIVIA placated for now. PEREZ watches as she gets out and closes the door. PEREZ' MOBILE rings. He digs it out.

PEREZ (CONT'D)

Billy?

MCCABE (V.O.)

Taxi Driver came back to me about the van he saw up at the Hayes.

PEREZ

We got a registration?

MCCABE (V.O)

It's a company vehicle.

PEREZ

Which company?

CUT TO:

25

EXT. FISH PROCESSING PLANT - DAY 3 (1425)

25

A PAIR of WHITE VANS parked outside the large industrial box that is the processing plant. PEREZ starts to the entrance.

CUT TO:

26

INT. FISH PROCESSING PLANT, RECEPTION - DAY 3 (1426)

26

PEREZ enters the basic reception. Sees GAVIN LAIRD talking with TWO AUDITORS. GAVIN sees PEREZ. He approaches, agitated.

LAIRD

This your doing?

PEREZ

Is what my doing?

LAIRD

Marine Scotland. Turned up this morning. Surprise audit. Seems somebody tipped them off.

PEREZ

It wasn't me.

PEREZ standing firm. LAIRD beginning to doubt himself.

LAIRD

So what d'you want then?

*

CUT TO:

27

INT. FISH PROCESSING PLANT, MAIN HALL - DAY 3 (1428)

27

PEREZ following LAIRD through the hall. The production line is in full swing. The noise of the machines is deafening.

LAIRD

...heard about it this morning.

Shame. Carla Hayes was a nice woman. Had a lot of time for her.

*

*

PEREZ

Got a witness who saw one of your vans up near their yard last night.

*

LAIRD

That right?

PEREZ

Aye. So, I'm going to need to talk to whoever was driving it.

LAIRD

Thing is. I've been talking to my lawyer. And she reckons this is beginning to look like harassment.

PEREZ eyes LAIRD. Is he really pulling this shit?

LAIRD (CONT'D)

...so, unless I'm under arrest, I'm under no obligation to cooperate.

PEREZ starts past LAIRD walking further into the plant.

LAIRD (CONT'D)

Hey. Where you going?

PEREZ

To find your auditors. Save them some time by pointing them in the direction of your secret pipeline.

LAIRD panics - starts to catch up with PEREZ.

LAIRD

Alright. I was driving the van.

PEREZ turns and appraises him.

PEREZ

You?

LAIRD

I pass the Hayes on my way home.

PEREZ thinks on that. Right enough. It makes sense.

PEREZ

You see anything?

LAIRD

At the Hayes? No. But then it was dark and I was driving past so...

PEREZ

What time was this?

LAIRD

Not sure. Left here at half eight.

*

PEREZ takes that on board, turns and then sarcastically.

PEREZ

Thanks. For your cooperation.

LAIRD fumes. He watches PEREZ walking away. He deliberates.

CUT TO:

28

INT. FISH PROCESSING PLANT, RECEPTION - DAY 3 (1430)

28

PEREZ heading for the exit. When LAIRD catches up with him.

LAIRD

Perez. Wait.

PEREZ turns. LAIRD approaches. Palms open.

LAIRD (CONT'D)

...look. I don't want any friction.
I'm trying to run a business here.
(PEREZ unimpressed)
Maybe if you were to call off the
dogs like, I could help you out.

*

*

PEREZ frowns. Realises LAIRD is looking to the AUDITORS.

PEREZ

I told you. They're nothing to do
with me. But if you've got other
information, you better tell me or
there will be some bloody friction.

LAIRD has no choice. He sighs.

LAIRD

I did see something up at Voxter
Roe last night. You know it?

PEREZ

I know it.

*

LAIRD

Silver Darling was up there.

PEREZ

There's no harbour at Voxter Roe?

*

LAIRD

Exactly. So what was it doing
there?

*

*

Out on PEREZ, intrigued. *

CUT TO:

29

EXT. ROAD, SHETLAND - DAY 3 (1515)

29

Late afternoon. PEREZ's CAR now sweeping up a remote road. *

CUT TO:

30

EXT. VOXTER ROE, SHETLAND - DAY 3 (1530)

30

PEREZ parks up on the road beside a secluded cove. He gets out and starts down a track leading to a stretch of beach.

CUT TO:

31

EXT. VOXTER ROE, BEACH - DAY 3 (1535)

31

We follow PEREZ across the sand. He stops and stares at the vast empty beach. The flinty sea stretching to the horizon.

Then he spots something further along the beach- a morass of footprints leading over the sand and down to the sea edge.

PEREZ gets down on his haunches. Surveys the trail. There were people here. PEREZ stands and takes in the beach again.

Then he turns and starts back towards the car.

CUT TO:

32

EXT. SILVER DARLING, LERWICK HARBOUR - DAY 3 (1605)

32

We're down at Lerwick harbour. PEREZ pulls up and gets out. *

PEREZ comes alongside the dormant *Silver Darling*. Walks the length of the boat. Scanning the deck. No sign of life. *

PEREZ looks up and down the quay-side. Nobody around. So he starts down the boarding ladder and steps on to the ship. *

CUT TO:

33

I/E. SILVER DARLING, MAIN DECK - DAY 3 (1606)

33

PEREZ on board. He moves across the silent deck. Looking for a way to get below. He tries a door. Locked. He keeps going.

CUT TO:

34

I/E. SILVER DARLING, WHEELHOUSE - DAY 3 (1607)

34

PEREZ ascends the steps to the wheelhouse. He moves to the windows. Cups his hands over his eyes and peers inside...

...all quiet. Deserted. PEREZ starts back down the steps.

CUT TO:

35

I/E. SILVER DARLING, MAIN DECK - DAY 3 (1608)

35

Back on deck. PEREZ looks around. Another door behind him. He tries it. It's unlocked. PEREZ opens it and calls down below.

*
*

PEREZ
Hello? Police.

*
*

CUT TO:

*

36

I/E. SILVER DARLING, LIVING AREA - DAY 3 (1609)

36

PEREZ steps into a living area with a compact kitchen. Scans the interior, cluttered and untidy. Dirty mugs in the sink.

*
*

PEREZ undertakes a cursory search. Flicks over some paperwork on the table - sea charts, weather reports and cargo lists.

*
*

CUT TO:

*

37

OMITTED

37

*

38

I/E. SILVER DARLING, SLEEPING QUARTERS - DAY 3 (1612)

38

*

PEREZ edges down the narrow corridor. Glancing into the tight berths. Empty bunk-beds, discarded clothes. Eerily quiet.

