

SHETLAND

Series 8

EPISODE 1

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SHOOTING SCRIPT - 23.03.23



1

INT. CHAMPAGNE BAR, LADIES' TOILETS - NIGHT 1 (2350)

1

Close on: a pair of lips being coated with red lipstick. The top lip is covered before the mouth speaks in a worried hush.

ELLEN

I don't think I can do it.

KIRSTY

Shh. You'll smudge it.

The lipstick is now carefully applied to the bottom lip.

KIRSTY (CONT'D)

Press together.

The lips press together sealing the colour before we pull out to reveal **ELLEN QUINN** - 23 years old, pretty, primed and nervous as hell. The make up can't hide how young she looks.

KIRSTY (CONT'D)

There. Have a look.

ELLEN turns to a mirror above the sink. Takes herself in. She looks uncomfortable as she adjusts the shoulder strap on her dress. Beside her, closing the lipstick tube, **KIRSTY BELL** - late 30s - mixed race, sharp, streetwise - bolsters ELLEN.

KIRSTY (CONT'D)

You'll be fine.

ELLEN takes a deep breath. A nervous nod and she's ready...

2

INT. CHAMPAGNE BAR, LONDON - NIGHT 1 (2355)

2

A champagne bar. Central London. Expensive and soulless. A DJ playing generic lounge beats as dull men - bankers and brokers - try too hard to impress younger women.

KIRSTY leading ELLEN to the bar. She picks up two glasses of champagne. They huddle. ELLEN watches KIRSTY take out a tiny bottle of clear liquid and pour some into one of the glasses.

KIRSTY

Remember. You won't have much time.
Need to get him home as soon as.

ELLEN looks beyond KIRSTY to a standing table on the far side of the bar where **PHILIP REMIS** - late 30s, wealthy, balding, flushed with alcohol - waves. ELLEN waves back awkwardly.

KIRSTY (CONT'D)

Go get him.

ELLEN nods. Takes the glasses and weaves through the crowd towards REMIS's table. REMIS grins as she approaches him.

REMIS
Bloody hell. I was about to send
out a search party.

ELLEN
Just getting some drinks.

ELLEN still holding the glasses. REMIS waits expectantly...

REMIS
One of them for me?

ELLEN hesitates before committing. Behind REMIS, she can see KIRSTY watching her, willing her. ELLEN holds out the drugged glass to REMIS who takes it and offers it up for a toast...

REMIS (CONT'D)
Cheers.

They 'clink' glasses. ELLEN watches REMIS take his first sip.

REMIS (CONT'D)
So, where d'you want to go next?

ELLEN
How about we go back to your flat?

That takes REMIS by surprise but he's not complaining.

REMIS
And then what?

ELLEN
Drink up and you'll find out.

REMIS grins before knocking back his champagne in one go.

3

INT. REMIS'S FLAT, LIVING ROOM - DAY 2 (1305)

3

A POLICE PHOTOGRAPHER snaps a close up of PHILIP REMIS. He's sat, fully clothed, slumped on an expensive leather sofa in a spacious modern flat. He has a BULLET HOLE in his forehead.

HURLEY (O.S.)
...cleaner turned up at midday.
Found him like this...

DI RUTH CALDER - late 40s, sharp, intuitive, irritable. A Met detective listening as her colleague, **DC JACK HURLEY** - 30s, handsome with a wide boy charm - brings her up to speed.

CALDER
Cleaner got their own key?

HURLEY
Yeah. But she says the door was
unlocked.

CALDER
She say anything else?

HURLEY
Just that the TV was blaring when
she arrived. Like ear splitting.

CALDER turns and takes in the now muted TV on the wall. It's
tuned to a HEAVY METAL channel. A band rocks in silence.

HURLEY (CONT'D)
Guess he was a metal head.

4 **INT. REMIS'S FLAT, LIVING ROOM - NIGHT 1 (0110)** 4

FLASHBACK: staring down the barrel of a gun. Distorted heavy
metal blasting. Excruciatingly loud. The gun fires - BAM!

CALDER (V.O.)
*It was to cover the sound of the
gunshot.*

5 **INT. REMIS'S FLAT, LIVING ROOM - DAY 2 (1306)** 5

Back with CALDER spotting the creases around REMIS's wrist.

CALDER
He's missing his watch.

HURLEY
Along with his wallet and phone.

6 **INT. REMIS'S FLAT, LIVING ROOM - NIGHT 1 (0100)** 6

FLASHBACK: no music. Just the sound of ELLEN's fast breathing
as she fleeces REMIS - pulls the watch from his wrist, wallet
pinched from his inside pocket, phone taken out of his hand.

CALDER (V.O.)
They robbed him?

7 **INT. REMIS'S FLAT, HALLWAY - NIGHT 1 (0101)** 7

FLASHBACK: ELLEN hurries into the hall, carrying a black bag -
heart racing, nerves jangling - as she enters the bedroom...

HURLEY (V.O.)
Did the entire flat.

8 **INT. REMIS'S FLAT, MASTER BEDROOM - DAY 2 (1307)** 8

CALDER and HURLEY surveying the ransacked master bedroom.

9 **INT. REMIS'S FLAT, MASTER BEDROOM - NIGHT 1 (0102)** 9

FLASHBACK: drawers being opened. ELLEN frantically searches. She finds a boxed designer watch. It goes into her bag. Two sets of cufflinks. Into the bag. She swipes an iPad from the bedside table, stuffs it into the bag and then steps into...

10 **INT. REMIS'S FLAT, ENSUITE - NIGHT 1 (0103)** 10

FLASHBACK: light on. ELLEN finds herself in a generous bathroom. She quickly scans around. There's nothing in here.

As she turns to leave, she catches sight of her reflection in the mirror. Momentarily rooted. What the hell is she doing?

ELLEN grabs a tissue from a box and smears the lipstick off her lips. Scrunches it up and tosses it into the bin...

11 **INT. REMIS'S FLAT, ENSUITE - DAY 2 (1308)** 11

Close on: the scrunched up tissue with the smear of lipstick.

HURLEY stood over CALDER, sat on her heels, studying the red-stained tissue pinched in her gloved hands. Something amiss.

CALDER
We know what else was taken?

12 **INT. REMIS'S FLAT, HALLWAY - NIGHT 1 (0105)** 12

FLASHBACK: following ELLEN back down the hallway. Frantic and flustered. Bag half-full. She darts into the home office...

13 **INT. REMIS'S FLAT, HOME OFFICE - NIGHT 1 (0106)** 13

FLASHBACK: dark. Light coming from the street illuminates a desk in front of the window. A closed LAPTOP sits dormant...

ELLEN quickly rounds the desk. Picks up the LAPTOP. Slides it into her bag and then starts searching through the drawers...

...top drawer - a PASSPORT - goes into the bag. Second drawer - documents. ELLEN ignores them. Bottom drawer. Locked. ELLEN pulls at it. Won't budge. She stands. Scans the desk-top...

...ELLEN searching through the items on the desk. Looking for keys to the drawer. Rifles through an in-tray. Upends a desk tidy - pens, paper-clips and staples clatter on the desk...

...ELLEN spies a flat, polished stone - a paper weight - she picks it up. Ducks down to the bottom drawer - about to hit the lock with the stone - she stops - she's seen something.

ELLEN frowns at the underside of the polished stone. A small white sticker with seven digits written on it - 4087351.

ELLEN stares at the digits and then scans the office. On the far wall, a mid-century modern print. ELLEN crosses to it - takes down the print to reveal a SAFE built into the wall...

14

INT. REMIS'S FLAT, HOME OFFICE - DAY 2 (1309)

14

Angle on: the half-empty WALL SAFE. The door is wide open. Inside are FOUR BUNDLES of CASH - each worth around £1000.

HURLEY (O.S.)
Maybe they forced him to give them
the code to the safe?

HURLEY stood at the safe, CALDER in the background.

CALDER
Maybe they didn't have to.

HURLEY turns to see CALDER standing over the polished stone now lying on the carpet. She stares at the numbered sticker as her MOBILE buzzes. CALDER finds her phone. Reads a text.

CALDER (CONT'D)
Boss is here.
(nodding to the stone)
See what we can get off of that.

15

INT. REMIS'S BLOCK, THIRD FLOOR CORRIDOR - DAY 2 (1311)

15

A UNIFORM guards the entrance to the flat. CALDER steps out to see **DCI THOMAS COOMBES** - 50s, straight-laced, harassed.

COOMBES
Well?

CALDER
Remis' dead.

COOMBES looks to the ceiling - sighs - this is a nightmare.

CALDER (CONT'D)
Single shot to the head. Whoever
did it knew what they were doing.

COOMBES
You think Cassidy ordered it?

CALDER
I'm pretty sure.

COOMBES goes back to worrying. He shakes his head.

COOMBES

We're going to catch hell for this.

CALDER

Don't see how it's our fault.

COOMBES

Remis was our informant. And now he's dead. Probably because he was our informant. Jesus Christ...

(shaking his head)

...we finally get someone inside Cassidy's operation and...

(wait a minute)

What d'you mean pretty sure?

CALDER nods to the flat.

CALDER

The flat was burgled.

COOMBES

And?

CALDER

If this was Cassidy's people they'd have no need to rob the place.

COOMBES

Maybe they staged it.

CALDER

To hide the fact it was a hit?

COOMBES

Yeah.

CALDER

No. If Cassidy is taking out police informants then he's warning anyone else who thinks of crossing him. He doesn't want that hidden...

(a thought strikes)

The robbery part doesn't fit...

16

INT. REMIS'S FLAT, HOME OFFICE - DAY 2 (1313)

16

CALDER returns to see HURLEY hunkered by the polished stone.

CALDER

Why didn't they take it all?

(nods to the wall safe)

I mean, if you're going to steal drug money why not go the whole hog? Why leave some of it behind?

17

INT. REMIS'S FLAT, HOME OFFICE - NIGHT 1 (0110)

17

FLASHBACK: we're back with ELLEN staring into the wall safe. It's practically brimming with CASH BUNDLES. A small fortune.

ELLEN

Fuck.

ELLEN breathing hard. Transfixed for a second. Then in a flurry - she starts transferring the BUNDLES into her bag - eyes wide with excitement - she's almost emptied it when...

CALDER (V.O.)

Did something happen?

...a sound in the hallway. ELLEN freezes. Terrified. Looks up to see half-closed office door. The slice of light from the hallway flickers. Shadows. People. Passing down the hallway.

NOWAK (O.S.)

He's in here.

A stranger's voice. Thick accent. ELLEN still hasn't moved.

HOWELL (O.S.)

Jesus. Look at the state of him.

Another voice. London accent. ELLEN trying to stem her panic. Slowly and as quietly as she can, she gathers her bag and stands. She crosses to the door and peers through the gap.

CALDER (V.O.)

...were they interrupted?

She sees TWO MEN in the living room, standing over the slumped body of REMIS. The older of the two is **JOHN HOWELL** - 40s, black, fit, wary - a veteran criminal tired of his work.

HOWELL (O.S.)

Wake him up.

Beside him, **LUKAS NOWAK** - 20s, Polish, dressed in street-wear, a reckless air - kicks REMIS but REMIS doesn't rouse.

ELLEN watches HOWELL consider REMIS before stepping out of view. NOWAK stands over him. ELLEN waits until she hears the TV being switched on. Angry Heavy Metal music blasts out.

