

SHETLAND

Series 8

EPISODE 2

Written by Paul Logue

SHOOTING SCRIPT – 23.03.23



- 1 **INT. AGNES MOFFAT'S CROFT, LIVING ROOM - DAY 4 (0825)** 1
- Morning. Day-light seeking out the edges of the room.
- A window frames a view of a dun-coloured moor beneath a grey sky. Underneath it: a sagging sofa with unmatched cushions.
- Pan off the window. Taking in the compact room. A bookshelf crammed with books, a small TV, an open fire with a tiled surround. On the mantelpiece is a framed wedding photograph.
- Still moving. Taking in a small landscape painting on the wall, a stopped clock, a worn armchair, a cluttered dresser.
- A full 180 degrees until we stop on a doorway that leads to a kitchen. Through the door, sat at a small table, is AGNES...
- 2 **INT. AGNES MOFFAT'S CROFT, KITCHEN - DAY 4 (0826)** 2
- ...AGNES is dressed for the day, hair still damp. Breakfast in front of her - toast and jam and a large mug of tea.
- AGNES eats slowly. Seems at peace with the silence. The early morning stillness. She sips the last of her tea and stands.
- AGNES at the sink. Rinsing the plate, mug and knife. Again there is no rush. Transferring each item to a drying rack.
- AGNES dries her hands on a TEA TOWEL. Then folds it back up.
- 3 **INT. AGNES MOFFAT'S CROFT, BATHROOM - DAY 4 (0833)** 3
- AGNES in front of the bathroom mirror. Brushing her teeth.
- 4 **INT. AGNES MOFFAT'S CROFT, HALLWAY - DAY 4 (0835)** 4
- A narrow hallway. AGNES drops her feet into her wellies and pulls them tight. Slips on her crumpled wax jacket, pauses...
- ...she pats her pockets. Finds her car keys. She turns to leave but stops. A small pause as she turns to look at...
- A MAN'S WOOL COAT hung on a hanger by the door.
- A beat as AGNES picks up the coat sleeve and brings it to her face. She leans in, closes her eyes and sniffs the material.
- She stays like that for a second and then remembers herself.
- 5 **EXT. AGNES MOFFAT'S CROFT, SHETLAND - DAY 4 (0840)** 5
- The air is light and crisp. AGNES emerges from the croft and trudges towards her LAND ROVER. She climbs in and starts up.

- 6 **EXT. COLLAVOE ROAD, SHETLAND - DAY 4 (0843)** 6
- The deserted stretch of road cuts through a flat, heather-streaked moor. The Land Rover churning along.
- 7 **INT/EXT. AGNES' LAND ROVER, TRAVELLING - DAY 4 (0845)** 7
- AGNES behind the wheel. Relaxed. Neutral. This is a journey she's done many times. The road bends up ahead...
- ...AGNES guides the Land Rover smoothly around the turn...
- ...and then she SLAMS on the brakes - SHOCK - as the Land Rover skids to a sharp halt - AGNES is thrown forward...
- ...she grunts before looking up at the FIGURE in the road.
- 8 **EXT. COLLAVOE ROAD, PASSING PLACE - DAY 4 (0845)** 8
- HOWELL. His face - blood-flecked. He's standing in the middle of the road, his car listing, lame on the grass verge.
- Cold-eyed. His right arm raised. NOWAK's GUN in his hand. He has it trained on AGNES behind the wheel.
- 9 **EXT. EALA WATER, SHETLAND - DAY 4 (0846)** 9
- High above Eala Water. Drifting over the black loch until we reach the water's edge. We float over the head of a UNIFORMED OFFICER and an NS WALKER and hover above the ruined croft.
- Through the long-gone roof we see a shape lying amongst the weeds that have claimed the floor. The body of ELLEN QUINN.
- 10 **EXT. EALA CROFT, SHETLAND - DAY 4 (0846)** 10
- ELLEN lies face down. Her hair is lank and wet, her jumper stained and ripped at the sleeve. One leg of her jeans has ridden up, exposing a white calf and a rucked red sock.
- CALDER is stood against the crumbling end wall - unusually affected by this one. TOSH picks her way around ELLEN's body.
- TOSH
- She's got pressure marks around her throat. They look pretty uniform...
(turning to CALDER)
...need to wait on Cora but I'd say she was strangled. Maybe manually.
(looks around her)
No sign of the money. And it looks like she's lost her jacket.
- Again, nothing from CALDER. TOSH hears VEHICLES approaching.

TOSH (CONT'D)
That's them here.

TOSH starts out of the ruin. CALDER steps towards the body of ELLEN. She stands over the tiny, fragile shape. Taking in the small things. Tiny pictures as TOSH deals with SANDY outside.

TOSH (O.S.) (CONT'D)
It's Ellen Quinn.

SANDY (O.S.)
Jesus.

Still with CALDER. Her eyes picking up moments. Mud spots on ELLEN's pale cheek, the silver stud in her left ear, chipped polish on her bitten fingernails. CALDER is storing it all.

TOSH (O.S.)
We need to inform the family. Can you secure the scene so Cora and forensics can get started?

SANDY (O.S.)
Sure.

CALDER still rooted. Oblivious to the conversation outside of the croft. She lowers onto her haunches. Wants to touch her - move a strand of hair from her face - but knows she can't.

TOSH (O.S.)
Once you've done that I need you to find out who lives nearby.

SANDY (O.S.)
Jim Peel's place is the closest.

TOSH (O.S.)
Go speak to him. Find out if he saw anything last night.

CALDER still staring at ELLEN when TOSH steps back in.

TOSH (CONT'D)
You okay?

CALDER doesn't respond. TOSH steps towards her - concerned.

TOSH (CONT'D)
DI Calder?

CALDER
Why didn't they shoot her?

CALDER turns to TOSH. Suddenly snapped back into work mode.

CALDER (CONT'D)
Strangulation's too personal for
the likes of Howell. Why not shoot
her like they did Maura Watt?

TOSH
(thinking on her feet)
Guns make noise?

CALDER
Could fire a cannon out here and
nobody would hear it.

TOSH
We don't know she died here. Maybe
this is just where they left her.

CALDER
It's miles from anywhere. How did
these guys even find it?

TOSH
We'll find out when we catch them.

CALDER's gaze now settles on the resolute TOSH.

11 **EXT. COLLAVOE ROAD, PASSING PLACE - DAY 4 (0847)** 11

...a stunned AGNES out of the Land Rover. HOWELL has his GUN
at her back - he steers across the road to the car in the
passing place. With his free hand he opens the back door...

...a nightmare scene inside. NOWAK, is lying across the back
seat. His T-shirt, jeans, everything is slick with blood.

HOWELL
Help me with him!

12 **INT/EXT. AGNES' LAND ROVER, BACK SEAT - DAY 4 (0849)** 12

Messy. Awkward. Hard. NOWAK roaring in pain as HOWELL and
AGNES struggle to pour him into the back of the LAND ROVER.

NOWAK
Jesus. Stop!

NOWAK is half in the vehicle. His legs dangle out the door as
HOWELL rounds to the other side - he opens the door - hooks
his hands under NOWAK's armpits and hauls him towards him...

NOWAK (CONT'D)
Fuck!

...AGNES lifts NOWAK's legs and folds them towards his torso -
NOWAK now literally crying with the pain. HOWELL closes his
door and hurries back round to where AGNES is standing...

HOWELL

Get in.

HOWELL pushes AGNES into the driver's seat. Then closes both doors, rounds the car again and climbs in the passenger side.

13

INT/EXT. AGNES' LAND ROVER, FRONT SEAT - DAY 4 (0851)

13

HOWELL gets in. Slams the door. The GUN at AGNES' head. AGNES terrified but trying not to let it show. HOWELL roots in her coat pockets - finds her MOBILE - stuffs it in his pocket.

HOWELL

You live nearby?

AGNES

Couple of miles back.

HOWELL

Alone?

AGNES

(a tiny hesitation)

Husband. And a son.

HOWELL considers her. He's not buying it.

HOWELL

Nice try. Drive.

AGNES nervous - falters - before starting up the Land Rover.

14

EXT. ROAD, NORTH MAINLAND - DAY 4 (0920)

14

Mid morning. TOSH's CAR heads north. A PATROL CAR behind it.

15

EXT. BAIN FARM, FRONT YARD - DAY 4 (0925)

15

CATTLE jostle, grunt and protest as they're transferred from their barn to the field. STELLA QUINN oversees the operation.

Young RORY mans the entrance to the field, he pulls open the gate to let the herd through. STELLA bringing up the rear.

STELLA

Lock it properly this time. I don't want be chasing cows all afternoon.

RORY locks the gate as VEHICLES draw up. STELLA sees TOSH and CALDER getting out and looking to her - this is not good.

STELLA (CONT'D)

Go see your gran, Rory.

RORY
Why?

STELLA
(snapping at him)
Just do it.

RORY alarmed but does as he's told. He starts towards the big house as STELLA moves off to intercept TOSH and CALDER.

STELLA (CONT'D)
What's happened?

TOSH
Might be best if we go inside.

STELLA
Tell me.

TOSH unsure. She looks to CALDER who gives it straight.

CALDER
We've found a body.

STELLA lets out a shuddering breath - the words hitting her.

16

INT. BAIN FARM HOUSE, KITCHEN - DAY 4 (0927)

16

GRACE at the kitchen table drinking tea. BOBBY leans against the work-top. Scrolling on his PHONE as RORY hurries in...

RORY
The police are here!

BOBBY and GRACE look to each other. Then BOBBY crosses to the window to see the PATROL CAR parked outside the small house.

17

INT. THE SMALL HOUSE, LIVING ROOM - DAY 4 (0930)

17

Less grand than the main house. More homely. More functional.

STELLA
Are you sure it's Ellen?

STELLA, ashen faced, stood in the middle of the room. On the sofa, a shocked KIERAN. TOSH and CALDER stood by the door.

TOSH
...we'll need you to formally
identify the body. But we're
confident it's her.

KIERAN lets out a guttural sob - STELLA holds it together.

STELLA
I can't believe I'm asking this
but... was she, was she killed?

TOSH
Again, we've still to confirm but
you should prepare yourselves.

That's it for STELLA. No more stoicism. She puts a hand to her mouth. Her eyes tearing as she drops into an armchair.

TOSH (CONT'D)
Did either of you hear from Ellen
yesterday. After our visit?

KIERAN
No.

TOSH
Stella?

STELLA shakes her head. TOSH presses on - difficult work.

TOSH (CONT'D)
Can you tell us where you both were
last night?