*
*

CUT TO:

*

39

OMITTED

39

*

40

I/E. SILVER DARLING, ENGINE ROOM - DAY 3 (1614)

40

*

PEREZ steps into the engine room. The hulking machinery lies dormant. PEREZ looks around. The whole boat seem deserted.

*
*

PEREZ is about to go when he spies a hatch on the far wall.

*

CUT TO:

*

41

I/E. SILVER DARLING, FISH HOLD - DAY 3 (1615)

41

Pitch black. The sound of scraping metal then light floods in to the space. We see PEREZ crouching, framed in the hatchway.

PEREZ pulls out his MOBILE, thumbs on the torch and arcs it around the space. Like a metal tomb. Low ceilinged. Airless.

The torch beam picks out detritus on the floor: some crumpled blankets, empty water bottles, food wrappers, a dusty hoodie. *

PEREZ examines the floor in front of him. Finds a used PHONE CARD. Studies it. The logo and wording in a foreign language. *

PEREZ pockets the PHONE CARD. Slams the hatch shut. Darkness. *

CUT TO: *

42

OMITTED

42 *

43

OMITTED

43 *

44

OMITTED

44 *

45

INT. SHETLAND POLICE HQ - NIGHT 3 (1710)

45

Angle on: a SHETLAND MAP showing the area around Voxter Roe.

PEREZ (O.S.)

...can't be sure but I reckon that hold was full of people last night.

PEREZ, TOSH and RHONA at the MAP.

PEREZ (CONT'D)

Could be this is how Kiernan does it? He smuggles people on to the island and holds them until he can transfer them to the mainland.

TOSH

And Calum Dunwoody's part of it?

PEREZ

Makes sense. If you're looking to move people around the North Sea then a trawler's the perfect cover.

RHONA

Do we know where Calum took them?

PEREZ

No. But I plan to find out.

PEREZ starts out the room. RHONA can't hide her concern. *

CUT TO:

46

INT. SAFE HOUSE, LOCKED ROOM, UNKNOWN LOCATION - N3 (2210) 46

Moon-light filters through the high window. ZEZI is back in the corner, finishing off her name. She crosses to NIKI. *

NIKI is unwell, sweating and shivering, half conscious and thrashing on the mattress. ZEZI increasingly concerned...

ZEZI

Sh. It's okay. It's okay.

ZEZI mops the sweat from NIKI's face. NIKI murmuring, caught in a fever dream. ZEZI gets up and hurries towards the door.

ZEZI (CONT'D)

Hey! We need help!

ZEZI pounds on the door. NIKI languishes on the mattress. We see ZEZI scan around the floor, looking for something. She sees a RUSTING BUCKET under the window. She picks it up...

ZEZI (CONT'D)

Hey! We need help in here.

ZEZI swings the BUCKET off the door - THUD! THUD! THUD!

ZEZI (CONT'D)

Call a doctor!

ZEZI swings again - THUD! THUD!

KIERNAN (O.S.)

Shut up!

ZEZI stops as she hears KIERNAN approach and unlock the door, he steps in to see ZEZI standing in the room with the BUCKET.

ZEZI

She's sick. She has a fever.

KIERNAN turns to see sweat-soaked NIKI on the mattress.

KIERNAN

Shite.

KIERNAN moves across the room and takes in NIKI. He's irked by the inconvenience. Rubs his mouth. ZEZI comes alongside.

ZEZI

She needs a doctor.

KIERNAN ducks down. Grabs NIKI's chin, pulls her face round to get a closer look. NIKI's eyes roll. This is a nightmare.

ZEZI watches KIERNAN grab the feather-light NIKI by her arms and drag her off the blankets. ZEZI alarmed by his violence. *

ZEZI (CONT'D)
Stop! You'll hurt her.

KIERNAN continues to drag poor NIKI across the floor to the door. ZEZI makes to stop him - he pushes her to the floor. *

ZEZI hits the floor. Looks to see NIKI being dragged out of the room - she gets to her feet - as KIERNAN slams the door. *

ZEZI (CONT'D)
No. Wait. Niki!

ZEZI alone in the room. Listening as NIKI is dragged away. *

CUT TO:

47

EXT. ROAD, SHETLAND - DAY 4 (0750)

47

New morning. Early. And PEREZ is on the road again. Driving inland, down a single track road towards an isolated house.

CUT TO:

48

EXT. CALUM DUNWOODY'S HOUSE - DAY 4 (0755)

48

PEREZ gets out the car and approaches a modest cottage. He reaches the front door and is surprised to see an INTERCOM.

PEREZ presses the INTERCOM buzzer and waits for an answer.

MORAG (V.O.)
Who is it?

PEREZ
DI Perez. Shetland Police.

A beat before the door opens to reveal MORAG DUNWOODY (30s) - weary, suspicious, holding the two year old RYAN on her hip.

PEREZ (CONT'D)
Looking for Calum.

MORAG
He's not here. He's out at sea.

PEREZ
His boat's in the harbour.

MORAG seems pensive. Unsure. She jiggles RYAN on her hip.

PEREZ (CONT'D)
You mind if I come in?

A beat. MORAG hesitates and then lets PEREZ inside.

CUT TO:

49

INT. CALUM DUNWOODY'S HOUSE, LIVING ROOM - DAY 4 (0756) 49

MORAG ushers PEREZ into the cluttered living room. PEREZ sees KATY DUNWOODY (6) watching TV. MORAG still carrying RYAN.

PEREZ

You any idea where Calum is?

MORAG

No. Sorry.

PEREZ

He didn't come home last night?

MORAG shakes her head.

PEREZ (CONT'D)

It's Morag isn't it? *

MORAG

Aye. *

PEREZ watching MORAG. She still can't meet his eye. He knows she's lying and she's scared. PEREZ watches her take a seat.

PEREZ

He giving you trouble, Morag?

MORAG

What?

PEREZ

The wee one.

PEREZ nods to RYAN. MORAG relieved. She smiles and shrugs.

MORAG

He's not one for sleeping.

PEREZ smiles as his eyes scan around the room. He clocks KATY in front of the TV, then TWO MUGS on the table. TWO MUGS...

PEREZ

Well. I better leave you to it.

PEREZ turns and smiles at MORAG. There's still fear there.

MORAG

Right. Sure.

PEREZ

If Calum comes back. Tell him I need to talk with him, okay?

MORAG gives him a flat smile. As he starts out the door.

CUT TO:

50

EXT. CALUM DUNWOODY'S HOUSE - DAY 4 (0805)

50

As PEREZ steps out of the house, turns and gives MORAG a tight smile as she diligently locks the door behind him.

