

SHETLAND VI

EPISODE TWO

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SHOOTING SCRIPT. 17.03.21.

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1 **EXT. TINGWALL AIRPORT - DAY 3 (0815)** 1

A small aircraft touches down on the remote Tingwall strip.

CUT TO:

2 **EXT. TINGWALL AIRPORT - DAY 3 (0825)** 2

The spectral DONNA KILLICK, wearing an O2 mask, is pushed across the tarmac in a wheelchair by an NS PRISON OFFICER.

CUT TO:

3 **INT. TINGWALL AIRPORT, HANGAR - DAY 3 (0828)** 3

SANDY waits with **DR DARREN BEDFORD** (50s) - polished and assured - and **NURSE MEG PATTISON** (40s) - wry and capable.

BEDFORD

Mrs Killick? I'm Dr Bedford,
Consultant at Lerwick General and
this is Nurse Meg Pattison.

(nodding to MEG)

Welcome back to Shetland.

DONNA looks to SANDY. Sees the contempt in his eyes.

SANDY

We should get going.

MEG notes SANDY's attitude. She bristles as she takes DONNA's wheelchair and follows SANDY and BEDFORD towards the exit.

CUT TO:

4 **SCENE OMITTED** 4

5 **INT. DIVE BOAT, DECOMPRESSION DECK - DAY 3 (0830)** 5

We move slowly across the deck towards the open door of the decompression chamber. Inside is the covered body of EAMON.

KIRSTY (V.O.)

What happened to him?

PEREZ (V.O.)

*All we know is that there was a
problem with Eamon's decompression.*

CUT TO:

6

EXT. GAULDIE HOUSE, BACK GARDEN - DAY 3 (0831)

6

KIRSTY GAULDIE's world has been shattered. She stands in the back garden with PEREZ. Horrified by what PEREZ has said.

KIRSTY

...Oh Jesus. If that chamber blew out, the pain he'd have been in --

KIRSTY lets out a sob. PEREZ feels for her. Even so.

PEREZ

Kirsty, I know it's hard, but I need to ask you some questions.

KIRSTY still trying to hold herself together.

PEREZ (CONT'D)

Before Eamon left for work. How was he? His mood, I mean.

KIRSTY

He was fine.

PEREZ

Nothing bothering him?

KIRSTY

For once he was in good spirits.
(off PEREZ's frown)

He was usually tense before a dive.

PEREZ absorbs that before moving on.

PEREZ

Did he say anything before he left?

KIRSTY

Like what?

PEREZ

I don't know. Anything unusual?

KIRSTY's brow knits - a thought forming.

KIRSTY

All he said was, he had a plan B.

PEREZ

What did he mean by that?

KIRSTY

I've no idea.

KIRSTY shakes her head - trying to hold back the tears.

KIRSTY (CONT'D)

I don't know what I'm going to do.

PEREZ feels for her. He glances to the window. Inside he can see KIRSTY's CHILDREN being comforted by their GRANDMOTHER.

PEREZ

Right now. Focus on the kids.
They need you to be strong.

KIRSTY nods. Still unsure but at least now she has direction.

KIRSTY

You'll find out what happened?

PEREZ

I'll do everything I can.

KIRSTY comforted by that. As she starts back into the house.

CUT TO:

7

EXT. QUAYSIDE - DAY 3 (0900)

7

TOSH and CORA wait on the quayside. Beside them stands **CONNOR MCKAY** (50s) - an HSE INSPECTOR - and a team of INVESTIGATORS.

TOSH turns to see PEREZ's CAR pull up. PEREZ getting out.

TOSH

She's just docked...

PEREZ takes in the DIVE BOAT as TOSH introduces MCKAY.

TOSH (CONT'D)

...this is Connor McKay. Connor's been appointed by the Health and Safety Executive to investigate the accident. Connor, this is DI Perez.

MCKAY

Good to meet you. Shame about the circumstances. Terrible business.

PEREZ nods as they shake hands - then gets to the point.

PEREZ

Obviously you guys have the lead on this, but Gauldie was a potential witness in a murder investigation. I'm hoping we can work together.

MCKAY

Of course. You'll be the first to get a look at our findings.

PEREZ

See, I'd rather not have to wait to read a report. I need access to the accident site and all the evidence.

MCKAY

The Fiscal will need to clear that.

PEREZ

She already has.

MCKAY nods as PEREZ approaches TOSH and CORA.

TOSH

Has the Fiscal cleared it?

PEREZ

No. That's why I need you to call her.

TOSH gives him a withering look. PEREZ and CORA set off after MCKAY, leaving TOSH to make the call on the quayside.

CORA

Since when did you start investigating accidents?

PEREZ

Who says this was an accident?

CORA frowns - concerned.

CUT TO:

8 **SCENE OMITTED**

8

9 **INT. DIVE BOAT, SAT CONTROL ROOM - DAY 3 (0915)**

9

PEREZ and MCKAY crammed into the control room. A sense of foreboding as a still-numb LARSON talks to them.

LARSON

Most of the crew have been stood down. Everyone's still in shock.

LARSON looks haunted. PEREZ scans the MONITORS. On one we see CORA in the open chamber, examining EAMON's body. The other MONITOR shows the second chamber. TWO DIVERS sit on benches.

PEREZ

There's still divers in the other chamber?

LARSON

Eamon's team mates still have another two and a half days deco.

PEREZ perturbed. He feels for the poor DIVERS.

MCKAY

Who was the Life Support Supervisor responsible for the divers?

LARSON

Me. And Mick Muir. Mick's in his cabin. He's not feeling well.

PEREZ picks up on that: noting MUIR's absence. LARSON moves to a console. Brings up footage on his MONITOR.

LARSON (CONT'D)

...I've lined up a recording of the accident for you to view...

PEREZ turns to the CCTV monitor. It starts to play silent footage from inside the dive chamber. We see EAMON GAULDIE.

LARSON (CONT'D)

...at eight twenty, Eamon transfers to a separate unoccupied chamber...

PEREZ and MCKAY watch the screen. LARSON stood behind them. They watch EAMON entering the separate chamber.

MCKAY

Why did he transfer?

LARSON

To take a call from the police.

MCKAY looks to PEREZ - and makes a note on his PAD.

LARSON (CONT'D)

...eighteen minutes after he transferred, there's a massive drop in pressure. Eamon's chamber rapidly decompresses...

On the monitor, we see EAMON clutching the sides of his head as the CHAMBER begins to cloud with thick condensation.

PEREZ

What caused it to decompress?

LARSON

A breach of an external valve. We tried to isolate it from in here but it wouldn't respond.

MCKAY

But Gauldie should've been able to isolate the valve from the inside.

LARSON

That's what he was trained to do.

PEREZ

So why didn't he?

LARSON

An uncontrolled decompression like this: is terrifying. You can't see. You can't hear. And you're in pain.

(a heavy beat)

Even experienced divers can panic.

ON THE MONITOR: we catch glimpses of EAMON through the cloud of condensation. His movements seem desperate and painful.

LARSON (CONT'D)

When we realised Eamon was failing to isolate his valve, I sent Mick out to try and close the external valve manually. But he didn't get there in time.

We're still watching EAMON struggle in the thickening fog of condensation. PEREZ has seen enough - he looks to LARSON.

PEREZ

Alright. Switch it off.

LARSON switches off the recording. A moment's silence.

PEREZ (CONT'D)

What caused the breach?

CUT TO:

10

INT. DIVE BOAT, DECK BELOW DECO CHAMBER - DAY 3 (0920)

10

We're looking up at some serious plumbing. A complex system of pipes and valves. One VALVE has been marked off with tape.

LARSON

...valve was loose which caused a leak. The force of the expelling gas loosened it further until it eventually blew out.

PEREZ

Why was it loose?

LARSON

We don't know. We did the pre-dive checks and everything was secure.

PEREZ

Did you do the checks?

LARSON

Mick carried them out.

On PEREZ - there's that name again.

PEREZ
Is it just the life support team
that has access to the dive deck?

LARSON
Other crew members have access: the
doctor, engineers, galley staff.

PEREZ
How easy is it to loosen that?

LARSON
Well, you couldn't do it by hand.

PEREZ
But if I had a spanner?

LARSON
A spanner would do it.

And we're out on an uneasy looking LARSON.

CUT TO:

11 **INT. DIVE BOAT, DECOMPRESSION DECK - DAY 3 (0930)**

11

Through the open door of the deco chamber, we see EAMON's covered body inside. PEREZ confers with a disturbed CORA.

CORA
Far as I can see, his death was
caused by a rapid decompression.
(she shakes her head)
What that poor man would've
suffered, Jimmy.

PEREZ feels the weight of that.

PEREZ
You spot any injuries he could've
picked up before the accident?

CORA
Difficult to say at this stage.

PEREZ turns to see TOSH joining them.

PEREZ
What took you?

TOSH
No answer from the Fiscal.

PEREZ thinks on that - it may be a problem. He looks to see MCKAY crossing the deck.

PEREZ

What's the verdict?

MCKAY

Don't know for sure yet. But I'd say a combination of factors were in play. Equipment failure, incorrect procedure, human error...

PEREZ

...what about sabotage?

(MCKAY wrong-footed)

The valve didn't loosen by itself.

MCKAY unnerved by PEREZ's suggestion.

MCKAY

I don't think we should speculate until we have all the information.

(moving away)

I'll be in Sat Control if any of you need me.

PEREZ, TOSH and CORA watch MCKAY move off.

TOSH

You think it was deliberate?

PEREZ

Gauldie was the closest thing we had to a witness in the Galbraith shooting and he died minutes before we got a chance to speak to him.

TOSH

Getting to Galbraith in Shetland is one thing. But how did the killer get onboard to kill Gauldie?

PEREZ

Maybe they work on the ship.

TOSH

Right. So, both our killer and our witness just happen to be working on the same ship at the same time?