STELLA
What?

TOSH
These are routine questions.

KIERAN
I was here. With Rory. Stella and
Bobby were out looking for Ellen.

That's interesting. CALDER about to follow up when she hears the front door opening. Footsteps down the hall and then...

BOBBY (O.S.)
Stella!

Everyone turns to see an urgent BOBBY barging in - he looks between STELLA and KIERAN - sees the distress on their faces.

BOBBY (CONT'D)
What happened? Where's Ellen?

BOBBY looks from STELLA and KIERAN to TOSH and CALDER. Their grim expressions tell him everything. He turns to his sister.

BOBBY (CONT'D)
Oh God, Stella.

More movement. Everyone now turns to see GRACE being helped into the room by RORY. RORY looks confused and frightened.

KIERAN

Rory. You can't be here.

KIERAN is up off the sofa and moving to usher RORY outside.

KIERAN (CONT'D)

Please. Go outside.

GRACE

Leave him be.

KIERAN

He's too young.

GRACE

She was his sister.

KIERAN pauses - RORY slips his grip and runs to STELLA. He sobs into her jeans as GRACE turns towards CALDER and TOSH.

GRACE (CONT'D)

Someone murdered my grand daughter?

TOSH

We can't say anything for sure...

GRACE

...who was it?

CALDER

That's what we aim to find out.

RORY

It was the men.

Everyone turns to see RORY still holding on to STELLA.

RORY (CONT'D)

The ones who were here yesterday.

TOSH and CALDER look around the faces. KIERAN clarifies.

KIERAN

Couple of tourists turned up.

GRACE

They weren't bloody tourists.

RORY

They were looking for Ellen! The one with the gun said so.

That shocks everyone. KIERAN presses RORY.

KIERAN

What gun? What're you taking about?

(RORY looks frightened)

He never said anything about a gun.

CALDER
What did they look like?

GRACE
One was black. English. The other
was white. Foreign accent.

TOSH and CALDER note the description. GRACE looks to KIERAN.

GRACE (CONT'D)
This one was fawning all over them.

BOBBY
Jesus, Kieran.

KIERAN
I didn't know.
(appealing to STELLA)
Stella. I didn't know!

Poor KIERAN. Nobody can meet his eye. A few beats of horrible silence before TOSH moves things along. Talking to them all.

TOSH
We'll need statements from you all
but we can do that tomorrow.
(to STELLA)
And we'll need access to any of her
belongings. If they're still here.

A beat before STELLA nods and leads them out of the room.

18

INT. THE SMALL HOUSE, ELLEN'S BEDROOM - DAY 4 (0935)

18

A spacious, bright room that seems to be in transition. There are still remnants of ELLEN: band posters on the wall, floral bed-set, old make-up on the window sill. Evidence of a teen.

But there's another presence here. A pile of men's clothes on a chair. Some books on the floor - historical non fiction.

STELLA
...didn't look like she was coming
back. So we've been using the room.

STELLA watches CALDER and TOSH step into the room.

STELLA (CONT'D)
Kieran's been sleeping in here.

CALDER nods as STELLA shifts uneasily.

STELLA (CONT'D)
I should be with Rory.

TOSH smiles, sympathetic as STELLA leaves. CALDER crosses to one of the plastic boxes and removes the lid. Inside, a pile of old school work. A few DVDs. And a tatty pink teddy bear.

CALDER
Separate rooms?

TOSH
Maybe he's a snorer.

CALDER raises an eyebrow. Aye, right. She checks the spines of the DVDs. All horror movies. Her eyes move to the tatty teddy. She frowns. Picks it up. Looks at it. Something amiss.

TOSH (CONT'D)
What is it?

A beat as CALDER crunches the teddy. Then smiles, wryly. She turns it over and sees a small rip in the teddy's rump. She pokes a finger in and draws out a small clear bag. Inside is a pair of old, blunted joints. She holds it up to show TOSH.

TOSH (CONT'D)
The girl had imagination.

CALDER
Used to hide mine in a tampon box.
No chance of my dad looking there.
(looking to the joints)
Mind you, I made sure I smoked all
of mine before I ran away.

A small moment of connection for CALDER. TOSH clocks it.

TOSH
I'll get uniforms to move this.

CALDER nods - her eyes on the small tatty teddy bear.

18A

EXT. PETER AYRE'S HOUSE, NEAR EALA - DAY 4 (0937)

18A

A small house situated just off the road. In the garden is a workbench and building materials. Small scale renovations.

PETER AYRE, the man we saw with ALAN at the kirk, unloads scrap wood from his van. He turns to see SANDY pull up.

PETER places the timber on his workbench as SANDY gets out.

SANDY
Looking for Jim Peel?

PETER
Jim moved away six months ago...
(extending a hand)
...Peter Ayre. I bought the place.

SANDY

DC Wilson.

SANDY shakes his hand and takes a look at the materials.

SANDY (CONT'D)

We're investigating an incident
that happened last night a few
miles up the road there.

PETER

Aye. Saw the police cars go by.
(trying to read SANDY)
Nothing serious, I hope.

SANDY avoids giving details and presses on.

SANDY

Were you home last night, Peter?

PETER

Not the whole night. I was at the
kirk at East Roe until about nine.
Must've got back here at about ten.

SANDY

You see or hear anything?

PETER

Nothing. It was all quiet.

SANDY

What about vehicles?

PETER's face clouds as he makes a connection.

PETER

Aye. There was a van parked up at a
passing place a mile up the road.

SANDY

What time was this?

PETER

I was on my way to the kirk so
must've been just before seven.

SANDY

You see the driver?

PETER

No. But I see it parked there a
lot. Sometimes with another car.

SANDY

Can you describe the van?

PETER

Blue transit. I made a note of the registration if that helps.

SANDY surprised as PETER digs out his PHONE and finds it on his NOTES app. Shows it to SANDY who digs out his NOTEBOOK.

PETER (CONT'D)

Just looked a bit dodgy it being out here. So, took it just in case.

SANDY nods as he starts to take down the REGISTRATION.

19

INT. AGNES MOFFAT'S CROFT, HALLWAY - DAY 4 (0938)

19

Still and calm. The hallway as AGNES left it until, the front door flies open, HOWELL and AGNES squeeze NOWAK inside.

NOWAK

Stop! Jesus. Stop!

20

INT. AGNES MOFFAT'S CROFT, LIVING ROOM - DAY 4 (0939)

20

A roar of pain as HOWELL and AGNES drag him into the room. HOWELL and AGNES straining as they manoeuvre NOWAK towards the couch and lay him down. NOWAK flops backwards in pain.

NOWAK

Oh God! Christ.

Relief in NOWAK's voice. The pain of moving relents. HOWELL recovers from the effort. He steps back, breathing heavily.

AGNES however, doesn't stop, she crosses to the dresser and opens a drawer. She pulls out a pair of dressmaking scissors.

HOWELL

Hey. What you doing?

HOWELL takes out his GUN but AGNES just barges past him.

AGNES

Out my way.

HOWELL frowns as AGNES moves to NOWAK and starts to cut his T-SHIRT off him. NOWAK groans as AGNES rips away the material.

AGNES (CONT'D)

Stay still.

NOWAK winces as AGNES exposes his torso to see a small dark hole in his side is leaking blood. AGNES looks to NOWAK.

AGNES (CONT'D)

What happened?

HOWELL
It was an accident.

AGNES looks to HOWELL's GUN and then to HOWELL - aye right?

AGNES
He needs a hospital.

HOWELL
Not going to happen.

AGNES
You don't have a choice.

AGNES moves to the landline phone on a small table. As she picks up the receiver - HOWELL grabs the phone from her - yanks the cable from the socket - winds it round the phone.

HOWELL
No hospital.

AGNES undaunted. A beat before she starts past him again and into the kitchen. HOWELL follows her to the door. Watches her pull a clutch of CLEAN TEA TOWELS from a kitchen cupboard.

AGNES
Listen to me. Your friend has been shot in the stomach. Now, the fact that he's still breathing means he didn't damage any major organs...
(heading for NOWAK)
...but that's about as lucky as he's going to get. He'll bleed out if he doesn't get treatment.

NOWAK looks terrified as AGNES begins to carefully fold the TEA TOWELS and pack his wound. HOWELL heads to the kitchen.

21

INT. AGNES MOFFAT'S CROFT, KITCHEN - DAY 4 (0941)

21

HOWELL, blood-smeared hands as he pulls out his MOBILE and makes a call. He watches AGNES tending to NOWAK as he waits.

HOWELL
It's me. I need to talk to him...
(flaring up)
...I don't give a shit. Tell him to call me. It's urgent...

22

OMITTED

22

23

EXT. HEATHER BAIN'S HOUSE, SHETLAND - DAY 4 (0945)

23

A small house on the end of a terrace. Parked outside is small HATCHBACK with tinted black windows. Next to it is a SMALL GREEN VAN with a logo: "BAIN GREEN CLEAN".

HEATHER BAIN, wearing a cleaner's tabard, loads up cleaning supplies. Her MOBILE rings. She digs it out of her pocket.

HEATHER

Hello?

HEATHER listens to the other side of the call. Her face falls as the news is delivered. She sits on the tail of the van.

24

INT. HEATHER BAIN'S HOUSE, LIVING ROOM - DAY 4 (0950)

24

The room decor reflects HEATHER's personality. Ethnic prints, plants and candles. A little Buddha squats in the fire-place.

NEIL BAIN is at odds with the space. Just out of bed, in a T-shirt and boxer shorts. Drinking coffee and phone scrolling.

HEATHER steps back in. NEIL doesn't look up from his phone.

NEIL

You forget something?

HEATHER

(dumbfounded)

Ellen's dead.

NEIL frowns and lifts his gaze to see a dumbfounded HEATHER.

HEATHER (CONT'D)

Bobby called. Police turned up this morning. Someone killed her.

NEIL

Jesus.

HEATHER

Found her at Eala Water.

NEIL's face clouds at the mention of Eala Water.

HEATHER (CONT'D)

We need to get up to the farm.

NEIL

Whereabouts?

HEATHER

What?

NEIL

At Eala. Whereabouts?

HEATHER
I don't know. We need to go.

NEIL
I'll follow up in a bit.

HEATHER
Why can't you come now?

NEIL
Need to get a shower.

HEATHER sighs and starts back out. Leaving NEIL worried. A beat before he finds his PHONE, hits a number and waits...

25 **OMITTED** 25

26 **INT. POLICE STATION, WAITING AREA - DAY 4 (1130)** 26

Busier than usual. UNIFORMED OFFICERS come and go. TOSH and CALDER enter to see HARRY. HARRY turns and intercepts them.

