

SHETLAND VI

EPISODE ONE

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1 **EXT. FAIR ISLE - DAY 1 (0929)** 1

The Atlantic Ocean crashes against the craggy rocks of Fair Isle. On the edge of the cliffs - a white church and a cemetery - facing into the wind.

2 **EXT. FAIR ISLE CEMETERY - DAY 1 (0930)** 2

We crane down to reveal a Celtic cross against the sky. A solemn group of LOCAL PEOPLE stand stoically under shifting clouds. Among them **PEREZ**, **CASSIE** and **JAMES**. A coffin with a name plate that reads *Mary Perez* lies in an open grave. PEREZ steps forward...

PEREZ

And when great souls die,
after a period peace blooms,
slowly and always
irregularly. Spaces fill
with a kind of
soothing electric vibration.
Our senses, restored, never
to be the same, whisper to us.
They existed. They existed.
We can be. Be and be
better. For they existed.

CASSIE, listening, wipes tears away from her eyes. PEREZ steps back. The **MINISTER** steps forward...

MINISTER

We have entrusted our sister Mary
to God's merciful keeping; we now
commit her body to the ground,
earth to earth, ashes to ashes,
dust to dust; in sure and certain
hope...

PEREZ controls his emotions, but it's difficult. He looks across at JAMES, who is looking up at the sky, distracted by a seagull crying. PEREZ watches him a moment - odd.

3 **INT. NASSAN DELI, LERWICK - DAY 1 (0953)** 3

ALEX GALBRAITH, the only criminal lawyer in Shetland, is talking with a refugee family from Syria, **NAZIR** and **RASHA NASSAN** and their teenage daughter **SALMA**, who translates for RASHA when GALBRAITH speaks.

GALBRAITH

Don't worry, I'll chase them for
the paperwork this afternoon. Your
leave to remain is not in doubt.
Under the vulnerable persons scheme
you have a five year stay at least.
(MORE)

GALBRAITH (CONT'D)
The Home Office are just playing
funny buggers.

NAZIR
Funny buggers?

SALMA
(to NAZIR)
He means they're being awkward,
Dad. By the book.

RASHA speaks to SALMA in Arabic.

SALMA (CONT'D)
My mother wants to know what
happens after that?

GALBRAITH
(to RASHA)
We need to make it permanent. But
leave that to me. I've got it all
in hand.

SALMA quickly translates, RASHA looks relieved.

RASHA
So, no more funny buggers?

GALBRAITH smiles at RASHA.

GALBRAITH
(checks his ringing phone)
That's right.

4 **EXT. NASSAN DELI, LERWICK - DAY 1 (0955)**

4

GALBRAITH is leaving, answering his phone. We can see a
campaign poster in the deli window: *Vote for Eve Galbraith,
Independent. A new direction...*

GALBRAITH
Yip?

5 **INT. GALBRAITH'S OFFICE - DAY 1 (0955)**

5

His Office Manager - **FIONA BEDFORD** - is on the line,
stressed.

FIONA
I've got the Chronicle here and HMP
Clyde have called twice about Donna
Killick...

6 EXT. STREET, LERWICK - DAY 1 (0956)

6

GALBRAITH

Okay. I'm walking back now. Hang
on, I've got Eve trying to get me.

He sighs, switching calls.

GALBRAITH (CONT'D)

Everything okay?

7 SCENE OMITTED

7

8 INT. CAR - DAY 1 (0956)

8

EVE GALBRAITH, his wife, is on the other end of the line,
sitting in her car, flustered. We see only sky behind her,
hard to tell where she is exactly.

EVE

Just reminding you that you're
picking up Merran.

GALBRAITH (V.O.)

I know, I know.

EVE

Sorry, I know you've got a lot on.
I'd do it myself but I can't cancel
this strategy meeting with Niven.

9 EXT. STREET, LERWICK - DAY 1 (0957)

9

GALBRAITH

It's fine. No worries. Can't keep
Niven waiting. Anything else?
(all he needs)
Shit.

As he approaches his office he can see people gathered
outside - a PRESSURE GROUP with **KATE KILMUIR** among them. They
have *protest flyers* and a sign reading: *Stop The Release.*

EVE (V.O.)

What?

GALBRAITH

I've got the 'Stop The Release' mob
outside the office.

10 INT. GALBRAITH'S OFFICE, RECEPTION - DAY 1 (1000)

10

GALBRAITH steps into his reception where people are waiting.
MACBAY from the *Shetland Chronicle* is on him...

MACBAY

Alex, a quick word...

GALBRAITH

(ignoring MACBAY)

Gavin, I'll be with you in a minute.

MACBAY

I'm doing a piece on how Donna Killick's compassionate release might affect her victim's family. I've spoken to Kate Kilmuir and I just need some details...

GALBRAITH

(matter of fact)

Donna has stage 4 lung cancer. Terminal. It's only right she be released. She should never have been in prison in the first place. She was a victim of domestic abuse and not in her right mind at the time of the crime. Got that? Good. Love to the family.

GALBRAITH disappears into his office. MACBAY obviously doesn't think people will agree with that sentiment.

11

INT. GALBRAITH'S OFFICE, OFFICE - DAY 1 (1001)

11

GALBRAITH takes a deep breath. FIONA BEDFORD is waiting for him with a list as he closes the door...

FIONA

HMP Clyde need to talk to you.

GALBRAITH is looking at a huge leg of lamb on his desk.

GALBRAITH

Okay. What's this?

FIONA

What's it look like? A leg of lamb. I suspect that's Jim Crawford's way of saying he can't pay his bill again.

GALBRAITH

Give it to Gavin, he looks like he needs a good meal. I need to pop home for a bit after this call. Okay?

12

INT. JAMES PEREZ'S HOUSE, LIVING ROOM - DAY 1 (1032)

12

The funeral reception is coming to an end. A few die hards left speaking quietly. PEREZ is watching JAMES chatting with an old friend. He glances at a *post-it* note written by his mother on the switch by the door. It reads: *Light Switch!* He smiles affectionately at the handwriting, but is puzzled why it is there. The MINISTER appears.

MINISTER

I'm so sorry, Jimmy, your mother
was a wonderful woman. So sudden.
Taken far too soon.

PEREZ nods, not in the mood to say much.

MINISTER (CONT'D)

And don't worry, we'll all keep an
eye on your dad.

The MINISTER goes. PEREZ doesn't have time to react. CASSIE appears.

CASSIE

How are you doing?

PEREZ

I'm fine, you?

CASSIE

Okay. Grandad seems to be coping.

PEREZ looks towards the approaching JAMES...

JAMES

Cassie, come with me. I have
something for you.

As CASSIE and JAMES move away, PEREZ's gaze is drawn back to the *post-it note*.

13

INT. JAMES PEREZ'S HOUSE, BEDROOM - DAY 1 (1034)

13

JAMES is looking for something. CASSIE is watching, wondering what it is. PEREZ is in the doorway.

JAMES

It was here this morning. She must
have moved it?

PEREZ

Who, Dad?

JAMES

Your mother. She's always bloody
moving things.

PEREZ - a little troubled with the present tense.

JAMES (CONT'D)
(finding it)
Ah, here we go.

JAMES takes a small box and gives it to CASSIE who opens it to reveal a necklace with an emerald pendant.

JAMES (CONT'D)
It belonged to your great-granny.
Mary wanted you to have it.

CASSIE takes it, her eyes filling with tears. PEREZ watches - touched - but concerned.

14

EXT. GALBRAITH'S OFFICE - DAY 1 (1035)

14

GALBRAITH is making his way to his car followed by KATE KILMUIR and the other PROTESTORS.

KATE
We need to talk, Alex.

GALBRAITH
Not now, Kate - not now.

He starts ripping protest flyers from his windscreen that read "*Stop The Release*" above an image of Donna Killick. A local woman in her thirties - **LYNDA MORTON** - appears from the crowd, she seems to have had a few drinks...

LYNDA
They left for Aberdeen yesterday.
You must be very proud of yourself?

GALBRAITH looks drained - what next?

GALBRAITH
I didn't take your kids away,
Lynda, the courts did. And I'm
sorry. This is not how anyone
wanted it to end.

GALBRAITH starts to get in his car.

LYNDA
I loved my kids!

GALBRAITH
(stressed, snapping)
You loved drugs more though, didn't
you?

LYNDA is stunned. GALBRAITH realises that was too much.

GALBRAITH (CONT'D)

I'm sorry. I shouldn't have said that.

(a beat)

You couldn't look after them. Your husband could. Maybe things'll change. And if that happens I'll fight for you to get them back. And that's a promise.

(a beat)

But the kids had to come first.

GALBRAITH, struggling with this, gets in his car. LYNDIA, heartbroken, watches him speed away. We see KATE watching this scene unfold - unreadable.

15

I/E. POLICE HQ / LERWICK TOWN CENTRE - DAY 1 (1036)

15

TOSH is at her desk drinking a can of Red Bull watching the large TV screen above the reception area. On it are: *split screen images from various live CCTV cameras covering Lerwick.*

TOSH

Billy, round everyone up for the morning briefing - will you?

MCCABE

No problem.

She notices **DONNIE** coming out of the bookies and walking leisurely down the street. She speed dials. ON SCREEN: **DONNIE** stops, answers his phone.

TOSH

(into phone)

What d'you think you're up to?

DONNIE (V.O.)

Job hunting, like I said?

TOSH

In the bookies? Are you planning to be a jockey?

ON SCREEN: **DONNIE** is baffled a moment, looking around.

DONNIE (V.O.)

How did you know I was...

DONNIE notices the CCTV camera above him. He smiles.

DONNIE (V.O.)

Big Sister strikes again is it?

TOSH smiling, enjoying her prank.

TOSH

Aye, it is. Go get us a fish pie
for tea!