PEREZ moving away when he spies a HATCHBACK CAR parked at the side of the house. PEREZ suspicious. He climbs in his car. *

CUT TO:

51

I/E. PEREZ'S CAR - DAY 4 (0808)

51

PEREZ has travelled no more than a hundred meters before he slows, drifts to the road side and parks behind a low wall.

PEREZ kills the engine and adjusts his rear view mirror. We see CALUM's HOUSE reflected back. His eyes on the front door.

PEREZ settles in and waits.

CUT TO:

52

INT. COFFEE SHOP, LERWICK - DAY 4 (0810)

52

A cosy little coffee shop. TOSH is picking up COFFEE on her way to work. She's paying by CARD. A voice behind her....

DONNIE (O.S.)

Tosh?

TOSH turns to see DONNIE behind her. He beams a smile.

TOSH

Donnie. How you doing?

DONNIE

Good. You getting some coffee?

TOSH looks to the COFFEE CUP in her hand. DONNIE winces.

DONNIE (CONT'D)

Aye. Stupid question. Right enough.

TOSH

How's work?

DONNIE

Dull. Yours?

TOSH

Definitely not dull.

DONNIE seems to linger over something a bit awkward.

TOSH (CONT'D)
I should probably get going.

DONNIE flummoxed as TOSH moves past him.

DONNIE
Course. Sorry. See you later.

TOSH nods and moves to the door. DONNIE catches her.

DONNIE (CONT'D)
You want to go out one night?

DONNIE blurts it out. TOSH is a little taken aback.

DONNIE (CONT'D)
That probably came out a wee bit
louder than I meant it to.

*
*

TOSH looks around to see NS CUSTOMERS now watching them.

TOSH
Why don't you give me a call?

DONNIE
I'll do that.

*

TOSH gives him a smile and steps out. Then DONNIE remembers.

DONNIE (CONT'D)
Wait. I don't have your number.

But it's too late. TOSH is already heading up the street.

CUT TO:

53

INT. SHETLAND POLICE HQ - DAY 4 (0815)

53

TOSH still smiling as she enters. Passing SANDY at his desk.

SANDY
Prentice's call records came in.

TOSH nods. Sets down her COFFEE and picks up the CALL RECORDS - she frowns - flicks over to the next page. Something amiss.

SANDY (CONT'D)
Everything alright?

TOSH still scowling at the DOCUMENT. She turns to SANDY.

TOSH
How many calls d'you think Prentice Hayes made in the last seven days?

SANDY
I don't know. A lot?

TOSH
Three.

SANDY surprised as TOSH explains. *

TOSH (CONT'D)
According to this. All of them to
his mum. Guess how many received?

SANDY refuses to guess. He shrugs - no idea. *

TOSH (CONT'D)
Five. Two from his mum and three
from a some dodgy cold caller. *

SANDY
That seems a bit low.

TOSH
A bit low? This is Prentice Hayes
we're talking about. All the dodgy
schemes he was running? *

(Points to the records)
Telling me he could manage all of
them by making three calls a week?

SANDY frowns. A beat as he catches up.

SANDY
You think there's another phone?

TOSH
I'd be willing to bet on it.

SANDY
I'll give the search team a call.

SANDY makes for his desk and TOSH returns to the RECORDS.

CUT TO:

Angle on: PEREZ's MOBILE SCREEN. The ZEZI VIDEO is playing...

ZEZI (V.O.)
please, just give them what they
want, they'll kill me, please...

PEREZ viewing it. It hasn't lost its power. He switches it off. Can't watch anymore. Then hears the sound of VOICES. *

PEREZ looks to the rear view mirror and sees a FIGURE in a BASEBALL CAP slipping out of the DUNWOODY HOUSE - CALUM.

PEREZ watches CALUM round the side of the house and get in the HATCHBACK. PEREZ starts up his own car and moves off.

CUT TO:

55

I/E. CALUM DUNWOODY'S CAR - DAY 4 (0821)

55

CALUM looks tense as he backs the car down the drive. That's when he hears the whine of another engine. He looks round...

...to see PEREZ's CAR skidding to a halt. Blocking the drive.

CALUM

Shite.

CUT TO:

56

EXT. CALUM DUNWOODY'S HOUSE - DAY 4 (0822)

56

PEREZ is out of his CAR and starting towards the HATCHBACK - sees the driver door spring open - and CALUM launches out.

PEREZ

Calum?

*
*
*

CALUM is now hurrying back to the house.

PEREZ (CONT'D)

Calum. We need to talk.

CALUM

Got nothing to say to you.

PEREZ grabs his arm - CALUM yanks his arm free - hurrying to the house - MORAG appears at the door - looks on, anxious.

CALUM (CONT'D)

Get in the house, Morag!

But PEREZ grabs CALUM again - this time with more force.

PEREZ

Don't make me arrest...

But CALUM lashes out - swings an arm - clips PEREZ on the chin - a glancing blow - but CALUM knows he's in it now.

MORAG

Calum!

MORAG distressed. BABY RYAN crying. PEREZ rubs his chin.

PEREZ

Well that was stupid wasn't it?

CALUM winces. MORAG watches PEREZ haul him towards his CAR.

CUT TO:

57

INT. SEAGATE GUEST HOUSE, RECEPTION - DAY 4 (0825)

57

OLIVIA wearing a house-coat and pyjamas descends the stairs and crosses to DENISE who stands behind the reception desk.

OLIVIA

There been any calls for me?

*

DENISE

No. Sorry.

*

OLIVIA concerned. DENISE disappears through the back. OLIVIA idles before spying a YOUNG BOY (7) sitting, staring at her.

*
*

OLIVIA

Hi.

*

The BOY doesn't respond. Wary.

OLIVIA (CONT'D)

Strong, silent type then?

The BOY looks to OLIVIA's outfit.

OLIVIA (CONT'D)

It's my superhero costume.

The BOY looks at her - incredulous.

OLIVIA (CONT'D)

It's true. You see these here?

OLIVIA tugs at her pyjama trousers.

OLIVIA (CONT'D)

Bullet proof trousers they are. And this. Is a magic house-coat. Like a cape. It means I can fly anywhere.

*

The BOY - half frowns/half smiles - not sure about her.

*

OLIVIA (CONT'D)

What? Don't believe me?

*
*

Movement behind her, OLIVIA turns to see the BOY'S MUM coming down the stairs. She eyes OLIVIA as she takes the BOY's hand.

*
*

OLIVIA (CONT'D)

Sorry. just messing about.

*

The WOMAN gives OLIVIA a tight smile as she leads her son out of reception. The BOY keeping his eyes OLIVIA as he goes...