HARRY
How did it go with the Bains?

TOSH
About as bad as you'd expect.

HARRY
What about Howell and his mate?

CALDER
We're still looking for them.

HARRY worried as TOSH and CALDER follow him into his office.

27 **INT. POLICE STATION, HARRY'S OFFICE - DAY 4 (1131)** 27

HARRY starts to his desk, CALDER and TOSH behind him.

HARRY
Well, we need to do something.

TOSH
Harry, we're doing everything we can. The patrols are still out and we're watching the airport and the ferry terminal.

BILLY (O.S.)
And we might have an ID on the car.

Everyone turns to see BILLY at the door.

BILLY (CONT'D)

Resident in Usta saw a blue saloon
driving out of the village
yesterday afternoon. At speed.

BILLY hands the details to TOSH who scans it.

TOSH

We sent this out to the patrols?

BILLY

Searching for it as we speak.

TOSH

Any word from Sandy?

HARRY

Interview Room. With Cal Innes.

CALDER stalls on that. Looks to TOSH then to BILLY.

CALDER

Why is he interviewing Cal?

BILLY

Got a witness who saw Cal's van
parked up at Eala Water last night.

28

INT. POLICE STATION, VIEWING ROOM - DAY 4 (1133)

28

CALDER, TOSH and HARRY step into the viewing room. They look
through the glass to see SANDY interviewing a laid back CAL.

SANDY (V.O.)

What were you doing up that way?

CAL (V.O.)

Just driving.

SANDY (V.O.)

*You stopped at Eala. A witness saw
your van parked near the ruins.*

29

INT. POLICE STATION, INTERVIEW ROOM - DAY 4 (1134)

29

An unsure CAL is sat across from SANDY in the interview room.

CAL

Come to think on it. I did stop up
at Eala yesterday. For a smoke.

SANDY

How long were you there for?

CAL

Fifteen minutes.

SANDY
Were you on your own?

CAL
Aye.

SANDY
You seen anyone else around?

CAL
No.

CAL growing concerned now. Noting SANDY's serious tone.

CAL (CONT'D)
What's this about anyway?

SANDY
What did you do after your smoke?

CAL
Went home.

SANDY
You stay there all night?

CAL
Aye.

30 **INT. POLICE STATION, VIEWING ROOM - DAY 4 (1135)**

30

CALDER, TOSH and HARRY still watching the interview.

SANDY (O.S.)
Anyone vouch for you?

On CALDER's face. Please don't say it, please don't say it.

CAL (O.S.)
My brother...

CALDER lets out a breath. Thank God for that.

CAL (O.S.) (CONT'D)
...and Ruth Calder.

Shit. CALDER winces. TOSH and HARRY are now looking at her.

31 **INT. AGNES MOFFAT'S CROFT, LIVING ROOM - DAY 4 (1136)**

31

NOWAK is losing colour as AGNES removes a blood-wet TEA TOWEL from his wound and drops it in a plastic basin by the couch.

HOWELL works behind her - closes the curtains - then carries a chair into the hall to block the front door - his MOBILE rings - he checks the CALLER ID and starts into the kitchen.

NOWAK

I need something for the pain.

AGNES looks to NOWAK, his face pallid, sweating. She picks up the basin and starts to the kitchen. NOWAK left in agony...

32 **INT. AGNES MOFFAT'S CROFT, KITCHEN - DAY 4 (1137)**

32

AGNES steps in to see HOWELL talking on his mobile.

HOWELL

...there's been a few hiccups...

HOWELL aware of AGNES entering the kitchen. He moves to the back door - taking his call with him - and steps outside...

33 **EXT. AGNES MOFFAT'S CROFT, BACK DOOR - DAY 4 (1137)**

33

...HOWELL steps out to the back garden with his MOBILE.

HOWELL

...girl didn't have it. I told you.

HOWELL listens - losing patience - he breaks in again.

HOWELL (CONT'D)

...look, boss. Whole job's been a fuck-up from start to finish...

We hear the muffled sound of a male voice from the house.

HOWELL (CONT'D)

...but it's going to get a hell of a lot worse if we don't get him out of here. You need to do something.

HOWELL waits - but now aware of the male voice.

HOWELL (CONT'D)

Alright. Good. Soon as you can.

HOWELL ends the call - cocks his ear - what is that noise?

34 **INT. AGNES MOFFAT'S CROFT, KITCHEN - DAY 4 (1138)**

34

AGNES listening to the RADIO playing on the kitchen counter.

NEWSREADER (V.O.)

...the body of a twenty three year old woman has been found near Eala.
(AGNES horrified)

...the discovery comes on the back of the shooting of a sixty six year old shopkeeper...

The RADIO stops abruptly. AGNES turns to see HOWELL is now back in the kitchen. He's switched it off. She watches him open up the back of the RADIO and remove the batteries.

AGNES
(fearing the answer)
What did you two do?

HOWELL ignores that. He places the battery-shod RADIO back on the worktop and slips the batteries in his pocket. All the while he holds AGNES' gaze. AGNES daunted as HOWELL speaks.

HOWELL
Listen. My boss. He's getting us
out of here. But it's going to take
some time to sort. So, I need you
to keep him alive until then.

AGNES
I can't do that.

HOWELL
Yes, you can. Because you know what
you're doing. I reckon you've had
training. What are you? Nurse?

AGNES straightens. Irked that he's guessed correctly.

AGNES
Long time ago.

HOWELL
But it never leaves you.

AGNES sighs. Stymied. She turns and opens a kitchen cupboard. HOWELL watches her root through a collection of medicines and pill bottles. She pulls a bottle of medicine from the shelf.

HOWELL (CONT'D)
What is that?

AGNES
For the pain.

HOWELL takes her wrist and reads the label on the bottle. He frowns before releasing her. AGNES steps out. HOWELL looks to the cabinet - intrigued by the mix of medicines on the shelf.

35

INT. AGNES MOFFAT'S CROFT, LIVING ROOM - DAY 4 (1140)

35

AGNES returns to NOWAK and pours some of the medicine onto the spoon. NOWAK watches as she brings it to his mouth...

AGNES
Take this. It'll help.

...NOWAK doesn't need asking twice. Practically swallows the spoon before he lies back, gasping. He whispers to AGNES.

NOWAK
I need a hospital.

AGNES
That's up to your friend.

NOWAK
Fuck him. He's not my friend.

NOWAK grabs AGNES' hand. Intense as he raises his head.

NOWAK (CONT'D)
You have to help me.

And we're out on AGNES staring at the fear in NOWAK's eyes.

36

INT. POLICE STATION, INCIDENT ROOM - DAY 4 (1145)

36

Excruciating for CALDER. Stood at the incident board trying to explain. TOSH, SANDY, HARRY and BILLY are listening...

CALDER
...Cal's an old friend of mine.

CALDER hopes that'll do it. But they're going to need more.

CALDER (CONT'D)
...I dropped into see him last night. It got late. I don't have a car so, I decided to stay over.

CALDER squirms. TOSH lets her off the hook. Looks to SANDY.

TOSH
When did your witness see the van?

SANDY
Sometime around seven.

TOSH
What time did you arrive at Cal's?

CALDER
I don't know. After ten.

TOSH considers that and then looks to HARRY.

TOSH
How quickly can you get us a warrant to search his van?

HARRY
Within the hour.

CALDER

Wait. What? Is that necessary?

TOSH

Eala water's miles from anywhere.
Ellen didn't get there on foot.
Good chance she was driven there.

CALDER

Probably by Howell and his mate.

TOSH

You said yourself the location was
too obscure for outsiders.

CALDER

I thought it was odd. But it's more
likely they got her there than Cal.

SANDY

(genuine question)
How can you be so sure?

CALDER

Because I know him.

SANDY

Do you? I mean, last time you saw
him was what? Forty years ago?

CALDER

Try thirty!

CALDER annoyed. SANDY shrugs - just saying.

TOSH

We understand. Cal's a friend. But
him being there yesterday makes him
a person of interest. So we need to
follow this up. For his sake too.

37

INT. POLICE STATION, INTERVIEW ROOM - DAY 4 (1150)

37

CAL is still in the interview room finger drumming on the
table. He looks up and beams a smile as CALDER steps in.

CAL

Tell me that interview was taped.
(off CALDER's frown)
Because I want a picture of Sandy
Wilson's face right at the moment I
told him that your were my alibi...

CALDER

...Ellen Quinn is dead.

That stops CAL. He blinks. As he tries to take it in.

CALDER (CONT'D)

Murdered. Her body was found in the ruins at Eala Water this morning.

CAL

Jesus. What? They think it was me?

CALDER

They're going to search your van.

CAL

Why?

CALDER

Because you were there last night.

CAL suddenly looks worried. CALDER leans over him.

CALDER (CONT'D)

If there's anything you need to tell me, Cal. Now is the time.

CAL

Well, I didn't bloody kill her.

CALDER

Okay. But is there anything else?

CAL

There's nothing. Honest.

That's as much assurance as CALDER can get. She nods and starts back to the door. As she reaches it, CAL stops her.

CAL (CONT'D)

Will I see you tonight?

CALDER lets out a sigh and then starts out the door.

38

INT. LIAM KENNEDY'S FLAT, KITCHEN - DAY 4 (1152)

38

A concerned ROSEMARY, dressed in her work clothes, sat at the table hunched over her phone. She hears the front door...

39

INT. LIAM KENNEDY'S FLAT, HALLWAY - DAY 4 (1153)

39

ROSEMARY steps into the hallway to see a sullen-looking LIAM coming through the front door. ROSEMARY lets out a sigh...

ROSEMARY

Thank God.

LIAM doesn't react - he just calmly closes the door.

ROSEMARY (CONT'D)

Where the hell have you been?

LIAM
Work.

ROSEMARY
Bullshit. I called the hospital
last night. They said you'd swapped
shifts. I've been trying you all
night, Liam.

LIAM seems unruffled by ROSEMARY catching him out. He calmly
pulls off his coat and throws it on a chair.

ROSEMARY (CONT'D)
Where were you?

LIAM
Just out.

ROSEMARY
Where?

LIAM
What does it matter?

ROSEMARY
Because Ellen's dead.

LIAM pauses - nods - but doesn't look at ROSEMARY.

LIAM
I know.

ROSEMARY vexed. That's all she has to say? LIAM turns and
heads for the bedroom. He steps in and closes the door.