DONNIE (V.O.)

Short crust or flaky?

TOSH

Flaky.

TOSH kills the call, smiling to herself. ON SCREEN: DONNIE realises people are looking at him oddly as he seems to be talking to the CCTV.

16 **EXT. SHETLAND SKY - DAY 1 (1043)**

16

A drone in the sky. We see its POV as it swoops down on GALBRAITH'S CAR speeding along the coast road. **EAMON GAULDIE** is on the side of the hill, controlling the drone. EAMON watches GALBRAITH pass, and we sense something. He knows who he is, recognises the car, with a kind of disdain in his eye.

17 **I/E. GALBRAITH'S CAR / TRAVELLING - DAY 1 (1045)**

17

Further on. GALBRAITH looks in his rearview to see a RED CAR speeding up behind him. He sighs. It's a single-track. What's he meant to do? The car gets really close. His phone rings and he's distracted as he feels a thud into the back of the car, bumping him forward aggressively.

GALBRAITH

For God's sake!

GALBRAITH grips the wheel in fear. The CAR behind seems to pull back and cuts down a track.

18 **EXT. PASSING PLACE - DAY 1 (1048)**

18

A shaken GALBRAITH is out the car checking his back bumper - shaking his head. He looks across the land to see the RED CAR disappearing down the dirt track. He takes a deep breath - not entirely surprised by what happened.

19 **EXT. GALBRAITH HOUSE - DAY 1 (1111)**

19

A large house on the coast. GALBRAITH pulls up sharply.

20 **INT. GALBRAITH HOUSE - DAY 1 (1114)**

20

GALBRAITH is scurrying about looking for paperwork, as his mobile rings.

GALBRAITH
(answering)
Hi darling, I'll be...

21 **INT. CORRIDOR, COMMUNITY HALL, LERWICK - DAY 1 (1114)** 21

His daughter, **MERRAN**, fifteen, a clarinet case in hand, is calling him.

MERRAN
(on mobile)
You're supposed to pick me up,
remember?

GALBRAITH (V.O.)
*Just collecting some files at the
house. I'll be there in ten
minutes.*

22 **INT. GALBRAITH HOUSE - DAY 1 (1115)** 22

GALBRAITH has found the files - is checking them.

GALBRAITH
How did the exam go anyway?

The doorbell is buzzing. Three short buzzes. GALBRAITH heads towards the front door.

MERRAN (V.O.)
*I hit a few bum notes but I think I
got away with it.*

GALBRAITH
I bet you sail through it. You'll
be playin' the Albert Hall before
we know it.
(a beat)
Hang on a tick.

GALBRAITH is still talking as he opens the door. We cut to...

23 **INT. CORRIDOR, COMMUNITY HALL, LERWICK - DAY 1 (1115)** 23

MERRAN (V.O.)
*It's okay, Dad. I can always walk
back...*

Suddenly one *extremely loud gunshot* rings out across the phone connection. MERRAN jumps with fright and pulls the phone away from her ear as if in pain.

24 **INT. GALBRAITH HOUSE, DOORWAY - DAY 1 (1115)** 24

GALBRAITH lies slumped in the doorway vestibule - shot in the chest at point blank range. A pistol is pointed at him again and BANG - one more shot to finish him.

25 **INT. CORRIDOR, COMMUNITY HALL, LERWICK - DAY 1 (1115)** 25

MERRAN listening, jumps again, confused.

MERRAN

Dad? What's happened? Are you okay?

26 **INT. GALBRAITH HOUSE, DOORWAY - DAY 1 (1116)** 26

GALBRAITH is dead. His mobile has slid across the floor.

MERRAN (V.O.)

Dad! Speak to me! DAD!!

We hear only footsteps as the killer runs away.

27 **INT. JAMES PEREZ'S HOUSE, LIVING ROOM - DAY 1 (1142)** 27

PEREZ approaches JAMES, who is standing at the window, alone, looking out at the sea.

PEREZ

That's them away.

JAMES

Thanks for everything, son.

PEREZ

You haven't eaten. Shall I make a sandwich or something?

JAMES

Oh no, I'm not hungry.

PEREZ knows he must be.

JAMES (CONT'D)

I don't know what I'm going to do without her.

PEREZ

Why don't you come and stay with me for a few weeks? Just till you feel better. You can't be on your own, not just now.

JAMES

I don't want any fuss.

PEREZ

It's no fuss.

(a beat)

Just for a few days.

JAMES

You're a good lad. You know what this feels like, not everyone does.

JAMES moves away to start clearing plates and glasses. PEREZ watches him, worried. His phone starts to ring.

PEREZ

(answering)

Tosh, this better be good.

28 **INT. SHETLAND POLICE HQ - DAY 1 (1142)**

28

TOSH is leaving, grabbing her coat, well aware that this is a very bad time to call.

TOSH

I'm really sorry to call but we've just heard that Alex Galbraith has been shot dead. I'm on my way to the scene now but I thought you should know.

29 **INT. JAMES PEREZ'S HOUSE, LIVING ROOM - DAY 1 (1143)**

29

PEREZ takes a moment to register that - clearly someone he knows. He then takes a deep breath. Watching JAMES, he knows he needs to go now, and resents it.

PEREZ

I'll get the next flight back over.

30 **INT. JAMES PEREZ'S HOUSE, KITCHEN - DAY 1 (1155)**

30

CASSIE is watching as PEREZ packs his bag.

CASSIE

He's different since the last time I saw him.

PEREZ

He is, aye. And from the post-its about the place, I'd say he's been like this for a while.

CASSIE watches as PEREZ, controlling his emotions, zips up his bag.

CASSIE

Don't worry, I'll bring him over
later.

31 **INT. JAMES PEREZ'S HOUSE, BEDROOM - DAY 1 (1157)**

31

As PEREZ glances into the bedroom to see JAMES sitting on the bed. He seems lost. Slowly, he takes his wife's cardigan from under the pillow, and holds it in his hands - smells it - remembering. Watching this, PEREZ takes a deep breath.

PEREZ

See you later, Dad.

JAMES doesn't appear to hear him. PEREZ goes.

32 **EXT. GALBRAITH HOUSE - DAY 1 (1330)**

32

LOCALS stand behind a barrier, trying to get a look at the house. A REPORTER from the Chronicle is among them. An AMBULANCE is parked outside. PEREZ is approaching **SANDY** from his car...

PEREZ

Hey Sandy.

As they walk to the house, he notices a young man, around 18, standing at the back of the crowd, taking photographs with a long lens - **FRASER CREGGAN**.

SANDY

Didn't take long for word to
spread.

PEREZ

So I can see. Let's get rid of
them, will we?

SANDY

No problem.

SANDY goes towards the crowd. PEREZ can see a TV NEWS CREW unpacking their van. He turns towards the body of GALBRAITH lying in the doorway, half-hidden by a protective tent, where **CORA** is examining him. TOSH joins him as he walks towards the house.

TOSH

Sorry t'call, I wasn't sure what to
do. This is just so hard to take
in.

PEREZ

It's okay. You did the right thing.
(business-like)
So, witnesses?

PEREZ clearly wants to move on.

TOSH

None. But his daughter Merran was on the phone to him at the time. She heard the whole thing.

PEREZ looks towards MERRAN sitting with EVE by the ambulance - he feels for her.

PEREZ

And who found the body?

TOSH

They did. They arrived together.

PEREZ

Okay. Organise a door-to-door right back to Lerwick - somebody must have seen someone come and go.

33

EXT. GALBRAITH HOUSE, AMBULANCE - DAY 1 (1335)

33

MERRAN and EVE, both dull with shock. EVE's light-coloured coat, and her face, are smeared in blood. Her friend, **NIVEN GUTHRIE**, a well-groomed and successful local businessman, is comforting her. PEREZ approaches, nods. He knows who he is.

PEREZ

I'm so sorry, Eve.

EVE stares at him dumbly - in disbelief.

PEREZ (CONT'D)

Mind if I speak to Merran for a second?

EVE nods. PEREZ looks at MERRAN.

PEREZ (CONT'D)

I know this is a very bad time but I need to ask you a few questions. Are you okay with that?

MERRAN nods.

PEREZ (CONT'D)

Can you tell me what you heard when you were on the phone with your dad?

MERRAN struggles to speak. PEREZ studies her. She is clearly traumatised, wiping away silent tears.

MERRAN

Said he was picking up some files, that he'd only be ten minutes.

PEREZ

He didn't speak to the person at the door?

MERRAN

(quietly)

No. The doorbell buzzed. Three times. Then two shots.

PEREZ

Did you hear a car driving away, or a motorbike?

MERRAN

Just footsteps.

MERRAN buries her face in her hands. EVE puts her arm around her to comfort her.

NIVEN

(protective)

I think that's enough for the moment, don't you?

PEREZ glances at him. He knows he can't ask her any more questions - and doesn't need to be told.

PEREZ

(to EVE)

Let's get you a change of clothes.

34

EXT. GALBRAITH HOUSE, BALCONY - DAY 1 (1355)

34

EVE, changed now, is standing on the balcony trying to smoke a cigarette but her hands are shaking violently. PEREZ is studying her.

PEREZ

(gently)

How did you hear what'd happened?

EVE

Merran called me. I was in Lerwick so I picked her up and drove straight here. He was lying - he was lying in the doorway. I could see he was dead straightaway so I called for an ambulance.

EVE struggles to hold it together.

PEREZ

Did you see anyone on the road?

EVE

Not that I remember. Niven arrived soon after. Maybe he saw someone?

PEREZ

Has he had any fallouts with anyone lately? Anything work related?

EVE

People liked him, Jimmy, you know that.

PEREZ knows that's true. EVE covers her face again, trying not to break down.

NIVEN (O.S.)

Eve, you have to tell Perez what you told me.