Still on ELLEN as she watches NOWAK pull out a gun and aim at REMIS's sleeping head. ELLEN's eyes widen as she hears - BAM!

...ELLEN almost falls backwards into the room in shock.

18

INT. REMIS'S FLAT, HOME OFFICE - DAY 2 (1314)

18

CALDER now at the office door. She's looking across the hall to the living room where REMIS is slumped dead on the sofa.

CALDER

They had to leave in a hurry.

- 19 **INT. REMIS'S BLOCK, THIRD FLOOR CORRIDOR - NIGHT 1 (0112)** 19
- FLASHBACK: the music still blasting as ELLEN spirals out into the corridor - bouncing off the walls - clutching her bag...
- 20 **INT. REMIS'S BLOCK, THIRD FLOOR CORRIDOR - DAY 2 (1314)** 20
- CALDER following ELLEN's route, passing SOCOs as she goes. She reaches the lift. A beat as she presses the button.
- 21 **INT. REMIS'S BLOCK, THIRD FLOOR LIFT - NIGHT 1 (0113)** 21
- FLASHBACK: ELLEN's finger stabbing the button. She looks up. It's on the ground floor. Panic. Turns to see HOWELL and NOWAK. Sees a door to her left. A stairwell. Dashes to it.
- 22 **INT. REMIS'S BLOCK, STAIRWELL - DAY 2 (1315)** 22
- The door opens and CALDER steps into a stark stairwell.
- 23 **INT. REMIS'S BLOCK, STAIRWELL - NIGHT 1 (0114)** 23
- FLASHBACK: ELLEN trying to take the stairs as fast as she can. But she's in heels. Nightmare. She hears noise above her. Looks up to see HOWELL and NOWAK. ELLEN peels off her shoes and starts down the rest of the steps in bare feet.
- 24 **INT. REMIS'S BLOCK, STAIRWELL - DAY 2 (1315)** 24
- CALDER finds ELLEN's discarded heels. Looks over the banister again to see one more flight leading to the ground floor.
- 25 **INT. REMIS'S BLOCK, STAIRWELL - NIGHT 1 (0116)** 25
- FLASHBACK: ELLEN makes it to the ground floor, she crashes through a FIRE EXIT and pelts out into the dark street.
- 26 **EXT. REMIS'S BLOCK, LONDON - DAY 2 (1316)** 26
- CALDER exits the FIRE EXIT and finds herself standing on the noisy street. COMMUTERS pass by. Steady traffic flows. She stops and takes a look around and that's when she spots it.
- A CCTV CAMERA perched above a shop across the street. The angle has a perfect view of the road outside the flats.

27

INT. SANDWICH SHOP, LONDON - DAY 2 (1335)

27

Close on: a TABLET showing night-time CCTV footage of the spot where CALDER was stood. The road is eerily empty.

CALDER, HURLEY and COOMBES huddled around the TABLET in the shop. The bemused ASSISTANT watches them as they view it.

On the screen: a ghostly, bare-footed ELLEN bursts out of the FIRE EXIT and runs onto the road. A CAR swerves to avoid her.

COOMBES (O.S.)
That's a girl.

HURLEY (O.S.)
A girl with no shoes.

CALDER (O.S.)
She does have a bag though.

On the screen: ELLEN, clutching her bag, makes it to the middle of the road and turns back towards REMIS's block.

COOMBES (O.S.)
Doesn't look much like a hit man.

CALDER (O.S.)
No, but they do.

On the screen: NOWAK emerges from the block and starts across the road towards ELLEN. A few seconds and HOWELL appears. The image is blurry. We can't define HOWELL and NOWAK's faces.

On the screen: NOWAK starts across the road. ELLEN turns to her right, steps out and raises her hand. A VEHICLE comes in to view. A HACKNEY CAB. It draws up beside ELLEN. NOWAK runs to stop her but ELLEN is already in. The HACKNEY CAB drives off leaving HOWELL and NOWAK marooned on the street.

CALDER (CONT'D)
Find out where that cab went.

28

EXT. KIRSTY BELL'S FLAT, LONDON - DAY 2 (1440)

28

With CALDER and HURLEY approaching a block of flats. They approach a door on the ground floor.

CALDER stops when she sees the front door is ajar. The wood around the lock splintered. She looks to HURLEY - oh shit.

29

INT. KIRSTY BELL'S FLAT, LIVING ROOM - DAY 2 (1441)

29

Gloomy. Curtained windows. But the living room is in a state.

CALDER (O.S.)
Hello! Met Police!

CALDER steps in. Hears the sound of weeping. Spies a SHAPE huddled in the corner. A young woman - her face to the wall.

CALDER (CONT'D)

Are you okay?

The face turns. Tear-stained and bloodied. It's KIRSTY BELL.

30

EXT. KIRSTY BELL'S FLAT, LONDON - DAY 2 (1520)

30

Later. An AMBULANCE and a POLICE CAR are now parked outside KIRSTY's block. A solitary UNIFORM guards the front door.

31

INT. KIRSTY BELL'S FLAT, HALLWAY - DAY 2 (1521)

31

CALDER in the hallway with HURLEY. They're updating COOMBES as they watch KIRSTY, in the living room, being looked over by PARAMEDICS. KIRSTY looks shaken but not too injured.

CALDER

Name's Kirsty Bell. Her flat-mate, Ellen Quinn, is our barefoot girl.

(nods to the front door)

Says the front door was kicked in at four am by two men. One black. One white. Looking for Ellen.

COOMBES

How did they get here before us?

CALDER seems strangely subdued. Something on her mind.

CALDER

Probably found her same way we did. Through the taxi company. Plus, they had a seven hour start.

HURLEY

Kirsty told them Ellen came home in the middle of the night but then went back out again...

(nodding to the bedroom)

They did search her room though.

HURLEY nods to a room which has been completely turned over.

COOMBES

So what were they looking for?

CALDER

The money probably.

COOMBES

(nods to the living room)

She say why Ellen was with Remis?

CALDER
Seems Kirsty and Ellen were running
a honey-trap scam on him.

COOMBES
They're not connected to Cassidy?

CALDER
Just picked the wrong mark on the
on the wrong night. Good chance our
little Zola Budd saw the shooting.

HURLEY
No wonder she was running.

CALDER
And she'll have to keep running if
she wants to stay alive.

COOMBES
So, where is she now?

CALDER
Could be anywhere. Phone was last
used at four am. Now, it's dead.

HURLEY
Kirsty reckons she's gone home.

COOMBES
And where's home?

HURLEY looks to CALDER who almost doesn't want to say it.

32 **INT/EXT. NORTHLINK FERRY, SHETLAND - DAY 2 (1530)** 32

ELLEN on the ferry deck in a RED RAIN JACKET. Hood obscuring
her face, A BLUE RUCKSACK on her shoulder. Hand gripping the
other bag, eyes set in the distance. Port of Lerwick looms.

33 **EXT. FERRY TERMINAL, LERWICK - DAY 2 (1535)** 33

PASSENGERS disembark. ELLEN, on foot, keeps her head down,
doesn't want to be recognised, hurries through the terminal.

34 **EXT. FERRY TERMINAL CAR PARK, LERWICK - DAY 2 (1537)** 34

A CAR parked with its engine running. ELLEN hurries towards
it. She opens the back door, throws the bag and rucksack in.

A quick glance to check the coast is clear before she gets in
and slams the door. The CAR pulls out of the space and away.

35

EXT. KIRSTY BELL'S HOUSE, LONDON - DAY 2 (1538)

35

COOMBES and CALDER in the street.

CALDER

We don't know if she's going there.

COOMBES

No. But she's young, she's scared and Shetland is at the edge of the world, so there's a good chance.

CALDER

Then let the local police find her.

COOMBES

She's too important. If we want to get Cassidy. This girl's the key.

(pressing her)

She's in danger. You think Cassidy hasn't made the connection? We need to get this girl before he does.

CALDER knows he's right but she can't do this.

CALDER

Can't you send someone else?

COOMBES gives her a withering look - is she serious?

COOMBES

Pack your bags. You're going home.

36

EXT. VOE SHORELINE, SHETLAND - DAY 3 (1230)

36

New Day. Brilliant, flinty light. A pair of FIGURES on a QUAD BIKE range along the shore of a voe. Above an expanse of sky.

TOSH, perched on the back of a QUAD BIKE. It's being driven by **AGNES MOFFAT** - 70s, a tough, indestructible crofter.

37

EXT. CLEARING, SHETLAND - DAY 3 (1235)

37

AGNES leads TOSH to a small clearing in the heather. On the ground, laid on its side is a SHEEP CARCASS.

TOSH, disturbed by the sight, approaches the CARCASS and dips onto her heels. The animal's throat has been cut. The fleece bloodstained. A SYMBOL painted in RED PAINT on the flank.

TOSH

And this happened last night?

AGNES

Aye.

TOSH leans in and inspects the wound on the sheep's throat.

AGNES (CONT'D)
How many does that make now?

TOSH
Including this one: five.

TOSH takes out her MOBILE. She lines up angles of the carcass and takes photos. Being sure to get a close-up of the SYMBOL.

TOSH (CONT'D)
Same symbol.

AGNES
Any idea what it means?

TOSH
Not yet.

TOSH gets to her feet and takes in the carcass.

AGNES
Ewan Dickie thinks it's the work of some kind of cult. Says the Isles are being overrun by Satanists.

TOSH
And how is Ewan?

AGNES
He's still an idiot. But people are worried. We're losing livestock.

TOSH
I know. We're working on it.

AGNES nods before looking to the poor, slaughtered beast.

AGNES
We'd better take her back.

38

EXT. AGNES MOFFAT'S CROFT, SHETLAND - DAY 3 (1241)

38

AGNES drops TOSH back at her croft. A remote, functional set-up perched on a strip of land between two stretches of water.

TOSH
Anything else happens. Call me.

AGNES nods and drives off. TOSH starts to her parked car. Her MOBILE rings. She digs it out and answers it...

TOSH (CONT'D)
Billy?

BILLY (V.O.)
DI Calder landed at Sumburgh twenty minutes ago. She's on her way here.

TOSH
Alright. I'm heading back now.

TOSH ends the call and climbs into her car.

39

INT/EXT. PRIVATE TAXI, TRAVELLING - DAY 3 (1245)

39

CALDER is in the backseat. Seems pensive as she looks out at the landscape racing by. Streaks of green and umber and grey.

TAXI DRIVER
Business or pleasure?

CALDER breaks from her reverie. She looks to the DRIVER.

TAXI DRIVER (CONT'D)
Your visit?

CALDER
Business.

TAXI DRIVER
You here for long?

A beat as CALDER returns to looking out the window.

CALDER
Let's hope not.

40

INT. POLICE STATION, WAITING AREA - DAY 3 (1300)

40

TOSH enters to see **GRANT** and **BURNS** holding up JOHN JOE BLAIR - a drunk and teetering pensioner. TOSH lets out a sigh...

GRANT
Found him, passed out, near the library. Been drinking all night.

TOSH
Not again, John Joe.

JOHN JOE's head lolls. GRANT sets it straight again.

BURNS
You want him in a cell?

TOSH
No chance. He's not getting off that lightly. Call his wife.