PEREZ winces - he realises that's too much of a stretch.

CORA

Could be more than one killer.

PEREZ and TOSH look to CORA.

CORA (CONT'D)

Whoever killed Galbraith got someone else to kill Gauldie.

PEREZ

Someone who works on the ship?

TOSH

We're talking about someone with connections, money, resources...

The cogs are whirring in PEREZ's head. He looks to TOSH.

PEREZ

Something I need to check. Talk to everyone who had access to the dive chamber. Start with Mick Muir.

(nods to the chamber)

The chamber blew because of a loose valve. Muir was responsible for the safety checks.

TOSH nods - got you. She watches PEREZ start off.

CUT TO:

11A

EXT. DONNA KILLICK'S HOUSE - DAY 3 (0931)

11A

A reluctant SANDY unlocks the front door and watches BEDFORD and MEG try to manoeuvre DONNA and her wheelchair inside.

BEDFORD

Okay nice and easy.

SANDY looks on, unmoved as BEDFORD and MEG struggle.

BEDFORD (CONT'D)

Any chance of some help?

SANDY

My orders were to escort her to the house. I've done that.

SANDY hands MEG the keys and starts towards his car. MEG is furious. She hands the keys to BEDFORD and goes after SANDY.

MEG

What the hell is wrong with you?

(SANDY turns to MEG)

The woman has stage 4 cancer.

SANDY remains stone-faced as he nods towards DONNA.

SANDY

What do you know about her?

MEG

I know she's dying. And that she could do with a bit of compassion.

SANDY

That's Donna Killick. She murdered an eighteen year old girl. A pal of mine. Then she let an innocent man spend twenty years in jail for her crime. I've got plenty compassion. But only for those who deserve it.

An unrepentant SANDY moves off leaving MEG unsure.

CUT TO:

12 **EXT. LYNDA MORTON'S FLAT - DAY 3 (1000)** 12

PEREZ pulls up outside LYNDA MORTON's flat and gets out.

CUT TO:

13 **I/E. LYNDA MORTON'S FLAT / LANDING - DAY 3 (1001)** 13

A tired, hunted looking LYNDA MORTON is leaving her flat.

PEREZ (O.S.)

Lynda Morton?

LYNDA turns to see PEREZ pulling out his WARRANT CARD.

PEREZ (CONT'D)

I'm DI Perez. You met my colleague the other day. DS McIntosh?

LYNDA

What d'you want?

PEREZ

You mind if we have a chat inside?

CUT TO:

14 **INT. LYNDA MORTON'S FLAT, KITCHEN - DAY 3 (1003)** 14

A nervous LYNDA sits. PEREZ scans over the kitchen.

LYNDA

I told your partner, I don't know what happened to Alex Galbraith.

PEREZ

What about Eamon Gauldie?

LYNDA

Who?

PEREZ can't tell if she's lying. He spies a PHOTO stuck to the fridge. An IMAGE of Lynda and her boys on holiday.

PEREZ

How long have you had a drug problem, Lynda?

LYNDA glares at PEREZ who points to the PHOTO.

PEREZ (CONT'D)

I'm just wondering how someone can go from a loving mother to having their ex-husband sue for custody.

LYNDA - her eyes still on him.

LYNDA

Car crash. Two years ago. Leg got smashed up so they gave me pain killers. The good ones. Before I knew it, I couldn't get through the day without them. Then came the depression. And instead of trying to get me help, my ex used it as an excuse to dump me and take my boys.

LYNDA gives PEREZ a defiant look.

LYNDA (CONT'D)

Now all I have is the pills.

PEREZ

Which brings us to your dealers.

LYNDA

I don't have dealers.

PEREZ

Galbraith thought you did. He had evidence. We found a reference to it in his case notes. Course, we don't know what that evidence was. The file was stolen from his house.

LYNDA

That was nothing to do with me.

PEREZ

There was only one file taken in that break-in and that was yours.

LYNDA

I'm not a thief.

PEREZ

Okay. Maybe you didn't steal it. But I'm betting you know who did.

LYNDA trembling now - the emotion building.

PEREZ (CONT'D)
I know you're scared. But these
friends of yours might have done
more than just rob a house. Give me
their names and I'll protect you.

PEREZ takes a softer tone.

PEREZ (CONT'D)
Think about your boys, Lynda.

A beat when LYNDA might cave and then...

LYNDA
I want you to leave.

PEREZ knows that's all he's getting for now. He picks out a
CARD from his wallet and places it on the arm of the couch.

PEREZ
For when you change your mind.

CUT TO:

15 **INT. DIVE BOAT, ACCOMMODATION CORRIDOR - DAY 3 (1004)** 15

Back on the boat and TOSH is moving down the narrow corridor
looking for MUIR's cabin. Up ahead a PAIR of grim looking
CREW MEMBERS approach. TOSH has to squeeze by them. Awkward.

She continues on until she reaches the cabin she's looking
for. She raps on the door. Waits for a response from within.

MUIR (O.S.)
Who is it?

TOSH
DS McIntosh. Shetland Police. Need
to talk to you about the accident.

The sound of the cabin door being unlocked before it's inched
open. MUIR stares out at TOSH - he looks uneasy, paranoid.

CUT TO:

16 **INT. DIVE BOAT, MUIR'S CABIN - DAY 3 (1005)** 16

TOSH watches the stressed-out MUIR pacing his cabin.

MUIR
I checked all the valves before the
dive. Every one of them was secure.

TOSH
So, what caused the breach?

MUIR

I don't know! It's not something that happens. Ever. Maybe the seal broke or the valve malfunctioned.

TOSH

Maybe someone loosened it manually?

That stops MUIR pacing. He looks to TOSH - panicky.

MUIR

Well, it wasn't me. Did Larson say it was me? Cause you need to know me and him don't get on...

TOSH

...did you and Gauldie get on?

MUIR

I had no problem with Eamon.

TOSH

What about the rest of the crew? Any of them have issues with him?

MUIR

No. He was pretty well liked.

TOSH

Never saw him arguing with anyone?

MUIR distracted - grasping for anything.

MUIR

The night before he went into the chamber, I heard him giving someone grief over the phone. Said it was his wife. But I didn't believe him.

TOSH

Why didn't you believe him?

MUIR

I don't know. Just didn't sound like he was talking to his wife.

TOSH

You catch anything that was said?

MUIR

I didn't listen that hard.

TOSH thinks on that - before looking to MUIR.

TOSH

If Eamon had a problem. Who would he talk to on-board the ship?

MUIR

Carrie McAndrew maybe. She's the chef. Her and Eamon were pally.

CUT TO:

17 **EXT. SHETLAND POLICE HQ - DAY 3 (1040)**

17

SANDY gets out of his car. MOBILE to his ear as he listens.

KATE (V.O.)

This is Kate. Leave a message.

SANDY

Kate. It's Sandy. She arrived this morning. Thought you'd want to know. Call me when you can. Okay?

SANDY ends the call. He looks grim as PEREZ approaches.

PEREZ

How did it go with Donna Killick?

SANDY

Just dropped her off at her house.

PEREZ

How is she?

SANDY

She's grand. Got a doctor and a nurse running around after her like she's some sort of celebrity.

CUT TO:

18 **INT. SHETLAND POLICE HQ, WAITING AREA - DAY 3 (1041)**

18

With PEREZ and SANDY as they enter the station.

PEREZ

Any luck finding Gauldie's drone?

SANDY

Nothing yet. But the tech boys reckon it's the SD card we should be looking for. Not the drone...

CONTINUOUS:

19 **INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 3 (1042)**

19

Still with PEREZ and SANDY - PEREZ listening.

SANDY

...the card is where all the data is stored. Eamon may have taken it out before the drone was stolen.

PEREZ

Okay. Speak to Kirsty Gauldie. See if she has any idea where it is.

SANDY nods as MCCABE finds PEREZ.

MCCABE

Jimmy, we just got a call from the media officer in Inverness.

(nods to his MONITOR)

Those Kilmuir crime scene photos are causing a bit of a stooshie. People have started jumping on the bandwagon. There's a lot of social media traffic about Donna Killick.

PEREZ

Has Donnie worked out who posted the original crime scene images?

MCCABE

Says he's working on it.

PEREZ sighs. As KEAN enters the incident room.

KEAN

So, apparently I authorised access to an accident scene this morning. Thing is, I don't remember doing it. In fact, I don't even remember someone making a request.

PEREZ

We tried to call you.

KEAN

Oh well. At least you tried.

PEREZ

I needed to get on that ship. There wasn't time to wait. I'm sorry.

KEAN considers him before moving on.

KEAN

Connor McKay says you think Gauldie was murdered.

PEREZ

If Gauldie witnessed the Galbraith shooting then maybe the shooter got to him before he could talk.

KEAN

In the middle of the North Sea?

PEREZ

We're working on a theory that the killer got someone on the ship to do it. Which reminds me...

(looks to SANDY)

...Sandy, we need to keep an eye on Lynda Morton. Find out who's been visiting her recently.

KEAN

Sorry, Lynda Morton?

PEREZ

Lynda's ex-husband was a client of Galbraith's. Custody battle. In his notes, Galbraith accused Lynda of associating with drug dealers.

(then to MCCABE)

Billy. I need details of all recent drug arrests. Look for big hitters. Dealers linked to mainland gangs...

(back to KEAN)

If Galbraith was right then Lynda's mixing with serious criminals. And everything about this case suggests the involvement of organised crime.

(indicating the board)

Galbraith wasn't just murdered. He was assassinated. Untraceable gun. Ghost bullet. All of that takes resources and organisation...

(to Eamon's image)

...exactly what you need if you're looking to kill a witness at sea.

KEAN takes her time to process PEREZ's theory and then...

KEAN

Next time. You wait for an answer.

PEREZ

Understood.

PEREZ nods. KEAN turns and exits the incident room.