40

INT. AGNES MOFFAT'S CROFT, LIVING ROOM - DAY 4 (1200)

40

The pain relief has worked. NOWAK has calmed. But still looks
grey. Lying back, breathing hard as AGNES checks his pulse...

...HOWELL is stood behind AGNES. He watches her place NOWAK's
arm back by his side and then re-check the wound dressing.

HOWELL
The medication in there. It's for
cancer patients. Is it yours?

AGNES
My husband's.

HOWELL spies the WEDDING PHOTOGRAPH on the mantelpiece. He
takes in the faded PHOTO of a smiling AGNES and her HUSBAND.

HOWELL
Is he ill?

AGNES

He passed. End of last year.

HOWELL nods as AGNES places a clean TEA TOWEL on the wound.

HOWELL

What did he have?

AGNES

Stomach cancer.

HOWELL thinks on that before turning to AGNES.

HOWELL

My wife. Tina. She's got breast cancer. I mean, she had it. It went away but now it's come back.

AGNES pauses on that - reluctant to sympathise but...

AGNES

That's rough.

HOWELL

Sometimes wonder if I'm the reason it came back.

(off AGNES' frown)

Because of who I am. What I do. It stresses her out. Think all that worry was what brought it on again?

AGNES

Probably didn't help.

HOWELL stews on that as AGNES gets to her feet.

AGNES (CONT'D)

I need to use the toilet.

HOWELL considers her. And then looks to the fading NOWAK.

HOWELL

What about him?

AGNES

Just keep him conscious.

HOWELL

How?

AGNES

Talk to him.

A beat before HOWELL jerks his head. AGNES steps out of the room. HOWELL moves to NOWAK on the couch and takes him in.

HOWELL

Listen. I spoke to the boss. He's
sending help. Won't be long. Yeah?

NOWAK glares back at him - it makes HOWELL nervous. Can't
meet his gaze so he looks around him and spots something.

HOWELL removes a book from the small bookshelf by the couch.
He holds up the cover for NOWAK to see. "BIRDS OF SHETLAND".

HOWELL (CONT'D)

You're not the only bird freak.

41

INT. AGNES MOFFAT'S CROFT, HALLWAY - DAY 4 (1204)

41

AGNES pauses outside the bathroom door and cocks her ear...

HOWELL (O.S.)

What was it? Puffins? Yeah?

...then slips into the bedroom adjacent to the bathroom.

42

INT. AGNES MOFFAT'S CROFT, BEDROOM - DAY 4 (1205)

42

AGNES, moving quickly, kneels down, pulls a SUITCASE from
under the bed and pushes it to one side. Then, she reaches
under the bed again and pulls out a LONG WOODEN BOX...

...AGNES opens the BOX and removes a SHOTGUN. She lays it on
the bed. And then another sweep under the bed until she finds
a BOX of SHELLS. She places the BOX on the bed and stands...

HOWELL (O.S.)

Let's make it quick!

AGNES panics, throws a blanket over the SHOTGUN and exits...

43

INT. POLICE STATION, INCIDENT ROOM - DAY 4 (1230)

43

The room still buzzes. Everyone working to find HOWELL and
NOWAK. TOSH comes off a call and approaches CALDER and HARRY.

TOSH

...they're taking Ellen's body to
the morgue. Cora says she'll have
some initial findings tonight but
she thinks Ellen was strangled too.

CALDER

Anything from the SOCOS?

TOSH

They took some prints in blood off
the chest freezer at the Usta shop.
They'll run them as soon as.

HARRY takes in the IMAGE of HOWELL and NOWAK on the board.

HARRY
We need to find these guys.

TOSH
I've pulled some bodies off the
Usta crime scene. They'll start
setting up roadblocks...

CALDER
...we're not going to catch these
guys on the main roads. More likely
Cassidy will smuggle them off the
Isles. Probably by sea.

HARRY
We can't cover the entire coast.

HARRY frets as BILLY enters and looks to CALDER.

BILLY
Someone here to see you.

CALDER frowns before following BILLY out.

44

INT. POLICE STATION, WAITING AREA - DAY 4 (1232)

44

CALDER emerges to see **AMMA CALDER** - early 40s, Black, London
accent, gregarious, dopamine dressed - she smiles at CALDER.

AMMA (O.S.)
Ruth?

CALDER
Hi.

CALDER unsure as AMMA stands and approaches her.

AMMA
I'm Amma.

CALDER
(not a clue)
Amma?

AMMA
Your sister-in-law?

Oh shit. Now CALDER gets it, fumbling her apology.

CALDER
Amma. Of course. Sorry. I just
couldn't place the name.

AMMA
That's alright.

CALDER
Is everything okay?

AMMA
Everything's fine. I just thought
I'd drop in. Say hello. And invite
you to dinner tonight.
(off CALDER's shock)
It's short notice, I know.

CALDER
No. No. Well, yeah. Kind of...
(a skeptical look)
...does Alan know about this?

AMMA
It was his idea.

CALDER
Really?

AMMA
No. It was mine. But he agreed. Or
at least he will, when I tell him.
(levelling with CALDER)
I think it would be good if we all
got to know each other.

CALDER
Sure. Thing is. I'm probably going
to have to work tonight.

AMMA
Of course. But look, we usually eat
at eight. I always make too much
so, if you're there you're there.

TOSH (O.S.)
They've found the car...

CALDER turns to see TOSH heading out. She looks to AMMA.

CALDER
Sorry. I have to...

AMMA
...sure. No worries.

AMMA watches CALDER hurrying out after TOSH.

45

EXT. BAIN FARM, FRONT YARD - DAY 4 (1235)

45

Back at the Bain farm. UNIFORMED POLICE still present.

46

INT. THE SMALL HOUSE, LIVING ROOM - DAY 4 (1236)

46

RORY is cried out, emotionally spent. He lies across STELLA's lap. STELLA gently strokes his head. She too looks wrung out.

RORY

I'm sorry I didn't tell you about
the man. I was scared.

STELLA

It's not your fault.

RORY is only half assured by that. STELLA smiles.

STELLA (CONT'D)

You want something to eat?

A beat as RORY nods. STELLA kisses him and gets up.

STELLA (CONT'D)

Stay there.

47

INT. THE SMALL HOUSE, KITCHEN - DAY 4 (1237)

47

STELLA enters the kitchen to see KIERAN sat at the table.

KIERAN

Trying to remember the last time I
spoke to her. I know I phoned her a
few weeks ago. After her birthday.
I know we talked but...
(shaking his head)
...I can't remember what she said.

STELLA opens the fridge and takes out BUTTER and CHEESE and
crosses to the worktop. She finds a loaf in the bread bin.

KIERAN (CONT'D)

Probably nothing. You know what she
was like. Couldn't wait to get off
the phone and get on with her life.
(nodding to himself)
I would've told her I loved her. I
always made sure I said that...

STELLA tightening. KIERAN's voice cracks. Emotional.

KIERAN (CONT'D)

...she knew we loved her. Right?

STELLA boiling over. KIERAN waiting for her response.

KIERAN (CONT'D)

Stella?

STELLA can't take it. Can't take his weakness. She drops the
butter knife - clatters to the floor - and flees the kitchen.

KIERAN (CONT'D)

Stella?

A confused, teary KIERAN hears the front door slamming.

48

EXT. BAIN FARM, FRONT YARD - DAY 4 (1239)

48

STELLA strides out of the house - gulping in air - palming tears from her cheeks - as she hurries across the yard...

HEATHER (O.S.)

Stella?

STELLA turns to see a concerned HEATHER getting out her van and coming towards her. STELLA doesn't stop - holds up her hands - can't speak. HEATHER hurries to catch up with her.

STELLA starting towards the big house. GRACE is stood at the door. Watching the tear-streaked STELLA coming towards her.

STELLA

Where's Bobby?

GRACE

Big barn.

STELLA turns and starts back down the path. She barges past HEATHER on the way up. HEATHER turns and tries to stop her but STELLA keeps on. HEATHER turns and appeals to GRACE.

HEATHER

What happened to Ellen?

GRACE

Girl went and got herself killed.

GRACE unreadable as she watches STELLA heading for the barn.

49

INT. BAIN FARM, BIG BARN - DAY 4 (1240)

49

A cavernous barn with sectioned-off pens for livestock. Near the door is a long workbench with various tools. BOBBY stood at one end, on his MOBILE, serious, not to be messed with...

BOBBY

...soon as you finish your shift,
we'll talk. I'll come to you...

BOBBY kills the call and turns to see STELLA stepping in.

STELLA

I want you to find out who did it.

STELLA burns a look at him. BOBBY doesn't respond.

STELLA (CONT'D)

I want you to promise me, Bobby.

BOBBY

I promise.

STELLA nods. Satisfied. She turns and exits the barn.

50

INT/EXT. TOSH'S CAR, TRAVELLING - DAY 4 (1245)

50

Silence. TOSH and CALDER driving north out of Lerwick.

CALDER

What's the deal with your fiscal?

TOSH blind-sided by the question - takes a beat.

TOSH

Harry? Nothing. Why?

CALDER

Just seems a bit green.

TOSH

He's got plenty of experience. But it was down in Perth. Much bigger team. Lots of support. Up here, it's different. You're flying solo. Takes a wee while to get used to.

CALDER nods. An uneasy beat before she launches into.

CALDER

...it was a mistake. Last night. Staying at Cal's.

TOSH

Okay.

CALDER

I went over to see my brother after work. We had an argument. I was angry. Just ended up at Cal's.

TOSH

Right.

CALDER ponders further. And then speaks again.

CALDER

Thing is, back in the day, I used to fight a lot with my dad. And it always ended with me storming out and sleeping over at his house. Guess it must be a Pavlovian thing.

A beat as TOSH glances to CALDER.

TOSH

You don't need to explain. I'm not judging you for staying at Cal's.

CALDER

Well, I am.

A slight smile from TOSH as they continue up the road.

51 **EXT. CAL & JAMES' COTTAGE, SHETLAND - DAY 4 (1300)** 51

SANDY is supervising the search of CAL'S VAN. The back doors wide open. FORENSIC OFFICERS going over the interior.

52 **INT. CAL & JAMES' COTTAGE, KITCHEN - DAY 4 (1302)** 52

CAL, stood at the kitchen window, chewing his thumb as he watches SANDY and the SEARCH TEAM. An angry JAMES wheels in.

JAMES

What have you done?

CAL

Nothing.

JAMES

Right. So, they're just searching the van for a laugh?

CAL

I was up at Eala Water last night.

JAMES confused as CAL moves away from the window.

CAL (CONT'D)

It's where they found Ellen Quinn.

JAMES disturbed. CAL finds his tobacco and rolls a cigarette.