JOHN JOE lets out a groan as TOSH moves on to **BILLY**.

BILLY
Fiscal's looking for you.

TOSH
Thanks. Any chance of a tea?

BILLY
Can do you a scone as well.

TOSH
You're a fine man, Billy McCabe.

41

INT. POLICE STATION, HARRY'S OFFICE - DAY 3 (1302)

41

TOSH appears in the doorway to see **HARRY LAMONT** - 40s, trim, boyish, runs on his nerves - rummaging around his desk.

TOSH
You wanted to see me?

HARRY
How did it go with Agnes?

TOSH
Same as the other ones. Throat was cut and a symbol painted on the carcass.

HARRY
Any chance it could just be kids?

TOSH
Bloody weird kids if it is.

HARRY nods. Fair point. As he continues his search.

HARRY
DI Calder's waiting for you in the incident room. I said you'd be her neighbour on this Ellen Quinn case.

TOSH
Okay.

HARRY
Remember she has no jurisdiction up here. So, you're in charge.

TOSH nods before pointing to HARRY's head.

TOSH
They're on your head, Harry.

HARRY frowns. Before finding his glasses on his head.

42

INT. POLICE STATION, WAITING AREA - DAY 3 (1305)

42

Back into the waiting area where TOSH is joined by **SANDY**.

SANDY
You seen these before?

SANDY has an open file with a BAGGIE of PILLS attached.

TOSH
Drugs? Aye. Loads of times.

SANDY
You're funny.

43

INT. POLICE STATION, INCIDENT ROOM - DAY 3 (1306)

43

TOSH smiling as she and SANDY cross the incident room.

SANDY
...we took them off a couple of
students up from Aberdeen.

TOSH
They bring them with them?

SANDY
They said they got them at a party
in Lerwick. I've never seen pills
like these up here. Wondering if we
have a new distributor.

TOSH
Worth checking out.

They approach CALDER who is staring at a row of IMAGES of
DEAD SHEEP. All with the same RED SYMBOL painted on them.
Underneath each picture a label with a date and location.

TOSH (CONT'D)
DI Calder?

CALDER turns to see TOSH and SANDY standing behind her.

CALDER
You must be DI McIntosh.

TOSH
Temporary DI. And call me Tosh.
(turning to SANDY)
This is DC Wilson.

SANDY
Sandy's fine.
(light, friendly)
That a Scottish accent, DI Calder?

CALDER
That's right.

CALDER offers no more than that. TOSH picks up.

TOSH
Well, can we get you anything?
Coffee? Tea? Billy's made scones.

CALDER
Rather we just got started.

CALDER pulls out a NOTEBOOK from her bag. She's all business.

CALDER (CONT'D)
My DCI should've sent you through
the background on this.

TOSH
He did. Ellen Quinn witnessed the
murder of one of your informants?

CALDER
Philip Remis. He worked as an
accountant for Kyle Cassidy. The
head of a crime gang we've been
investigating. Remis was ready to
give my team evidence to help us
bring a case against Cassidy.

SANDY
And you think this Cassidy was
behind Remis's killing?

CALDER
We think he ordered the hit. Yes.

SANDY
What was Ellen doing at the flat?

CALDER
Robbing the place. We think Ellen
stole some money from Remis's flat
that may have belonged to Cassidy.

TOSH
Explains why she hasn't come
forward about the shooting.

CALDER
That and the fact she's probably
terrified. We need to find her
before Cassidy or his people do.

SANDY
You think he'll follow her up here?

CALDER

I think there's every chance.

TOSH nods. Understands the urgency of the situation.

TOSH

Okay. Well, we know she arrived on the Aberdeen ferry yesterday. After that we lost track of her.

CALDER

You've no idea where she is?

SANDY

Uniform have her details. They'll keep an eye out and I'm checking the town CCTV.

CALDER

What about her family?

TOSH

Parents stay down near Bigton.

CALDER

Then let's go speak to them.

CALDER grabs her things and starts out. Once again, TOSH and SANDY share a knowing look before TOSH follows CALDER out.

44

INT/EXT. TOSH'S CAR, TRAVELLING - DAY 3 (1317)

44

Awkward. No sound. Just the engine hum as TOSH guides the car north. CALDER in the passenger seat. TOSH breaks the silence.

TOSH

Trees.

CALDER frowns. She turns to TOSH.

CALDER

What?

TOSH

In case you're wondering what it is about the place that seems strange.
(nodding to the landscape)
No trees in Shetland. It's the wind apparently. Too exposed. I mean, there are some trees. But generally it's like this. A lot of first time visitors are surprised by it.

CALDER

This isn't my first time here.

TOSH
You've been before?

CALDER
I was born here.

That does surprise TOSH. She glances to CALDER.

CALDER (CONT'D)
Grew up near East Roe.

TOSH
Wow. Beautiful out that way.

CALDER
Aye. If you like it bleak.

TOSH
And I take it you didn't?

CALDER
Couldn't wait to get away. Left two days after my eighteenth birthday.

CALDER notes TOSH furrow her brow - seems perturbed by that.

CALDER (CONT'D)
What?

TOSH
Nothing. It's just. Well, I'm not born and bred but one of the things I like about living here is that everyone's so proud of the place.

CALDER
Aye. I never understood that.

45 **EXT. BAIN FARM, SHETLAND - DAY 3 (1336)**

45

TOSH guides the car through a gate and down a long road that sweeps down towards a collection of farm buildings.

46 **EXT. BAIN FARM, PRIVATE ROAD - DAY 3 (1337)**

46

Not an industrial farm but not a smallholding either. It's a significant operation. Cattle and sheep mainly. A field on one side of the road houses ruminating cows.

CALDER (O.S.)
This is the Bains' farm.

TOSH (O.S.)
Ellen's mum's a Bain.

TOSH drives past the large barn and enters an open yard...

47

EXT. BAIN FARM, FRONT YARD - DAY 3 (1338)

47

...to see cars parked in front of an impressive, stone-built farm house. This is the 'Big House'. The 'seat' of the Bain clan for the past few generations. There is bunting outside.

TOSH and CALDER park up and get out. TOSH takes in the Big House then looks to a smaller cottage on the other side of the yard. The 'small house' sits next to some outhouses.

CALDER

Bains used to be a big noise when I lived here.

TOSH

They still are.

TOSH starts towards the Big House. CALDER follows, but she seems nervous. They cross the garden. ADULTS talking as KIDS run around them. Among the kids: **RORY QUINN** - 12 years old, ELLEN's brother. RORY eyes CALDER and TOSH as they pass.

They reach the front door where **HEATHER BAIN** - 50s, dyed hair, piercings, an ageing crusty vibe - smoking a roll-up.

HEATHER

Cutting it a bit fine aren't you?

TOSH and CALDER share a look. HEATHER realises her error.

HEATHER (CONT'D)

You're not here for the party?

TOSH

We're looking for Stella Quinn.

HEATHER clocks them for cops - cocks her head.

HEATHER

Why d'you want to see Stella?

CALDER

Is she here?

CALDER is in no mood to be interrogated by HEATHER.

48

INT. BAIN FARM HOUSE, HALLWAY - DAY 3 (1340)

48

CALDER and TOSH follow HEATHER through a hallway crowded with GUESTS. Drinking and eating from paper plates. Music mixes with chatter and the shrieking of kids. A family gathering.

HEATHER pushes into the living room. CALDER and TOSH watch her approach **STELLA QUINN** - mid 40s, serious, uncomfortable in company. HEATHER speaks to STELLA before leading her out.

STELLA
I'm Stella Quinn.

TOSH
Temporary DI McIntosh. This is DI
Calder of the Metropolitan Police.
(looking around)
Somewhere private we can talk?

STELLA
What's this about?

CALDER
It's about Ellen.

STELLA's brow knits. She looks into the room she just left.

STELLA
Kieran!

KIERAN QUINN - 50s, Irish, gentle giant, a bit beta - steps
out of the room and comes up on STELLA's shoulder.

49

INT. BAIN FARM HOUSE, KITCHEN - DAY 3 (1343)

49

The large kitchen and operations centre for the party. The
worktops are covered in food and drink. Everyone has brought
something - salads, sandwiches, pastries, crisps and cakes.

STELLA
Ellen's living in London. Has been
for the past six months.

CALDER and TOSH with a worried STELLA and KIERAN.

CALDER
Actually, we think she came back to
Shetland yesterday.

STELLA and KIERAN seem disturbed by that information.

TOSH
Have either of you had any contact
with Ellen since Thursday?

STELLA
Haven't heard from her in weeks.

KIERAN
Ellen can be a bit flaky. Sometimes
she forgets to keep in touch.

STELLA
Has she done something wrong?

CALDER
We just need to speak with her.

STELLA
About what?

CALDER
About an incident she may have been
involved in. A serious one.

KIERAN alarmed. He digs his PHONE from his pocket.

KIERAN
I'll call her now.

CALDER
She won't answer, Mr Quinn.

KIERAN ignores her and hits Ellen's number all the same.

CALDER (CONT'D)
Her phone's been off for two days.

KIERAN draws up. PHONE to his ear. ELLEN's cheery voicemail
invites him to leave a message. He looks to STELLA. Ominous.

GRACE (O.S.)
Just plain rude if you ask me.

All turn to see **GRACE BAIN** enter the kitchen. GRACE is in her
70s. Small but with a big presence. Dressed up for the party.
Hair set. Using a stick. Behind her is her eldest son, **BOBBY
BAIN** - 40s, runs the farm, big presence, stern expression.

GRACE (CONT'D)
Turning up at a birthday party and
not even introducing yourself to
the guest of honour.

GRACE keeps an eye on CALDER as HEATHER and **NEIL BAIN** file in
behind her and BOBBY. NEIL is in his 20s - slick, suspicious.

STELLA
They're here about Ellen.

KIERAN
She might be in trouble.

BOBBY
What kind of trouble?

STELLA
They won't say.

CALDER
It's best we speak to Ellen first.

GRACE's face clouds as she keeps her gaze on CALDER.

TOSH

Can you think of anywhere else
Ellen could be?

KIERAN

Maybe Rosemary.

CALDER

Who's Rosemary?

STELLA

Rosemary Strachan. She and Ellen
were best friends at school.

TOSH

Where would we find her?

HEATHER

She's living with her boyfriend in
Lerwick. Liam Kennedy...

GRACE

...you're his double you know?

CALDER straightens. Turns to GRACE - a sly smile.

GRACE (CONT'D)

Calder. Took me a moment there.

(to STELLA and KIERAN)

You know who this is? It's Ruth
Calder. Reverend Calder's daughter.

Everyone now reappraises CALDER. It clicks for BOBBY.

BOBBY

You were a few years above me at
school.

GRACE

And now she's a police woman?

CALDER

Detective Inspector.

GRACE

Who would have seen that coming eh?

(a sly grin)

Your brother's the minister at the
church now. He's fine, I suppose.
Bit wet for my liking. I preferred
your father. He was more resolute.

CALDER decides to regain control of the conversation.

CALDER

If any of you see Ellen or she gets
in touch. It's vital you call us.

TOSH hands her CARD over to STELLA. CALDER starts out. TOSH follows. GRACE watches them go. A beat as her face hardens.

GRACE
Bobby, get that lot out of here.

BOBBY
What shall I tell them?

GRACE
Tell them the party's over.