*
*

...OLIVIA does a superman pose. And the BOY giggles. OLIVIA's smiles back at him but when the BOY leaves, her smile drops. *

CUT TO: *

58

EXT. SHETLAND POLICE HQ - DAY 4 (1510)

58

Late afternoon. And we're outside the police station.

TOSH (V.O.)
Assaulting a police officer?

PEREZ (V.O.)
Well, it was hardly assault.

CUT TO:

59

INT. SHETLAND POLICE HQ, CORRIDOR - DAY 4 (1510)

59

PEREZ and TOSH move down the corridor to the interview room.

PEREZ
But it was enough to bring him in.

TOSH
He said anything yet?

PEREZ
Nope. But he will.

CUT TO:

60

INT. SHETLAND POLICE HQ, INTERVIEW ROOM - DAY 4 (1515)

60

PEREZ and TOSH are seated, watching CALUM pacing across the interview room, he seems wired, agitated. He's all at sea.

CALUM
Look if you're going to charge me,
charge me. I need out of here.

PEREZ
Why don't you sit down, Calum?

CALUM looks to the ceiling, frustrated.

CALUM
I want to go.

PEREZ
You can go after we've talked.

CALUM
About what?

PEREZ

About the people you took on your boat at Voxter Roe two nights ago.

*

CALUM

Don't know what you're on about.

PEREZ

Your boat was seen anchored there. Did you take the people from the Macbay Hotel on board that night?

*

*

*

CALUM shrugs. Refuses to talk. PEREZ angry. He pulls out the BAGGED FOREIGN PHONE CARD. And places it on the table.

*

*

PEREZ (CONT'D)

I was on your boat, Calum. I saw the fish hold where you kept them.

*

*

CALUM stops pacing. Stares at the PHONE CARD. TOSH leans in.

*

TOSH

Where did you sail to Calum?

*

*

CALUM looks to TOSH. And then crosses his arms. Defiant.

*

PEREZ

Fine. You don't want to tell us then we'll get Morag in here...

*

*

*

PEREZ stands and makes to leave. CALUM is now alarmed.

*

CALUM

You can't do that.

*

*

PEREZ

Says who?

*

*

CALUM

She doesn't know anything.

*

*

PEREZ

In my experience, wives know a lot more than they let on, Calum.

*

*

*

PEREZ at the door. CALUM between a rock and hard place.

*

CALUM

...I landed them off Scrabster.

*

*

TOSH

Why take them there?

*

CALUM

Because it's what I was told to do.

PEREZ

Who told you?

TOSH

Was it Paul Kiernan?

*
*

CALUM snorts. Dismissive. No way. He's not talking.

*

TOSH (CONT'D)

He might have used another name.

*
*

CALUM

Look. You just do what you're told.
You don't ask these guys questions.

PEREZ pulls out the IMAGE of ZEZZI and places it on the table. *

PEREZ

This girl. Zezi Ugara. Did she get
on your boat? Did you see her?

(CALUM overwhelmed)

What about an Asian girl? Young.
Had a butterfly tattoo on her arm?

CALUM

I make sure I don't see anyone.

*

PEREZ and TOSH getting nowhere. PEREZ tries a different tack.

PEREZ

You hear about the Hayes?

CALUM

I heard.

PEREZ

You think the people you're dealing
with had anything to do with that?

CALUM utterly dejected now. PEREZ tries to help him.

PEREZ (CONT'D)

Why don't you help us here, Calum?

(Finding CALUM's gaze)

These people. The things they do:
kidnap, torture, trafficking. You
can help us put a stop to it.

*

CALUM

A stop to it? You got any idea who
you're dealing with? These 'people'
can have me killed in a heartbeat.

PEREZ

We can protect you.

CALUM

No. You can't. See? This thing is
huge. These guys are everywhere.*
*

(MORE)

CALUM (CONT'D)

You? You're just some guy standing
on a rock in the middle of the sea.

*

CUT TO:

61

INT. SHETLAND POLICE HQ - DAY 4 (1920)

61

End of day. PEREZ, RHONA, TOSH and SANDY confer on CALUM.

PEREZ

...we contacted the police at
Scrabster. They'll see if they can
find where Kiernan's hiding out.

RHONA

And what about Calum?

PEREZ

I say we keep him in. Might feel
more like talking in the morning.

RHONA

Has he asked for a solicitor?

TOSH

We offered but he declined.

RHONA

Why?

A look between PEREZ and TOSH. PEREZ answers.

PEREZ

We think Calum doesn't want the
traffickers to find out he's here.

RHONA

Jesus. He's that frightened?

PEREZ

Aye. Same with his wife.

*

RHONA

If she's at risk we should have
bodies up there, shouldn't we?

SANDY

We've already got people at the
hospital watching over Jamie.

PEREZ

Then maybe you should go up there
tonight. Make sure she's okay.

*

Once again, SANDY feels like the gofer. But he keeps quiet.

*

PEREZ (CONT'D)

In the meantime, we need to find out who Paul Kiernan really is.

*

TOSH

Forensics have processed the hotel. We'll find out tomorrow if they've got anything that can identify him.

PEREZ

Good. Also. I need you to get in touch with DS Sam Boyd. She runs the trafficking unit in Glasgow.

(Off TOSH's nod)

See if she can tell us about any smuggling gangs working up here.

RHONA uncomfortable. She interjects.

RHONA

Jimmy. You got a minute?

PEREZ follows RHONA out. TOSH looks to SANDY.

*

TOSH

The search team get back to you?

SANDY

No sign of Prentice's other phone.

SANDY shrugs. What can you do? TOSH's MOBILE begins to ring.

*

CUT TO:

62

INT. SHETLAND POLICE HQ, RHONA'S OFFICE - DAY 4 (1925)

62

PEREZ and RHONA in her office. RHONA sharing her concern.

*

RHONA

You seem to have settled on Kiernan pretty quickly, don't you think?

*

PEREZ

Kiernan's a person of interest in the Daniel Ugara murder. He's also likely to be holding Zezi Ugara.

*

RHONA

And what about the Hayes? We don't have any evidence linking them to people trafficking.

*

*

*

*

PEREZ

Maybe we just haven't found it yet.

RHONA

Or maybe they were killed for some other reason. Prentice was hardly short of enemies. He was dealing with all kinds of low life, Jimmy.

PEREZ

Aye. Including Paul Kiernan.

RHONA hitting a PEREZ brick wall here. She relents.

RHONA

Okay. Fine. I just wanted to check you're not being distracted...

(Off PEREZ's frown)

Believe me. I'm worried about Zezi Ugara too. And I want to find her. But I also want to catch whoever was responsible for these murders.