JAMES

What were you doing up there?

CAL

Nothing. Just driving about.

JAMES

Did you see her?

CAL

Course not.

CAL expertly seals his cigarette and slips it behind his ear.

JAMES

That why you were off last night?

CAL
What? I wasn't off.

JAMES
You were acting weird.

CAL
Well, aye. Ruth came round.

JAMES
Before Ruth came round.

CAL shakes his head and grabs his jacket from the chair.

JAMES (CONT'D)
Wait. Where you going?

CAL
Out for a bit.

JAMES
What about them?

CAL
Fuck them.

CAL leaves. JAMES left alone - troubled by CAL's behaviour.

53

EXT. CAL & JAMES' COTTAGE, SHETLAND - DAY 4 (1304)

53

SANDY still watching the SEARCH TEAM as CAL emerges from the cottage and starts past him. SANDY eyes CAL with suspicion.

SANDY
Don't go too far, Cal.

CAL doesn't respond. Just gives him the finger as he goes.

54

EXT. COLLAVOE ROAD, PASSING PLACE - DAY 4 (1310)

54

GRANT and BURNS stand beside their PATROL CAR which is parked in the passing place - behind HOWELL & NOWAK's abandoned BMW.

They look to see TOSH's CAR drawing up. TOSH and CALDER get out and are pulling on protective gloves as they approach.

GRANT
Delivery driver saw it on his way to the Voe. He called it in.

CALDER
He see anyone around?

GRANT
No.

TOSH approaches the car, passing a perturbed BURNS.

BURNS
It's a mess inside, ma'am.

TOSH frowns before opening the back door to see the blood-covered back seat. CALDER at her shoulder, looking inside.

TOSH
That's a lot of blood.

Out on TOSH and CALDER scanning the bloodstained interior.

55

INT. AGNES MOFFAT'S CROFT, LIVING ROOM - DAY 4 (1312)

55

Back at the croft. AGNES tends to NOWAK who has lost so much blood he's slipping away. HOWELL reads from the BIRD BOOK.

HOWELL
...says here their bills change
colour through the year...

AGNES takes NOWAK's pulse again and then looks to HOWELL. She releases NOWAK's wrist and then nods towards the kitchen.

HOWELL (CONT'D)
Back in a minute.

56

INT. AGNES MOFFAT'S CROFT, KITCHEN - DAY 4 (1313)

56

HOWELL follows AGNES into the kitchen. AGNES levels with him.

AGNES
Either you take him to the hospital
now or he dies on that couch.

HOWELL looks in to see the fading NOWAK on the couch.

HOWELL
I told you. My boss is getting us
out of here.

AGNES
How?

HOWELL
He's sending a boat.

AGNES
From where?

HOWELL
I don't know. Mainland probably.

AGNES

You have any idea how long that will take? Talking hours.

HOWELL

Alright. So, maybe the boat's coming from somewhere closer.

AGNES

Or maybe it's not coming at all.

A cloud of doubt falls over HOWELL's face.

AGNES (CONT'D)

If you won't take him. Let me.

HOWELL

I can't risk it.

AGNES

Good God. You'd let him die just so you don't have to go to prison?

HOWELL

Not about me. I told you. My wife's sick. We've got a daughter. I'm the only one who can take care of them.

(AGNES doesn't respond)

I promised them I'd come home.

HOWELL calms. AGNES remains neutral. A beat before.

AGNES

I need the toilet.

HOWELL

Again?

AGNES

I'm seventy years old.

HOWELL considers her and then nods. AGNES exits the kitchen.

57

INT. AGNES MOFFAT'S CROFT, LIVING ROOM - DAY 4 (1315)

57

HOWELL follows AGNES into the living room. Watches as she steps into the hallway. He checks his MOBILE - no messages.

NOWAK

There's no one coming.

HOWELL looks up to see NOWAK. He can barely speak the words.

HOWELL

Boss said he'd come through.

NOWAK
He lied.

HOWELL
Yeah. How d'you know?

NOWAK
Because we don't matter.

AGNES (O.S.)
...give me the gun!

HOWELL frowns and turns around to see AGNES has the SHOTGUN.
She's stood, resolute, the SHOTGUN is trained on his head.

HOWELL
Where did that come from?

AGNES
I said, give me the gun.

HOWELL
Is it even loaded?

AGNES arcs the gun to the side and fires - BOOM! - HOWELL
ducks as plaster explodes off the wall - AGNES shifts the GUN
back towards HOWELL who is wincing, holding his ear in pain.

HOWELL (CONT'D)
You could've just said, yes!

AGNES
Gun.

HOWELL makes a show of removing the GUN and placing it on the
floor. AGNES then lowers the SHOTGUN to HOWELL's pocket.

AGNES (CONT'D)
Now give me my phone.

HOWELL
Let's just all take a breath...

AGNES
...give me it!

HOWELL sighs before removing AGNES' mobile from his pocket
and handing it out. AGNES steps forward and snatches it...

AGNES (CONT'D)
(nods to the corner)
Over there.

HOWELL reluctantly moves across the room. AGNES keeps the
SHOTGUN on him as she starts to dial 999 on her mobile.

HOWELL
No. Don't do that.

AGNES ignores him and waits for a response before speaking.

AGNES
I need an ambulance.
(HOWELL groans)
Name's Agnes Moffat. I'm at
Braeside Croft. Two miles outside
Collavoe. I need the police as
well...

Suddenly. A blur of movement. AGNES look to see HOWELL dash across the room towards her. Before she can react - HOWELL smacks the PHONE from her hand - and grabs the barrel of the SHOTGUN - AGNES tries to resist - but HOWELL is too strong - he rips the SHOTGUN from her and pushes her onto a chair.

HOWELL
The fuck d'you do that for!

HOWELL picks up the PHONE and hangs up the call before he turns and trains the SHOTGUN on the prone AGNES in the chair.

HOWELL (CONT'D)
Now what I am going to do with you?

NOWAK
Leave her.

HOWELL frowns, before turning to see NOWAK, half-slumped off the couch, the GUN in his hands, shakily aiming at HOWELL.

HOWELL
I really don't need this!

HOWELL quickly spins and now aims the SHOTGUN at NOWAK. It's a stand-off. AGNES caught in the middle. The tension builds - a few seconds - HOWELL's phone rings. He digs it out...

HOWELL (CONT'D)
It's Cassidy.

HOWELL and NOWAK still locked in - what's the next move?

58

EXT. COLLAVOE ROAD, PASSING PLACE - DAY 4 (1318)

58

Back at the passing place. BURNS now sat in the patrol car as TOSH instructs GRANT. CALDER is scanning the road surface...

TOSH
Road stays closed until we can get
the car towed back to the station.

CALDER
Tosh?

TOSH breaks from GRANT and approaches CALDER on the road.

CALDER (CONT'D)
Got more blood.

TOSH follows CALDER's gaze to see DARK BLOOD SPOTS on the tarmac. They trail from the car to the middle of the road.

CALDER (CONT'D)
Whoever it was. They moved.

CALDER and TOSH follow the trail to the middle of the road.

CALDER (CONT'D)
Stops here.

CALDER and TOSH look around but can see no more blood stains.

POLICE CONTROL (V.O.)
...Romeo 2. This is control...

The voice comes from the radio in the POLICE PATROL CAR.

TOSH
They got into another car?

CALDER
Either that or they vanished into thin air.

They look up and down the road as BURNS answers the radio.

BURNS
This is Romeo 2. Go ahead.

POLICE CONTROL (V.O.)
Need a welfare check on an Agnes Moffat at Braeside Croft...

TOSH's ears prick up. She turns to BURNS in the PATROL CAR.

BURNS
Negative, control. Unable to attend. Can you get someone...

TOSH
..wait.

BURNS looks to see TOSH approaching the DRIVER's window.

TOSH (CONT'D)
What's the problem with Agnes?

BURNS
(to the radio)
...Control. This is Romeo 2. What's the issue with Agnes Moffat?

POLICE CONTROL (V.O.)
*Emergency services received a call
 requesting police and ambulance but
 the call was aborted. No response
 when the handler called back...*

TOSH is immediately digging out her MOBILE as CALDER arrives.

CALDER
 Everything okay?

TOSH
 Agnes Moffat. Crofter. She just
 tried to make a 999 call...

TOSH waits and waits for the phone to be answered but it just
 rings out. TOSH is getting concerned. Looks to CALDER.

TOSH (CONT'D)
 Her phone's ringing out.

CALDER
 How far?

TOSH
 Two miles back that way.

A beat. CALDER and TOSH think on that and come to the same
 conclusion. Without a word they start back to TOSH's car.

59 **EXT. AGNES MOFFAT'S CROFT, SHETLAND - DAY 4 (1320)** 59

HOWELL straining, a dead weight NOWAK hangs off his shoulder,
 head lolling, feet dragging. They struggle to the LAND ROVER.

60 **INT/EXT. AGNES' LAND ROVER, SHETLAND - DAY 4 (1321)** 60

HOWELL grunting with exertion as he lifts the wheezing NOWAK
 into the seat. He pulls the seatbelt across him and locks it.

NOWAK's head droops to the side, blood blooming through the
 blanket he's been wrapped in. HOWELL gets in the other side.

HOWELL
 We're getting out of here.

NOWAK can do nothing but half open his eyes. HOWELL ignites
 the LAND ROVER, crunches it into gear and starts away.

61 **INT/EXT. TOSH'S CAR, TRAVELLING - DAY 4 (1323)** 61

TOSH guns the car down the road towards the croft. CALDER in
 the passenger seat, apprehensive, one hand on the dashboard.

Up ahead, the turn off to the croft. TOSH looks to see the LAND ROVER pulling out and accelerating away from them...

...as it turns, CALDER glimpses HOWELL behind the wheel.

CALDER
That's them!

TOSH hits the accelerator and they shoot off after HOWELL.

62 **INT/EXT. AGNES' LAND ROVER, TRAVELLING - DAY 4 (1324)** 62

HOWELL behind the wheel, glances in the rear-view mirror to see TOSH's CAR now speeding its way towards them.

63 **INT/EXT. TOSH'S CAR, TRAVELLING - DAY 4 (1325)** 63

TOSH speeding after the LAND ROVER. CALDER on her MOBILE.

CALDER
...in pursuit of blue Land Rover.
Registration number: Alpha Eight
Three Zero Kilo Uniform Bravo...
(looking to TOSH)
...where the hell are we?

TOSH
Collavoe Road.

CALDER
...heading north on the Collavoe
Road. Request back up...