PEREZ turns, NIVEN is there.

NIVEN (CONT'D)

He'd had abusive phone calls recently. Over the Donna Killick thing. He thought it was just people letting off steam.

PEREZ

And you? Has anyone threatened you during your campaign?

EVE

A few angry tweets. That's all.

NIVEN

(to PEREZ)

Some people don't like Eve's anti-oil policies. And her stance on war crimes...

EVE

You think it was me they meant to harm? God, was this my fault?

EVE breaks down - sobbing.

PEREZ

Eve, don't blame yourself.

PEREZ notices MERRAN, still wrapped in a blanket, watching.

35

EXT. GALBRAITH HOUSE - DAY 1 (1415)

35

PEREZ walks EVE and MERRAN towards SANDY.

MERRAN

(quietly to PEREZ)

Promise you won't let anything happen to my mum.

PEREZ

She's going to be okay.

PEREZ watches as EVE and MERRAN get into a police car.

PEREZ (CONT'D)

(to SANDY)

Get them a room at the Haldane Hotel. And put a protection officer on the door. Just till we establish that Alex was definitely the intended target.

SANDY

Will do.

CORA

(joining PEREZ)

Two pistol wounds to the chest. One straight to the heart. He died almost instantly. And as Merran called at 11.15 - that's your time of death.

PEREZ

Be good to know what kind of pistol.

TOSH

I'll get a list of people on the islands with a firearm certificate.

TOSH goes. NIVEN passes, on his way to his car.

NIVEN

You need to find the man who did this. Alex was the best of us. This can't be allowed to stand.

NIVEN, angry and upset, strides towards his car. On PEREZ - still not quite believing what has happened.

CORA

One thing. It has the hallmarks of a professional assassination, but from the angle of the body, he seemed to be turning away. Could be to let the person in, as he knew them - or to protect himself. Hard to say.

EVE is sitting on the bed, stunned. She has her arms around MERRAN, as she rocks her gently. There is a knock at the door. PEREZ appears. EVE looks up.

PEREZ

I just wanted to see if you had everything you needed?

EVE

We're fine. Thanks.

PEREZ

There's some press outside, best if you don't talk to them at the moment, just till we get a clearer picture of what happened.

EVE

I understand.

PEREZ glances at MERRAN.

PEREZ

You're safe here, Merran. And so is your mum. I don't want you to worry. Okay?

MERRAN silent, still.

PEREZ (CONT'D)

Y'know, if you want to talk to someone, you can. Both of you. If it helps.

MERRAN

I don't see how. Nothing is ever going to be the same again.

PEREZ

It's going to be a long road back to something that feels close to normal. But they're there if you need them.

MERRAN looks at him now - appreciating the honesty.

PEREZ (CONT'D)

(to EVE)

Anything else you can think of that might be relevant? Niven mentioned war crimes?

EVE

If I get in, I'm going to pressure the MOD to reopen the investigations into war crimes in Iraq and Afghanistan. It's something I strongly believe in. We both did.

PEREZ absorbs this - not sure if it's relevant.

PEREZ

If you think of anything else, just call me.

EVE

(as he goes)

There was a break-in at the house a few weeks back. Nothing much was taken. A laptop, some work files, campaign stuff. One of Alex's case files went missing.

PEREZ

You remember which one?

EVE

I don't, sorry.

PEREZ absorbs this.

37

EXT. GALBRAITH'S OFFICE - DAY 1 (1525)

37

PEREZ is approaching the office on his mobile, leaving a message...

PEREZ

Hi Cassie, just wanted to know how the packing was getting on, let me know when you get this message.

PEREZ kills the call. FIONA, the Office Manager, is locking up. She is upset - struggling to get her key in the lock.

PEREZ (CONT'D)

Fiona Bedford? I'm DI Perez. Can I have a word?

FIONA drops her keys. PEREZ moves to help her.

PEREZ (CONT'D)

It's okay. You want to take a walk with me?

FIONA looks at him, feeling reassured, and smiles.

38

EXT. HARBOUR FRONT, LERWICK - DAY 1 (1530)

38

PEREZ is studying FIONA, as she wipes away tears.

FIONA

I've never known anyone who died. Not even an auntie. It doesn't feel real. Feels like I'm walking underwater.

FIONA, trying to deal with her emotions, wipes away tears.

PEREZ

I need to know if there is anyone who was angry with him, or abusive. Somebody with a grudge.

FIONA

There was always somebody with a grudge.

PEREZ

Any recent case that caused him more grief than others?

FIONA

Donna Killick's release obviously. Not popular. Even though she's terminal. On the family law side there was a custody battle. The wife lost her kids due to drug addiction. Lynda Morton? She's been giving him a hard time.

PEREZ

She capable of violence?

FIONA

Can't imagine anyone being capable of this.

FIONA - her hand trembling. She clenches her fist, trying to put on a brave face. PEREZ can see how hard she is trying to hold it together.

PEREZ

You okay?

FIONA

I - I just don't know how to process this.

PEREZ gives her a moment.

PEREZ

(accepting that)

No. It's not easy. I do have one thing I need you to do for me. I need the files on his cases from the last two years. And access to his computers and phone.

FIONA nods, drained.

38A

INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 1 (1600)

38A

PEREZ comes down the corridor. He looks into the incident room to see the team gathered. TOSH, SANDY, MCCABE, PC GRANT and others. The place is as busy as it's ever been.

He feels suddenly overcome for a moment, but controls his emotions. He needs to do his job. He takes a deep breath and walks in.

39

INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 1 (1601)

39

PEREZ, putting on a front, starts briefing the team as he takes off his jacket. We sense they know this is difficult for him.

PEREZ

Okay. This is a Category A murder. Premeditated, with the assailant still at large. But we do have a witness - the daughter - she heard the shots, but unfortunately that's all she can tell us.

PEREZ puts *Galbraith's* photograph on the incident board. *It is from the local newspaper and Galbraith is surrounded by friends for a birthday celebration. We see Eve and Niven by his side. Merran in front. And another smiling face behind him - Darren Bedford.* PEREZ turns to the team.

PEREZ (CONT'D)

I know what a shock this is for everyone. We all knew Alex. But we need to keep focused. Now, his wife might just be our next MP, which means we'll get a lot of press interest. And not just local. Ignore it. Talk to nobody.

(a beat)

Trawl the cases Galbraith was involved in. See if there're any 'persons of interest' in there. Sandy, get a timeline of his movements. We know he came home to pick up some files. Did he often come home during the day? Check his finances. Professional and private. His phone records. Social media. Remember 'To know how a man died you must first learn how he lived'.

The TEAM start to disperse, getting to work.

PEREZ (CONT'D)

And keep safe, whoever did this is very dangerous. Tosh, check the file on a break-in at the Galbraith place a few months back. I want to know exactly what was taken.

MCCABE

You've got the new Fiscal in five minutes.

40

INT. POLICE HQ, DOOR TO RHONA'S OFFICE - DAY 1 (1606)

40

PEREZ, emotionally drained, is waiting outside Rhona's office. **MAGGIE KEAN**, the temp Fiscal, approaches down the corridor, on her mobile, looking flustered, carrying a big bundle of files, and looking surprisingly young...

KEAN

(on phone)

Will do, will do. Bye.

(kills call)

DI Perez, sorry I'm late.

(putting out her hand)

Maggie Kean, I'll be taking over while the Fiscal is on leave.

As they shake hands, KEAN nearly drops her armful of files but manages not to. She bundles into the room. PEREZ, a little amused, follows.

40A

INT. SHETLAND POLICE HQ, RHONA'S OFFICE - DAY 1 (1607)

40A

PEREZ watches as KEAN dumps her folders down on her desk in a haphazard fashion.

KEAN

I just want to introduce myself and get the lie of the land vis-à-vis the Galbraith shooting. It seems we're all over the news?

PEREZ

Well, you picked a good week to start a new job, that's for sure.

KEAN takes a moment to size him up - slightly offended.

KEAN

I take it you knew Mr Galbraith?

PEREZ

For twenty years or so. He was a good lawyer. Well liked. Practised criminal, human rights and family law, so most people on the islands came into contact with him at some point.

KEAN

So this'll affect the whole community.

PEREZ

It will. Aye.

KEAN picks up a newspaper on her desk, glancing at it, and then starts eating a sandwich that has been left there from earlier.

KEAN

And Eve Galbraith? Is it possible she was the target? She's running in the by-election. Is that right?

PEREZ

She is. And she's got backing from a local businessman, Niven Guthrie. With his clout behind her she's a shoo-in probably.

KEAN

According to your local paper she's made a few enemies with her anti-oil stance?

PEREZ

That's true. So I'm not ruling it out. But it seems like the shooter knew what they were doing.

KEAN

(quietly)

Seems like. Okay.

PEREZ can tell she isn't convinced by his take.

KEAN (CONT'D)

I imagine the press are going to have a field day with this. Are you ready for that?

(a beat)

I know you had a bereavement. The funeral was this morning? This must be very difficult for you. If you need some time off I'm sure we can bring in...

PEREZ

(cutting in)

I'm fine. I'm fine.

KEAN smiles - not entirely convinced.

KEAN

Well, keep me posted.

(a beat)

And there was me thinking I was going to have a quiet life for a bit.

ON PEREZ - not quite sure what to make of her.

41 **EXT. GAULDIE HOUSE - DAY 1 (1650)**

41

A large expensive bungalow against the sky. **KIRSTY GAULDIE** is seen taking a cup of tea towards the garage.

42 **INT. GAULDIE HOUSE, GARAGE - DAY 1 (1651)**

42

EAMON is seen taking something from his drone, before locking it away in a peli case. KIRSTY comes in with a cup of tea. He turns, a little jumpy.