*
*

PEREZ

Then we're in agreement.

There's an edge to PEREZ's tone. TOSH appears at the door.

TOSH

Jamie Hayes is ready to talk.

RHONA watches as PEREZ follows TOSH out the door.

CUT TO:

63

INT. LERWICK HOSPITAL, CORRIDOR - DAY 4 (1945)

63

PEREZ and TOSH moving down the corridor. They stop when they see a weary looking PC GRANT standing outside JAMIE's room.

PEREZ

How is he?

PC GRANT

They're saying he's stable.

*

PEREZ

You spoken to him yet?

PC GRANT

Waiting for you, sir.

TOSH

So he doesn't know?

PC GRANT's face clouds as he shakes his head. PEREZ looks to TOSH. This isn't going to be easy. They step into the room.

CUT TO:

64

INT. LERWICK HOSPITAL, JAMIE'S ROOM - DAY 4 (1946)

64

PEREZ and TOSH enter. JAMIE on the bed. Looks broken. Pale and ghostly. He straightens as PEREZ and TOSH approach him.

PEREZ

How you doing, Jamie?

JAMIE doesn't respond. He looks to PEREZ and then TOSH.

JAMIE

Where's mum? *

PEREZ looks to TOSH and then approaches the bed. Gently.

JAMIE (CONT'D)

They won't tell me anything.

PEREZ

Jamie. Whatever happened up at your house the other night. I'm sorry.

But your mum. She didn't make it.

(JAMIE looks haunted)

And neither did Prentice.

A beat as JAMIE tries to compute. His face starts to crumple.

JAMIE

No. No that's not right.

PEREZ

I really am sorry. *

JAMIE looks from PEREZ to TOSH. And then lets out a cry. He turns his head into his pillow. Screams his grief into it.

PEREZ (CONT'D)

Jamie?

TOSH watches as PEREZ steps closer.

PEREZ (CONT'D)

Jamie. I know it's hard, son. But I need you to tell me what happened.

But JAMIE still isn't listening. Still sobs into his pillow.

CUT TO:

65

INT. SHETLAND POLICE HQ, CELL - DAY 4 (1955)

65

CALUM in the cell. Forlorn and distant. Barely registers the sound of footsteps. The cell door unlocks and SANDY steps in.

SANDY

You alright?

SANDY's tone suggests he doesn't care one way or the other.

CALUM

When can I get out of here?

SANDY

Well, that all depends on you.

CALUM closes his eyes. Almost desperate.

SANDY (CONT'D)

I'm heading up your place now. Make sure Morag and the kids are okay.

CALUM now engaged. He stands and looks to SANDY.

CALUM

Can you give her a message?

SANDY

Doesn't work like that, Calum.

CALUM ignores that. Desperate to SANDY.

CALUM

Tell her to go. Tell her to take the kids and get off the island...

(SANDY taken aback)

...go to the mainland. Her mum's. Anywhere. Just get off Shetland.

*
*
*
*

SANDY uncomfortable but he sees an opportunity.

SANDY

Tell you what. I'll do you a deal. I'll pass on your message if you tell me who you were working for.

CALUM despairs. He can't do it.

SANDY (CONT'D)

Calum. You need to think about saving yourself. And your family.

*

We're out on anguished CALUM watching SANDY leaving the cell.

CUT TO:

Later. PEREZ and TOSH listening to a haunted looking JAMIE.

JAMIE

...we'd been in Lerwick. Mum and me. We came back home.

(MORE)

JAMIE (CONT'D)

Mum went into the house while I parked the car round the back. I got out the car and I heard mum shouting...

*

He looks to PEREZ - a resigned shrug.

*

JAMIE (CONT'D)

...thought she was just arguing with Prentice. Usual. But then I heard her scream. I ran in. Saw the front door had been kicked in...

*

JAMIE's face clouds as he remembers.

JAMIE (CONT'D)

...I saw Prentice on the couch. The blood on his T- shirt. And his eyes were... I heard mum shouting again. From the kitchen. I went through.

PEREZ and TOSH listening as JAMIE struggles to remember.

JAMIE (CONT'D)

She was on the floor. Her hand up in front of her face. She had this look. Like wild. And then, I just felt this pain, in my back. And I turned. And they were behind me.

PEREZ

Who was behind you, Jamie?

JAMIE

They had a mask on. Ski-mask thing.

JAMIE mimics a mask over his face. He shakes his head.

JAMIE (CONT'D)

Felt them stabbing at me with a knife. Felt it going in and I thought, I was a dead man....

(JAMIE haunted)

...then mum comes flying past me, screaming... she knocks me over. I fall. But then I must've got up. I must've ran out the back door...

PEREZ and TOSH digest JAMIE's story.

PEREZ

The attacker. They say anything?

JAMIE

Never said a word.

TOSH

What about build? Was it a man? A woman? Big? Small? They seem young?

JAMIE

Think it was a man. Well built.

JAMIE shrugs. He's not sure. PEREZ leans in.

PEREZ

Jamie? Can you think of anyone who would want to attack your family?

(JAMIE shakes his head)

Think Jamie. Anyone with a grudge. Anyone who was angry with Prentice.

JAMIE

I don't know. Prentice has his own thing. I never got involved in it.

PEREZ and TOSH note that. JAMIE looks haunted.

JAMIE (CONT'D)

She saved me. Mum. In the kitchen.

JAMIE begins to well up.

*

JAMIE (CONT'D)

I should've helped her. Instead I just ran. Like a bloody coward.

*

*

And poor JAMIE will have to live with that. PEREZ looks up to see an NS NURSE at the door. Interview over. They have to go.

*

*

CUT TO:

67

EXT. HOSPITAL, LERWICK - DAY 4 (2010)

67

PEREZ and TOSH leaving the hospital. They head for the car.

PEREZ

What d'you think?

TOSH

He was telling the truth about the attack. If he was lying, he'd have left out the bit about him running. Not much on the killer though.

PEREZ

Early days. He's still in shock. We can try him again tomorrow, see if he remembers any more details.

They reach the CAR. TOSH looks to PEREZ.

TOSH

I was thinking of taking a run up
to the Hayes' place again.

*

(Off PEREZ's frown)

I think Prentice had another phone
but the search team didn't find it.

*

PEREZ

No harm in taking a look.

*

*

CUT TO:

68

EXT. PEREZ'S HOUSE - DAY 4 (2020)

68

PEREZ getting out of his car. He starts into the house.

CUT TO:

69

INT. PEREZ'S HOUSE, HALLWAY - DAY 4 (2023)

69

PEREZ steps inside to see DUNCAN pulling on his jacket.