50

EXT. BAIN FARM HOUSE, SHETLAND - DAY 3 (1347)

50

TOSH and CALDER head for the car. CALDER is wound up tight.

TOSH
You alright?

CALDER
You going to keep doing that?

TOSH taken aback by the ferocity of the question.

CALDER (CONT'D)
The Temporary DI bit?

TOSH
Is there a problem?

CALDER
It undermines you. Makes you sound like you're filling in until the real power shows up. Plus, it's annoying...

TOSH fumes. CALDER still fizzing. But she moves on.

CALDER (CONT'D)
...okay, you're twenty three years old. You're running for your life. You come home but you don't go to your family for help. Why not?

TOSH
Maybe she did and they're lying.

CALDER looks to the Big House and then back to TOSH.

CALDER
Did you think they were lying?

TOSH
No.

CALDER
Me neither. Let's go see the pal.

51

EXT. GIFT SHOP, SCALLOWAY - DAY 3 (1355)

51

We're in Scalloway. A small, independent gift shop on the main street. HOWELL is stood by a car. He's on his MOBILE.

HOWELL (O.S.)
There's nothing I can do, Tina...

HOWELL outside the shop. Trying to allay his partner.

HOWELL (CONT'D)
...I know, babes. But I have to do this. I got no option... but soon as I'm done. That's it. It's you me and Elsie from now on. I promise...

The sound of RAISED VOICES coming from inside the gift shop. HOWELL turns and peers through the shop window - he frowns.

HOWELL (CONT'D)
Shit. Tina. I got to go...

52

INT. GIFT SHOP, SCALLOWAY - DAY 3 (1356)

52

HOWELL bursts into the shop to see NOWAK has **MAGNUS MCCALL** - mid 30s, fussy, shop owner - pinned up against the counter.

HOWELL
The hell is going on?

HOWELL intervenes - hauls NOWAK off of MAGNUS - MAGNUS lets out a breath as he recovers from the shock.

NOWAK
Little shit's calling me a thief!

MAGNUS
He was about to walk out without paying for the book.

NOWAK
Bullshit. What book?

MAGNUS
It's in his pocket.

MAGNUS nods to the bulge in NOWAK's coat pocket. HOWELL looks to NOWAK who curls his lip and shrugs. HOWELL plays nice.

HOWELL
Know what? My mate made a mistake. He's sorry. Let me square you up.
(helping MAGNUS up)
How much do we owe you?

MAGNUS
Eighteen ninety nine.

HOWELL
 For a book?
 (counting out NOTES)
 Alright. Here. There's fifty. Okay?
 And sorry for the misunderstanding.

HOWELL pushes the NOTES into MAGNUS's shirt pocket. Before grabbing NOWAK and pushing him out. MAGNUS breathes deeply.

53

EXT. GIFT SHOP, SCALLOWAY - DAY 3 (1357)

53

HOWELL jostles NOWAK towards the car. Furious with him.

HOWELL
 Fuck you doing stealing books?

NOWAK
 You expect me to buy it?

HOWELL
 I expect you to keep a low profile.

NOWAK looks petulant as HOWELL grabs the book. He frowns when he sees it's a BIRDWATCHING GUIDE. He looks to NOWAK.

HOWELL (CONT'D)
 What d'you want with a birdwatching guide anyway?

NOWAK
 For the puffins.

HOWELL
 Puffins?

NOWAK
 They're birds.

HOWELL
 I know what fucking puffins are.
 What I don't know is why you care.

NOWAK
 You can see them here. And not just puffins: terns, shags, kittiwakes.

HOWELL
 Are you taking the piss?

NOWAK frowns. Confused that HOWELL would think that.

HOWELL (CONT'D)
 We're here to deal with the girl
 and get the money back to the boss.

NOWAK

I know. But I thought maybe after
we could go see some puffins.

(off HOWELL's fury)

If you don't want to it's fine.

HOWELL

I don't fucking want to.

NOWAK

Fine.

NOWAK huffs. HOWELL gets in the car. NOWAK joins him but not before he snarls at MAGNUS - watching from the shop window.

54

EXT. LIAM KENNEDY'S FLAT, LERWICK - DAY 3 (1416)

54

Lerwick. Still tension between CALDER and TOSH. They approach a block of flats. CALDER is scanning around - seems skittish.

TOSH reaches the entrance to the block. She hits the buzzer and turns to see CALDER still throwing wary glances around.

TOSH

Everything okay?

CALDER

Aye. Why?

TOSH doesn't comment. The door buzzes and they move inside.

55

INT. LIAM KENNEDY'S FLAT, LIVING ROOM - DAY 3 (1420)

55

ROSEMARY STRACHAN - 20s, plain, jumpy, wearing a work polo with a logo on it - hangs washing on a clothes horse.

ROSEMARY

Haven't spoken to Ellen since she
went to London. That was ages ago.

CALDER and TOSH standing in the living room. They're watching ROSEMARY do everything she can not to look them in the eye.

TOSH

You two are best friends though.

ROSEMARY

We were.

TOSH

You didn't keep in touch?

ROSEMARY

Texts. Now and again. To be honest,
she ghosted me a bit. Guess she was
having too much fun down there.

CALDER
I wouldn't bet on that.

TOSH
What made Ellen go to London?

ROSEMARY
Bright lights, I suppose. She never
liked it here. Too small, she said.

That resonates with CALDER as **LIAM KENNEDY** - 20s, tall,
nervous type - steps in - seems in a hurry.

LIAM
You seen my uniform...
(spots CALDER and TOSH)
Sorry, didn't know we had company.

ROSEMARY
Police are here about Ellen.

LIAM draws up at that. CALDER spots his reaction.

ROSEMARY (CONT'D)
Apparently she's back home.

LIAM's face clouds. Disturbed by the news.

CALDER
You a friend of Ellen's too?

LIAM
(on the back-foot)
Well, I mean, I know her. But only
through Rosemary.

LIAM grabs his folded NURSE'S UNIFORM from a laundry pile.

CALDER
Either of you know where Ellen
might go if she was in trouble?

LIAM
Is she in trouble?

CALDER ignores LIAM's question and presses on.

CALDER
Anyone she might turn to?

ROSEMARY
Sorry. No.

TOSH spots the logo on ROSEMARY's top. Nods to it.

TOSH
Shetland Lettings. You work there?

ROSEMARY
(looking to her top)
Aye. I do the turnovers.

TOSH
Holiday cottages right?

ROSEMARY
That's right.

A look between CALDER and TOSH but you'd barely notice it.

TOSH
Well, if you do hear from Ellen.
Call us. It's really important.

ROSEMARY nods as CALDER and TOSH step out. When they leave,
LIAM looks to ROSEMARY. ROSEMARY shifts uncomfortably.

56

EXT. LIAM KENNEDY'S FLAT, LERWICK - DAY 3 (1424)

56

CALDER and TOSH now in step as they emerge onto the street.

CALDER
So, you're twenty three years old.
You're running for your life. You
don't go to your family because...

TOSH
...you've got a pal who can hide
you in an empty holiday cottage.

CALDER
We need a list of the properties
she manages to check them out...

57

EXT. MARKET CROSS, LERWICK - DAY 3 (1426)

57

Still with CALDER and TOSH. TOSH is reading from her MOBILE.

TOSH
...according to their website,
Shetland Lettings has two unrented
properties right now. One on Yell.
And the other's up at Nibon.

CALDER
Is Yell still a bugger to get to?

TOSH
Nibon's the smarter bet.

CAL
Ruth!

CALDER and TOSH stop to see **CAL INNES** bounding towards them. In his late 40s, CAL is a dodgy but harmless ageing indie kid wearing an old Teenage Fanclub T-shirt. CALDER's face falls.

CALDER
Oh shit.

TOSH watches CALDER's uncomfortable reaction with interest.

CAL
Ruth Calder?

CALDER
Cal?

CAL
I didn't know you were back.

CALDER
Well... I'm not. I'm just up here for a few days. It's a work thing.

CAL
That's brilliant. You look great.

CALDER
You look... good too.

CAL
I know.

CAL smiles before noticing TOSH. Leans close into CALDER.

CAL (CONT'D)
What you doing with this lass?

CALDER embarrassed. She releases herself.

CALDER
We're working together.

CAL
Wait. You're a cop?

CALDER
Aye.

CAL
No.

CALDER
Aye.

CAL
Fuck off.

This is excruciating for CALDER. She needs to get away.

CALDER

Okay. We need to be somewhere so,
it was great to see you again...

CAL

...hey, hey. Wait a minute.
(blocking her path)
...we need to catch up.

CALDER

Sorry. I can't. Bye, Cal.

CALDER rounds CAL and sets off. An amused TOSH follows her.

TOSH

Old friend of yours?

CALDER

What? No. Barely knew him.

CAL

You've still got it, Ruthie!

CALDER dies inside, turns to see CAL grinning in the street.

CALDER

Nibon you said?

A flustered CALDER climbs into the car. TOSH smiles.

58

OMITTED

58

59

EXT. ROAD ABOVE BAIN FARM HOUSE, SHETLAND - DAY 3 (1455)

59

HOWELL uses a MONOCULAR to scope the farm house. NOWAK is on the bonnet of the car, browsing his BIRDWATCHING BOOK.

60

INT. BAIN FARM HOUSE, HALLWAY - DAY 3 (1500)

60

The house has emptied its guests. RORY QUINN is sat on the stairs, playing a game on his tablet. Listening to the talk.

GRACE (O.S.)

...I want her back.

61

INT. BAIN FARM HOUSE, KITCHEN - DAY 3 (1500)

61

A family meeting. KIERAN, BOBBY, HEATHER and NEIL watch GRACE holding court. A worried looking STELLA stands by the window.

GRACE

I don't care if you have to drag
her kicking and screaming...
(thinking on it)
(MORE)

GRACE (CONT'D)

...speak to her pals. The Strachan girl. Anyone she might've gone to.

KIERAN

Maybe we should hold off a bit.

GRACE stops pacing and glares at the nervous KIERAN.

KIERAN (CONT'D)

Until we know what's happening.

GRACE

She's in trouble. That's what's happening.

KIERAN

We don't know that for sure. The police just want to talk to her.

GRACE

God's sake, man. Do you not know your own daughter by now?

KIERAN cowed by GRACE's anger. BOBBY plays the diplomat.

BOBBY

Mum's right. This is Ellen, we have to assume the worst.

KIERAN

I just think we should let the police handle it.

GRACE

The police? You mean Ruth Calder?
(a derisive snort)
That tramp? Not a chance.
(with resolve)
The Bains take care of their own.

KIERAN

Ellen's a Quinn.

GRACE flares. But she reins it in and looks to STELLA.

GRACE

Stella?

Everyone turns to STELLA at the window. A beat before...

STELLA

Bring her home.

KIERAN has lost the battle. The family has won. Again.

62 **EXT. ROAD ABOVE BAIN FARM HOUSE, SHETLAND - DAY 3 (1504)** 62

NOWAK on the bonnet. Sees movement outside the farm house. He bangs on the car windscreen. He signals to HOWELL in the car.

NOWAK
Something's happening.

HOWELL frowns, climbs out of the car and crosses the verge. He looks down to see FIGURES emerging from the farm house.