KIRSTY

(noticing)

You've been in here for ages. Your tea's getting cold.

EAMON

Just putting the drone away.

EAMON takes the cup of tea, gulps it down quickly.

KIRSTY

Do you really have to take this dive? You said you were going to take some time off?

EAMON

We owe too much. You know that.

KIRSTY looks at him as he picks up his haversack.

KIRSTY

And whose fault's that?

EAMON

(doesn't want to go there)

Don't start - anyway I can hold my breath for...

KIRSTY

(finishing it)

...for ages. I know. Not funny, Eamon.

EAMON starts out, towards his car.

EAMON

I won't be doing it forever, babes. I've got a plan B.

KIRSTY watches him go, trying to put on a brave face, but failing, tears welling in her eyes. It never gets any easier.

43

INT. CORA'S LAB, HOSPITAL - DAY 1 (1655)

43

Close-up on a bullet. CORA has a hyper-zoomed-in image of the bullet up on her computer and is gazing at it. PEREZ and TOSH are studying it.

CORA

You know what that is, Jimmy? That is a ghost bullet.

PEREZ

(understanding)

So we're probably talking about a vintage gun?

CORA

According to ballistics intel in Glasgow. My best guess, a German 1944 Walther P38. Standard issue, but unlikely to show up on any registers. There's a load of these knocking around from the war that owners never bothered to get certified. But you can't get the ammo, so these bullets were custom-made.

TOSH

By who?

CORA

That we don't know. You can buy handmade bullets like this online if you know where to look.

PEREZ

(to TOSH)

Get a hold of Sandy. Check gun club members, collectors, see if any own a Walther 38. Or make their own ammo. And start searching tips, bins, rubbish dumps, for the gun.

TOSH

It's probably in the sea by now.

PEREZ

Aye well, humour me.

44

INT. KILMUIR HOUSE, KITCHEN - DAY 1 (1725)

44

MOLLY is with **SALMA** at the table looking at something online on her phone about Galbraith's murder.

SALMA

I can't believe it. Who would do such a thing?

MOLLY

I hope Merran is okay.

SALMA

I should call her later.

MOLLY, agreeing, glances at KATE who is at the other end of the table with RASHA, helping her go over her accounts on her laptop. As she talks, SALMA starts to translate for RASHA...

KATE

You need to sign here, and here,
for your VAT, then your company tax
is payable in January. You can do
that online.

RASHA

Thank you.

KATE

You'd be better paying for an
accountant, Rasha, this stuff will
do your head in.

SALMA

Dad doesn't want to spend the
money.

KATE

You should make him.

KATE looks up at the sound of a car pulling up outside. From her POV: we see PEREZ getting out of his car.

45 **SCENE OMITTED**

45

46 **EXT. KILMUIR HOUSE, GARDEN - DAY 1 (1728)**

46

PEREZ is accepting a cup of tea from MOLLY in the garden. KATE is studying him, wondering why he is there. PEREZ can see RASHA and SALMA through the kitchen window.

PEREZ

Thanks, Molly. Is that the Nassan
family?

KATE

I'm helping Rasha get her head
round being VAT registered.

MOLLY

They've opened a deli in town.

PEREZ

I heard. I take it they know about
Alex Galbraith?

KATE

Aye. They're very upset. They considered him a friend.

PEREZ

(after a moment)

You, not so much?

KATE

Is that what this is about? I'm pissed off about Donna Killick. What d'you expect? She killed my sister but gets to come home to die in her own bed?

MOLLY

Mum.

KATE realises she is getting angry, tries to calm herself.

KATE

I know Galbraith was doing his job. I just wished he'd shown the same compassion for me and Molly as he did for Donna.

PEREZ

I hear you. I'll still need a list of people involved in your pressure group.

KATE

I've got a petition with two thousand names on it. You want that as well?

KATE walks away, irritated. PEREZ can see she is worn thin.

MOLLY

I'll get you the list.

MOLLY goes. PEREZ can see SALMA watching him from the window. He smiles at her. His mobile rings...

PEREZ

Tosh?

47

INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 1 (1729)

47

TOSH is going through the report on the Galbraith break-in.

TOSH

I'm looking at the break-in report. The Galbraith case file that went missing was a custody case.

(reading)

A Kyle and Lynda Morton.

48

EXT. KILMUIR HOUSE, GARDEN - DAY 1 (1729)

48

PEREZ

Fiona Bedford mentioned that. You should speak to Lynda Morton. Check where she was this morning.

PEREZ kills the call, and watches SALMA and RASHA as they leave the house.

PEREZ (CONT'D)

Hi there. I hear the deli is going well.

SALMA

It is. Thanks.

RASHA

(hesitant)

How is Eve?

PEREZ

As well as can be expected.

SALMA

And Merran?

PEREZ

You friends? She'll need her friends.

PEREZ starts to go. RASHA speaks in Arabic, quietly urging her daughter to speak to him. They seem to bicker a little. PEREZ turns, sensing this.

SALMA

(reluctant, embarrassed)

My mother wants to know if Mr Galbraith's death had anything to do with the fact he was helping us?

PEREZ

We've no reason to believe that.

SALMA

(to RASHA)

I told you not to worry.

SALMA and RASHA walk away. PEREZ watches her go, feeling for them.

49

EXT. LYNDA MORTON'S FLAT - DAY 1 (1805)

49

TOSH is rapping on the door of a flat on the outskirts of Lerwick as PC GRANT watches. No answer. She squints in the window. She can see a TV on. She gets a bad feeling. She tries the door - locked. They head round the back.

49A **EXT. LYNDA MORTON'S FLAT, BACK DOOR - DAY 1 (1806)** 49A

TOSH and PC GRANT find the back door ajar. They share a look.

50 **INT. LYNDA MORTON'S FLAT, HALL - DAY 1 (1807)** 50

Cramped inside. TOSH makes her way down the hall, taking out her warrant card and holding it up.

TOSH
Hello? Police officer in the
building. Anyone here?

Photographs of *Lynda with her kids* in happier times on the wall. TOSH glances into the kitchen. A box of wine is on the table, overturned. A mess. TOSH turns her attention to the bedroom door - there are bloody smears on the handle.

TOSH (CONT'D)
Lynda?

TOSH slowly pushes the door open, expecting the worst. She reveals LYNDA lying on a child's bed, surrounded by toys, with her hand wrapped in a bandage made from a scarf.

TOSH (CONT'D)
Lynda, you okay?

LYNDA stirs, she looks around, a little bewildered.

51 **INT. LYNDA MORTON'S FLAT, KITCHEN - DAY 1 (1810)** 51

TOSH sits with a recovering LYNDA, drinking a can of juice. PC GRANT is by the door, listening.

TOSH
What happened to your hand?

LYNDA looks at it, trying to remember.

LYNDA
I cut myself.

TOSH
Looks like it needs stitches.

LYNDA doesn't seem to care. TOSH looks at the empty wine bottles - the prescription pills.

TOSH (CONT'D)
You know Alex Galbraith, don't you?
From your custody case?

LYNDA
So?

TOSH

You haven't heard what happened to him then?

LYNDA

No - what?

TOSH

He's been killed. Someone shot him.

LYNDA looks blank - then a growing sense of panic.

TOSH (CONT'D)

When was the last time you saw him?

LYNDA

This morning. I went to have it out with him. About my kids. But he didn't want to talk to me.

TOSH

And after that?

LYNDA

I came back here. Felt pretty low. Took a sleeping tablet.

TOSH regards the pills and booze again - she believes her.

TOSH

There was a break-in at his house recently and a file relating to your case was taken?

LYNDA

What?

TOSH looks at the *photographs of her kids* on the fridge.

TOSH

What happened, Lynda? You weren't always like this, were you?

LYNDA looks a little shocked.

LYNDA

No. I wasn't.

(a beat)

But I'm trying to get myself sorted. I really am.

TOSH looks at the empty bottles - is she?

52 **INT. SHETLAND POLICE HQ, INCIDENT ROOM - EVENING 1 (1847)** 52

PEREZ is coming in. SANDY is waiting with some information, a blurry image of *EVE* getting in a car on the screen in her light-coloured coat.

SANDY

Got Eve on CCTV at the time of the shooting. And Niven Guthrie was at his engineering plant - one of his men has given a statement.

PEREZ

I thought he had a building firm?

SANDY

He has. He's got a stake in half the businesses on the island. And an OBE. He won't be happy till he's got a statue of himself in the Market Cross.

PEREZ

(amused)

Okay. Any trace of the gun?

SANDY

Not from the register of gun owners. We do have a couple of collectors, but none with a World War II Walther. As for the bullet-maker, we're looking at a machinist, or maybe an engineer, but again nobody in Shetland seems to fit the bill.

MCCABE is approaching, a little concerned.

MCCABE

Got a wee problem. Local lad. Fraser Creggan. He's been posting about the Galbraith killing online. I think you should take a look.

53 **INT. SHETLAND POLICE HQ, INCIDENT ROOM - EVENING 1 (1850)** 53

PEREZ is looking at a web blog called *True Crime Crazy* on his computer. We see a *photograph of Fraser* under the banner - *The Crime Voyager*. MCCABE is watching his reaction.

PEREZ

(reading)

True Crime Crazy?

MCCABE

Scroll down.

Now an image of *Alex Galbraith* with the caption: *Who Killed Alex Galbraith? What Secrets Lie Behind Shetland Murder Mystery?* There are photographs, taken with a long lens of *Perez entering the house, of him interviewing Eve.*

PEREZ

That must have been him on the hill
this morning.

PEREZ can see that he has written about other famous cases, *Fred West, Bible John, and Leopold and Loeb.* The one that catches his eye is *The Lizzie Kilmuir Case.*

SANDY

(looking at it)
Creggan? Hang on.
(checks list on desk)
There's a Logan Creggan on our gun
owners list.