PEREZ

Off somewhere nice?

DUNCAN

Me and Mary are having dinner.

PEREZ

A reconciliation?

DUNCAN

More of a negotiation. I want my
half of the money from the house.

PEREZ stops when he spies ALICE in the sitting room.

DUNCAN (CONT'D)

Alice dropped by to see you.

PEREZ

Right.

DUNCAN grins as he moves past PEREZ and starts out the door.

DUNCAN

You two have fun.

CUT TO:

70

INT. PEREZ'S HOUSE, LIVING ROOM/KITCHEN - DAY 4 (2025)

70

PEREZ steps inside to see ALICE standing in the living room.

PEREZ

Hey?

ALICE turns. She looks a little out of place.

ALICE

Hey. So, I rang the Shelter people
I used to work with. Got them to e-
mail me through some recent reports
and stats. They might be useful.

ALICE hands PEREZ a thick wedge of paper.

PEREZ

Thanks. Appreciate it.

ALICE

Word of warning. It's not exactly a
cheery read. Depressing, in fact.

PEREZ browses the first few pages before looking to ALICE.

PEREZ

You got plans tonight?

ALICE

Not really. Chris went over to the
house again. So I'm on my lonesome.

PEREZ

I could make us some dinner.

A beat as ALICE thinks on that and then shrugs - why not?

ALICE

Never one to turn down a free meal.

PEREZ smiles - that's settled - they head into the kitchen.

CUT TO:

71

EXT. HAYES YARD - DAY 4 (2045)

71

TOSH parks up in the yard. She gets out, takes in the house.
A SOLITARY PC stands guard. The front door is cordoned off.

TOSH dips into her car. She emerges with a TAKE-AWAY COFFEE.
She starts to the house, hands the COFFEE to the grateful PC.

TOSH

Plenty of sugar in it.

The PC smiles his thanks as TOSH ducks the cordon and enters.

CUT TO:

72

INT. HAYES HOUSE, LIVING ROOM - DAY 4 (2046)

72

TOSH pulling on LATEX GLOVES, her eyes drift around the room, taking in the blood-stained couch where PRENTICE was found.

TOSH starts to the couch and begins her search. Picking over the cushions, under the seat, peering under the coffee table.

CUT TO:

73

INT. SAFE HOUSE, LOCKED ROOM, UNKNOWN LOCATION - D4 (2050) 73

In the room. ZEZI is alone. Lying on the bundle of blankets. *

She hears a noise somewhere deep in the house. Muffled cries. They haunt ZEZI. She sits up. Clenches her fists. Tormented. *

A beat as she takes a breath. She has to keep her focus. She picks up the stone and crosses to corner and crouches down. *

The cries again. As ZEZI begins scratching at the wood. *

CUT TO:

74

EXT. HAYES YARD - DAY 4 (2105)

74

Later. We're back outside the Hayes' House. The PC still stands at the door. And TOSH's CAR still parked in the yard.

CUT TO:

75

INT. HAYES HOUSE, UPSTAIRS HALLWAY - DAY 4 (2105)

75

TOSH is now upstairs. The upstairs hallway in shadows as she seeks out PRENTICE's ROOM. She stops outside a bedroom door.

TOSH takes in a POSTER tacked to the door. A BIKINI CLAD MODEL sitting astride a MOTORBIKE. TOSH sighs and steps in...

CUT TO:

76

INT. HAYES HOUSE, PRENTICE'S ROOM - DAY 4 (2106)

76

TOSH enters a squalid, messy bedroom. There are more POSTERS on the wall of WOMEN and MOTORBIKES. TOSH rounds the bed.

Stepping over DIRTY CLOTHES, she moves to a cluttered dresser near the window. TOSH begins to search through the drawers.

We see her rummage through the contents of each drawer. There is little here of interest. OLD CAR MAGAZINES, DUD LIGHTERS, TOOLS, COINS etc. TOSH fishes out a PHOTOGRAPH in a FRAME.

She glances at it. An OLD PHOTO of CARLA with a young JAMIE and PRENTICE. They're standing outside an old stone cottage.

TOSH puts it back in the drawer. She turns and scans the room but can see no sign of the MOBILE. Then she stops and frowns.

TOSH pulls out the PHOTOGRAPH at the COTTAGE again. A beat as she finds her MOBILE and makes a call. Staring at the PHOTO. *

MCCABE(V.O.)

Tosh?

TOSH

Billy. You still at the station?

MCCABE(V.O.)

Still here. Why?

TOSH

Do me a favour. Check if the Hayes have any other properties will you?

And we're out on the PHOTOGRAPH of the HAYES at the cottage.

CUT TO:

77

INT. PEREZ'S HOUSE, KITCHEN/LIVING AREA - EVENING 4 (2125) 77

Evening. PEREZ pours the last of the wine. At the counter with ALICE. Both forking the lasagne straight from the dish.

ALICE

Any word on your hotel people?

ALICE watches PEREZ give up on the lasagne. His appetite now gone. She watches him sip his wine. His face clouding over.

ALICE (CONT'D)

Sorry. Bad choice of subject.

PEREZ

No. It's fine. It's just, I can't believe I was there. In the place where those people were being held.

ALICE

You weren't to know.

PEREZ

I'm a cop. I should've seen it.

PEREZ annoyed at himself. ALICE doesn't press him.

PEREZ (CONT'D)

There's another girl. Her name is Zezi. She's in this video. Pleading for money. Pleading for her life.

(MORE)

PEREZ (CONT'D)

(ALICE moving closer)

She's got this look in her eyes and
It's not just fear. Something else.
And I couldn't put my finger on it.

(He looks to ALICE)

Until I realised it's bewilderment.
Utter bewilderment. The girl has no
idea why this is happening to her.

ALICE's look - a mix of sympathy and admiration for him.

ALICE

I'm sorry, Jimmy.

PEREZ

Hey. It's not your fault. Anyway I
shouldn't be boring you with work.

ALICE

It's not boring. It matters. And
it's good to be reminded there's
people with worse problems than me.

PEREZ frowns. He takes the bait.

*

PEREZ

Is everything okay?

*

*

ALICE

Everything's fine. Just the usual
marriage crap. What can you do?

*

*

PEREZ

We can talk about it if you want.

*

*

ALICE

You angling to be my therapist?

*

*

PEREZ

My rates are very reasonable.

*

*

ALICE

Don't take this the wrong way. But
you're in no position to be sorting
anybody's head out, Jimmy Perez.

*

*

PEREZ

Hey. I'll have you know I'm a very
stable and well rounded individual.