63 **EXT. BAIN FARM HOUSE, FRONT YARD - DAY 3 (1505)** 63

The BAINS on the move. HEATHER and NEIL hurry to their cars. STELLA and BOBBY head for a TRUCK. KIERAN behind them.

KIERAN
I should come with you.

STELLA
Stay with Mum and Rory.

KIERAN
I want to come with you.

STELLA ignores him and climbs in the TRUCK. BOBBY gentler, feels for KIERAN, he puts a hand on his shoulder. Reassuring.

BOBBY
Don't worry. We'll find her.

KIERAN left alone as BOBBY climbs in beside STELLA. Everyone starts up. KIERAN watches the cars funnel out of the gates.

64 **EXT. PRIVATE ROAD, NIBON - DAY 3 (1506)** 64

Sky threatening rain. We follow TOSH's CAR as it bumps down a rutted road towards a cottage that backs on to the North Sea.

65 **EXT. HOLIDAY COTTAGE, NIBON - DAY 3 (1508)** 65

TOSH draws up outside a remote, two-storey holiday home. A sign in the window reads SHETLAND LETTINGS.

CALDER and TOSH emerge and take in the building. All looks quiet. TOSH approaches the front door and knocks on it...

...no response. TOSH tries the door - finds it unlocked. TOSH looks to CALDER who shrugs. TOSH steps inside...

TOSH
Hello?

66 **INT. HOLIDAY COTTAGE, LIVING ROOM/KITCHEN - DAY 3 (1509)** 66

TOSH and CALDER enter a low-ceilinged sitting area. The space is gloomy. The decor and furnishing is old and worn-out...

TOSH
Hello? Police.

CALDER crosses to the kitchen area. On the worktop, she sees items of food: BREAD, CRISPS, BISCUITS, a BOTTLE of COKE. She checks the sell-by-date on the BREAD and then looks to TOSH.

CALDER
Bread was bought recently.

TOSH moves to a staircase. Narrow and steep. Starts up them.

67 **INT. HOLIDAY COTTAGE, UPSTAIRS LANDING - DAY 3 (1510)** 67

TOSH reaches the landing to hear a loud creaking sound...

TOSH
Ellen?

...the creaking sound again. It's coming from behind the door at the end of the hall. TOSH starts towards the door...

68 **INT. HOLIDAY COTTAGE, UPSTAIRS BEDROOM - DAY 3 (1511)** 68

TOSH enters a small bedroom with a sloped ceiling. She sees the bed is unmade, a BLUE RUCKSACK on the floor and then...

...ELLEN - backing out of the small window and lowering herself out. TOSH rushes to her but ELLEN drops...

TOSH
Ellen!

69 **INT. HOLIDAY COTTAGE, LIVING ROOM/KITCHEN - DAY 3 (1511)** 69

Downstairs, CALDER hears the shout - she spins to see a flash of red fall past the kitchen window and on to the grass.

CALDER
Shit.

70 **EXT. HOLIDAY COTTAGE, NIBON - DAY 3 (1512)** 70

...behind CALDER as she rounds the side of the building and runs out to the patch of moor at the back of the cottage...

...she sees the red blob ahead. ELLEN haring towards the beach. The BAG in her arms. CALDER sets off after her...

71 **EXT. BEACH, NIBON - DAY 3 (1513)**

71

The roar of the waves rolling in from the Atlantic as CALDER runs onto a pebbled beach and scans for any sign of ELLEN...

Nothing. CALDER spins before trudging further along the bank above the bay, scanning the spaces between the rocks.

CALDER

Ellen!

CALDER calling out as she continues along the shore.

CALDER (CONT'D)

Ellen! I know you can hear me!

No response. Nothing but the relentless churn of the sea.

CALDER (CONT'D)

...I know what happened! I know
you're scared! But I can help you!

72 **EXT. ROCKS, NIBON - DAY 3 (1514)**

72

ELLEN, her bag clasped to her chest, sits huddled behind a rock. She hears CALDER calling from further down the beach.

CALDER (O.S.)

...you can't keep running, Ellen!

ELLEN in two minds, she peers around the rock to see CALDER standing not twenty metres from her. Just has to call out...

CALDER (CONT'D)

Trust me. The best thing you can do
right now is come with me!

ELLEN looks to CALDER then to the bag of money in her hand.

CALDER (CONT'D)

I can help you!

ELLEN makes her decision - she slips off without being seen.

73 **EXT. BEACH, NIBON - DAY 3 (1515)**

73

CALDER left marooned on the beach. Shouting into the void.

74 **INT. BAIN FARM HOUSE, KITCHEN - DAY 3 (1520)**

74

A worried RORY stood in the kitchen watching KIERAN clear up the remnants of the party. KIERAN preoccupied with something.

RORY

Dad? Are you angry with Ellen?

KIERAN comes back to himself. Looks to RORY.

KIERAN
Course not. Why would you ask that?

RORY
Because the police are after her.

KIERAN
They're not after her, Rory. They
just want to talk to her.

RORY
So, she hasn't done anything wrong?

KIERAN
No.

RORY
Then why doesn't she come see me?

KIERAN is caught by that. He's grasping for an answer when he hears the sound of a car approaching the house. He crosses to the window and looks out to see HOWELL and NOWAK pulling up.

75

EXT. BAIN FARM HOUSE, FRONT YARD - DAY 3 (1521)

75

HOWELL is out of the car and scanning the farm yard. NOWAK on the other side. He spots KIERAN emerging from the farm house.

KIERAN
Can I help you?

HOWELL turns - sees KIERAN - beams a smile and turns it on.

HOWELL
I hope so. Me and my mate. We're
lost. Looking for Sumburgh Head?

KIERAN
You're a bit off course.

HOWELL
(turning to NOWAK)
See? What did I tell you?
(back to KIERAN)
Name's Frank. Good to meet you...

KIERAN
...Kieran.

HOWELL
Kieran. You couldn't show me on the
map how to get there could you?

HOWELL pulls a FOLDED UP MAP from his pocket and lays it out on the bonnet of the car. KIERAN looks to NOWAK. Uncertain.

KIERAN
You don't have a map on your phone?

HOWELL
No signal, mate.

HOWELL flattens out the MAP. KIERAN approaches reluctantly.

NOWAK
Mind if I use your toilet?

KIERAN stalls on that. He looks to the house. Then to NOWAK who waits - impassively. KIERAN too intimidated to refuse.

KIERAN
Door on your left as you go in.

NOWAK starts towards the house. HOWELL draws KIERAN in.

HOWELL
So, where did we go wrong...

76

INT. BAIN FARM HOUSE, HALLWAY - DAY 3 (1522)

76

NOWAK steps over threshold. Takes the measure of the house.

He scans the hallway. Empty glasses and half-full plates on every available surface. Evidence of the party cut short.

Further into the hallway. A glance to the living room. More mess, wrapped presents on a table. Balloons tied to a chair.

On he goes, spies FRAMED PHOTOGRAPHS on the wall. The BAIN FAMILY gallery. NOWAK peers at a PICTURE of STELLA, KIERAN, RORY and ELLEN. NOWAK focusses on the smiling face of ELLEN.

77

INT. BAIN FARM HOUSE, KITCHEN - DAY 3 (1523)

77

RORY alone in the kitchen, on tip-toes, craning to look out the window where he sees KIERAN talking to HOWELL by the car.

NOWAK
Hey.

RORY spins to see NOWAK in the doorway. A smirk on his face.

78

EXT. BAIN FARM HOUSE, SHETLAND - DAY 3 (1523)

78

HOWELL is still occupying KIERAN, standing over the MAP.

HOWELL
So, basically, it's just back down the road we came then?

KIERAN
That'll do it.

KIERAN turns to look at the house. HOWELL changes tack.

HOWELL
This your place, Kieran?

KIERAN
What?

HOWELL
The farm. You own it?

KIERAN
Belongs to my wife's family.

79

INT. BAIN FARM HOUSE, KITCHEN - DAY 3 (1523)

79

RORY, back to the sink. Tight and wary as NOWAK tours the kitchen. RORY watches as he picks out a crisp from a bowl.

NOWAK
What's your name?

RORY
Rory.

NOWAK
That your dad out there, Rory?

RORY nods as NOWAK eats the crisp - looking RORY over.

NOWAK (CONT'D)
Your mum here?

RORY shakes his head. NOWAK approaches, gets down on his haunches, now at RORY's eye level. He leans in, smiling...

NOWAK (CONT'D)
What about your sister?

RORY stiffens. Frightened now. NOWAK cocks his head.

NOWAK (CONT'D)
Is Ellen here?

RORY says nothing. NOWAK appraises him before...

NOWAK (CONT'D)
Want to see something cool?

RORY doesn't respond. But his eyes lower to see NOWAK's hand reach into his pocket and pull out a GUN. RORY is terrified.

NOWAK (CONT'D)
Where's your sister, Rory?

RORY trembling. NOWAK's expression is now dark and menacing.

GRACE (O.S.)
Get away from my grandson.

NOWAK quickly hides the GUN again before turning to see GRACE stood in the doorway, face like a storm. NOWAK stands up...

NOWAK
Rory and I were just talking.

GRACE steps into the kitchen, despite her stick, she looks a force to be reckoned with. She reaches NOWAK. Dead eyed...

GRACE
Get out of my fucking house.

...NOWAK doesn't budge. He stares at GRACE. But she's not intimidated. Stands her ground. A beat. NOWAK blinks first.

NOWAK
See you around, Rory.

NOWAK smirks at GRACE as he moves past her and out the door.

80

EXT. BAIN FARM, FRONT YARD - DAY 3 (1524)

80

HOWELL still with KIERAN. He looks to see NOWAK walking out of the house. GRACE behind him - her face is set like stone.

GRACE
I want these two off my farm.

KIERAN turns to see GRACE - still advancing towards NOWAK.

KIERAN
They just wanted directions.

GRACE
Then direct them off my farm.

NOWAK is at the car now. Eyes still on GRACE. A smirk on his face. HOWELL watches as he slips his hand into his JACKET.

HOWELL
It's alright. We're going.

HOWELL steps towards NOWAK. Grips his wrist and leads him to the car. HOWELL opens the passenger door and puts NOWAK in and then rounds the car, gets behind the wheel and reverses out of the yard. GRACE watches them go. KIERAN left confused.

GRACE
Directions? You're a bloody idiot.

GRACE turns and starts back indoors. KIERAN looks to RORY at the door. He bows his head, he can't meet his boy's eye.

81 **EXT. HOLIDAY COTTAGE, NIBON - DAY 3 (1555)**

81

Back at the cottage. A PATROL CAR is now parked behind TOSH's CAR. SANDY draws up, gets out and pulls out his PHONE.

82 **INT. HOLIDAY COTTAGE, LIVING ROOM/KITCHEN - DAY 3 (1556)**

82

The cottage is being searched. GRANT and BURNS in the living area, CALDER looking over the kitchen. She approaches a bin.

CALDER removes the bin lid and looks at the contents. On top of the rubbish, a small pile of CIGARETTE BUTTS. CALDER cocks her head and stares at the BUTTS. They're distinctive - odd - the filters are pure white with TWO RED BANDS around them...

CALDER

Need someone over here.

GRANT crosses to CALDER. CALDER nods to the cigarette butts.

CALDER (CONT'D)

You recognise the brand?

GRANT

Looks foreign.

CALDER

Can we get them bagged up, please?