CUT TO:

20

EXT. LERWICK STREET - DAY 3 (1130)

20

We're with LYNDA, head bowed, hurrying across the street to a shady-looking pub. LYNDA opens the door and steps inside.

CUT TO:

21 INT. PUB, LERWICK - DAY 3 (1131)

21

LYNDA enters and scans around. She spots GALT in the corner. Pint in hand. Playing the FRUIT MACHINE. She approaches him.

LYNDA
I want it out the flat.

GALT
Lynda, we've been through this...

LYNDA
...the police were round again.
That guy Perez. He was asking about
the break-in at Galbraith's house.
(getting agitated)
What if he comes back? What if he
searches the flat? I'm not taking
the blame. I can't go to prison.

GALT
Jesus. Will you calm down?

But even GALT knows this is serious.

GALT (CONT'D)
Give me some time to sort another
place. Go home. Wait for me there.

LYNDA is unsure. GALT takes her arm.

GALT (CONT'D)
Don't worry. It'll be okay.

LYNDA nods and leaves.

CUT TO:

22 INT. DIVE BOAT, MESS ROOM - DAY 3 (1132)

22

Sullen CREW MEMBERS sit around talking, we sense a climate of suspicion. In the corner, TOSH sits with the saddened CARRIE.

CARRIE
...most divers are a pain. Think
they're better than us. Not Eamon.
He was a nice guy. A good laugh.

TOSH
When did you last talk to him?

CARRIE
Came in here for breakfast just
before he went into the chamber.

TOSH
You didn't see him in the chamber?

CARRIE frowns and TOSH expands.

TOSH (CONT'D)

Larson said that the galley staff
have access to Sat Control.

CARRIE

I usually take up the evening meal
at about six. But Mick came and
picked it up last night.

TOSH

Mick Muir?

CARRIE

Aye.

TOSH

And how was he last night?

CARRIE

Seemed fine.

CARRIE shrugs as TOSH ponders something.

TOSH

Muir overheard Eamon on the phone
the night before the dive. Sounded
like Eamon was arguing.

CARRIE

Don't know anything about that.

TOSH

He didn't talk about any issues he
was having? Nothing worrying him?
His marriage, family, work, money.

CARRIE

He said something about quitting
but I thought it was just a joke.

Angry shouting behind them. They turn to see TWO CREW MEMBERS
squaring up to each other. Some pushing and shoving. About to
kick off when CARRIE stands and bellows across the canteen.

CARRIE (CONT'D)

Hey! Don't start kicking off in my
mess. Sit down and behave!

The CREW MEMBERS calm. Clearly, CARRIE has some influence.

CARRIE (CONT'D)

Sorry about that. Everyone's a bit
on edge because of the accident.

TOSH

Muir certainly is. He's locked himself in his cabin.

CARRIE

Well that might be a good thing.
(off TOSH's frown)

The rumour is Mick caused Eamon's accident. He needs to be careful.

TOSH scans around the mess room - dangerous looks.

CUT TO:

23 **SCENE OMITTED**

23

24 **INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 3 (1200)**

24

PEREZ re-enters the incident room. MCCABE approaches him.

MCCABE

...that's every significant drug arrest in the past six months...

MCCABE drops the files down on PEREZ's desk.

PEREZ

Mick Muir? You know him?

MCCABE

Doesn't ring a bell. Who is he?

PEREZ

Could be he's the guy who caused Gauldie's so-called accident. Do a background check on him. See if he's linked to anyone we're looking at in the Galbraith case.

PEREZ's MOBILE rings. He sees the CALLER ID and answers.

CUT TO:

25 **INT. SHETLAND POLICE HQ, WAITING AREA - DAY 3 (1201)**

25

PEREZ takes the call in the waiting area.

PEREZ

Duncan?

DUNCAN (V.O.)

Did you tell your dad you were taking him for lunch today?

PEREZ
What? No. Why? What's he saying?

CUT TO:

26 **INT. PEREZ HOUSE, LIVING ROOM/KITCHEN - DAY 3 (1201)** 26

DUNCAN on the other end of the call. JAMES stands behind him. He has his coat on. Waiting and ready to go. He looks irked.

DUNCAN
That you're taking him for lunch.

JAMES
At The Scalloway Hotel!

DUNCAN
At The Scalloway Hotel no less.

CUT TO:

27 **INT. SHETLAND POLICE HQ, WAITING AREA - DAY 3 (1202)** 27

PEREZ rubs his eyes. This is now a cause for concern.

PEREZ
He's got mixed up. Put him on.

PEREZ hears DUNCAN hand over his PHONE to JAMES.

JAMES (V.O.)
Jimmy? Where are you? I'm waiting.

PEREZ
Dad. I never said we were going out for lunch this afternoon.

JAMES (V.O.)
What?

PEREZ
I never said we'd go out for lunch. I'm at work, Dad. I can't get away.

No response. PEREZ hears fumbling down the line. He frowns.

PEREZ (CONT'D)
Dad?

More fumbling until DUNCAN comes back on the line.

DUNCAN (V.O.)
It's me again.

PEREZ

I never said I'd take him out. I don't know where he got that idea.

DUNCAN (V.O.)

It's alright. I'll take him for a bite in town. We'll be grand.

PEREZ

Thanks, Duncan.

PEREZ kills the call and closes his eyes. When he opens them he sees a concerned looking MCCABE standing in front of him.

MCCABE

Everything alright?

PEREZ

Fine. What's the problem?

MCCABE produces a DOCUMENT and hands it to PEREZ.

MCCABE

The Galbraith timeline you asked for. We've got a three hour window the day before he was shot that we can't account for.

PEREZ

You speak to Fiona Bedford?

MCCABE

She has no idea what he was doing either. Seems he dropped off the radar between one and four o'clock.

PEREZ

Okay. I'll ask Eve.

PEREZ takes the DOCUMENT and starts out of the station.

CUT TO:

28

EXT. GALBRAITH HOUSE - DAY 3 (1220)

28

Back at the GALBRAITH house. A PROTECTION OFFICER is standing guard at the front door. PEREZ's CAR is parked in the drive.

CUT TO:

29

INT. GALBRAITH HOUSE, KITCHEN - DAY 3 (1221)

29

PEREZ stands with EVE. She looks tired. Her sheen dulled by grief. The dining table is crowded with FLORAL BOUQUETS and the muted TV shows a NEWS REPORT on the Galbraith murder.

EVE

A drug hit? Are you serious?

PEREZ

It's something we're following up on. Did Alex ever mention anything about drugs to you?

EVE

Not that I remember.

PEREZ

What about Lynda Morton?

EVE

Well. Aye. Alex represented her ex-husband. But he never said anything about drug gangs being involved.

(a worrying thought)

...Jesus, Jimmy. Is that what this is about? Drugs? Did he get himself into something that he shouldn't...

PEREZ

...Alex wasn't involved in drugs directly. As far as we know.

EVE suddenly anxious.

EVE

Should I be worried? I mean, should I get Merran out of the house?

PEREZ

You've got your protection officers here. But I can arrange a safe house if that's what you want.

Tempting but in the end EVE declines.

EVE

No. Was hard enough getting Merran to come home. If we leave again, she'll dig her heels in.

Right on cue. MERRAN enters the kitchen.

MERRAN

The guys are here. Can I go out?

PEREZ looks out the window to see a GANG of TEENS idling in the drive. A mix of BOYS and GIRLS.

EVE

I'd rather you stayed close.

MERRAN

We're just going down to the beach.

EVE

Okay. But keep in touch.

MERRAN rolls her eyes and is about to leave when...

PEREZ

Before you go. There was something I wanted to ask you and your mum.

(MERRAN turns to PEREZ)

We're having trouble accounting for your dad's whereabouts on the day before he died. Either of you know where he was during the afternoon?

EVE

He wasn't at work?

PEREZ

Fiona Bedford says no.

EVE

Then I've no idea.

PEREZ notices MERRAN stiffen as EVE speaks.

PEREZ

Merran?

MERRAN

I was at school.

PEREZ

Right. But maybe your dad mentioned where he was going that day?

A beat. Just a small one. MERRAN dips her eyes - guiltily.

MERRAN

He never said anything.

PEREZ watches MERRAN as she goes. She seems eager to leave.

EVE

I can feel her pulling away from me. I try to talk to her but...

PEREZ

....she'll talk when she's ready.

EVE unsure as she watches MERRAN join her friends.

CUT TO:

PEREZ is heading for his car. He sees NIVEN pulling up. NIVEN gets out. He stops when he sees PEREZ - a look of concern.

NIVEN
Everything alright?

PEREZ
Just needed a word with Eve.

NIVEN nods. Preoccupied. He looks to PEREZ - sincere.

NIVEN
How does she seem to you?

PEREZ
Like someone who's lost a husband.

NIVEN
She needs a distraction. Something to take her mind off it all. That's why I want her back campaigning.

PEREZ
You seem to be throwing a lot of weight behind her campaign.

NIVEN
Just helping out.

PEREZ
More than that. You're funding her.

NIVEN
I have a lot of faith in Eve. And I think she could help the islands.

PEREZ
And what's in it for you?

NIVEN
The chance to make a difference?

NIVEN smiles and moves off. PEREZ watches him go.

CUT TO:

30A **INT. DIVE BOAT, MUIR'S CABIN - DAY 3 (1500)**

30A

MUIR is lying on his bunk when he hears a noise outside in the corridor. He sits up. Wary. His eyes on the cabin door.

MUIR
Who is it?

He hears the noise again - shuffling - someone is outside.

MUIR (CONT'D)
Whoever it is. Piss off.

False bravado from MUIR as he starts towards the door. He sees the handle turning. He freezes. Knows what's coming.

MUIR (CONT'D)

Shit.

We're on MUIR's face as BANG! The CABIN DOOR is kicked in.