PEREZ

Find out if they're related. And
shut this site down, Billy. Pronto.

TOSH

(approaching)
Lynda doesn't have an alibi. She
was alone in her flat. But to be
honest, I can't see her shooting
anyone.

PEREZ looks at the incident board - at *Lynda.*

PEREZ

She might know somebody that would.

PEREZ's mobile rings - it's Cassie.

PEREZ (CONT'D)

Okay. Let's call it a night.
Everybody in bright and early.
(answers phone)
Everything okay?

54

INT. PEREZ HOUSE, KITCHEN/LIVING ROOM - EVENING 1 (1851)

54

CASSIE is on the phone as she arrives at the house. JAMES is putting down his bags, looking around.

CASSIE

The Eagle has landed. But I can't
get him to eat anything. He keeps
saying he's already eaten, but he
hasn't.

55 **INT. SHETLAND POLICE HQ, INCIDENT ROOM - EVENING 1 (1851)** 55

PEREZ

Don't worry. I'll pick something up
on the way home.

PEREZ kills the call. TOSH can see he is struggling.

TOSH

How are you holding up?

PEREZ

(appreciating her concern)
I've had better days, Tosh.

TOSH

If you need to talk, I'm a good
listener.

PEREZ

(deflecting)
I might take you up on that.

56 **INT. DIVE BOAT, ACCOMMODATION AREA - EVENING 1 (1900)** 56

EAMON is making his way down into the living quarters of the boat, passing other CREW MEMBERS. He sticks his head into the mess room and smiles at **CARRIE MCANDREW**, the Chef.

EAMON

Hey, Carrie.

CARRIE

I didn't know you were on this
shift?

EAMON

Proverbial bad penny. What's for
dinner? Hope it's no the slow
cooked lamb again. I'm over it.

CARRIE

Shite on toast, that do you?

EAMON smiles, he likes to flirt with her.

EAMON

Tell you what, take a good look at
this handsome face, you might not
be seeing it for much longer.

CARRIE

Oh yeah, you won the lottery then?

57 **INT. DIVE BOAT, EAMON'S CABIN - EVENING 1 (1903)** 57

EAMON gets into his cabin and throws down his gear. His expression suddenly changes. He looks on edge. He glances at his phone, expecting a call.

58 **INT. WINE BAR - EVENING 1 (1930)** 58

PEREZ walks in. **DUNCAN**, at the bar, looks up, surprised. He gives him a hug.

DUNCAN

What are you doing here? Shouldn't you be on Fair Isle?

PEREZ

You telling me you haven't heard about Alex Galbraith?

DUNCAN

I heard. But I just thought you'd stay longer.

PEREZ exhausted, sits down at the bar.

PEREZ

Listen. Cassie's brought Dad over so I can keep an eye on him. His memory isn't great. My mother was obviously playing it down so's not to worry us. So he'll be with us for a while. You okay with that?

DUNCAN

(getting him a whisky)
Sure, let me get you a drink, on the house.

PEREZ

You'll never make a profit doing that.

DUNCAN

That's okay, it's your money.

They smile sadly at each other.

DUNCAN (CONT'D)

So, how was it?

PEREZ

We got through it. And her friends got to say goodbye.

DUNCAN

And Cass?

PEREZ

She did well.

DUNCAN

Just remember you'll need time to
grieve, too.

PEREZ

In that case I'll have to multi-
task. Cos time is something I don't
have.

PEREZ looks at the newspaper on the bar. On the *front page of the Shetland Chronicle is Donna Killick.*

DUNCAN

(at newspaper)
And there's that.

PEREZ

Aye, and there's that.

DUNCAN

She definitely coming back then?

PEREZ nods. DUNCAN clearly looks worried about this.

PEREZ

Nothing I can do about it, Duncan.

DUNCAN

I know. You've got enough on your
plate anyway.

PEREZ

Just try and ignore it. Truth is,
she won't be around long.

DUNCAN isn't sure whether to be pleased about that or not.
PEREZ can see that.

PEREZ (CONT'D)

Any food I could take back? That
pasta thing you do?

DUNCAN

(fake outrage)
That pasta thing?
(gently)
Sure.

DUNCAN goes, but PEREZ watches, concerned.

MICK MUIR, part of the Life Support Team, is making his way
to the mess room.

He spots EAMON in his cabin, door ajar, on the phone talking to someone. MUIR listens a moment, intrigued by the tone.

EAMON

Aye, you heard right. And I'm serious as well. Aye? Well that's your choice, but you'll regret it.

EAMON notices MUIR and quickly kills the call.

MUIR

You okay?

EAMON

Sure, Mick. No worries.

EAMON closes the door to his cabin. MUIR stands there for a moment watching him. Unreadable.

60

INT. PEREZ HOUSE, KITCHEN/LIVING ROOM - NIGHT 1 (2010)

60

PEREZ comes in with the food to see JAMES sitting at the window, looking out. CASSIE is at the counter.

CASSIE

(to PEREZ)

He's been sitting there since we got back.

PEREZ glances at him - sadly.

PEREZ

Dad, I've got some food.

CASSIE

Listen, I got a call. They want me back at work. I have to go in the morning.

PEREZ

Course. Don't worry about us. We'll be fine.

PEREZ gazes at his father a moment, thinking.

61

INT. PEREZ HOUSE, KITCHEN/LIVING ROOM - NIGHT 1 (2145)

61

Later. PEREZ and JAMES are sitting at the table. PEREZ has a box of old photographs out, looking through them with JAMES. We see a snap of *Perez with James & Mary - by the sea.*

PEREZ

Here's a nice one. I remember that day - that was over at Scalloway, wasn't it?

PEREZ watching his reaction carefully. Does he remember?

JAMES

Aye. When you were up from Glasgow
on a visit.

PEREZ

That's right.

JAMES

We went to the Scalloway Hotel for
lunch?

PEREZ

(pleased)
Indeed we did.

They look at another image. We see *James & Mary - with Fran*.

PEREZ (CONT'D)

Mum looks so young in these.

JAMES

Beautiful. She had the nicest face
I've ever seen.

PEREZ smiles at his affection, and is hopeful about his
memory now - it seems clear. But JAMES is looking at Fran
now, puzzled.

JAMES (CONT'D)

Who's that woman? What was she
doing there?

PEREZ freezes - a moment.

PEREZ

You mean Fran?

JAMES

Fran?

PEREZ

You don't remember Fran?

JAMES

Should I?

PEREZ - masking his sadness.

PEREZ

Tell you what, I'm having some of
that pasta, and I'm not eating
alone.

62 **INT. GAULDIE HOUSE, LIVING ROOM - NIGHT 1 (2300)** 62

Darkness. Only light from the flickering TV. KIRSTY, in her pyjamas, asleep on the sofa. She wakes with a start. There is a noise outside. She sits up.

KIRSTY
Kids? That you?

KIRSTY listens, another noise from outside.

63 **EXT. GAULDIE HOUSE - NIGHT 1 (2302)** 63

KIRSTY comes out with a jacket over her pyjamas and, shining a torch in front of her, moves slowly round the side of the house.

KIRSTY
Hello! Anybody there?

There is a sudden and loud bang. KIRSTY nearly jumps out of her skin. She grips the torch tighter, tense.

KIRSTY (CONT'D)
I've called the police.

Moving slowly, she shines the torch towards the garage. The door is open, it swings back in the wind - a loud bang. KIRSTY relaxes, she forgot to lock it.

64 **EXT. GAULDIE HOUSE - NIGHT 1 (2302)** 64

ANOTHER ANGLE: We are now watching KIRSTY close the door and walk back to the house from the point of view of someone hiding in the darkness - we can hear their breathing. KIRSTY takes a last look around and, just to make sure, flicks the torch back and forth, but it hits a wall of darkness. Nothing. She goes back inside.

65 **EXT. SHETLAND COAST - NEW DAY 2** 65

The sun rising over the cliffs.

66 **EXT. PEREZ HOUSE - DAY 2 (0800)** 66

CASSIE is leaving, about to get in a cab, PEREZ is giving her a hug.

PEREZ
I know you're worried about Grandad, but he'll be fine.

CASSIE
I'm worried about you as well.

PEREZ watches her go, moved by her concern.

PEREZ

Phone when you get there, okay?

He finds himself needing a moment to control his feelings but he doesn't have one - his mobile rings.

PEREZ (CONT'D)

Tosh?

TOSH (V.O.)

I need to show you something.

PEREZ

I'm on my way.

67

INT. SHETLAND POLICE HQ, CORRIDOR - DAY 2 (0820)

67

PEREZ is taking his coat off as he comes in and TOSH is handing him a file.

TOSH

I was going over Galbraith's cases last night. On the custody case he made a note that there was evidence linking Lynda Morton to local drug dealers. He didn't use it in court. He didn't need it. You might be right about her knowing the shooter?

PEREZ

Might explain the break-in at the Galbraith house. Find out who she was mixed up with.

SANDY approaches...

SANDY

Checked if Logan Creggan had any links to Galbraith. It appears Creggan asked Galbraith to represent him a couple of years back. He refused. Not sure why - or what the case was.

PEREZ

I thought he was a guy who would help anybody?

PEREZ absorbs this, intrigued.

68 **INT. DIVE BOAT, DECOMPRESSION CHAMBER 1 - DAY 2 (0855)** 68

EAMON is eating a bacon roll, greedily, as MUIR helps him into the chamber.

MUIR

You feeling okay? You up for this?

EAMON

Course, why are you asking?

MUIR

Just want to make sure you're in the right frame of mind. I thought you were a bit on edge last night.

EAMON

Ah, that. That was just a domestic.

MUIR - does he believe that?