GRANT nods and gets to it as CALDER sees TOSH descend the stairs holding a small rucksack and place it on the table.

TOSH

She left this behind.

TOSH opens up the RUCKSACK and pulls out CLOTHES, HEADPHONES, some TOILETRIES and a PURSE. TOSH opens the PURSE to see a few CARDS. She slips one out and reads the name: ELLEN QUINN.

CALDER

Any sign of the money?

TOSH shakes her head. CALDER lets out a bitter sigh.

CALDER (CONT'D)

So, she has everything she needs to get off the island then.

TOSH

We've alerted the airport and the ferry terminal. She can't leave. And we've got cars out patrolling the area. They'll pick her up.

SANDY (O.S.)

Something you need to see.

CALDER and TOSH see SANDY approaching with his PHONE.

SANDY (CONT'D)
 ...two men assaulted Magnus McCall
 in his shop earlier. One had a
 London accent. Managed to get an
 image of them from the shop's CCTV.

SANDY holds up his PHONE. On the screen is a CAPTURED IMAGE
 of HOWELL and NOWAK in the gift shop. CALDER scans the IMAGE.

CALDER
 Cassidy knows she's here.

TOSH takes a look at the IMAGE - then goes up a level.

TOSH
 Sandy, call the media office. We
 need Ellen's details made public.
 Any sighting they've to call us...
 (off SANDY's nod)
 ...then drum up all the uniforms we
 can spare to help search...
 (looking to CALDER)
 ...and get someone to bring
 Rosemary Strachan to the station.

83 **EXT. ROAD, SHETLAND - DAY 3 (1645)**

83

A remote stretch of road. A speeding PATROL CAR, approaches
 from behind, whips past us and disappears into the distance.

With the coast clear, ELLEN breaks cover from the gorse on
 the roadside. Still clutching her BAG, she hurries away...

84 **EXT. BUS SHELTER, SHETLAND - DAY 3 (1700)**

84

...ELLEN, hood up, clutching her BAG, reaches a bus shelter
 just in time to see an island bus approaching the stop.

85 **INT/EXT. BUS, SHETLAND - DAY 3 (1701)**

85

ELLEN steps on to the empty bus. **RONNIE TULLOCH** - 60s, a
 pleasant, avuncular bus driver - looks to her and smiles.

ELLEN
 Lerwick.

RONNIE allocates her a ticket. ELLEN takes it, and takes the
 first available seat. She huddles into herself. Closed.

BRYCE (O.S.)
 Thought I had it to myself.

A VOICE, from the backseat. It belongs to **GERRY BRYCE** - mid 20s, Glaswegian accent, with swagger to match. He's wearing working clothes - hi-vis jacket and boots. His hair streaked.

BRYCE (CONT'D)
The bus, I mean. Been on since Mossbank. You're the only other person that's got on.

ELLEN huddles into herself - she does not want to engage.

BRYCE (CONT'D)
You from here?

BRYCE waits. ELLEN looks to the driver - absorbed in the road ahead. At last, she turns and reluctantly engages with BRYCE.

ELLEN
Aye.

BRYCE
Thought so. I'm from Glasgow.

ELLEN finds a flat smile - trying to kill the conversation.

BRYCE (CONT'D)
Up here for a job. The wind farm. Got a six month contract. Money's good. But the place is shite...

ELLEN turns round and keeps her eyes ahead. BRYCE stews.

BRYCE (CONT'D)
...aye, well I'll let you be.

BRYCE folds his arms and huffs. ELLEN is just glad he's not talking anymore. She pulls her BAG to her chest and lays her head against the rattling window. She is utterly exhausted.

86 **EXT. SADAT HOUSE, SHETLAND - DAY 3 (1730)**

86

A car pulls up outside a Scandi-style home. **AZIZ SADAT** - 40s, trim, Asian, academic - gets out and takes in the VAN parked in the drive. AZIZ straightens - he's on alert.

87 **INT. SADAT HOUSE, HALLWAY - DAY 3 (1732)**

87

The interior is sparse and sterile. AZIZ enters and follows the sound of low talking coming from the gloomy living area.

88 **INT. SADAT HOUSE, LIVING AREA - DAY 3 (1743)**

88

AZIZ enters to see his wife, **FARIDA SADAT** - early 40s, washed out, brittle - sat on a sofa with a 2 year old child, **ZUMA SADAT**. Sat in the chair across from them is **HEATHER BAIN**.

HEATHER

There he is. The man himself.

HEATHER smiles. AZIZ deadpans her. He crosses to the picture window, pulls back the curtains to reveal a view of a slate grey voe. Light floods the room. FARIDA turns from the view.

AZIZ

What are you doing here?

HEATHER

Just thought I'd drop in.

AZIZ

Why?

AZIZ glares at HEATHER. Not buying her act.

FARIDA

She's back on the Isles.

AZIZ

Who?

HEATHER

Ellen.

That brings AZIZ up short. He looks to the scared FARIDA.

89

INT. POLICE STATION, INTERVIEW ROOM - DAY 3 (1738)

89

ROSEMARY looks daunted. Sat across from TOSH, she has one eye on CALDER standing in the corner - arms folded. Impatient.

TOSH

You recognise this bag, Rosemary?

TOSH pushes ELLEN's RUCKSACK into the middle of the table.

TOSH (CONT'D)

We found it up at Nibon. In one of the cottages you manage.

(finding her gaze)

It's Ellen's bag isn't it?

Nothing from ROSEMARY. CALDER shifts - irked.

TOSH (CONT'D)

Any idea how it got there?

Again, ROSEMARY just shrugs. CALDER - under her breath.

CALDER

We don't have time for this.

TOSH blocks CALDER out. Keeping her focus on ROSEMARY.

TOSH
Rosemary, have you been in contact
with Ellen in the past two days?

CALDER
...of course she has.

CALDER arrives on TOSH's shoulder and berates ROSEMARY.

CALDER (CONT'D)
...we know you've seen her. We know
you put her up in that cottage. So,
you need to tell us where she is or
your friend's going to end up dead.

ROSEMARY reels from that. Staring at CALDER - fearful.

TOSH
Give us a minute, Rosemary.

TOSH stands and nods for CALDER to follow her out.

90

INT. POLICE STATION, CORRIDOR - DAY 3 (1739)

90

TOSH leads an irritated CALDER into the corridor.

TOSH
I need you to stay out here.

CALDER
What? Why?

TOSH
I'm conducting this interview.

CALDER
Just trying to help things along.

TOSH
Well, your 'help' is distressing
our witness. Plus, it's annoying.

TOSH smiles and re-enters the interview room. She closes the
door on CALDER's face. CALDER is left outside, dumbfounded.

91

INT. POLICE STATION, INTERVIEW ROOM - DAY 3 (1740)

91

TOSH returns to her seat and looks to the worried ROSEMARY.

TOSH
DI Calder's right. We don't have
time for you to play the loyal pal.

A beat as ROSEMARY realises she can't hold out any longer.

ROSEMARY

She called. Two nights ago. Told me to pick her up off the ferry.

TOSH

Why d'you take her to the cottage?

ROSEMARY

She asked me to. Said she needed somewhere to lie low for a bit.

TOSH

She say why?

ROSEMARY

She wouldn't tell me. But I knew something bad had happened.

TOSH

Why?

ROSEMARY

Because it was Ellen.

TOSH

Do you have any idea where she is?

ROSEMARY

No.

TOSH

Where she's going?

ROSEMARY

No. But I know she'll be okay.

TOSH

What makes you so sure?

ROSEMARY

I've known Ellen since she was ten. She's a nightmare. Causes trouble everywhere she goes. But no matter how bad things get, Ellen always walks away without a scratch...

And we're out on TOSH. Unsure about that.

92

INT/EXT. BUS, SHETLAND - DAY 3 (1800)

92

ELLEN's head tilted against the bus window. Her eyes closed. Sleeping. She looks like a child. Which she essentially is...

...the bus has stopped. ELLEN rouses. Befuddled - squints out of the window to see a cluster of houses sloping to the sea.

ELLEN
Where are we?

RONNIE
Usta.

She sits upright - rubs her eye - then notices - the BAG IS GONE! She jolts. Looks at her hands. To her feet. Then the aisle. She stands, turns and looks at the seat behind her.

ELLEN
Where's my bag?

ELLEN turns to RONNIE. Sees his frown in the mirror.

RONNIE
What bag?

ELLEN
My bag! The one I had when I got on. Where is it?

ELLEN begins to spiral. She starts up the aisle. Frantically searching. She reaches the back seat and connects the dots.

ELLEN (CONT'D)
The guy. Where is he?

RONNIE
What guy?

ELLEN
The one who was sitting up the back. The guy from Glasgow.

RONNIE
He got off. Just before Brae.

ELLEN
We need to go back.

RONNIE
I can't. I've got a schedule.

ELLEN
Fuck your schedule! He stole my bag. And you fucking let him!

RONNIE turns to ELLEN.

RONNIE
You don't have to be abusive.

ELLEN
Where's my fucking bag!

RONNIE
Right. Off!

RONNIE opens his door and steps out. ELLEN watches him round the bus and enter the passenger door and take hold of her.

93 **EXT. BUS SHELTER, USTA - DAY 3 (1802)**

93

ELLEN is hauled off the bus and left on the road side. RONNIE steps back on and into his cab. He closes the doors.

ELLEN

Please. You need to take me back.

RONNIE ignores her. Starts the engine and drives off - ELLEN is abandoned on the roadside. She lets out a scream.

94 **EXT. USTA MAIN ROAD, SHETLAND - DAY 3 (1812)**

94

ELLEN, distressed and exposed, walking down the empty street. She sees a TELEPHONE BOX stationed outside a community shop.

ELLEN crosses the street, flicking looks this way and that before stepping into the TELEPHONE BOX and making a call...

95 **INT/EXT. HOWELL & NOWAK'S CAR, TRAVELLING - DAY 3 (1813)**

95

HOWELL and NOWAK driving towards Usta. NOWAK is fuming.

NOWAK

Should've have shot the old bitch.

HOWELL biting his tongue. Keeping his eyes on the road.

NOWAK (CONT'D)

....the kid knew where his sister was. We could've got it out of him.

HOWELL

Should've let me check the flat.

NOWAK

What?

HOWELL

Remis's flat. You should've let me check it out before you did him.

(shaking his head)

If you'd just waited. Two minutes. I'd have found the girl in there and we wouldn't be in this mess.

NOWAK

You're blaming me for this?

HOWELL doesn't answer - his eyes still on the road.

NOWAK (CONT'D)
Y'know what your problem is? You
like to complain too much. It's
good you're quitting. You don't
have the balls for this anymore.

HOWELL slams the brakes on - NOWAK jerks forward as HOWELL
wrestles the car to the side of the road and to a stop...

NOWAK (CONT'D)
The fuck is wrong with you!

HOWELL
Shut up!

NOWAK frowns to see HOWELL is staring across the road to see
ELLEN step out of the telephone box and approach the shop.

96

INT. COMMUNITY SHOP, USTA - DAY 3 (1815)

96

The shop bell chimes as ELLEN enters a small shop with over-
stacked shelves. Heads for the ageing fridge in the back.

MAURA (O.S.)
I'll be through in a minute!