CUT TO:

31 SCENE OMITTED 31

32 SCENE OMITTED 32

33 INT. LERWICK LIBRARY, FAMILY HEALTH SECTION - DAY 3 (1535) 33

A self-conscious PEREZ in the Lerwick Library. At the FAMILY HEALTH SECTION. Scanning the books on DEMENTIA and OLD AGE.

He picks one out and looks it over. As he flicks through the pages, he spots FRASER over on the other side of the room.

CUT TO:

34 INT. LERWICK LIBRARY, TRUE CRIME SECTION - DAY 3 (1536) 34

PEREZ approaches FRASER who stands, reading a FORENSICS book. From his bulging HOODIE pocket, we see a WHITE PHARMACY BAG.

PEREZ

Gone analogue have you?

FRASER looks up, takes in PEREZ, then returns to his BOOK.

FRASER

Well, the police took my desktop away so, I don't have much choice.

PEREZ

We're still going through it.

FRASER

You do realise that this leak of yours was probably an inside job?

PEREZ

You know something about it?

FRASER

I'm just saying even I'm not stupid enough to hack a police computer.

PEREZ thinks on that - annoyingly it makes sense. PEREZ then spots the PHARMACY BAG poking out of FRASER's pocket.

PEREZ
Nothing serious I hope.

FRASER frowns. Looks to PEREZ then realises he means the BAG.

FRASER
Dad's medication. I picked it up.

PEREZ
That was good of you.

FRASER
Was coming into town anyway. Plus,
I like to syphon off a few pills to
sell to the primary school kids.

Smart arse. PEREZ watches FRASER leave with his BOOK.

FRASER (CONT'D)
You'll let me know when I can come
and pick up that desktop?

PEREZ's MOBILE rings. Aware he's in the library. He answers
it quickly and moves to a corner. Whispering as he speaks.

PEREZ
Tosh?

CUT TO:

35 **I/E. TOSH'S CAR / TRAVELLING - DAY 3 (1537)**

35

The sound of SIRENS. TOSH on hands-free as she follows the
AMBULANCE carrying MICK MUIR through the countryside.

TOSH
...Mick Muir was attacked. He's on
his way to Lerwick General...

CUT TO:

36 **INT. LERWICK HOSPITAL, A&E CORRIDOR - DAY 3 (1550)**

36

We're on the beaten face of MICK MUIR as he's wheeled down
the corridor by a pair of NS NURSES. TOSH following behind.

PEREZ
How is he?

TOSH turns to see PEREZ coming up on her shoulder.

TOSH
He's going into surgery. Got a
couple of fractures in his arm.

PEREZ

Did he tell you who attacked him?

TOSH

Said he didn't see them.

PEREZ and TOSH see the NS NURSES guide MUIR's trolley around a corner. PEREZ catches up with them and flashes his ID CARD.

PEREZ

DI Perez. Shetland Police.

The NS NURSES are not happy. MUIR groans and protests.

MUIR

...Christ! I told you. I was ambushed. I didn't see who did it.

TOSH

But you know why they did it.

MUIR

I had nothing to do with Eamon's death! I did my job that's all.

PEREZ

Your crewmates disagree.

MUIR flounders as his trolley reaches the door to a room. The NS NURSES wheel MUIR in and pointedly shut the door on PEREZ.

MUIR (O.S.)

I'm being set up here!

CUT TO:

37 **SCENE OMITTED**

37

38 **EXT. LERWICK HOSPITAL, CAR PARK - DAY 3 (1600)**

38

PEREZ and TOSH discuss MUIR as they leave the hospital.

PEREZ

What d'you think?

TOSH

About Muir being set up? I don't know. I can buy him causing it through negligence. But I can't see him killing Gauldie like that.

TOSH is struggling with this as they reach their cars.

TOSH (CONT'D)

And I can't see a motive.

PEREZ

Maybe we just haven't found it yet.
(thinking it through)
We need to link Muir to Galbraith.
So find out who he's connected to:
friends, family, workmates...
(another thought)
Where does he live?

TOSH

Got a flat in Brae.

PEREZ

I'll speak to Kean. See if we can
get a warrant to search it.

TOSH gets a TEXT. She pulls out her MOBILE and reads it.

TOSH

Donnie has something for us.

CUT TO:

39

INT. SHETLAND POLICE HQ, PRODUCTIONS ROOM - DAY 3 (1615)

39

PEREZ in the doorway. TOSH stands over DONNIE who has his
LAPTOP up and running. FRASER'S DESKTOP is on the table.

DONNIE

...I went through Fraser's desktop.
(nodding to the DESKTOP)
Some right weird stuff on it: who
watches autopsy videos for fun?

TOSH

Donnie?

TOSH is keen for DONNIE to move things along.

DONNIE

Sorry. Anyway, Fraser didn't hack
into your database. In fact, far as
I can see, nobody did.

PEREZ

It was an inside job?

DONNIE

That would be my thinking. Aye.

TOSH picks up the CRIME SCENE IMAGES of *Lizzie Kilmuir*.

TOSH

So, can we identify who downloaded
these internally?

DONNIE

They weren't downloaded. I think the images sent to The Chronicle were scanned from the originals.

DONNIE looks to PEREZ.

DONNIE (CONT'D)

I mean, as a piece of subterfuge, it's crude. But it's effective. No digital traces whatsoever.

PEREZ sighs and starts off.

DONNIE (CONT'D)

He doesn't seem very happy.

TOSH

Don't take it personally.

DONNIE watches TOSH follow PEREZ out.

CUT TO:

40

INT. SHETLAND POLICE HQ, CORRIDOR - DAY 3 (1617)

40

TOSH catches up with PEREZ heading back to the incident room.

TOSH

...okay, I don't care what Donnie says, I don't believe that anyone in here would leak to the press.

PEREZ

Me neither.

TOSH frowns as PEREZ explains.

PEREZ (CONT'D)

The original crime scene images are stored at the mortuary. Call Cora and tell her the leak might have come from her department. She needs to secure the rest of the archive.

(off TOSH's nod)

And tell her we'll need a list of everyone with access to the images.

TOSH and PEREZ step into the incident room.

CONTINUOUS:

41

INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 3 (1618)

41

TOSH and PEREZ enter to see SANDY coming off the phone.

SANDY

Search team at the Gauldie house didn't find the SD card for Eamon's drone. But Kirsty says he edited the videos on his breaks. Thinks he may have taken it to work with him.

PEREZ

Then the HSE might have it.

TOSH

I can head over to their lab later.

PEREZ

Okay. Good.

(back to SANDY)

Sandy? What about Lynda Morton?

SANDY

We've got a patrol car outside her flat. She came home about two. Alone. No sign of any visitors.

PEREZ

Alright. I want you at her place tonight. See if anyone turns up.

(looks to TOSH)

I need to head out for an hour.

TOSH

Sure. Everything alright?

PEREZ

Someone I need to talk to.

CUT TO:

42

EXT. GALBRAITH HOUSE, BEACH - DAY 3 (1635)

42

A beach near the GALBRAITH HOUSE. PEREZ parks and gets out to see MERRAN and her FRIENDS messing about on the shore.

The KIDS are having a laugh. TWO LADS dummy fighting. Being watched by the girls. MERRAN laughing at the LADS' antics.

MERRAN spots PEREZ. She straightens. Like she's ashamed to be having fun. Says goodbye to her FRIENDS and approaches him.

CUT TO:

43

EXT. GALBRAITH HOUSE, FURTHER UP THE BEACH - DAY 3 (1640)

43

PEREZ and MERRAN walking. The KIDS are in the background.

PEREZ

That your pals back there?

MERRAN

Just some kids from school.

PEREZ

Looks like they cheered you up.

MERRAN shrugs. Can't meet his eye.

PEREZ (CONT'D)

Merran. It's okay to take a break from being sad.

A beat. MERRAN nods as PEREZ treads lightly.

PEREZ (CONT'D)

Earlier today. When I asked where your dad was the day before he died. I got the feeling you knew more than you were letting on...

MERRAN doesn't say anything. PEREZ tries again.

PEREZ (CONT'D)

I know you and your dad were close. And I know you want to protect him. Even now that he's gone. In fact, especially now that he's gone...

MERRAN

...I don't know where he was. Okay?

PEREZ considers her. Her eyes fixed on the sand.

PEREZ

Where do you think he was?

MERRAN

Probably with her.

PEREZ

And who would that be?

MERRAN

Flora. Flora M.

PEREZ

Flora M?

MERRAN

That was the name that came up on his phone when she rang: Flora M.

PEREZ

How d'you know she and your dad...

MERRAN

...I noticed things. Things that Mum didn't.

(MORE)

MERRAN (CONT'D)

When she called he'd get all
secretive. He'd go off into another
room to talk to her.

(looking to PEREZ)

...and afterwards he'd always have
this guilty look on his face...

MERRAN gives him a sad smile. Heartbreaking.

PEREZ

Did your dad get a call from this
Flora M the day before he died?

MERRAN

As we were leaving for school.

PEREZ

And you're sure it was her?

MERRAN

It was her.

MERRAN is sure - and that's good enough for PEREZ.

CUT TO:

44

INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 3 (1700)

44

Angle on: the IMAGE of Alex Galbraith pinned to the board.

TOSH

...we're still going through
Galbraith's contacts but, so far,
we haven't come across a Flora.

TOSH, PEREZ and MCCABE are discussing MERRAN's revelation.

MCCABE

If he was having an affair, he'd
probably have kept it well hidden.

PEREZ

Especially with Eve running for MP.
He'd have to be extra careful.

(to MCCABE)

Billy. Go over his phone records
again. See if you can find the call
that Merran mentioned.

MCCABE nods and sets off. PEREZ looks to TOSH.

PEREZ (CONT'D)

On the subject of Eve Galbraith.
Did anyone get back to you on that
IHAT investigation into Creggan?