TOSH
...need someone to check on Agnes.

64 **INT. POLICE STATION, INCIDENT ROOM - DAY 4 (1325)** 64

At the station, BILLY on the other end of the call.

CALDER (V.O.)
...also need a unit to check on
Agnes Moffat at her croft...

65 **EXT. COLLAVOE ROAD, SHETLAND - DAY 4 (1326)** 65

The LAND ROVER speeds down the road towards the bend.

66 **OMITTED** 66

67 **OMITTED** 67

68 OMITTED 68

69 INT/EXT. TOSH'S CAR, TRAVELLING - DAY 4 (1330) 69

A determined TOSH sticking with the LAND ROVER. Watching it curl around the next bend and disappear. She accelerates...

70 INT/EXT. AGNES' LAND ROVER, TRAVELLING - DAY 4 (1331) 70

NOWAK barely breathing. HOWELL focussed on the MAP. Up ahead - a single track leads off the road to a crescent of beach.

HOWELL looks in the rear-view. TOSH's CAR behind him and behind that, GRANT and BURNS have caught up in a PATROL CAR.

HOWELL makes a decision, he swings the steering wheel.

71 EXT. TRACK TO COLLAVOE BEACH, SHETLAND - DAY 4 (1332) 71

The LAND ROVER swerves off the road and fish tails down the track - throwing up dirt and gravel as it goes.

72 INT/EXT. TOSH'S CAR, TRAVELLING - DAY 4 (1333) 72

TOSH caught off guard. She over-shoots. Speeds past the turn off - she hits the brakes - the car screeches to a stop.

CALDER

Jesus!

CALDER recovers as TOSH slams the car into reverse, turns to look out the back window - speeds back to the turn off - she reaches it just before the PATROL CAR following behind them.

73 EXT. TRACK TO COLLAVOE BEACH, SHETLAND - DAY 4 (1334) 73

The LAND ROVER skids to a halt at the end of the track. The driver door flies open and HOWELL scrambles out. HOWELL looks out to the choppy sea to see a RIB heading for the shore...

...HOWELL rounds the LAND ROVER to NOWAK's door. He yanks it open - NOWAK practically falls into his arms - HOWELL drags his body out and onto the track - NOWAK is a dead weight...

HOWELL

Come on!

HOWELL looks to NOWAK - his face still, eyes glassy - dead.

HOWELL can't do anything. He looks back up the track to see TOSH's CAR and the PATROL CAR now making their way towards him. Further up on the road - more vehicles have arrived.

HOWELL has no choice - he abandons NOWAK on the track and sprints for the beach. Haring across the sand...

74 OMITTED 74

75 EXT. COLLAVOE BEACH, DUNES - DAY 4 (1335) 75

With HOWELL, sprinting towards the water line. Waving and shouting to the RIB that is getting closer and closer...

HOWELL

Hey! Hey!

76 EXT. TRACK TO COLLAVOE BEACH, SHETLAND - DAY 4 (1337) 76

CALDER and TOSH are out of the car and running towards NOWAK on the track. Behind them, GRANT and BURNS park and get out.

GRANT starts off after HOWELL as CALDER and TOSH get to NOWAK. CALDER checks him over and then shouts to BURNS.

CALDER

Need an ambulance!

BURNS gets to it - rushing back to the patrol car. CALDER starts CPR on NOWAK. As TOSH starts after GRANT and HOWELL.

77 OMITTED 77

78 EXT. COLLAVOE BEACH, WATER-LINE - DAY 4 (1338) 78

HOWELL reaches the water-line - the RIB has stopped about twenty meters out - HOWELL splashes through the water - he's almost there - looks behind to see GRANT and TOSH following.

Beyond them, more PATROL CARS are convoying down the track.

HOWELL looks back to the RIB. It's slowing down. It's spotted the POLICE. HOWELL - water up to his knees - trying to reach the RIB. But the RIB DRIVER is spooked. He starts the engine.

HOWELL

No! Wait!

HOWELL now wading in the freezing cold water - waves crash over him - he watches the RIB arc round and start speeding back out to sea - HOWELL desperate - starts to swim but...

...the RIB is away - bouncing over the waves - HOWELL left floundering in the sea - watching his escape route leave.

Out on HOWELL - standing in the sea - utterly stranded.

79 EXT. LERWICK, SHETLAND - DAY 4 (1500) 79

Late afternoon. Coming up on the port of Lerwick.

80 EXT. BUS STATION, LERWICK - DAY 4 (1505) 80

BOBBY BAIN stood in the bus station. He watches RONNIE the bus driver - climbing out of his cab - finished for the day.

81 EXT. WATERFRONT, SHETLAND - DAY 4 (1512) 81

A worried RONNIE is stood with BOBBY. Looking out over the water. RONNIE shivers in the cold. Uneasy. BOBBY is silent.

RONNIE
I had no idea who she was...
(shaking his head)
...if I'd known. I'd never have
thrown her off the bus like that.

RONNIE waits for a response. BOBBY stares straight ahead.

RONNIE (CONT'D)
And then when I heard. I felt
awful. That's why I called, Bobby.

BOBBY
Why did you throw Ellen off?

RONNIE
She was hysterical. Shouting the
odds. Said her bag had been stolen.

BOBBY
And had it been?

RONNIE
I don't know. She seemed to think
some lad had pinched it from her.

BOBBY
What lad?

RONNIE
Just one of the passengers.

BOBBY turns towards him. RONNIE in his sights.

RONNIE (CONT'D)
He wasn't local. One of the workers
from the wind farm, I think.

BOBBY
What did he look like?

RONNIE

Young. Twenties. Streaked hair.
Work gear. I know he got off at
Brae.

BOBBY

Anybody else on the bus?

RONNIE

No. Just him and Ellen.
(shaking his head)
Look, I'll go to the police. Tell
them everything about this guy...

BOBBY

...no, you won't.

RONNIE's brow knits. Puzzled. He looks to BOBBY.

RONNIE

But Bobby...

BOBBY

...I'll deal with it.

RONNIE confused as BOBBY moves off, dialling a number on his
mobile. Phone to his ear. He gets a quick response...

BOBBY (CONT'D)

...it's Bobby Bain...you still
working up at the wind farm?

82 **OMITTED**

82

83 **OMITTED**

83

84 **INT. SADAT HOUSE, LIVING ROOM - DAY 4 (1515)**

84

Inside. Curtains closed. AZIZ on the couch. ZUMA on his knee.
Beside him is FARIDA. Watching a regional TV news report...

On the TV screen: shots of the road that leads to the crime
scene. A banner underneath: SECOND BODY FOUND IN SHETLAND.

NEWS READER (V.O.)

...Ellen Quinn's body was found in
a ruined croft near Eala...

FARIDA horrified. AZIZ expression unreadable. The sound of
the doorbell causes FARIDA to jump. AZIZ hands ZUMA to her.

85 **EXT. SADAT HOUSE, SHETLAND - DAY 4 (1516)**

85

AZIZ opens the front door to see HEATHER stood by her van.

AZIZ

What do you want?

AZIZ closes the door and steps out towards HEATHER.

HEATHER

Ellen's dead.

AZIZ

I know.

HEATHER weighs him up. She seems keyed up as well.

HEATHER

I'm going to need more.

AZIZ

What?

HEATHER

Police are going to start going through Ellen's life...

86

INT. SADAT HOUSE, HALLWAY - DAY 4 (1517)

86

In the hall, FARIDA listening on the other side of the door.

AZIZ (O.S.)

...we don't have any more.

HEATHER (O.S.)

Well, you better find it.

FARIDA looks worried as she holds ZUMA close to her.

87

INT. POLICE STATION, INCIDENT ROOM - DAY 4 (1715)

87

TOSH is pacing on her MOBILE. CALDER and HARRY present.

TOSH

...I don't care what she says. Get them to check her over. I'll come and see her later...

TOSH ends the call and lets out a sigh of relief.

TOSH (CONT'D)

...uniforms found Agnes Moffat locked in one of her outhouses.

HARRY

How is she?

TOSH

No physical injuries and she's
tearing strips off the paramedics
so I guess she's fine.

HARRY nods - good. And then he looks to the IMAGE of NOWAK.

HARRY

What about this guy?

CALDER

Name's Lukas Nowak. He died before
the ambulance got to the beach.

TOSH

Waiting on the official cause of
death but the smart money's on the
gunshot wound to his stomach.

HARRY

Howell tell you what happened?

CALDER

Hasn't said a word since we pulled
him out of the sea.

TOSH

We found a gun in the Land Rover.
It's on its way to ballistics.
(to the IMAGE of MAURA)
...hopefully we can match it to the
bullet that killed Maura Watt....

CALDER

...as well as the one we dug out of
Philip Remis's skull.

HARRY nods again before looking to the IMAGE of HOWELL.

HARRY

Where's Howell now?

88

INT. POLICE STATION, INTERVIEW ROOM - DAY 4 (1722)

88

Close on: a PHOTOGRAPH of MAURA WATT, frozen-faced. Dead.

TOSH

Maura Watt.

TOSH is sat across from a dull-eyed, resigned HOWELL. Beside
her sits CALDER, observing HOWELL and the interview.

TOSH (CONT'D)

Just a nice woman. A mum. Friendly.
Caring. A good neighbour. Worked
part time in the local shop...
(looking to the PHOTO)
(MORE)

TOSH (CONT'D)

...shot in the back of the head and
then dumped in a chest freezer.

HOWELL barely responds. TOSH levels her gaze at him.

TOSH (CONT'D)

Anything to say about that?

HOWELL

No comment.

TOSH checks her anger as then produces another PHOTOGRAPH.

TOSH

Ellen Quinn. Twenty-three years
old. Strangled and left in a pile
of rubble in the middle of nowhere.
(looking to HOWELL)
Take a look.

HOWELL drops his gaze to a CLOSE UP IMAGE of ELLEN's face.

TOSH (CONT'D)

Anything to say about that?

A moment as HOWELL takes in the IMAGE of ELLEN. CALDER notes
a flicker of a frown. A certain unease? HOWELL refocuses.

HOWELL

No comment.

TOSH nods. Fair enough. She sits back. Arms folded.

TOSH

What about Agnes Moffat then? The
woman you hi-jacked, at gun-point,
and held hostage for five hours.
(of HOWELL's sigh)
Surely you must have something to
say about that?

HOWELL

No. Comment.

TOSH frustrated. HOWELL calm and collected.

TOSH

What happened to your friend?

HOWELL

No comment.

TOSH

Looks like he was shot.

HOWELL

No comment.

TOSH
Did you shoot him?