The voice comes from a store-room adjoining the shop. ELLEN
looks to see **MAURA WATT** - a cheery, maternal shopkeeper - up
to her waist in boxes from a recent stock delivery.

MAURA (O.S.) (CONT'D)
...supposed to be here yesterday.

MAURA keeps talking as ELLEN opens the fridge door and scans
the offerings. Doesn't register the shop bell chiming again.

MAURA (O.S.) (CONT'D)
...but the delivery driver missed
the ferry. So, here I am...

ELLEN chooses a bottle of flavoured water. She stares at the
label as she lets the fridge door close. She turns to see...

HOWELL. Standing in the aisle in front of her. Beyond him, by
the shop door, barring her escape, is NOWAK - ELLEN freezes.

MAURA (CONT'D)
...course I'm on my own today.

ELLEN staring at HOWELL as MAURA breezes in from the store
room. Oblivious to the tension. She heads for the counter.

MAURA (CONT'D)
...as usual.

MAURA finally stops talking and takes in her customers.

MAURA (CONT'D)

Rush hour is it?

Nothing. Not a flicker of a response from anyone. ELLEN is stood in the aisle. Rooted. Terrified. HOWELL looming...

...MAURA frowns, senses something is amiss. She sees ELLEN's fear. Turns to NOWAK at the door. His hands in his pockets.

MAURA (CONT'D)

Everything okay?

Again, nothing but the stand-off. ELLEN clears her throat.

ELLEN

These guys have been following me.

(pleading with MAURA)

You have to help me.

HOWELL

Just my daughter's little joke.

HOWELL turns to MAURA and smiles. MAURA takes in HOWELL. And then ELLEN. She's not buying this. She's siding with ELLEN.

MAURA

Might be best if you boys leave.

HOWELL

There's no need for that.

MAURA

Leave. Or I'll call the police.

MAURA reaches for the wall-mounted PHONE next to the till.

HOWELL

No. Don't do that.

MAURA

I'll do what I please.

MAURA turns, picks up the receiver - starts to dial - NOWAK take two steps towards her, raises his arm to her head...

BANG!

MAURA jerks forward, face hits the wall, she collapses behind the till, ripping the phone from the wall as she does...

On ELLEN. Utter, utter shock at the sight. Hyperventilating.

HOWELL

Move.

HOWELL grabs the too-shocked-to-resist ELLEN and pulls her towards the door. Her eyes on NOWAK rifling through MAURA's tabard for the SHOP KEYS. Blood pools around MAURA's head.

97 **EXT. USTA COMMUNITY SHOP, USTA - DAY 3 (1817)** 97

HOWELL carries ELLEN out of the shop. ELLEN resisting but HOWELL is too strong. He gets to the car. Opens the door.

HOWELL thrusts ELLEN into the back seat. Slams the door and climbs into the front seat. He starts the car and waits...

...at last, NOWAK emerges from the shop. He flips the sign on the shop door to CLOSED. Then closes and locks the door.

...NOWAK opens the back door and climbs in beside ELLEN. As soon as he closes the door, HOWELL speeds the CAR away.

98 **OMITTED** 98

99 **INT. POLICE STATION, INCIDENT ROOM - EVENING 3 (1900)** 99

CALDER at a spare desk. LAPTOP open. She's on her phone to COOMBES as she keys 'EAST ROE KIRK' into the search box.

CALDER

...if she has gone to ground we'll have a job finding her.

A WEBSITE appears on screen. An amateur home-page - text and images - for East Roe Kirk. An IMAGE of a cheery looking man in his 40s. Name under the photo: The REVEREND ALAN CALDER.

COOMBES (V.O.)

Shouldn't be that hard. Can't be many places to hide up there.

CALDER

It's not a village. Talking five hundred square miles and a hundred odd islands.

CALDER clicks on the GALLERY section in the menu. The screen changes to a page loaded with all sorts of IMAGES.

COOMBES (V.O.)

Well, you better start covering it. The CCTV image you sent over. We got an ID on the older guy.

100 **INT. MET POLICE STATION, COOMBES' OFFICE - EVENING 3 (1901)** 100

On COOMBE'S MONITOR: showing a POLICE IMAGE of JOHN HOWELL.

COOMBES

John Howell. Career criminal with a history of violent assault. And it looks like you were right...

101 **INT. POLICE STATION, INCIDENT ROOM - EVENING 3 (1902)** 101

Back with CALDER - her heart sinks - as she hears the news.

 COOMBES (V.O.)
 ...Howell is connected to Cassidy.

 CALDER
 Alright. I'll keep you posted.

CALDER hangs up and sighs. She looks to the IMAGES on the web page, scrolls down and starts randomly clicking through them.

It's a collection of PHOTOS recording the church services and activities. We see SHOTS of ALAN CALDER with members of his congregation, ALAN holding a newly baptised baby. But there are also shots of harvest festival displays, a nativity play, food bank collections and what looks like a charity walk...

...CALDER shuttles through the charity walk images. Lots of people in hiking gear, smiling and waving. CALDER stops on a GROUP IMAGE. A bunch of YOUNG WOMEN stood with ALAN CALDER.

CALDER recognises ELLEN and ROSEMARY in the IMAGE. She notes ELLEN is closest to ALAN CALDER - he's stood beside her - a smile on his face - CALDER leans in - contemplates the image.

102 **EXT. CLIFF ROAD, NORTH SHETLAND - EVENING 3 (1930)** 102

The sound of the sea as HEADLIGHTS appear in the gloom. The HIRE CAR slows at the end of a makeshift road.

103 **INT/EXT. HOWELL & NOWAK'S CAR, CLIFF ROAD - EVENING 3 (1930)** 103

HOWELL brings the CAR to a halt. He switches off the engine and turns to see ELLEN, terrified, sitting rigid in the back seat with NOWAK beside her. NOWAK has his GUN on his lap.

 HOWELL
 Right. Where is it?

ELLEN thrown by the question. What the hell is he on about?

 ELLEN
 Where's what?

 HOWELL
 The money from the flat.

ELLEN flounders - trying to process what HOWELL has said.

 ELLEN
 Someone took it.

 HOWELL
 Who?

ELLEN

I don't know. Some guy.

NOWAK

Bullshit.

ELLEN

I'm telling the truth. I was on the bus. He must've taken it when I was asleep. When I woke up it was gone.

HOWELL weighs her up. ELLEN petrified. He looks to NOWAK.

HOWELL

Keep an eye on her.

NOWAK nods as HOWELL climbs out the car. ELLEN watches as he walks off down the road, pulls out his MOBILE as he goes.

ELLEN

Are you going to kill me?

ELLEN still watching HOWELL. He's now talking to someone. She watches him talk. His expression dark. She begins to unravel.

ELLEN (CONT'D)

I didn't mean it. Stealing from that guy... it wasn't my idea. It was Kirsty... she said we'd make enough for the rent...
(her voice cracking)
...it was wrong. I should've said no. I'm not a bad person. Really...

NOWAK

I don't care.

ELLEN

I do. I care. I'm a good person.

The adrenaline is coursing through ELLEN now. She starts to tremble as the energy builds. This is it. This is it...

ELLEN (CONT'D)

I'm a good person!!

...SMACK! ELLEN arcs a clenched fist into NOWAK's face - then another - and another - NOWAK tries to grab her hands but she is feral now - screaming - crying - fighting for her life.

NOWAK

Little bitch.

NOWAK shoves ELLEN against the door - ELLEN on her back now - she draws up her legs and kicks furiously at NOWAK - landing blows on his face, head and chest - NOWAK tries to dodge them but the space is too tight - ELLEN catches him on the jaw...

...NOWAK stunned - ELLEN reaches behind her head and yanks the door handle - the back door opens and she slides out - on her back, head first - kicking at NOWAK as she goes - NOWAK lunges for her - grabbing at her legs - ELLEN half in, half out the car now - her back on the grass as she kicks up...

...NOWAK pulls out the GUN - leans forward - trains it on ELLEN - ELLEN panics - she's out of the CAR now - she wraps the inside of her leg around the car door - swings it shut.

BANG! The door slams on NOWAK as the gun fires.

104

EXT. CLIFF ROAD, NORTH SHETLAND - EVENING 3 (1939)

104

The shot alerts HOWELL. He spins to see ELLEN - out of the car, scrambling to her feet - racing off towards the cliffs.

HOWELL starts after her - pauses by the car. Looks in to see NOWAK across the back seat. Clutching at the gun-shot wound in his stomach - the left of his naval. Blood already oozing.

NOWAK

Help me!

HOWELL shocked at the sight - but he needs to get ELLEN - he abandons NOWAK in the car and goes tearing off after her.

105

EXT. CLIFF EDGE, NORTH SHETLAND - EVENING 3 (1941)

105

ELLEN running blind now - stumbling as the ground beneath her rises until she finds herself on the edge of a steep cliff...

ELLEN draws up in shock. Looks down to see a thirty foot drop to the black and freezing sea. She's all out of road.

ELLEN stands, breathing hard. She turns to see HOWELL coming up behind her. Then she looks to the drop. Got no choice...

...ELLEN takes two steps back then launches off the edge...

106

EXT. NORTH SEA, NORTH SHETLAND - EVENING 3 (1941)

106

An inky black soup then...WHOOSH...ELLEN spears into the depths, churning through water, throwing up white bubbles.

107

EXT. CLIFF EDGE, NORTH SHETLAND - EVENING 3 (1942)

107

On the cliff. HOWELL staring at the water. A beat before he sees ELLEN surface and start swimming off.

107A **INT. LIAM KENNEDY'S FLAT, HALLWAY - EVENING 3 (1945)** 107A

A wrung-out ROSEMARY steps through the front door just as a sullen LIAM is leaving. Wheeling out his bike.

LIAM
Police let you go then?

ROSEMARY
They were just asking questions.

LIAM
About her?

A beat as ROSEMARY dips her eyes and nods.

LIAM (CONT'D)
And what did you tell them?

ROSEMARY
That I saw her yesterday.

LIAM snorts, moves past her, shaking his head.

ROSEMARY (CONT'D)
Liam, she's a friend.

LIAM
She's a user, Rosemary. And you
fall for her shit every time.

LIAM wheels his bike out and closes the door behind him.

108 **EXT. EAST ROE KIRK, SHETLAND - EVENING 3 (2100)** 108

PRIVATE TAXI pulls off the road and approaches a modest, single-gable kirk. Lights glow in the old, plain windows.

CALDER climbs out of the back. Closes the door and takes in the structure. Seems daunted as she turns to the DRIVER.

CALDER
Can you wait for me?

The DRIVER nods. CALDER takes a deep breath and approaches...

109 **INT. EAST ROE KIRK, SHETLAND - EVENING 3 (2102)** 109

An austere, unadorned interior. Wooden pews facing a simple pulpit. The horseshoe gallery rings around three walls.

CALDER steps in and takes the place in. Memories flood back. Few of them good. Her gaze falls on the empty pulpit - her father's pulpit - CALDER stares at it until she hears...

ALAN (O.S.)
 ...I'll put up a message on the
 church page. Ask for donations...

CALDER looks to see the **REVEREND ALAN CALDER** - the man from
 the PHOTOGRAPH - older but still appealing. Emerging from the
 back of the church with **PETER AYRE** - 30s, lean and watchful.

PETER
 We could contact the supermarkets
 too. They might have surplus stock.