TOSH

Spoke to someone at the Service Prosecuting Authority. It seems Creggan and his unit were accused of prisoner abuse in Iraq. And not just one incident. Lots of cases. One that involved a fatality.

PEREZ

Why were the charges dropped?

TOSH

They weren't. But the government pulled the plug on IHAT in 2017.

PEREZ lets out a weary sigh as he scans the incident board.

TOSH (CONT'D)

Are you okay?

PEREZ

I've got a lawyer who was shot, a witness who was killed in the most horrific way imaginable. I've got multiple suspects and motives but nothing to connect any of it. And to top it all, I've got someone leaking crime scene photos to the press. So, no. Not really.

TOSH

I meant personally...

PEREZ

...I know. And thanks for asking. But on that front, I'm fine.

TOSH

Just remember you've had a tough few days. You need to take it easy.

PEREZ smiles. Grateful for her concern.

PEREZ

I can't. Got a house call to make.
(off TOSH's confusion)
The other problem I have to deal with. The return of Donna Killick.

A worried TOSH watches PEREZ pick up his JACKET and leave.

CUT TO:

PEREZ gets out to see TWO CARS parked in the drive. He knocks on DONNA's front door. Waits. Then MEG PATTISON opens up.

PEREZ

Hi. I'm DI Perez. Shetland Police.

PEREZ frowns at MEG. Not sure why she's there.

MEG

Meg Pattison. The palliative care nurse from Lerwick General. I'm caring for Donna while she's home.

A weird beat - like MEG is waiting for something from PEREZ.

MEG (CONT'D)

Sorry. Come in.

MEG gives PEREZ a curious look as she ushers him inside.

CUT TO:

46

INT. DONNA KILLICK'S HOUSE, LIVING ROOM - DAY 3 (1716)

46

PEREZ follows MEG into the un-lived-in living room. BEDFORD is hunched over DONNA. Listening to DONNA's breathing.

BEDFORD

And again?

BEDFORD steps aside to reveal the pale, drawn DONNA. She has an OXYGEN MASK around her neck. She eyes PEREZ coldly.

DONNA

Here to welcome me home?

PEREZ

Just checking you're settled and to see if there's anything you need.

DONNA

You got another ten years?

PEREZ ignores that and changes the subject.

PEREZ

You'll have heard about Galbraith.

DONNA shrugs. PEREZ irked but tries not to show it.

PEREZ (CONT'D)

We're not sure if his death has anything to do with your trial, or your release, but it's possible.

DONNA

Why are you telling me?

PEREZ

Because if he was killed because he got you out of prison, wouldn't you feel some responsibility?

DONNA

I feel responsible for a lot of things. But not his death. And I don't appreciate you trying to make me feel that I should.

PEREZ a little stunned. A beat as BEDFORD breaks the tension.

BEDFORD

Still. Alex was a good man. It was an awful thing to happen.

(PEREZ wrong-footed)

Sorry. Darren Bedford. Consultant at Lerwick General.

PEREZ

Bedford?

BEDFORD

My wife. Fiona. She was Alex's PA.

(back to DONNA)

So, I know how hard Alex fought to secure your release, Donna.

DONNA

He did what he did as much for himself as anyone else. He liked to pat himself on the back a bit too much. Just like our Jimmy.

PEREZ flares. But he's distracted by BEDFORD packing up.

BEDFORD

I'll come and see you tomorrow.

(turning to PEREZ)

Good to meet you.

PEREZ nods his goodbye. Eyes on DONNA. BEDFORD indicates to MEG to follow him out. They leave. DONNA and PEREZ are alone.

DONNA

For a minute, I thought you might be here to apologise.

PEREZ

Apologise for what?

DONNA

Lying at my trial.

PEREZ turns and glares at her - are you fucking kidding?

DONNA (CONT'D)

Maybe lying is a bit strong but you definitely didn't tell the truth. Not the whole truth. You told them I killed that girl but never said a word about my husband. That I was trying to protect my unborn child.

PEREZ

I wasn't there to defend you. And the girl's name was Lizzie Kilmuir.

DONNA keeps her gaze on PEREZ as MEG returns to the room.

MEG

Everything okay?

PEREZ

Aye. I was just leaving.

PEREZ stands. One last look to DONNA before he starts out.

CUT TO:

47

EXT. DONNA KILLICK'S HOUSE - DAY 3 (1720)

47

PEREZ, still fizzing as he leaves. MEG emerges behind him.

MEG

You don't remember me, do you?

PEREZ turns, utterly thrown as MEG smiles and approaches.

MEG (CONT'D)

Christmas. Must've been 2001? You and your drunken pal spent the night at my flat in Dennistoun.

PEREZ

I don't think that was me.

MEG

"Burns is the perfect poet and *Jaws* is the perfect movie."

PEREZ

Okay. Maybe that was me.

MEG

Your drunken pal was Mark Pattison. You two worked out of Pitt Street when you were in uniform. Mark is my brother. I'm his wee sister.

At last PEREZ has something to grasp on to.

PEREZ

Of course. Mark. And you're Meg.
Aye. Dennistoun. I remember now.

MEG

No you don't...

PEREZ winces - he really doesn't.

MEG (CONT'D)

...don't worry. You and Mark were
pretty drunk. Fun. But drunk.

PEREZ

I'll take your word for it. My God.
Mark Pattison. What's he up to?

MEG

He left the force. Working as a
security consultant in Saudi now.

PEREZ

Good for him. And you're nursing?

MEG

Specialising in end of life care.

PEREZ

Must be tough.

MEG

But rewarding too.

PEREZ nods. He appreciates that. He looks to the house.

PEREZ

You're aware of Donna's history?

MEG

I'm not here to make judgements.

PEREZ

Well. Other people will. And if you
have any problems you can call me.
(hands her his CARD)
My mobile number is on the back.

PEREZ smiles as MEG starts back to the house. She turns.

MEG

Oh and you were right by the way.
(off PEREZ's frown)
It is the perfect movie.

MEG smiles. PEREZ does too. And then his eyes drift to the
window where he sees DONNA, staring at him. Inscrutable.

CUT TO:

48 **INT. HSE OFFICES, CORRIDOR - DAY 3 (1730)**

48

We're now with TOSH in the HSE OFFICES with MCKAY.

MCKAY

An SD card you say?

TOSH

We think Gauldie might have had it
with him in the dive chamber.

MCKAY

They've just brought his belongings
in. It's still in boxes. We haven't
had a chance to sort through them.

TOSH

I'm happy to help.

MCKAY

No. You're alright. We'll do it.
But it might take some time.

TOSH

Then I'll wait here.

TOSH smiles and takes a seat. MCKAY sighs - exasperated.

MCKAY

And I suppose you'll want tea.

TOSH

If you're making it.

MCKAY shakes his head and moves off. TOSH smiles as he goes.

CUT TO:

49 **EXT. LYNDA MORTON'S FLAT - NIGHT 3 (2130)**

49

SANDY'S CAR is parked outside LYNDA MORTON'S flat.

SANDY (O.S.)

...Kate, I know it's hard but...

CUT TO:

50 **I/E. SANDY'S CAR / LYNDA MORTON'S FLAT - NIGHT 3 (2130)**

50

With SANDY inside the CAR. On his stake-out. He's on his
MOBILE, talking to KATE, talking about Donna Killick.

SANDY
...Donna's not going to be around
for long anyway. So you're getting
yourself upset for no reason...

CUT TO:

50A **INT. KILMUIR HOUSE, KITCHEN - NIGHT 3 (2131)**

50A

KATE on the other end of the phone, drinking red wine.

KATE
No reason? She killed my sister,
Sandy. That's a pretty big reason.

SANDY (V.O.)
*I didn't mean it like that. Course,
you've got every right to be angry.*

KATE
Angry doesn't even cover it.

CUT TO:

50B **I/E. SANDY'S CAR / LYNDA MORTON'S FLAT - NIGHT 3 (2132)**

50B

And we're back with SANDY on his stakeout.

SANDY
I know. And I'm sorry this has
happened. You don't deserve it.

SANDY sees HEADLIGHTS in his side mirror. He's on alert.

SANDY (CONT'D)
Look. I've got to go.

SANDY kills the call as GALT's 4X4 passes and parks outside
LYNDA's flat. Engine running, he sounds the horn.

A few seconds later, LYNDA emerges struggling to carry TWO
LARGE HOLDALLS. GALT gets out and opens the back door. He
helps LYNDA put the HOLDALLS in the back. Then they round the
4X4 and get in. The 4X4 circles coming back towards SANDY.

As it passes by, SANDY starts up and pulls out to follow.

CUT TO:

51 **EXT. PEREZ HOUSE - NIGHT 3 (2135)**

51

An exhausted PEREZ approaches the house and lets himself in.

CUT TO:

52

INT. PEREZ HOUSE, LIVING ROOM/KITCHEN - NIGHT 3 (2137)

52

PEREZ enters to see JAMES in front of the TV. JAMES's eyes are closed - dozing. At his feet is a jumble of DOCUMENTS.

PEREZ picks up the DOCUMENTS. Glances at them as he arranges them. He stops at one. Official looking: a DEATH CERTIFICATE.

It ambushes PEREZ. His MOTHER's NAME written there in black and white. The finality of it. He finds he can't move as a wave of emotion builds. Rocked by a simple piece of paper.

JAMES

Jimmy?

JAMES' voice snaps PEREZ out of it. He turns, smiles.

PEREZ

You alright, Dad?

JAMES takes a second or two to come round. PEREZ quickly puts the DOCUMENTS in order and places them on a nearby table.

JAMES

Must have fallen asleep.

JAMES rubs his face. PEREZ takes a seat.

PEREZ

I'm sorry about today.

JAMES

Today?

PEREZ

The mix-up. About taking you to The Scalloway for lunch.

JAMES

But Duncan took me for lunch.