HOWELL
No comment.

TOSH tipping into anger now. She leans into HOWELL.

TOSH
Y'know what? Really doesn't matter whether you talk or not. Cause I'm going to find the evidence that proves you killed these people...

The smirk from HOWELL enrages TOSH.

TOSH (CONT'D)
You think that's funny?

HOWELL
No comment.

TOSH starts. The anger rising. CALDER intervenes.

CALDER
Interview suspended. 17:23.

TOSH looks to CALDER in protest. CALDER nods to the door.

CALDER (CONT'D)
Can I talk to you a minute?

A spark of protest in TOSH's eyes but she relents.

89

INT. POLICE STATION, CORRIDOR - DAY 4 (1724)

89

A keyed-up TOSH steps out and looks to CALDER - What?

CALDER
You okay?

TOSH
I'm fine. What is it?

CALDER
He's not going to say anything.

TOSH
I've only been at him five minutes.

CALDER
Five minutes. Five days. Won't make a difference. He won't talk.

TOSH
We'll see about that.

TOSH makes to re-enter the room. CALDER stops her.

CALDER
It's not a reflection on you. It's just that he knows his best bet is to keep his mouth shut.

TOSH considers that - she challenges CALDER.

TOSH
So what d'you want to do?

CALDER
Let me talk to him.

TOSH
You don't have the authority to conduct a formal interview.

CALDER
Then let's make it informal. More chance of him talking if he knows it doesn't count.

TOSH screws up her face - what?

CALDER (CONT'D)
We need him to tell us something.

TOSH thinks on that. Not sure. She weighs CALDER up before stepping aside. She watches CALDER re-enter the room.

90

INT. POLICE STATION, INTERVIEW ROOM - DAY 4 (1725)

90

CALDER enters. HOWELL watches her lean against the back wall.

CALDER
Remis was a legitimate target, I'll give you that. Ellen Quinn? Well, she did take your boss' money so, I guess that made her fair game too.
(shaking her head)
But the shopkeeper? Agnes Moffat? They were civilians. Innocents.

HOWELL tenses. His professional pride bruised.

CALDER (CONT'D)
Here's where we are. We've got your prints on the gun. Ballistics will match it to the bullet that killed the shopkeeper and the one that was used to shoot Remis.

91 **INT. POLICE STATION, VIEWING ROOM - DAY 4 (1726)** 91

TOSH joins HARRY behind the glass. They watch CALDER work.

CALDER (V.O.)

*There's a forensic team going over
your car and they'll find evidence
that Ellen was in it. Plus they've
got your clothes, so whatever DNA
transferred from her to you...*

92 **INT. POLICE STATION, INTERVIEW ROOM - DAY 4 (1727)** 92

Back with CALDER now looking down on HOWELL.

CALDER

Then there's Agnes. Alive and ready
to talk. You've been at this long
enough to know what this means.

A flicker from HOWELL. But again, he doesn't speak.

CALDER (CONT'D)

Might not be too bad. Sure Cassidy
has sway in Scottish prisons too.

A beat. HOWELL shifts. Uneasy. CALDER making for the door...

HOWELL

We didn't kill the girl.

CALDER stops. She turns back to HOWELL.

93 **INT. POLICE STATION, VIEWING ROOM - DAY 4 (1728)** 93

TOSH and HARRY leaning in. This is not what they expected.

HOWELL (V.O.)

*We found her. In the phone box at
that shop. We had her in the car
but she got away from us.*

TOSH watches CALDER digesting HOWELL's statement.

CALDER (V.O.)

What about Maura Watt? And Remis?

HOWELL (V.O.)

We didn't kill the girl.

HOWELL leans forward. Elbows on the table as he speaks.

HOWELL (V.O.)
*So, if you and the Highland Terrier
out there think you can wrap this
up by pinning it on us, it won't
happen. Because we didn't do her.
(turning to the glass)
Which means, you've got yourselves
a home-grown killer running around.*

We're out on TOSH - disturbed by HOWELL's admission.

94

INT. POLICE STATION, INCIDENT ROOM - DAY 4 (1800)

94

TOSH at the incident board. Discussing the HOWELL interview with HARRY and SANDY. CALDER hangs back - keeps her counsel.

HARRY
There's a good chance he's lying.

TOSH
But he might be telling the truth.

SANDY
Guy's a career criminal.

TOSH
But he only denied killing Ellen.
Why just her? Why didn't he deny
killing Maura?

SANDY
Mind games.

Even SANDY isn't convinced by that. TOSH looks to CALDER.

TOSH
You were in the room with him. Do
you think he was telling the truth?

A beat. Then CALDER nods. TOSH takes a deep breath.

TOSH (CONT'D)
Okay. Then we have to look at the
possibility that someone killed
Ellen after she escaped Howell and
Nowak. Maybe someone from Shetland.
(turning to the board)
...according to Howell, they lost
Ellen up near Stavaness...
(pointing to the map)
...seems she jumped into the sea to
escape them and swam to shore.

SANDY
The girl had guts.

TOSH

Stavanness is a good ten miles from where we found Ellen's body. So, we need to work out how she got there.

(to SANDY)

...anything from Cal Innes' van?

SANDY

It's a deathtrap. But it was clean.

HARRY

Howell mentioned a phone box.

TOSH

He did. Billy, get a list of all the calls made from the phone box at Usta yesterday afternoon.

BILLY

Will do.

HARRY

What about motive? If Ellen wasn't killed over the money. Then why?

SANDY

Might have been random.

CALDER

How many random strangulations do you get up here in a year?

Fair point. CALDER steps forward and looks at the board.

CALDER (CONT'D)

If you want to know why Ellen was killed. You need to start looking into her life before London.

TOSH

Agreed. We've already commissioned her phone records. Sandy, I want to see her socials and I need you to go through the stuff we took from the Bain farm this morning.

SANDY nods as TOSH looks at the time.

TOSH (CONT'D)

Okay. I have to check on Agnes and then I'll get an update from Cora.

(looking to them)

See you all tomorrow. Early.

HARRY, SANDY and BILLY break leaving CALDER and TOSH alone.

CALDER

Listen, if Howell and Nowak are being ruled out, then I don't have a reason to be here anymore.

TOSH

You're heading home?

CALDER

Not much reason to stay.

TOSH

Well, that's a shame. It was good working with you, DI Calder.

CALDER

And you Temporary DI McIntosh.

A smile from TOSH. They shake hands before CALDER steps out.

95

INT. POLICE STATION, WAITING AREA - DAY 4 (1804)

95

CALDER steps out to see HOWELL stood at the phone. BILLY is with him. Watching as HOWELL gets through to his wife...

HOWELL

(on the phone)

Babe... it's me.

(bowing his head)

...listen. Something's happened...

HOWELL turns his back and huddles into the phone. CALDER watches him for a second before exiting the station.

96

OMITTED

96

97

EXT. GERRY BRYCE ACCOMMODATION, LERWICK - DAY 4 (1820)

97

Low-rent accommodation. Rooms above a charmless pub. BOBBY pulls up outside and gets out of the TRUCK.

98

INT. GERRY BRYCE ACCOMMODATION, GERRY'S ROOM - DAY 4 (1825)

98

GERRY BRYCE's room is a pit. Clothes on the floor, shin-deep. Takeaway packaging and empty beer cans litter the surfaces.

GERRY is sat on his bed, staring at ELLEN's BAG and the money inside. GERRY's mind blown. More cash than he's ever seen...

...rapping on the door. GERRY starts. He quickly gathers up the BAG, climbs off the bed and stuffs it in his wardrobe.

GERRY

What is it?

BOBBY (O.S.)
Gerry Bryce?

GERRY doesn't like the tone of BOBBY's voice.

GERRY
No. Wrong room, mate.

GERRY waits - no response - he edges towards the door - ear cocked - listening - not a sound - GERRY moves even closer...

...BAM! The door shudders with the impact - GERRY backs up as BAM! The door is hit again. BAM! Third time lucky. The lock splinters - the door flies open and BOBBY is in the room...

99 **EXT. KIRK, EAST ROE - EVENING 4 (1930)**

99

CALDER exits the taxi and takes in the kirk. As the taxi pulls away, she starts towards the MANSE behind the kirk.

100 **EXT. THE MANSE, EAST ROE - EVENING 4 (1931)**

100

Deep breath as CALDER approaches the front door. She can hear muffled music from inside. She hesitates then hits the bell.

CALDER waits - the door opens. ALAN greets her with surprise.

CALDER
Shit. Amma didn't tell you?

ALAN
She told me. I just didn't think
you'd actually turn up. Come in...

ALAN steps back. Again, CALDER hesitates before stepping in.

101 **INT. THE MANSE, HALLWAY - EVENING 4 (1932)**

101

Hits CALDER like a train. Being back in her childhood home. ALAN takes her coat from her as she takes in the hallway.

CALDER
You redecorated?

ALAN
We did. About fifteen years ago.

ALAN hangs up CALDER's coat and then turns to her.

ALAN (CONT'D)
I heard about Ellen.

CALDER
Aye.

ALAN
Any idea who did it?

CALDER
They're still working on that.

CALDER lets out a breath. ALAN sees she's troubled.

ALAN
You alright?

CALDER
Fine. I don't know... we almost
caught up with her yesterday...

CALDER tails off. ALAN feels the weight of her pain.

ALAN
I'm sorry. That must be hard.

CALDER nods. Realises how awkward this is so then...

CALDER
I'd kill for a glass of wine.

102

INT. THE MANSE, KITCHEN - EVENING 4 (1934)

102

ALAN leads CALDER into a generous kitchen. AMMA is hunched over a bubbling pot. At the kitchen table, sits PETER AYRE.

ALAN
Look who turned up.

AMMA turns and lights up when she sees CALDER behind ALAN.

AMMA
You made it!

AMMA sweeps towards her, wooden spoon still in her hand, she takes CALDER by surprise by enveloping her in an embrace.

CALDER
Oh right. We're hugging are we?

CALDER a little awkward as AMMA breaks and stares at her.

AMMA
I forgot to ask if there's anything
you don't eat.

CALDER
No. I'm an omnivore me.

AMMA
Thank God. 'Cause it's a meat-fest.

AMMA returns to her pot a ALAN introduces PETER AYRE.

ALAN

Ruth. This is Peter. He helps out at the church. He's a lifesaver.

PETER

Nice to meet you, Ruth.

ALAN

We were just talking about poor Ellen Quinn.

PETER

Must have been a tough day for you.

CALDER

It was.

AMMA sees CALDER's discomfort. He comes to her rescue.