69 **EXT. CREGGAN HOUSE - DAY 2 (0930)** 69

A flat, wide bungalow. **LOGAN CREGGAN** is working in the drive. He is a carpenter/handyman by trade and is renovating an old chest. He stands when he spots PEREZ approaching.

PEREZ

Logan Creggan?

(showing ID)

DI Perez. Mind if I have a word with your boy?

CREGGAN

This about Galbraith?

PEREZ

Why d'you say that?

CREGGAN

Has something else happened in Shetland this week?

PEREZ

(after a moment)

You have guns in the house, I believe?

70 **INT. CREGGAN HOUSE, KITCHEN - DAY 2 (0932)** 70

CREGGAN is drying his hands. PEREZ is checking his gun cabinet, an old hunting rifle.

CREGGAN

Just cleaned it. Habit I picked up in the forces.

PEREZ
How long did you serve?

CREGGAN
Ten years.

PEREZ
(after a moment)
Any other type of firearm?

CREGGAN
No. That's it.

PEREZ closes the cabinet. As he does he catches a glimpse of FRASER at his bedroom door, listening.

PEREZ
(at FRASER)
You must be The Crime Voyager?

FRASER slouches away, with an air of contempt. PEREZ watches him go. He hasn't finished with him yet.

PEREZ (CONT'D)
You asked Alex Galbraith to
represent you in a legal case.
You want to tell me what it was
about?

CREGGAN
It's private.

PEREZ
Not anymore.

CREGGAN
(reluctantly)
I got a letter from the Service
Prosecuting Authority saying I was
being investigated by IHAT.

PEREZ
The Historic Allegations Team? In
relation to what?

CREGGAN
They didn't share that information.
Then they dropped the charges.

PEREZ
You must have some idea?

CREGGAN
Probably mistreatment of detainees
in Iraq. People were coming out the
woodwork claiming they were
tortured, looking for compensation.
(MORE)

CREGGAN (CONT'D)

Those IHAT lawyers fell for it
hook, line and sinker. Couldn't
wait to crucify people like me.

PEREZ

You saying that stuff didn't
happen?

CREGGAN

No. Just not by me.

PEREZ

And Galbraith wouldn't represent
you? Why?

CREGGAN

That, I can't tell you.

PEREZ

His wife Eve is involved in trying
to get those cases reopened. Were
you aware of that?

CREGGAN starts to make tea.

CREGGAN

Was not. No. Tell you this much.
I'd known Alex since we were
teenagers. We were pretty close for
a time. *Everyone deserves a
defence, no matter their crime.*
That's what he always said.

(a beat)

Turns out he meant everybody except
me.

PEREZ

That annoyed you?

CREGGAN

Not enough to shoot him.

CREGGAN holds his gaze, unreadable. PEREZ can see his foot
tapping on the floor nervously. He's tightly wound, that's
for sure. He can feel his pent-up rage.

PEREZ

Where were you yesterday morning?
About 11?

CREGGAN

Down on the beach. Practising for
the stone-skimming competition.

PEREZ can tell he's taking the piss.

PEREZ

Try again, Logan.

CREGGAN

I was setting rabbit traps.

PEREZ

Can your wife back that up?

CREGGAN

We're separated. She's on the mainland. Golspie. You'll just have to take my word for it.

PEREZ isn't sure he can do that.

PEREZ

Mind if I have quick word with Fraser?

71

INT. CREGGAN HOUSE, FRASER'S BEDROOM - DAY 2 (0935)

71

PEREZ is looking around the room, as FRASER watches from his computer desk, defiant, relaxed. CREGGAN is at the door, more anxious now. PEREZ spots a poster on the wall for the film *Compulsion*, with blood-spattered eyeglasses.

PEREZ

Isn't that about Leopold and Loeb?

FRASER

You've heard of them?

FRASER is intrigued - not many people have.

PEREZ

Aye. Didn't they believe in Nietzsche's concept of *Übermenschen*? That they were above the moral laws of ordinary people? They killed a fourteen year old boy to prove it?

FRASER

Bit more to it than that.

PEREZ

Is there?

(a beat)

Pity they dropped a pair of glasses at the crime scene. No very *Übermenschen* that, was it?

PEREZ is now looking at a book called *Happy Like Murderers - Fred and Rosemary West*. Then another - *Bible John*.

CREGGAN

(anxious for FRASER)

As far as I can see, they were a couple of sick bastards.

FRASER

Some people have done a lot worse.

PEREZ picks up on this comment as he looks at a folder containing articles on the Lizzie Kilmuir/Donna Killick case.

PEREZ

On your website, you posted photographs of police officers involved in the Galbraith case. You can't do that, Fraser. This is an ongoing investigation. You need to stay out of it. Okay?

CREGGAN

He will, I'll make sure of it.

FRASER looks contemptuously at PEREZ.

FRASER

Must be exciting for you, having a perfect murder to solve.

PEREZ

Who says it was perfect?

PEREZ holds his gaze, then walks out. CREGGAN looks at FRASER, irritated.

72 **INT. DIVE BOAT, DECO CHAMBER, DIVE BELL - DAY 2 (0945)** 72

Inside the diving bell, EAMON is changing for the dive along with his TWO TEAM MATES. They are tense but professional.

73 **INT. DIVE BOAT, SAT CONTROL ROOM - DAY 2 (0946)** 73

LARSON, the Sat Control Manager, and **MUIR** (Assistant Life Support Technician) are monitoring the chamber.

MUIR

(on intercom)

Okay, Eamon, your dive depth will be three hundred feet. You guys happy with everything?

CARRIE is clearing up some plates and cups from the control room. She watches as EAMON smiles at the camera with a thumbs up.

74 **INT. SHETLAND POLICE HQ, CORRIDOR - DAY 2 (1015)** 74

MCCABE and SANDY are in discussion about something as PEREZ comes in. TOSH looks up.

TOSH

From what the neighbours say, Lynda had a regular visitor who they think looked a bit shifty. I've asked Drug Enforcement if she's on their radar.

PEREZ

Good. Get onto the Service Prosecuting Authority. Logan Creggan was under investigation. I want to know the details. He doesn't have an alibi and it's just possible Eve's position on war crimes might have opened some old wounds. And talk to Fraser's teachers. Get some background on him as well.

TOSH gets to work. PEREZ overhears a slight disagreement between MCCABE and SANDY...

SANDY

I don't have time, Billy. Can't you get a uniform over there?

MCCABE

Just take a look. It's on the road to Hellister.

SANDY reluctantly takes the address.

PEREZ

What is?

MCCABE

Break-in.

PEREZ

(looks at address)
That's not far from the Galbraith place. What was taken?

MCCABE

A drone.

PEREZ absorbs this, interested.

75

EXT. GAULDIE HOUSE, GARAGE - DAY 2 (1115)

75

The garage is open. SANDY is talking to KIRSTY as PEREZ looks at the peli case, which is empty.

KIRSTY

(explaining)
I thought it was just the door banging. That I'd left it open.

SANDY
(looking at the door)
No. Looks like somebody jimmied it.

PEREZ
What does your husband use the
drone for?

KIRSTY
Photography. It's his hobby.

PEREZ
When did he last use it?

KIRSTY
Yesterday morning. He was out
flying it up and down the coast.

SANDY
So he would have passed over the
Galbraith house?

KIRSTY
Aye, I would think so.

PEREZ
Is he around? I'd like to have a
quick word.

KIRSTY
He's at work.

PEREZ accepts that, looks out, down the road.

PEREZ
Did he mention seeing anything?

KIRSTY
If he had, I think he would have
said - considering what's happened.

PEREZ moves towards the door, looking at the lock - noticing
something.

PEREZ
(to SANDY)
That blood? Get a sample will you.

SANDY begins to check.

PEREZ (CONT'D)
You got a contact number for him? I
really need to speak to him.

KIRSTY
That might be difficult. He'll be
at the bottom of the sea.
(MORE)

KIRSTY (CONT'D)
He's doing maintenance on the
Ninian Pipeline.

PEREZ - frustrated.

76

INT. WINE BAR - DAY 2 (1215)

76

KATE KILMUIR is drinking alone. DUNCAN is watching her from the bar. KATE motions for another wine.

DUNCAN
Same again?

KATE
Why not.

DUNCAN starts to pour her another.

KATE (CONT'D)
Did you sign the petition, Duncan?
I don't think you did?

DUNCAN
(understanding)
I know it won't be easy having
Donna back, but to be honest, Kate,
I just stay out of it.

KATE
Well, good for you. Not as easy for
me. I can't forgive her.

DUNCAN
You forgave Thomas Malone.

KATE
He didn't kill my sister.

DUNCAN
You didn't know that at the time.

KATE
I did. I always knew.
(a beat)
Jimmy should've done more to stop
her coming back.

DUNCAN
That's not his job, Kate. Don't let
this eat away at you. She's not
worth it.

KATE looks at him, unreadable for a moment.

KATE
That's easier said than done.

KATE gets a text message. She glances at it - a link to the Chronicle's website: *an image of her sister, Lizzie, lying dead*. She is stunned.

KATE (CONT'D)
(quietly)
No, no.

KATE rushes out, already dialling. DUNCAN watches her go, worried.

77

INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 2 (1217)

77

PEREZ is filling TOSH and the others in about the drone as he gets his coat off, excited by this breakthrough...

PEREZ
Listen, it's possible this guy, Eamon Gauldie, inadvertently filmed the killer leaving the scene. And that's who's taken the drone. If that's the case, we need to find it.

SANDY
(killing his call)
Gauldie has started his dive. But I did a quick background check on him. He was involved in a court case a few years ago. Assault.

PEREZ
Don't tell me - Galbraith defended him?

SANDY
No. Galbraith represented the other guy. Gauldie has an assault charge against him.

PEREZ absorbs this as SANDY and TOSH share a look - it's significant.