*

*

ALICE

Who's decided to spend the rest of
his days mourning his dead wife.

*

*

Boom. Hell did that come from? PEREZ momentarily thrown.

*

ALICE (CONT'D)

Okay. I might've had too much wine.

*

*

PEREZ

You think?

PEREZ exasperated but ALICE persists.

ALICE

Come on though. Aren't you getting
a bit bored playing the grieving
husband? Been a long time, Jimmy.

PEREZ

I know that.

ALICE

Then isn't it time you let Fran go
and started living again?PEREZ doesn't respond. He picks up the empty WINE BOTTLE and
dumps it in a bin. Anything to avoid this, but...

ALICE (CONT'D)

I'm not trying to piss you off. I'm
your friend. I care about you...

PEREZ

...Alice, I'd rather not...

ALICE

...you loved her. We all loved her.
And I understand why you'd want to
hold on to her memory. And if I'm
being honest, the heart-broken
widower thing? Looks good on you.

(A deep sigh)

But Fran would've hated it. She'd
be mortified if she knew you were
wasting your life because of her.A beat as that lands. PEREZ without words. His MOBILE buzzes.
He's glad for the interruption. He crosses and reads a TEXT.

PEREZ

I have to go.

ALICE

Jimmy. I didn't mean....

PEREZ

...Let yourself out. Okay.

PEREZ starts out of the house leaving ALICE alone. Cringing.

CUT TO:

77A **EXT. SEA GATE GUEST HOUSE - EVENING 4 (2140)**

77A *

OLIVIA stands outside the guest house smoking. She watches a rattled PEREZ getting out of his car and start towards her.

PEREZ

Want to tell me what this is about?

PEREZ holds up his MOBILE - the TEXT he just received.

OLIVIA

It's what it says. I'm going to pay the ransom in exchange for Zezi.

PEREZ

Okay, for a start, we both know you don't have that kind of money.

OLIVIA

I'll get it. Somehow. Just contact them and tell them I'll pay.

PEREZ

Olivia. If I had any way of getting in touch with these people, don't you think I'd have done it by now?

OLIVIA

(flummoxed)

But they talked to Daniel.

PEREZ

Aye. Through encrypted messaging services. We can't trace them.

(OLIVIA stymied)

PEREZ (CONT'D)

...and even if we could. Even if you pay. They won't release Zezi. In fact, you paying just gives them more reason to hold on to her.

OLIVIA

What else can I do?

PEREZ

Let us handle this.

OLIVIA

But you're not handling this.

Emotion in OLIVIA's voice as she goes at PEREZ.

OLIVIA (CONT'D)

It's like you said. Daniel is dead. All I have left is Zezi. So, I'm going to do everything to help her.

OLIVIA takes a breath. But she's still shaking. *

OLIVIA (CONT'D)
You're a dad. You have a daughter.
You know I have to do something.

PEREZ sighs as OLIVIA turns and enters the guest house. *

CUT TO: *

78 OMITTED

78 *

79 EXT. DIRT ROAD, LOCH LUAN - EVENING 4 (2145)

79

The gloaming. The still water of Loch Luan. We pick out the head-lights of TOSH's CAR as it bumps along the dirt track.

CUT TO:

80 EXT. HAYES CROFT, LOCH LUAN - EVENING 4 (2150)

80

The silent croft sits on the banks of the loch. Derelict now but we still recognise it as the cottage in PRENTICE's PHOTO.

Head-lights sweep across the stone walls. TOSH parks the CAR outside the croft. She gets out and takes in the structure.

TOSH rounds the CAR and opens the BOOT. She pulls out a TORCH and clicks it on. TOSH closes the boot - starts to the croft.

TOSH reaches the door. Finds it open. She steps back, shines the TORCH into the black interior. A beat and she steps in.

CUT TO:

81 INT. HAYES CROFT, MAIN ROOM - EVENING 4 (2151)

81

Black. Pitch black. TOSH tries to get her bearings. Lances the TORCH around, the beam illuminating nothing but walls.

TOSH stumbles in the dark, scraping and shuffling until the TORCH BEAM illuminates a chunk of machinery: A GENERATOR.

TOSH approaches, scans the control panel. She turns the KEY and pushes a button. THE GENERATOR hums to life and then...

...the room behind TOSH begins to light up - click, click, click - the space now bathed in eerie ULTRAVIOLET LIGHT.

We're on TOSH as she turns and takes in a strange sight.

CUT TO:

82 **OMITTED** 82 *

83 **INT. PEREZ'S HOUSE, LIVING ROOM/KITCHEN - DAY 5 (0715)** 83

PEREZ is ready for work. DUNCAN enters in his dressing gown. PEREZ watches him as he sleepily searches around for COFFEE.

PEREZ

What happened to you last night?

DUNCAN

Mary and I had another row, so I went to the pub to lick my wounds.

PEREZ

Alright for some.

DUNCAN pours himself a COFFEE.

DUNCAN

I thought you'd be happy. Chance to get some alone time with Alice.

PEREZ

Alice and I are just friends.

DUNCAN

Right. And does Alice know that?

PEREZ glares at DUNCAN who is unrepentant.

*

*

*

DUNCAN (CONT'D)

Come on. The woman fancies you.

*

PEREZ

What age are you?

*

DUNCAN

Old enough to recognise that you're in the danger zone. So be careful.

*

*

PEREZ thinks on that as DUNCAN head back to his bed.

*

CUT TO:

84 **EXT. HAYES CROFT, LOCH LUAN - DAY 5 (0745)** 84

PEREZ is out of the car and taking in the croft. He sees TOSH talking with a PAIR of UNIFORMED PCs. She approaches him.

TOSH

Looks like we found another part of Prentice Hayes' business empire.

PEREZ frowns - intrigued - as TOSH leads him into the croft.

CUT TO:

85

INT. HAYES' CROFT, MAIN ROOM - DAY 5 (0746)

85

PEREZ follows TOSH into a large, make-shift cannabis farm.

The entire room has been given over to the PLANTS. They sit in huge pots. Crammed together under special LED GROW LIGHTS.

TOSH

Can't say he wasn't industrious.

PEREZ tours the room, taking in the operation.

PEREZ

How did you find it?

TOSH

Luck.

PEREZ

Anybody here when you turned up?

TOSH

No. But come and see this.

PEREZ frowns as TOSH leads him into a room off the main room.

CUT TO:

86

INT. HAYES' CROFT, SIDE ROOM - DAY 5 (0747)

86

TOSH in a small, windowless room. PLASTIC PACKS of CANNABIS stacked on a wooden table. EQUIPMENT and TOOLS on the floor.