AMMA

Red or white?

CALDER

Whatever comes quicker.

AMMA grabs a bottle of red and pours her a glass.

PETER

Well, I should be going?

AMMA

You sure? There's plenty.

PETER

Thanks. But I should get back.

PETER gathers his belongings and smiles again to CALDER.

ALAN

I'll walk you out.

CALDER watches ALAN walking PETER out. AMMA comes up on CALDER's shoulder and holds up her own glass. They toast.

AMMA

Cheers.

AMMA returns to her meal as CALDER scans the kitchen. On the wall are FAMILY PHOTOGRAPHS. CALDER steps towards them and takes in IMAGES of the CALDER FAMILY. Pictures of CALDER and ALAN. CALDER and her MOTHER. And finally, her austere FATHER.

102A

EXT. LERWICK DOCK, LERWICK - EVENING 4 (1935)

102A

Ships alongside the dock waiting to disembark. BOBBY BAIN's TRUCK pulls up sharply. BOBBY gets out and opens the back door. He leans in and hauls GERRY BRYCE out...

...GERRY is dazed, lip bleeding, left eye already closing.

BOBBY

You come back here. You're dead.

GERRY too scared to respond. BOBBY pulls his RUCKSACK from the back, slams it into GERRY's chest and pushes him away.

102B INT/EXT. BOBBY BAIN'S TRUCK, LERWICK - EVENING 4 (1937) 102B

BOBBY climbs back into the truck. He looks to the front seat to see ELLEN's BAG of MONEY. BOBBY zips it up and drives off.

103 EXT. AGNES MOFFAT'S CROFT, SHETLAND - EVENING 4 (1940) 103

The croft is lit up by external lighting. AGNES' home is now a crime scene. FORENSICS and UNIFORMED OFFICERS mill around.

TOSH is sat with AGNES on the tail of the ambulance. AGNES is wrapped in a silver blanket. But otherwise, she's unharmed.

TOSH

I'd feel better if you went to the hospital and got checked over.

AGNES

There's no need.

AGNES looks to the croft - doleful.

AGNES (CONT'D)

Just sorry I couldn't save him.
(looking to TOSH)
Something I need to show you.

104 INT. AGNES MOFFAT'S CROFT, OUTHOUSE - EVENING 4 (1944) 104

In the gloom of the outhouse, we can just about make out the carcass of another EWE. TOSH on her haunches studying it...

AGNES

Found it first thing this morning.

TOSH clicks on her PHONE TORCH and pans it over the EWE. The BEAM alights on the RED SYMBOL daubed on its flank.

105 INT. THE MANSE, KITCHEN - NIGHT 4 (2045) 105

The awkwardness is gone. We're well into the meal. CALDER is more relaxed as she and ALAN listen as AMMA entertains them.

AMMA

...so, there I am. In a Scottish church in the middle of London. With the happy-clappy brigade...

ALAN

...they weren't happy-clappy...

AMMA

...they were a bit happy-clappy.
(winks to CALDER)
...and I thought. I need to get out of here. And I was all set to go when I saw your brother.

CALDER

Then you really wanted to go?

CALDER smiles as AMMA looks to ALAN - lovingly.

AMMA

Couldn't. Even if I'd tried.

CALDER

What were you doing at a Church of Scotland retreat anyway?

AMMA

A mate in London signed us up for it. She was from Edinburgh. She made it sound like a spa break.

CALDER

So instead of massages and facials you got scripture and prayer group?

ALAN

It's not like that anymore.

CALDER

Party Central is it now?

AMMA

I'll admit it wasn't my thing but after spending time with Alan. And reflecting. He really helped me.

CALDER watches AMMA stretch over and takes ALAN's hand. It's a nice moment - and then - AMMA jumps up from the table.

AMMA (CONT'D)

You've not seen the wedding photos!

CALDER

I haven't.

AMMA

Do you want to?

CALDER
I'm certainly drunk enough.

AMMA
Stay right there.

AMMA starts out of the room leaving ALAN and CALDER alone.

CALDER
She seems lovely.

ALAN
Aye. She is.

CALDER
She's good for you.

ALAN
(not malicious)
How would you know?

CALDER
Fair point.

CALDER smiles and looks to the FAMILY PICTURES on the wall.

CALDER (CONT'D)
Didn't know we had this many photos
of us. Didn't know we had any.

ALAN
Dad was always taking photos.

CALDER
Was he?

ALAN
Aye. He had that camera. Y'know?
The disc one they brought out.

CALDER
I'd have thought photography was
too frivolous for him.

ALAN
He didn't display them. I found
them in a box in his room after he
died. There was loads of them...

AMMA re-enters the room. Carrying a PHOTO ALBUM.

AMMA
Just remember. The whole thing was
last minute. We didn't get to plan
a big day. Plus we were skint...

AMMA sits next to CALDER and opens up a WEDDING ALBUM.

106

EXT. CAL & JAMES' HOUSE, SHETLAND - NIGHT 4 (2100)

106

NEIL approaches the house. Stops in the garden. Sees lights glowing inside. NEIL pulls out his MOBILE. Sends a text.

He waits. Anxious. Then the sound of music as the door opens and CAL comes swanning out. Smoking a roll-up, casual like...

CAL

What you doing here?

CAL leans against the VAN. Watching NEIL.

NEIL

What did the police want?

CAL

Wanted to know what I was doing parked up at Eala last night.

NEIL

What did you tell them?

CAL

Just said I was having a smoke.

NEIL

You didn't mention me?

CAL

Well, you weren't there were you?

NEIL dips his eyes. A little guilty.

NEIL

I couldn't make it. Got held up.

CAL considers him. Realises it's not the time to dig him up.

CAL

I'm sorry about your cousin.

NEIL

Thanks.

CAL

I didn't know her but she seemed like a nice lass.

NEIL uncomfortable. He changes the subject.

NEIL

Look, I can take the stuff now.

CAL

No. It's long gone. Went straight in the toilet when I got back from the station.

NEIL
What? All of it?

CAL
Aye. And just as well cause they
searched the van an hour later.

NEIL doesn't like the sound of that. Looks to CAL.

NEIL
What do we do now?

CAL
It's over. I'm afraid your life of
crime has come to an end.

JAMES (O.S.)
Cal!

CAL
Coming.

NEIL watches CAL turn and start back towards the house.

107

EXT. THE MANSE, EAST ROE - NIGHT 4 (2225)

107

The end of the good night. ALAN and AMMA seeing CALDER to the door. CALDER happy. Wine-flushed and relaxed. Turns to them.

CALDER
Thanks. I had fun.

ALAN
It was good to see you. Maybe don't
leave it so long next time.

ALAN genuine. A kind of truce between brother and sister.

AMMA
I'll wait with her. For the taxi.

ALAN
I'll wait too.

AMMA
Dishes won't do themselves, babe.

AMMA smiles. ALAN nods before turning back inside. AMMA steps out with CALDER. Closes the door. They start out to the road.

CALDER
Didn't have to wait with me. Taxi
will be here in five minutes.

AMMA
Ulterior motive, I'm afraid.

CALDER watches as AMMA pulls out a pack of cigarettes.

AMMA (CONT'D)
You want one?

CALDER
I'm good thanks.

AMMA
(lighting up)
Your brother thinks I've stopped. I
mean, technically I have...
(a long draw)
...only on about six a day now.

CALDER smiles before moving between AMMA and the manse.

CALDER
I'll shield you. Alan was always
spying on me when he was a kid.

AMMA
He talks about being a kid a lot.

CALDER
That must be fun for you.

AMMA
He talks about you a lot.

CALDER
I'll bet he does.

CALDER uncomfortable with this conversation.

AMMA
He's happy you came back.

CALDER
Well, I'm happy that he's happy.

Headlights. A TAXI approaches. CALDER has a way out of this.

CALDER (CONT'D)
This is me.

AMMA nips her cigarette then pulls CALDER into another hug.

AMMA
It was great to finally meet you.

CALDER
We're hugging again? Okay.

AMMA holds CALDER for a few beats before releasing her.

CALDER (CONT'D)
Thanks again. For a great night.

AMMA

My pleasure.

AMMA hesitates for a beat. She has the butt in her fingers. Looks around. Where to put it? CALDER holds out her hand.

CALDER

I'll dispose of the evidence.

AMMA place the butt in her hand. Hands in prayer.

AMMA

You're a life-saver.

CALDER

Now get back in. You'll freeze.

AMMA laughs before hurrying back to the warmth of the manse.

TAXI DRIVER

Lerwick is it?

CALDER

Aye.

CALDER opens the back door and is about to get in when she looks to the CIGARETTE BUTT. She stares at it. It's familiar.

CALDER brings it closer. Peers at it in the gloom. Two red bands. THE SAME BRAND AS THE BUTTS FOUND AT THE HOLIDAY LET.

109 **OMITTED** 109

110 **OMITTED** 110

111 **INT. MORTUARY, CORA'S ROOM - NIGHT 4 (2230)** 111

TOSH and CORA are standing over the body of ELLEN.

CORA

...this is just preliminary, Tosh.
Until I do a full post mortem, I
can't say anything for certain.

TOSH

Understood.

CORA nods before nodding towards ELLEN's head and neck.

CORA

...I would say asphyxiation. She's
got some light bruising around her
neck but there's no signs of the
petechial haemorrhaging I'd expect
to see with manual strangulation.

TOSH
Which means?

CORA
Hard to say. Maybe she didn't put
up much of a fight.

TOSH
So no defence wounds?

CORA
No. But there's some bruising on
her right side.

CORA directs TOSH to ELLEN's right hip and upper leg - TOSH
takes in the red-to-purple shapes blooming on her skin.

CORA (CONT'D)
Could be from a struggle...
(nodding to her head)
...and there's some fibres in her
hair. We'll get them tested.

TOSH nods before she spies a DARK SHAPE further up the body.
A marking, on the side of ELLEN's rib cage, under her arm.

TOSH
What's that?

CORA
(peering at the shape)
It's a tattoo.

TOSH
Can I see it?

CORA frowns before lifting ELLEN's arm to reveal a crude
HOMEMADE TATTOO of the SYMBOL that was painted on the SHEEP.

CORA
Pretty amateur. Probably homemade.

TOSH goes cold as she takes in the TATTOO. She fumbles for
her phone and opens up her PHOTO APPS. She finds the IMAGE of
the SYMBOL on AGNES's EWE and compares it with the TATTOO.

CORA (CONT'D)
What is it?

Out on TOSH. Stunned. The symbol etched onto ELLEN's skin.

END OF EPISODE TWO

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