PEREZ
Okay. As he could have been the last person to see Galbraith alive we should consider him a person of interest. Tell them to bring him back up.

SANDY accepts this, but knows it's not that simple. He answers his ringing mobile as PEREZ looks at his incident board. There are a few faces on it now - *Logan Creggan* and *Lynda Morton*.

PEREZ (CONT'D)
Alex Galbraith seems to have
touched more lives than Billy
Graham.

SANDY is listening to his call - looking grim. PEREZ senses something.

SANDY
(into mobile)
I will, I promise, right away.

PEREZ
Sandy, you're going to tell me
something I don't want to hear.

SANDY
That was Kate. The Chronicle have
just published crime scene
photographs of her sister online.
She's really angry about it.

PEREZ is astonished.

78

INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 2 (1222)

78

PEREZ is looking at *the photographs of a dead Lizzie Kilmuir* from twenty odd years ago, taken by the Forensic Team. TOSH, SANDY and MCCABE are also looking at them on Tosh's computer.

PEREZ
These were never released to the
public. How the hell did they get
them?

MCCABE
Somebody must have hacked into the
system and downloaded them.

PEREZ
Or we've got a leak.

TOSH
Are they trying to say Galbraith
deserved to die because he defended
the woman who did this?

PEREZ
Get MacBay in here. Now.

79

INT. SHETLAND POLICE HQ, INTERVIEW ROOM - DAY 2 (1245)

79

MACBAY, the editor of the Chronicle, is relaxed. PEREZ is suppressing his annoyance. He has a poor quality print of the photographs in front of him.

PEREZ

Where did you get these images?

MACBAY

They were posted through the office door - no stamp. Probably someone sympathetic to the Kilmuir family.

PEREZ

Aye. Trying to pour fuel on the fire over Donna's release and you were happy to oblige?

MACBAY

It's in the public interest.

PEREZ

You still got the envelope?

MACBAY

Binned. Sorry.

PEREZ is gazing at the images, his anger growing.

PEREZ

Don't be too pleased with yourself. They're police property. And you're taking them down. Now.

80

INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 2 (1255)

80

PEREZ approaches MCCABE, in a dark mood.

PEREZ

Billy, these have been printed out on a computer, scanned maybe. Check if the originals are still with Cora at the mortuary. And get onto the Digital Investigation Team in Aberdeen. If they were downloaded we need to trace who by.

MCCABE

They're snowed under. It'll take weeks for them to get to us.

TOSH

Donnie could do it. It's what he does. He's half-man, half-laptop. Might speed things up.

PEREZ shares a look with MCCABE - MCCABE doesn't mind.

PEREZ

Okay. Make sure it's all above board.

(MORE)

PEREZ (CONT'D)

If we need to use what he discovers
as evidence, we can't risk it being
thrown out.

TOSH, pleased she got Donnie some work, looks down at her
notebook.

TOSH

And I don't know if this is
significant but Fraser Creggan once
hacked his school computer system.
Nearly got himself expelled.

PEREZ

And he's smart enough not to put
them on his own website.

81

INT. CREGGAN HOUSE - DAY 2 (1320)

81

PEREZ and TOSH move down the hall to find FRASER sitting at a
table with MOLLY, looking at a book together. PEREZ is
slightly thrown and takes a moment to register what it means.
MOLLY smiles at them.

MOLLY

Hi.

PEREZ

Hi, Molly.

(to FRASER)

Suppose you heard photographs of
Molly's aunt have been posted
online?

FRASER

I didn't post them, if that's what
you think. I covered that case a
while back.

PEREZ

They were copied and left at the
Chronicle. But someone hacked into
our system to get them in the first
place.

TOSH is looking at a gruesome crime book on the table -
Serial Killer Dictionary - unimpressed.

FRASER

I can't help you.

PEREZ

Where were you yesterday before you
went up to the Galbraith place?

MOLLY

With me. We were here. Together.

PEREZ holds her gaze - is she telling the truth?

PEREZ

Fraser, I'm going to have to
confiscate your desktop, smart
phone, and any other devices you
have. You can have them back after
we've run a check on them.

FRASER looks stunned - like having his arms and legs removed.

FRASER

I didn't do anything? I mean, is
this even legal?

82

EXT. CREGGAN HOUSE - DAY 2 (1330)

82

PEREZ and TOSH are putting the confiscated computer equipment
in the trunk.

TOSH

Is it just me, or is Fraser a wee
bit creepy?

PEREZ

Molly obviously doesn't think so.

PEREZ can see CREGGAN approaching.

CREGGAN

My son had nothing to do with
Galbraith's death.

PEREZ

I never said he did.

CREGGAN

But it's what you think.

PEREZ

No, I think he's fascinated by
people who do bad things, but you'd
have a better idea why that is than
me.

PEREZ gets in the car. CREGGAN watches him, his fists
clenching in anger. FRASER watches from the porch as PEREZ
and TOSH drive away.

83

SCENE OMITTED

83

84

INT. DIVE BOAT, GALLEY - DAY 2 (1400)

84

MUIR has found CARRIE in the kitchen.

MUIR
We're bringing them back up.

CARRIE
Problem?

MUIR
(shrugs)
Not sure, they'll need to be fed
though.

MUIR goes in the opposite direction. CARRIE goes back to work.

85

INT. SHETLAND POLICE HQ, CORRIDOR - DAY 2 (1420)

85

DONNIE, eager to get to work, is following MCCABE down the corridor, being briefed...

MCCABE
Take a look at this desktop and see
if the owner hacked into our
system. We also have some images of
Lizzie Kilmuir - is it possible to
find out what device they were
printed or scanned on?

DONNIE is distracted when he spots TOSH in the main office and gives her a little wave. TOSH, trying to be professional, gives him a brief smile.

DONNIE
I'll see what I can do.

DONNIE then notices the crime scene photographs of *Galbraith's dead body* on the incident board, and is thrown by the violent images.

MCCABE
(clocking this)
And the main office is off limits.

DONNIE
(relieved)
That's not a problem.

86

INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 2 (1421)

86

TOSH is watching as DONNIE disappears. PEREZ is watching her.

PEREZ
You might regret this. Living
together, working together?

TOSH
(deadpan)
If I can put up with you, I can put
up with anything.

PEREZ is amused. He looks back towards Donnie.

87 **INT. SHETLAND POLICE HQ, PRODUCTIONS ROOM - DAY 2 (1424)** 87

Moments later, DONNIE looks up to see PEREZ in the doorway.

PEREZ
(quietly)
We may have a leak. So anything you
find, you come directly to me.
Okay?

DONNIE nods, a little intimidated.

88 **INT. HALDANE HOTEL, EVE'S ROOM - DAY 2 (1700)** 88

MERRAN is gazing out the window. EVE joins her.

EVE
Let's get our stuff together. They
said we can go back home now.

MERRAN recoils, shocked.

MERRAN
I can't, Mum, I can't go back to
that house.

EVE
We haven't got much choice,
darling. Where else will we go?

MERRAN
It's not safe.

EVE
They're going to put security
around the house. We'll be the
safest people in Shetland.

MERRAN
I'm not going back!

EVE moves to hug her. MERRAN pushes her away and goes into the bathroom, slamming the door. EVE is left alone for a moment, with a look of utter despair. She starts to sob.

89

INT. CREGGAN HOUSE, FRASER'S BEDROOM - DAY 2 (1735)

89

FRASER is on a laptop. He hears the door open. He tries to hide the laptop under his bed, but it's too late, CREGGAN has spotted it.

CREGGAN

What the hell are you playing at?
Where did you get that?

FRASER

Molly gave me it.

CREGGAN grabs the laptop away from him.

CREGGAN

Stop posting this shit. You're just
attracting attention to yourself.
They think you're a fuckin' weirdo.

FRASER

I'm a weirdo? It's not me screaming
and crying in his sleep. Drinking
himself to death.

CREGGAN loses it, grabs his son, dragging him off the bed and against the wall.

CREGGAN

I love you, boy. But you ever speak
to me like that again and I'll...

FRASER

You'll what?

CREGGAN gets a grip of himself, stands back, horrified at himself - his hands trembling.

CREGGAN

I - I don't want them accusing you
of something you didn't do.

CREGGAN rushes out. FRASER watches him go - and we can see he is torn between contempt and concern.

90

INT. DIVE BOAT, GALLEY - EVENING 2 (1800)

90

CARRIE MCANDREW is dishing out a stir-fry in foil trays as MUIR waits.

CARRIE

There you go.

91 **INT. DIVE BOAT, DECOMPRESSION CHAMBER 1 - EVENING 2 (1801)** 91

EAMON is relaxing in the decompression chamber, in shorts and t-shirt, reading as he acclimatises to being back on the surface, frustrated at being pulled back up. His TEAM MATES are reading on a bunk in the background.

91A **INT. DIVE BOAT, DECOMPRESSION DECK - EVENING 2 (1801)** 91A

MUIR is loading their meals, in foil trays with their names on them, into the lock of the DC. Adding some biscuits and a pot of boiling water. He closes the door, securing the interlock with a heavy clunk.

MUIR
(giving phone a whizz)
Grub's up.

92 **INT. DIVE BOAT, DECOMPRESSION CHAMBER 1 - EVENING 2 (1802)** 92

EAMON opens his side of the hatch and takes the food. EAMON sits with his tray, lifts a cup to drink, and spots a piece of scrap paper underneath - it reads, in shaky handwriting: *Silence Is Golden*. He gazes at it, anxious.

93 **INT. HALDANE HOTEL, EVE'S ROOM - EVENING 2 (1805)** 93

EVE is letting PEREZ in.

EVE
She's in the bathroom - she won't talk.

PEREZ goes to the door - knocks gently.

PEREZ
Hey, Merran. It's Jimmy Perez. Your mum says you don't want to go back home.