PEREZ enters, surveys the room as TOSH points out a small table containing a KETTLE, TEA and COFFEE and various MUGS.

TOSH

Been more than one person up here
and probably working for Prentice.

PEREZ

What makes you sure it's Prentice?

TOSH

The wall behind you.

PEREZ turns to see a SCRIBBLE on the wall above a microwave. Written in red pen. It's an underlined MOBILE PHONE NUMBER.

PEREZ turns to see TOSH dialling the number. She switches to speaker phone. We hear it ring and then on to voice-mail...

PRENTICE (V.O.)
Prentice. Leave a message...

TOSH kills the call and looks to PEREZ.

TOSH
Told you he had a second phone.

TOSH nods before she follows PEREZ out of the room.

CUT TO:

87

INT. SHETLAND POLICE HQ, CALUM'S CELL - DAY 5 (0820)

87

CALUM in the cell. Looks up at the sound of SANDY unlocking the door. SANDY steps in and sets down the TAKE-AWAY COFFEE.

CALUM
Did you speak to Morag?

SANDY
She's fine. But she's worried.

CALUM
Did you give her the message?

SANDY
I need the names, Calum.

CALUM anguished. SANDY sensing an opportunity here.

SANDY (CONT'D)
You can't help Morag from a cell.

CALUM
Get me paper. And a pen.

*

SANDY considers him. CALUM sighs.

CALUM (CONT'D)
You want the names or not?

SANDY reaches into his inside pocket and pulls out his NOTE-BOOK. He tears out some blank pages and hands them to CALUM.

CALUM (CONT'D)
Pen?

SANDY finds a PEN and hands it to CALUM.

SANDY
So start writing.

CALUM
Give me twenty minutes.

SANDY hesitates before starting towards the cell door.

*

CALUM (CONT'D)
Tell Morag I love her.

SANDY
You can tell her yourself.

SANDY lingers in the doorway. Watches as CALUM turns his gaze to the PEN and PAPER. SANDY steps out, locking the cell door.

CUT TO:

88

EXT. SHETLAND POLICE HQ - DAY 5 (0825)

88

*

PEREZ and TOSH arriving back at the station. PEREZ is keyed up.

PEREZ
...I want the call records for Prentice's second phone today.

PEREZ stops when he sees ALICE.

PEREZ (CONT'D)
Give me a minute.

TOSH enters the station as PEREZ approaches ALICE.

ALICE
I was just passing and...
(She checks herself)
...actually, that's a lie. I wasn't passing. I've been waiting for you.

PEREZ
Right.

ALICE
Jimmy. I'm sorry about last night.
I didn't mean to get so...

PEREZ
...brutal?

ALICE
I was going to say ardent.

ALICE tries a smile as she ploughs on.

ALICE (CONT'D)
I've got no right to tell you how to you live your life. And as for you and Fran. I was wrong.

PEREZ
You weren't entirely wrong.

ALICE

Okay. I was ninety percent wrong.

PEREZ

More like eighty per cent.

PEREZ smiles. ALICE does too.

PEREZ (CONT'D)

I'm not mad on what you said. But I liked that you cared enough to say it. You're a good friend, Alice.

ALICE

And good friends are allowed to analyse the shit out each other.

PEREZ

Aye. Well. Next time we'll do you.

ALICE

Best set aside a week then.

Again. PEREZ smiles. Then he remembers himself.

PEREZ

I need to get back in there.

ALICE

Sure. See you soon.

PEREZ

Definitely.

ALICE turns and leaves, PEREZ enters the station...

CUT TO:

89

INT. SHETLAND POLICE HQ - DAY 5 (0827)

89

PEREZ enters as TOSH collects a DOCUMENT off the printer.

TOSH

...sir? The prints the forensic team found at the Macbay Hotel...

(Turning to PEREZ)

They went through the database and up popped this guy. Recognise him?

PEREZ takes the PRINT-OUT. It's PAUL KIERNAN.

PEREZ

Paul Kiernan.

TOSH

Real name Aaron McGuire. Originally from Glasgow. Got some convictions for fraud and an assault charge.

PEREZ

Any history of trafficking?

TOSH

None that I can see.

PEREZ nods. Good work. As RHONA enters the room.

RHONA

What's all this about a drug farm?

PEREZ

Tosh found it last night.

TOSH

Looks like Prentice was running it.

RHONA intrigued but PEREZ has already come to a decision.

PEREZ

Tosh. Call Sam Boyd. Try and see if we can set up a meeting tomorrow.

TOSH

We're going to Glasgow?

PEREZ

On the next flight if we can.

TOSH is surprised. But not as surprised as RHONA.

RHONA

Wait. Why are you going to Glasgow?

PEREZ, matter of fact, hands RHONA the IMAGE of KIERNAN.

*

PEREZ

Paul Kiernan's our main suspect. We now know his real name is Aaron McGuire. And he's based in Glasgow.

*

(Off RHONA's frown)

He got those people to Scrabster last night but I'm betting that it wasn't his final stop. I think he was making a run for home.

(Looking to TOSH)

We go to Glasgow. We find McGuire. We bring back the man responsible for killing Daniel and the Hayes.

A beat as RHONA takes that in.

RHONA

What about the drug farm? *

PEREZ *

Not the sort of operation that gets
you slaughtered in your own home.

RHONA

Who says that's the only operation
he had running? Maybe Prentice has
other farms. Maybe it isn't just
Cannabis either. You think of that? *

PEREZ

Trust me. This is about McGuire.

RHONA

No. This is about the girl.

There. RHONA has said it. PEREZ gives her a steely look.

RHONA (CONT'D)

And about you wanting to save her.

PEREZ

Her name is Zezi.

RHONA

I know. And I want to save her too.

RHONA passes him and points to the board.

RHONA (CONT'D)

But I also want justice for the
murder of Carla and Prentice Hayes.

PEREZ

Because they're more important?

RHONA

Because they're just as important.

PEREZ and RHONA remember themselves. The dust settles then... *

PEREZ *

Get packed. We're going today. *

PEREZ aims that at TOSH before he starts out of the room. *

CUT TO: *

SANDY rushes to him. CALUM is cold and lifeless.

SANDY (CONT'D)
Jesus. Billy! Billy!

On his knees, hauling the limp CALUM off the floor.

SANDY (CONT'D)
Calum?

SANDY trying to shake him to life. As he does he spots the
PEN CASING on the floor - snapped in two - covered in blood.

*
*

SANDY (CONT'D)
Billy!

And we leave SANDY, in the cell holding the dying CALUM.

*

END OF EPISODE