PEREZ

I know that. But before you thought I was taking you out to...

(he lets it go)

...where did you and Duncan go?

JAMES

Somewhere in the town. Nice. Good soup. Your mum would've liked it.

PEREZ smiles. Relieved that JAMES seems compos mentis. DUNCAN enters from the bedroom. PEREZ joins him in the kitchen area.

PEREZ

Thanks for looking after him.

DUNCAN

Not a problem. He was on fine form.

PEREZ relieved. Maybe JAMES is okay. DUNCAN pours a MALT.

DUNCAN (CONT'D)

You look like you need a drink.

DUNCAN hands over the MALT. PEREZ takes it gratefully.

PEREZ

Donna's back.

DUNCAN

You've seen her?

PEREZ

She's over at her house now. It's like she's never left the place.

DUNCAN

That's not going to go down well with Kate and her pals.

PEREZ's MOBILE rings. He digs it out and answers it.

PEREZ

Billy?

CUT TO:

53 **INT. SHETLAND POLICE HQ, INCIDENT ROOM - NIGHT 3 (2139)** 53

MCCABE on the other end of the line, looking at a MONITOR.

MCCABE

...Flora M isn't a person. It's a place. The Flora Maris religious retreat. It's over on Whalsay.

On the MONITOR we see *the web page for the religious retreat.*

MCCABE (CONT'D)

...spoke to the ferry master who confirmed that Galbraith travelled over there the day before he died.

CUT TO:

54 **INT. PEREZ HOUSE, LIVING ROOM/KITCHEN - NIGHT 3 (2139)** 54

Back with PEREZ as he absorbs the information.

PEREZ

What the hell was Galbraith doing visiting a religious retreat?

MCCABE (V.O.)
*No idea. But the ferry master said
it was a regular trip for him.*

And we're out on PEREZ - intrigued.

CUT TO:

55 **EXT. LERWICK ROAD - NIGHT 3 (2150)** 55

Looking down on the Lerwick Road. We can see GALT's 4X4 speeding out of town. Behind it, SANDY's CAR is keeping pace.

CUT TO:

56 **I/E. SANDY'S CAR / LERWICK ROAD - NIGHT 3 (2151)** 56

SANDY watching the 4X4 as he follows it out of town.

CUT TO:

57 **I/E. GALT'S 4X4 / LERWICK ROAD - NIGHT 3 (2152)** 57

GALT and LYNDA in the 4X4. GALT glances to his side-mirror and sees the lights of SANDY's CAR. He's on alert.

CUT TO:

58 **I/E. SANDY'S CAR / LERWICK ROAD - NIGHT 3 (2153)** 58

SANDY still behind the 4X4 - then out of nowhere - the 4X4 lurches right - on to the other lane - and out of sight.

SANDY hits the brakes - skids to a halt - a beat to recover - SANDY turns to see GALT's 4X4 has turned down a side road.

CUT TO:

59 **I/E. SANDY'S CAR / SHORE ROAD - NIGHT 3 (2155)** 59

SANDY guides the car down the shore road. Scanning the dark for any sign of the 4X4. He can see nothing but blackness.

CUT TO:

60 **EXT. BEACH - NIGHT 3 (2200)** 60

SANDY's CAR slows to a halt. He's run out of road. A dead end as he reaches the shore. A puzzled SANDY gets out of the car.

SANDY, lit by his headlights, starts onto the beach, he sees the tracks of GALT's 4X4. They lead to the water's edge - a high tide has now come in. GALT's trail is lost in the surf.

SANDY stands thwarted at the edge of the water. Across the now submerged tombolo, he can just about make out an island.

SANDY turns from the water and makes his way back to the car.

CUT TO:

61 **EXT. SHETLAND COAST, MORNING - DAY 4 (0700)** 61

The early morning ferry heading over to Whalsay.

CUT TO:

62 **EXT. FERRY HARBOUR, WHALSAY - DAY 4 (0745)** 62

The ferry docks at the small harbour at Whalsay. PEREZ's car rolls off first and then turns left onto the coastal road.

CUT TO:

63 **EXT. FLORA MARIS RETREAT, WHALSAY - DAY 4 (0800)** 63

PEREZ now driving down a narrow private road until he arrives at a dark, crumbling, old estate house. PEREZ parks up, gets out and takes in the forbidding structure - an eerie place.

The sound of footsteps. PEREZ turns to see a NUN in a tabard - the hard-eyed SISTER PAULA (50s) - eyeing him warily.

PEREZ

My name's DI Jimmy Perez. I'm from
the police station at Lerwick.

(showing his ID)

...I'm investigating the murder of
Alex Galbraith. And I understand...

SISTER PAULA nods for him to follow. She starts towards the building and disappears inside. All PEREZ can do is follow.

CUT TO:

64 **INT. FLORA MARIS RETREAT, CORRIDOR - DAY 4 (0802)** 64

A cold and barren corridor. PEREZ following SISTER PAULA.

CUT TO:

65 **INT. FLORA MARIS RETREAT, RECEPTION ROOM - DAY 4 (0803)** 65

SISTER PAULA leads the benighted PEREZ into a wood-panelled reception room. The room is bare but for an old couch.

As PEREZ takes the room in, SISTER PAULA leaves. PEREZ turns in time to see her closing the door. He's left alone.

CUT TO:

66 **INT. TOSH & DONNIE'S FLAT, BEDROOM - DAY 4 (0805)** 66

DONNIE wakes and frowns to see a showered and dressed TOSH enter. TOSH is staring at the open LAPTOP in her hands.

TOSH

Come on.

The frustrated TOSH is talking to her LAPTOP.

DONNIE

When did you get home?

TOSH

Couple of hours ago.

(getting angry)

I can't open these bloody files!

DONNIE

What files?

TOSH

Picked up Eamon Gauldie's SD card last night. I can see there's video files on it. But they won't open.

DONNIE leans over and takes the LAPTOP from TOSH. He stares at the screen and a few keystrokes later...

DONNIE

Looks like they're corrupted.

TOSH

Can you fix them?

DONNIE

Maybe. I've got some recovery software over at the station.

TOSH

Then you need to get over there.

(a quick kiss)

Soon as you open them. Call me.

TOSH leaves the bedroom. DONNIE studies the SD CARD as he lies back on the pillow. TOSH re-enters the bedroom.

TOSH (CONT'D)

Donnie.

DONNIE

I'm going. I'm going.

DONNIE springs back up and gets out of bed.

CUT TO:

67

INT. FLORA MARIS RETREAT, RECEPTION ROOM - DAY 4 (0810)

67

We're back with PEREZ, alone in the wood-panelled room. At last the door opens and **SISTER CAROLYN** (late 30s) enters.

SISTER CAROLYN

You must be DI Perez.

PEREZ takes in SISTER CAROLYN, she's life professed, wearing a hoodie. She lacks the severity of SISTER PAULA, she seems more worldly, more knowing, a sense of mischief about her.

SISTER CAROLYN (CONT'D)

I'm Sister Carolyn.

SISTER CAROLYN smiles and shakes PEREZ's hand.

SISTER CAROLYN (CONT'D)

Sister Paula says you're looking into Alex's death.

PEREZ

I'm investigating his murder.

SISTER CAROLYN

Still can't believe it happened.

PEREZ

You knew him?

SISTER CAROLYN

Yes and no.

PEREZ raises an eyebrow - what is that supposed to mean?

SISTER CAROLYN (CONT'D)

Shall we go for a walk?

CUT TO:

68

EXT. FLORA MARIS RETREAT, GARDENS - DAY 4 (0815)

68

PEREZ walking with SISTER CAROLYN through the gardens.

SISTER CAROLYN

...Alex started visiting about ten months ago. We were selling some land to the farm up the road. He was taking care of the legal side.

PEREZ

And he kept coming back?

SISTER CAROLYN

He'd turn up most weeks for a few hours. We'd drink tea and talk.

PEREZ

About anything in particular?

SISTER CAROLYN

His life. Mostly. His troubles.

PEREZ

So, you were his therapist?

SISTER CAROLYN

He liked to unload on me. I tried not to judge. He appreciated that.

PEREZ troubled as they reach the water's edge.

PEREZ

I'm sorry to ask this but were you and Galbraith...were you together?

SISTER CAROLYN

As in sleeping together? God no. What on earth made you think that?

PEREZ

His daughter seems to think he was having an affair. She overheard him talking to you and assumed that...

SISTER CAROLYN

...that I was his bit on the side?

(off PEREZ's nod)

Even if I was in a position to be in a relationship. I wouldn't have chosen Alex. Far too many demons.

(as an afterthought)

Although, I'd be surprised if there wasn't another woman in his life.

PEREZ watches SISTER CAROLYN rummage in her pocket and pulls out a TOBACCO POUCH. PEREZ watches her rolling a cigarette.

PEREZ

Don't take this the wrong way but you don't come across like a nun.

SISTER CAROLYN

Because I'm not. Sister Paula and the others are real nuns. I'm what they call life professed. Means I do the prayer, the solitude and the good deeds but I sit out the whole being married to Jesus bit.

SISTER CAROLYN stops. Sees PEREZ staring out at the water.

SISTER CAROLYN (CONT'D)

Quite a view eh?

PEREZ

My mum loves it out...

PEREZ pulls himself up short. Wrong tense. SISTER CAROLYN studies him. Can see PEREZ's sadness. She understands.

SISTER CAROLYN

You lost her recently?

PEREZ nods - his eyes still on the water.

SISTER CAROLYN (CONT'D)

I'm sorry.

PEREZ

Don't be.

SISTER CAROLYN

How are you holding up?

PEREZ

Not really had time to think about it. Got work. My dad to look after.

SISTER CAROLYN

But you have to mourn her.

PEREZ

Not sure I want to. I know how long grief takes and to be honest I'm...

SISTER CAROLYN

...You're what?