MERRAN is on the other side of the door, listening.

PEREZ (CONT'D)
I don't blame you. When you lose someone so close to you, it feels like the world's stopped. And it's exhausting. Cos nobody gets it. Not really. But you need to keep going, doing the normal stuff, however hard it is.

EVE listens, moved. She understands where this is coming from. After a moment the lock clicks, the door opens. MERRAN is gazing at him - her eyes full of tears.

94 **INT. SHETLAND POLICE HQ, INCIDENT ROOM - EVENING 2 (1825)** 94

As he comes in, PEREZ checks his phone: *Missed call - Dad*. He's exhausted. This case, on top of everything, is getting to him. He gazes at the faces on the incident board - *Lynda, Eamon, Fraser and Logan Creggan*. TOSH and SANDY are at work.

PEREZ

How long before we get a DNA hit on the blood from the garage?

SANDY

Couple of days.
(off his look)
I'll chase.

TOSH

Drug Enforcement's got nothing on Lynda.

PEREZ

Billy, Gauldie?

MCCABE

He'll be in a decompression chamber for the next few days. Nothing we can do about that. Want me to call the dive boat and see if we can talk to him?

PEREZ

(frustrated)
Do it.

95 **INT. DIVE BOAT, SAT CONTROL ROOM - EVENING 2 (1830)** 95

MUIR is now watching EAMON eating on the monitor while monitoring the pressure inside, making sure the gas mix is correct, on a computer screen. It's all very routine. While LARSON is talking to the bridge...

LARSON

(on ship's internal phone)
We can't accept calls from onshore, tell them we'll divert the call from the bridge. Okay? But we need time to isolate him first.

(to MUIR)

What's the hurry, can they not wait till he's out the chamber?

96 **INT. DIVE BOAT, DECOMPRESSION CHAMBER 1 - EVENING 2 (1835)** 96

EAMON is in the decompression chamber in shorts and t-shirt. His TEAM MATES are still reading in the background.

LARSON (V.O.)
(intercom)
*Eamon, Shetland Police want to talk
to you. Can you move into chamber 2
so you can take the call in
private?*

EAMON nods, but looks worried.

97 **INT. SHETLAND POLICE HQ, INCIDENT ROOM - EVENING 2 (1836)** 97

MCCABE comes in...

MCCABE
Just waiting for the dive boat to
get back to us. Could be a while.
And they said he'll sound like a
chipmunk when we do talk to him.

PEREZ
(frustrated)
I don't care what he sounds like.
We need to speak to him!

MCCABE retreats. TOSH looks at PEREZ - worried.

TOSH
You should go home, check on your
dad. You've got time.

PEREZ takes a moment - then accepts this.

98 **INT. LYNDA MORTON'S FLAT, HALL - NIGHT 2 (2000)** 98

Someone is rapping on her door. LYNDA, in a dressing gown,
opens it a little - it's on a chain. A smart but casually
dressed young guy - **GALT** - is on the doorstep.

GALT
It's me.

LYNDA unchains the door. GALT pushes past her.

GALT (CONT'D)
I heard you were talking to the
cops. You want to tell me what's
going on?

LYNDA
They were asking about Alex
Galbraith?

GALT steps forward, intimidating.

GALT

You better not have mentioned my name in any part of that conversation, Lynda. I fuckin' mean it. If you've dropped me in it, we're both screwed...

LYNDA

(terrified)

I didn't, I promise.

GALT studies her a moment - does he believe her? He smiles.

GALT

Anything to drink?

GALT swaggers into the kitchen, making himself at home. LYNDA looks relieved, for the moment.

99

INT. PEREZ HOUSE, KITCHEN/LIVING ROOM - NIGHT 2 (2005)

99

The place is in darkness as PEREZ comes in. Only the TV is on, with the sound down. PEREZ flicks on a light. His father is sitting gazing into space.

PEREZ

Hey Dad, you sitting in the dark?

JAMES has Mary's cardigan in his hand. His eyes glassy with tears.

JAMES

Broadsword to Danny Boy.

(a beat)

'Where Eagles Dare'. That was her favourite. We saw it when it first came out. She loved Richard Burton. Must have seen it three or four times.

PEREZ

Aye. You had competition there.

JAMES looks at PEREZ, fearful.

JAMES

I loved her with my very soul.

(a beat)

I couldn't remember her name tonight.

PEREZ - heartbroken. He needs to keep himself together though, for James.

PEREZ

It's okay, Dad. It'll be okay.

100 **INT. HOSPITAL WING, HMP CLYDE - NIGHT 2 (2010)** 100

Silence. A ward in the half light. Barred windows. We hear someone breathing heavily. We reveal **DONNA KILLICK**, pale and weak with a scarf over her short hair, breathing from an oxygen mask. She lowers it. The PRISON NURSE, at her station, glances over...

PRISON NURSE
You should get some sleep, Donna.
Home tomorrow.

DONNA smiles weakly, then gazes into the shadows, unreadable. She resumes breathing through her mask.

101 **EXT. CLIFF EDGE - NIGHT 2 (2015)** 101

We are following a FIGURE carrying a bag, face hidden by a hood, slightly built, *could be a woman or a teenager*, to the edge of the cliffs. The FIGURE pulls the drone out of the bag and throws it into the crashing sea below.

102 **INT. DIVE BOAT, SAT CONTROL ROOM - NIGHT 2 (2020)** 102

LARSON is watching the monitor. ON SCREEN: EAMON can be seen closing the hatch in chamber 2. He sits down to wait.

103 **INT. DIVE BOAT, DECOMPRESSION CHAMBER 2 - NIGHT 2 (2038)** 103

A little later, EAMON is still sitting, waiting for the call.

LARSON (V.O.)
*We got that call coming in for you,
Eamon. You okay to talk?*

EAMON is just about to pick up the phone when there is the sound of a sudden rush of air. He reacts to a pain in his ear. His ears are popping. The pressure is falling. The chamber starts to fill with dense condensation - like fog. EAMON looks around confused.

104 **INT. DIVE BOAT, SAT CONTROL ROOM - NIGHT 2 (2038)** 104

LARSON can see what's happening on the monitor and sits up. He knows immediately something is very wrong - the needles on the gauge suddenly begin to go down, rapidly. The pressure is dropping. ON SCREEN: EAMON looks terrified.

LARSON
What the fuck's happening?

MUIR
We're losing pressure.

LARSON
Check the gasses!

105 **INT. DIVE BOAT, DECOMPRESSION CHAMBER 2 - NIGHT 2 (2038)** 105

A HISSING SOUND that gets louder and louder as EAMON slumps to the floor. And then it's just an UNBEARABLE ROAR as the chamber decompresses at speed. He doubles over in pain, struggling to breathe, holding his head. Blood starts to drip from his ears and nose.

106 **INT. DIVE BOAT, SAT CONTROL ROOM - NIGHT 2 (2038)** 106

MUIR is desperately trying to find the catastrophic loss of gas on his screens, in a total panic. LARSON tries to isolate valves on his screen. The chamber is full of mist and they can't even see Eamon now.

LARSON
(intercom)
We're losing pressure, Eamon. Go to
BIBS and isolate the internal
valve! Now! Do it now!

The ROAR OF RAPID DECOMPRESSION is terrifying.

107 **INT. DIVE BOAT, DECOMPRESSION CHAMBER 2 - NIGHT 2 (2038)** 107

The noise is deafening, EAMON, his eyes bloodshot, blood running down his cheeks and onto his t-shirt, desperately trying to find the internal valve - but he can't see anything in the mist.

108 **INT. DIVE BOAT, SAT CONTROL ROOM - NIGHT 2 (2039)** 108

LARSON tries to close the leak on his computer screen.

LARSON
Dump more gas, maintain the depth!

MUIR
I can't secure the valves...

LARSON
(to MUIR)
Get out there - do it manually!
Now!
(switching on intercom)
Medic and all off-shift life
support personnel to sat control
immediately!

MUIR rushes out. LARSON glances at the monitor helplessly. ON THE MONITOR: EAMON looks up, screaming. They can't hear him - the NOISE IS TOO LOUD.

109 **INT. DIVE BOAT, DECOMPRESSION CHAMBER 2 - NIGHT 2 (2039)** 109

EAMON looks at his hands as his skin starts to bubble, and he knows he's going to die. We lose sight of him in the mist as THE NOISE BECOMES UNBEARABLE.

LARSON (V.O.)
(on intercom)
Eamon! Isolate the internal valve!
You need to isolate the internal
valve! Eamon!

110 **INT. DIVE BOAT, DECK BELOW DECO CHAMBER - NIGHT 2 (2039)** 110

MUIR rushes to the chamber to check the external valve. The noise is deafening, and the rush of gas prevents MUIR getting close. He seems to freeze, not sure what to do.

111 **INT. DIVE BOAT, DECOMPRESSION CHAMBER 2 - NIGHT 2 (2039)** 111

Inside, EAMON rocks back and forth, blood streaming from his mouth and ears. He emits a silent scream, his face contorted by the pain - we can't hear him over the deafening noise.

112 **INT. DIVE BOAT, DECK BELOW DECO CHAMBER - NIGHT 2 (2039)** 112

Suddenly everything goes silent and MUIR knows it's too late, the chamber is now at surface level. In shock, he slowly closes the valve.

THE SCREEN GOES BLACK.

113 **INT. SHETLAND POLICE HQ - NIGHT 2 (2045)** 113

PEREZ comes in, taking off his coat. TOSH is on the phone, looking pale with shock.

PEREZ
We got Gauldie yet?

TOSH
(hanging up)
That was the dive boat. There's
been an incident. Eamon's dead.

SANDY and MCCABE share a look. PEREZ absorbs this - disbelief.

END OF EPISODE ONE