ALAN
 That's a good...

ALAN stops when he sees CALDER. A beat before he realises who
 it is. PETER, stands awkwardly, before ALAN turns to him.

ALAN (CONT'D)
 Let's catch up tomorrow, Peter.

PETER
 Sure. Night, Reverend.

PETER nods and starts out. He passes CALDER on his way to the
 door. Gives her a nod. CALDER responds with a flat smile. She
 waits until PETER has left. Then turns back to her brother.

ALAN
 I heard you were back.

CALDER
 Aye. Just for a few days.

ALAN
 You look well.

CALDER
 Thanks. So do you.

The conversation loses momentum. Awkward.

CALDER (CONT'D)
 I'm actually here for a work thing.

ALAN
 Ellen Quinn. I know.

CALDER
 Everyone talking about her?

ALAN
 Her. And you.

CALDER snorts - typical. And then cuts to the chase.

CALDER
 I need to ask some questions, Alan.

110 **INT. EAST ROE KIRK, CORNER OF THE KIRK - EVENING 3 (2105)** 110

A quiet corner of the kirk. CALDER watches ALAN gathering up some loose bibles and stacking them at the end of the pews.

ALAN
I don't remember a photograph.

CALDER
It's on your website. You, Ellen
and some other kids.

ALAN's face crumples - he shakes his head. Nope.

CALDER (CONT'D)
You're all in hiking gear.

ALAN
The Island walk.

CALDER
What?

ALAN
A charity thing. Sponsored walk.
Used to do it every Spring before
lockdown. Ellen did it one year.

CALDER
Were you and Ellen close?

ALAN
No.

CALDER
Looked close in the picture.

ALAN stops and turns to CALDER - challenging her.

ALAN
What are you implying?

CALDER
I'm not implying anything. I just
need to find this girl and...

ALAN
...what? You think I'm hiding her?
Is that why you came out here?
(CALDER backs down)
I barely know Ellen. Can't remember
the last time I spoke to her.

CALDER lets out a sigh. Looks around the room.

CALDER
Can't believe you're the minister
here now.

ALAN

It's what I always wanted.

CALDER

Guess the old boy would be proud.

ALAN

I hope so.

CALDER

And how's...
(the name's gone)
...your wife?

ALAN

Amma's well. Thanks for asking.

CALDER

Sorry I couldn't make the wedding.

ALAN

Didn't expect you to. Figured if
you didn't come to your dad's
funeral you're hardly going to
bother with your brother's wedding.

There's the dig. CALDER bristles. Tries to be calm.

CALDER

He wouldn't have wanted me there.

ALAN

Is that what you tell yourself?

CALDER

You know it's true.

ALAN shakes his head and crosses to his desk.

CALDER (CONT'D)

Right. Well, I'd better go.

ALAN

Aye. Well, that figures.

CALDER pauses - about to go at him - but instead, she shakes her head and starts out. ALAN lets out a sigh and then...

CALDER

You don't get to judge me, Alan...
(she's back in the room)
...now, I don't know what kind of
life you had with him after I left.
But my experience of our dad was
not good. I didn't like him and he
certainly didn't like me.
(forceful now)
He wouldn't have wanted me there.

CALDER waits as ALAN turns to her.

ALAN

But I did.

ALAN sweeps the leg. CALDER has no answer to that. A beat as she turns and, this time, starts out of the room for real.

111 **INT/EXT. PRIVATE TAXI, EAST ROE - EVENING 3 (2108)** 111

The DRIVER watches a riled-up CALDER leaving the church. She crosses to the cab, climbs in and slams the door. Fizzing.

DRIVER

Where to now?

A beat as CALDER thinks on that...

112 **EXT. CAL & JAMES'S COTTAGE, SHETLAND - NIGHT 3 (2200)** 112

The TAXI pulls up outside a careworn cottage. A WORK VAN parked outside. The lights in the downstairs windows glow.

CALDER gets out and pays the driver. As she approaches the front door, she pauses, cocks her ear: Teenage Fanclub's - *What You Do To Me* - plays inside. She bangs on the door.

A beat before the door is swung open to reveal CAL standing with a joint in his mouth. He grins at the sight of CALDER.

113 **EXT. REMOTE ROAD, SHETLAND - NIGHT 3 (2300)** 113

Pitch black. ELLEN emerges from the gloom. Hair matted to her head. Clothes sodden as she limps up the middle of the road.

Christ knows what's pushing her on. Some instinctive force compelling her to keep going. Life at all costs.

Light appears behind her. ELLEN turns to see HEADLIGHTS. A VEHICLE approaching. She turns and squints into the glare.

We stay on ELLEN. Standing in the middle of the road. Lit up as the CAR HEADLIGHTS engulf her in a BRIGHT WHITE LIGHT.

114 **EXT. USTA COMMUNITY SHOP, USTA - DAY 4 (0600)** 114

Early. BEN JARDINE - 20s, young, lanky, head in the clouds - arrives for his shift. BEN has headphones on. Bops to his music as he fishes out the shop keys and unlocks the door...

115

INT. USTA COMMUNITY SHOP, USTA - DAY 4 (0601)

115

BEN lets himself into the darkened shop. Still grooving to his music as he sheds his JACKET and moves to the till...

...he switches on the lights and then pauses when he sees a smear of red on the wall by the phone. He frowns at it...

...and then he frowns at the spot of red on the floor - then another one. BEN realises there's a trail of spots...

...BEN follows the trail down the aisle to the back of the shop. The spots turn left towards a LARGE FREEZER CHEST...

BEN sees a bigger smear of red on the side of the freezer. He approaches it and looks through the clear plastic lid...

...laid on her front, on a bed of FROZEN FOOD, a bullet wound in the back of her head - is the frozen dead body of MAURA...

116

INT. CAL & JAMES'S COTTAGE, HALLWAY - DAY 4 (0603)

116

CALDER, hungover, quietly slips out of a bedroom and into the hall. Carrying her shoes, she creeps towards the front door.

JAMES (O.S.)

Bloody hell.

CALDER winces. Caught. She turns to see **JAMES INNES** - sat in his wheelchair with a smile on his lips. JAMES is in his 40s, straighter, neater and brighter than his elder brother, CAL.

CALDER

How you doing, James?

JAMES

Well, Ruth Calder's sneaking out of my house at six in the morning. So, I must've travelled back to 1992.

CALDER

I dropped by last night.

JAMES

Did you now?

CALDER

Fell asleep. Nothing happened.

Movement behind her as CAL steps out in his boxer shorts.

CAL (O.S.)

Morning, sugar.

CALDER winces as CAL passes by. JAMES grins with delight.

CALDER

Shut up.

117

INT. CAL & JAMES'S COTTAGE, KITCHEN - DAY 4 (0635)

117

Indie Music plays in a bright kitchen that's been modified for JAMES' wheelchair. CAL playing chef. He's cooking eggs.

CALDER

When did you start all this?

CALDER is staring at a stack of BOXES in the KITCHEN. LABELS on the front of the BOXES declare: SHETLAND AROMATHERAPY LTD.

JAMES

Set it up about eight years ago.

JAMES is sat at the kitchen table working on his laptop.

CALDER

Candles?

JAMES

Not just candles. We do diffusers, oil burners, essential oils.

CALDER

There money in it?

JAMES

Still growing. But we do regular deliveries to a shop in Aberdeen.

CALDER sniffs a CANDLE. Impressed. She looks to CAL.

CALDER

And are you part of this?

CAL

Course. Chief Executive in charge of distribution and logistics.

JAMES

He's the delivery driver.

CALDER smiles as her MOBILE rings. She answers it.

CALDER

DI Calder?

118

INT/EXT. TOSH'S CAR, TRAVELLING - DAY 4 (0636)

118

TOSH driving north. Serious. Talking on her blue-tooth.

TOSH

Body's been found. Shop worker
killed in Usta. She was shot.

CALDER (V.O.)

I'll meet you there...

119

EXT. USTA COMMUNITY SHOP, USTA - DAY 4 (0730)

119

Back outside the community shop. POLICE TAPE blocks off the road. PATROL CARS parked outside. UNIFORMS standing guard.

SANDY is stood with a traumatised BEN JARDINE. He spies a TAXI pulling up. Watches CALDER get out and approach him.

CALDER

Where's DI McIntosh?

SANDY

Inside.

120

INT. USTA COMMUNITY SHOP - DAY 4 (0731)

120

CALDER enters to see the shop busy with SOCOs. MAURA's body is still in the freezer. A PHOTOGRAPHER takes shots of the body. CALDER joins TOSH who is conferring with CORA.

TOSH

DI Calder this is Cora McLean.
Cora's our pathologist.

CALDER

What can you tell us?

CORA

I can tell you that Maura Watt was
a good woman. She'd do anything for
you. Bloody awful.

CORA is clearly affected. But she pulls herself together.

CORA (CONT'D)

Looks like she took a single shot
to the back of the head. Doubt she
would have felt it. Small mercies.

TOSH

How long has she been dead?

CORA

Hard to tell given she's frozen
but probably some time yesterday.

CALDER

How come she wasn't found earlier?

TOSH

She lives alone. Nobody noticed she hadn't come home. Plus, whoever killed her locked up the shop.

CALDER sighs as she tries to take this in.

TOSH (CONT'D)

Think this was Cassidy's people?

CALDER nods. TOSH fumes. SANDY enters - more bad news.

SANDY

We've got another body.

TOSH

Where?

121 **INT/EXT. TOSH'S CAR, TRAVELLING - DAY 4 (0745)** 121

TOSH and CALDER, travel in silence. Grim-faced.

122 **INT. HOSTEL, GERRY'S ROOM - DAY 4 (0750)** 122

ELLEN'S BAG is opened on top of the bed. The BUNDLES of CASH still inside. Staring at them nervously is GERRY BRYCE.

123 **INT/EXT. TOSH'S CAR, TRAVELLING - DAY 4 (0751)** 123

TOSH slows the car and pulls off onto a side road.

124 **EXT. AGNES MOFFAT'S CROFT, SHETLAND - DAY 4 (0753)** 124

Close on: AGNES' face. Looking down on another slaughtered sheep. The same RED SYMBOL painted on its flank.

125 **EXT. EALA CROFT, SHETLAND - DAY 4 (0755)** 125

TOSH and CALDER exit the car to see A UNIFORMED OFFICER with an NS WALKER. The OFFICER points to a ruined croft.

126 **INT. SADAT HOUSE, LIVING AREA - DAY 4 (0756)** 126

FARIDA SADAT has been crying. She lies on the couch. Her head in AZIZ'S lap. AZIZ watches ZUMA playing. He looks worried.

127 **EXT. EALA CROFT, SHORE - DAY 4 (0757)** 127

TOSH and CALDER trudge over the muddy ground to the croft.

128 INT. BAIN FARM HOUSE, KITCHEN - DAY 4 (0758) 128

GRACE BAIN, alone in the kitchen, stares out of the window.

129 EXT. EALA CROFT, SHETLAND - DAY 4 (0759) 129

Barely anything left of the structure. No roof and the stone walls are crumbling. The weeds have claimed the interior.

TOSH and CALDER step in to see the body of ELLEN QUINN. She lies on her front, face hidden, arms stretched out.

On CALDER. Staring at the body of ELLEN. Transfixed.

END OF EPISODE ONE