PEREZ

...I'm beginning to see why Galbraith came here every week.

PEREZ smiles. Almost embarrassed. SISTER CAROLYN smiles too.

PEREZ (CONT'D)

You saw him the day before he died. How did he seem to you?

SISTER CAROLYN
He was his usual troubled self.

PEREZ
But he wasn't troubled about
anything in particular?

SISTER CAROLYN
If you're asking if he was worried
about being murdered? Then, no.

CUT TO:

69 **EXT. FLORA MARIS RETREAT, WHALSAY - DAY 4 (0845)** 69

PEREZ returning to his car. He turns, looks up at a window to see SISTER CAROLYN smiling, waving goodbye. PEREZ waves back.

CUT TO:

70 **INT. FLORA MARIS RETREAT, BEDROOM - DAY 4 (0846)** 70

SISTER CAROLYN turns from the window and crosses to her bed. She sits on the bed. Her expression darkens. Seconds pass before she lets out a long and angry scream of frustration.

CUT TO:

71 **INT. MUIR'S FLAT, HALLWAY - DAY 4 (0847)** 71

TOSH on the phone to PEREZ. The SEARCH TEAM works around her.

TOSH
Galbraith was seeing a nun?

PEREZ (V.O.)
*She's not exactly a nun. But she's
not his mistress either.*

TOSH arrives outside a neat and spotlessly clean bedroom.

CUT TO:

71A **I/E. PEREZ'S CAR / FLORA MARIS RETREAT - DAY 4 (0847)** 71A

PEREZ is sat in his car outside the retreat.

PEREZ
But she did suggest that Galbraith
was the type to have another woman.

CUT TO:

72 **SCENE OMITTED**

72

73 **INT. MUIR'S FLAT, GUEST ROOM - DAY 4 (0848)**

73

TOSH is looking over the pristine room. It intrigues her.

PEREZ (V.O.)

How goes the search of Muir's flat?

TOSH

Nothing yet. But I did find the SD card last night. Donnie's at the station trying to open the files.

PEREZ (V.O.)

I'll go see him now.

TOSH kills the call. Then hears a sound out in the hall.

CUT TO:

74 **INT. MUIR'S FLAT, HALLWAY - DAY 4 (0849)**

74

TOSH steps out to see a FIGURE through the frosted glass of the front door. A KEY is slipped into the lock. TOSH frowns.

TOSH approaches the front door. The lock is turned and the door is opened to reveal a perturbed CARRIE MCANDREW.

CARRIE

What the hell's going on here?

CUT TO:

75 **EXT. SHORE ROAD, SHETLAND - DAY 4 (0850)**

75

SANDY's CAR is still parked at the end of the shore road. We can see the beach and beyond, across the water, an island.

CUT TO:

76 **I/E. SANDY'S CAR / SHORE ROAD - DAY 4 (0851)**

76

SANDY has slept in his car. He sits huddled in the driver's seat. His eyes on the water. Waiting for the tide to lower.

CUT TO:

77 **SCENE OMITTED**

77

78

INT. MUIR'S FLAT, KITCHEN - DAY 4 (0851)

78

TOSH and CARRIE in the kitchen. TOSH watches as CARRIE fills a KETTLE. CARRIE watches the SEARCH TEAM doing their work.

TOSH

Didn't realise you lived with Mick.

CARRIE

I don't. But he lets me crash on the couch when we've got a tight turnaround between jobs. It's a lot cheaper than a hotel.

CARRIE flicks the KETTLE on. Then turns to TOSH.

CARRIE (CONT'D)

I called the hospital. They said he was recovering from surgery?

TOSH

They had to re-set his arm.

CARRIE

Jesus. Poor Mick.

TOSH

Do you know who assaulted him?

CARRIE

Had to be one of the crew.

TOSH

But you don't know which one?

CARRIE shakes her head and then notices TOSH is sceptical.

CARRIE

They know I'm mates with Mick. So, I'm the last person they'd tell.

(a weary sigh)

Mind you, I could easily throttle Mick myself right now.

TOSH

Why?

CARRIE

Come on. It had to have been him that caused Eamon's accident.

TOSH

You're sure it was an accident?

CARRIE

What else could it have been?

CARRIE seems nervous but TOSH has another question.

TOSH

If you sleep on the couch here, who
sleeps in the guest room?

CARRIE

That's Angela's room.

(off TOSH's frown)

Mick's sister. She stayed here for
a few months when she broke up with
her partner. She's in Golspie now.

And we're out on TOSH absorbing that.

CUT TO:

78A

INT. SHETLAND POLICE HQ, PRODUCTIONS ROOM - DAY 4 (0950)

78A

PEREZ is with DONNIE staring at his laptop screen.

DONNIE

There's four video files on the
card. Time stamp on the first video
is 10:15. The last one is 11:12.

PEREZ

I want to see the last one.

DONNIE

Bit of a problem there. The card
must've got corrupted during the
dive accident. Files won't open.

PEREZ

None of them?

DONNIE

I've been running recovery software
all morning but the later files are
gone. All I could get was a bit of
footage from a video timed 10:45...

DONNIE turns and opens up another LAPTOP he has running.

DONNIE (CONT'D)

...but there is something on it.

ON SCREEN: glitchy, off-colour footage. We're above the road
leading to GALBRAITH's house. Following GALBRAITH's car...

PEREZ

That's Galbraith's car.

DONNIE

Watch this.

ON SCREEN: we see a RED ESTATE CAR come into view. The ESTATE
CAR speeds up and then rams into the back of GALBRAITH's CAR.

DONNIE (CONT'D)
That's all I've got.

The FOOTAGE blacks out. PEREZ is left staring at the screen.

DONNIE (CONT'D)
Too blurry to get a registration on
the other car. But if I do some...

PEREZ
...I know whose car it is.

And we're out on PEREZ - disturbed.

CUT TO:

79 **EXT. KILMUIR HOUSE - DAY 4 (1015)**

79

KATE KILMUIR's RED ESTATE CAR is parked outside the house.
PEREZ takes it in as he approaches the front door.

CUT TO:

80 **INT. KILMUIR HOUSE, KITCHEN - DAY 4 (1020)**

80

PEREZ is with a defiant KATE and a worried MOLLY. KATE stares
at the VIDEO STILL of her car on PEREZ's MOBILE.

KATE
That's me. So what?

KATE raises her eyes from the MOBILE and holds PEREZ's gaze.

PEREZ
So what? So, we've got video
footage of you trying to run
Galbraith's car off the road...

KATE
...I wasn't trying to run him...

PEREZ
...it was shot half an hour before
he was killed. Which puts you in
the vicinity of the murder scene...

KATE
...then I must have killed him.

MOLLY
Mum!

KATE shamed. She looks to PEREZ.

KATE

It was a stupid thing to do. I know that. But I was angry. I'd been trying to speak to him for weeks but he was ignoring me...

PEREZ

...so you rammed his car?

KATE

I was trying to...
(she breaks off)
...honestly, I don't know what I was trying to do. I just saw red.

KATE contrite. PEREZ not sure what to make of her.

PEREZ

Why was Galbraith ignoring you?

KATE dips her eyes - PEREZ guesses the reason.

PEREZ (CONT'D)

He didn't want to get into an argument about Donna Killick?

KATE

If it was some lawyer from down South who took on her case I'd understand. But he was from here. He knew bringing her back would cause pain. And he did it anyway.

PEREZ

Because he believed it was right.

KATE simmers. PEREZ can see she doesn't agree.

PEREZ (CONT'D)

So what happened after this?

KATE

Nothing. Soon as I hit him I got a fright. I backed off. He drove on.

PEREZ

You didn't follow him to his house?

KATE

I came home.

MOLLY

And I was here when she got back.

KATE is momentarily thrown by MOLLY's interjection.

PEREZ

What time was that?

MOLLY

About eleven.

PEREZ

So, around about the same time you were with Fraser at his house?

(MOLLY is caught out)

You can't be in two places at once, Molly. You were either here or at Fraser's house. Which is it?

KATE

I was here on my own.

PEREZ can see MOLLY's attempted lie has unsettled KATE.

CUT TO:

81

INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 4 (1100)

81

Angle on: the incident board. A morass of CRIME SCENE PHOTOS, MUG SHOTS, SCHEMATICS and LISTS. The complexity of the case.

TOSH (O.S.)

You think Kate's capable?

PEREZ with TOSH standing in front of the board.

PEREZ

Six months ago, I'd have said no. But now she just seems angry.

TOSH

Her and everyone else in Shetland.

PEREZ at a loss as KEAN enters and looks to TOSH.

KEAN

The search of Mick Muir's flat. You manage to find anything?

TOSH

Nothing linking him to Galbraith. Or Gauldie for that matter. But Carrie McAndrew seems to think Muir caused Gauldie's death.

KEAN

Sorry. Who's Carrie McAndrew?

TOSH

Runs the kitchen on the dive ship.

PEREZ

What was she doing at Muir's?

TOSH

She stays there between jobs.

PEREZ

Are they in a relationship?

TOSH

I don't think so. But she's not the only one who stays there. He's got a room made up for his sister for when she's home from Golspie.

That stops PEREZ. Where has he heard that before?

PEREZ

What's the sister's name?

CUT TO:

82 **EXT. BEACH - DAY 4 (1105)**

82

SANDY is now on the beach. It's low tide. The tombolo is now exposed. The dogged SANDY starts across it on foot.

CUT TO:

83 **INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 4 (1110)**

83

Back with PEREZ and KEAN as TOSH comes off her phone.

TOSH

Great. Thanks...

(killing the call)

...according to Carrie McAndrew, Muir's sister's name is Angela. Before she moved to Golspie, she lived in Shetland with her partner and son. Partner was Logan Creggan.

A moment as PEREZ marks the significance.

PEREZ

Creggan is Muir's brother-in-law?

TOSH

And Muir is Fraser's uncle.

PEREZ thinks on the permutations - seeing a way through.

PEREZ

So Logan Creggan shoots Galbraith. Gauldie sees it. Or films it.

TOSH

Either way, he's a witness. And Creggan needs to take care of him.

PEREZ

So, he calls on Muir to arrange an accident. Keep it in the family.

TOSH

Timing would be tight.

PEREZ

But it could be done.

KEAN

Okay. Just hold on a minute here. Yesterday you were talking about drug gangs and organised crime. Now, you're saying it's an ex-squaddie and his brother-in-law.

PEREZ

Yesterday we were looking for a connection between the killings of Galbraith and Gauldie. How could the person who shot Galbraith get to Gauldie on the dive boat - this here is that connection.

KEAN

They're related to each other. So what? Doesn't mean there was a conspiracy. You need more proof.

PEREZ thinks on that and then looks to TOSH.

PEREZ

Check their phone records.

CUT TO:

84 **EXT. DONNA KILLICK'S HOUSE - DAY 4 (1130)**

84

DUNCAN exits his car and takes in the house. He sees FRESH GRAFFITI DAUBED on the wall: *Die Bitch - Shetland's Shame*.

It unnerves DUNCAN. He looks around. Nobody here. We can see him deliberating. In the end he approaches the front door.

CUT TO:

85 **INT. DONNA KILLICK'S HOUSE, LIVING ROOM - DAY 4 (1135)**

85

Silence. DONNA is stood by the window. DUNCAN, standing in the middle of the room. Unsure of whether he should be here.

DONNA

Old habits eh?

DUNCAN

What?

DONNA

You. Sneaking around. Turning up during the day. Takes you back...

(DUNCAN irked by that)

...mind you. If it's sex you're after, I'm afraid you're going to be disappointed. Cancer plays havoc with the libido...

DUNCAN

...why did you come back?

DUNCAN staring at her. DONNA unreadable.

DUNCAN (CONT'D)

All the trouble you caused. The mess you left. That was bad enough. But to come back.

DONNA

I had a choice. Either I die in a cell or I die at home.

DUNCAN

And what about everyone else?

DONNA

Fuck everyone else.

DUNCAN stunned by that - shakes his head in disbelief.

DUNCAN

This was a mistake.

DUNCAN turns to the door. DONNA stops him as he goes.

DONNA

Y'know. You're not so innocent.

(off his confusion)

You need to take responsibility for some of "the mess" too.

DUNCAN

What are you talking about?

DONNA

It was your son I was protecting. I only did what I did to keep Alan safe. You know what Kevin would've done if he'd found out about him.

(levelling with him)

You're just as much to blame.

DUNCAN
I didn't kill a girl and leave an
innocent man to rot in prison.

DONNA
No. You just did what you always
did. Played the bloody coward!

DONNA trembling. DUNCAN can see how fragile she is.

DONNA (CONT'D)
I don't even know where he is.

Takes DUNCAN a second to realise what she means.

DUNCAN
Alan? He's in Glasgow.

A glimmer of hope for DONNA.

DONNA
You're in contact?

DUNCAN
No. But Cassie keeps in touch. To
be honest, he doesn't talk to me.

A sadness in DUNCAN. DONNA finds her breath again.

DONNA
I want to see him.

DUNCAN hasn't yet picked up on what she's asking.

DONNA (CONT'D)
Make him come and see me, Duncan.

DUNCAN
I don't know if I can.

DONNA staring at him now - an intensity in her gaze.

DONNA
I need to see my son before I die.

And we're out on DUNCAN - daunted by DONNA's request.

CUT TO:

86

INT. CREGGAN HOUSE, WORKSHOP - DAY 4 (1200)

86

CREGGAN is in his workshop. He hears voices outside.

PEREZ (O.S.)
Your dad around?

CREGGAN looks out and sees PEREZ and TOSH with FRASER.

CUT TO:

87 **EXT. CREGGAN HOUSE - DAY 4 (1201)**

87

CREGGAN steps out to see PEREZ and TOSH with FRASER.

PEREZ
Need to talk to you, Logan.

CREGGAN
So talk.

CREGGAN doesn't move. PEREZ waits. A stand-off before CREGGAN sighs, turns back to the workshop. PEREZ and TOSH follow.

CUT TO:

88 **INT. CREGGAN HOUSE, WORKSHOP - DAY 4 (1202)**

88

PEREZ and TOSH enter. CREGGAN leans against his workbench.

CREGGAN
Want to tell me what this is about?

PEREZ
Mick Muir.

CREGGAN
What about him?

PEREZ
When did you last speak to him?

CREGGAN shrugs - it's no skin off his back.

CREGGAN
Dunno. Six months ago maybe.

TOSH
You sure you haven't been in
contact with him more recently?

PEREZ
Muir's phone records show that he
called the house twice the night
Eamon Gauldie died on the Dunoon.

CREGGAN
Who the hell is Eamon Gauldie?

PEREZ
He was a diver who died on your
brother-in-law's watch.
(MORE)

PEREZ (CONT'D)

Same guy who was flying a camera drone near Galbraith's house when he was shot.

TOSH

Muir's crewmates reckon he was responsible for Gauldie's death.

CUT TO:

89

EXT. CREGGAN HOUSE, WORKSHOP - DAY 4 (1203)

89

Outside the door, a concerned FRASER listens to the exchange.

CREGGAN (O.S.)

This is all fascinating stuff but what's it got to do with me?

FRASER listening intently.

PEREZ (O.S.)

If Gauldie witnessed Galbraith's murder then he'd be a problem. The killer would need to get rid of him. But Gauldie was at sea. No way of getting to him. Unless the killer knew someone on that ship.

CUT TO:

90

INT. CREGGAN HOUSE, WORKSHOP - DAY 4 (1203)

90

CREGGAN keeps his eyes on PEREZ.

PEREZ

You see where I'm going with this?

A beat before CREGGAN smirks and shakes his head.

CREGGAN

Jesus. You lot are really drowning.
(finding it funny)
I don't know who this Gauldie is but if I did need someone to kill him. I sure as shit wouldn't ask Mick Muir. The man's an idiot.

PEREZ

Why did Alex Galbraith refuse to represent you in the IHAT case?

CREGGAN

I told you. I don't know.

PEREZ

Maybe he thought you were guilty.

CREGGAN

Doesn't matter what he thought. He still had a duty to defend me.

PEREZ

I don't know. Maybe there were some cases even Alex Galbraith couldn't stomach. Maybe the thought of those prisoners you and your pals beat the hell out of repulsed him.

It's like CREGGAN has frozen. He stands rigid.

CREGGAN

I think you better leave.

PEREZ lingers before stepping out. TOSH hurries after him.

CUT TO:

91 **EXT. CREGGAN HOUSE - DAY 4 (1204)**

91

PEREZ and TOSH heading for the car. PEREZ seems angry.

PEREZ

Call the SPA again. I want to know more about this prisoner who died.

TOSH nods. They reach the car. She looks back to see CREGGAN is still standing in his workshop. He hasn't moved an inch.

CUT TO:

92 **EXT. FAR BEACH, SHETLAND - DAY 4 (1205)**

92

SANDY's made it to the other side of the tombolo. He looks up to see a thin plume of smoke rising from the top of a hill.

CUT TO:

92A **INT. SHETLAND POLICE HQ, INCIDENT ROOM - DAY 4 (1245)**

92A

PEREZ in front of the board. TOSH arrives on his shoulder.

TOSH

I spoke to my contact at the SPA. The prisoner Creggan was accused of killing wasn't a soldier. It was a civilian. A teenage boy.

(off PEREZ's frown)

Seems Creggan's unit captured him and took him into the hills. There they beat the poor kid to death.

And we're out on PEREZ - a quiet anger building.

CUT TO:

93 **INT. CREGGAN HOUSE, FRASER'S BEDROOM - DAY 4 (1245)** 93

FRASER in his bedroom. Lying on his bed. Toying with a PILL between his thumb and forefinger. He pops it in his mouth.

The sound of a door banging. FRASER looks out the window and sees CREGGAN. Concerned. He starts out of his room.

CUT TO:

94 **EXT. CREGGAN HOUSE - DAY 4 (1246)** 94

A worried FRASER emerges to see CREGGAN climbing into his TRUCK. He starts the engine and roars away.

CUT TO:

95 **SCENE OMITTED** 95

96 **SCENE OMITTED** 96

97 **SCENE OMITTED** 97

98 **EXT. FAR ROAD, HILL - DAY 4 (1300)** 98

The road rising to a hill. SANDY struggles to crest it and then takes a look around. Sees a croft and heads for it.

CUT TO:

99 **EXT. GALT'S CROFT - DAY 4 (1310)** 99

SANDY approaches a low, stone-built croft that's nestled on the shore. No sign of life. Just the smoke from the chimney.

SANDY starts towards the front door, sees a 4X4 in the drive, its engine running. SANDY approaches. He stares through the windscreen. Nobody in the driver's seat. He's about to check it over when LYNDIA MORTON steps out of the house.

SANDY

I've been looking for you.

LYNDIA freezes when she sees SANDY. Her coat half-pulled on.

SANDY (CONT'D)

Where's your pal?

LYNDA

Don't know what you mean.

LYNDA flashes a look to the idling 4X4. SANDY looks again at the empty driver's seat. A beat before GALT suddenly appears from underneath the dashboard - where he's been hiding.

SANDY

Hey!

Suddenly, GALT hits the accelerator - roars the 4X4 towards SANDY - SANDY tries to move but the 4X4 clips him - sending him spinning to the ground - GALT brakes - shouts to LYNDA.

GALT

Hurry up! Get fucking in!

The last thing SANDY sees is a hysterical LYNDA running out, climbing into the 4X4 - GALT speeds off - SANDY passes out.

END OF EPISODE