



SHETLAND

Series 5

EPISODE 1

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Shooting Script

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The dull thud of running shoes on wet sand. A JOGGER is making her way along the deserted beach as the sky turns red behind her. The air is crisp and clear. The tide is out leaving a great expanse of sands - like a vast yellow sea.

Music plays in her earphones and she is in her own world but up ahead there is an object rolling in with the tide. In and

PEREZ

You do this, and you'll lose more than the house. If I'm honest, her fancy man will probably knock the living shite out of you. So turn off the engine before you end up in the cells.

CAIRNS absorbs this. The phone is still ringing.

PEREZ (CONT'D)

I said turn it off! I need to answer this!

After a moment CAIRNS switches off the engine. TOSH looks relieved. PEREZ answers his mobile.

PEREZ (CONT'D)

Billy?

PEREZ listens, his expression changing. This is serious. TOSH can sense it.

CUT TO:

3 EXT. WINDING COASTAL ROAD - DAY 1 (0850)

3

Wide shot: PEREZ'S CAR winds towards the beach.

CUT TO:

4 EXT. BEACH - DAY 1 (0905)

4

The JOGGER, wrapped in a police coat, is sitting on the sand. SANDY is kneeling by the plastic bag, standing up as PEREZ and TOSH approach.

SANDY

Looks like it was severed just under the elbow.

PEREZ

Any reports of accidents at sea or on the rigs?

SANDY

No. I've already checked with the coastguard.

PEREZ kneels, he can see ball bearings inside the plastic bag.

SANDY (CONT'D)

The bone has been cut clean through. And check the fingers.

PEREZ looks at the fingers, curled and frozen, like a claw. He takes a pen and lifts one gently, to see what SANDY is talking about..

SANDY (CONT'D)

No fingerprints. They've been burned off.

TOSH

Any chance the owner is still alive and bleeding out somewhere?

PEREZ

Doubt it. Looks like the hand was severed post mortem. And it's been in the water a few days. Looks African or Afro-Caribbean.

(to Sandy)

How long would it take something from Norway to wash up here?

SANDY

Not sure. About a week probably.

PEREZ

Tosh. Check the tidal streams. See if we can figure out where this came from.

CUT TO:

5 I/E PEREZ'S CAR, TRAVELLING - DAY 1 (0915)

5

PEREZ drives across the landscape. His mobile is ringing but it goes to voicemail. After a moment he presses to hear it. A woman's voice is heard, warm and friendly...

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ALICE (V.O.)

You coming tonight? You better be!
Bye!

*
*
*

CUT TO:

6 INT. CORA'S LAB/MORGUE - DAY 1 (0930)

6

PEREZ is waiting for the results - checking his watch. CORA comes out of the morgue.

CORA

CORA

Sorry to keep you Jimmy. I wanted to do a couple of tests myself. And we have a problem. I've found traces of Lye on the hand and lower arm.

Inside is what appears to be body parts wrapped in a bloodied jacket . He stumbles back, in shock, falling into the stream.

CUT TO:

9

INT SHETLAND POLICE HQ - DAY 1 (1005)

9

PEREZ is coming into a hive of activity. TOSH is on the phone. SANDY is approaching with a tidal report.

SANDY

Tidal report. With the prevailing currents it doesn't seem likely that....

PEREZ

It's fine. We may be looking closer to home. Somebody tried to dissolve it in Lye. Then, for whatever reason, attempted to dump it at sea....

TOSH looks up, shocked. SANDY takes a moment to absorb this.

SANDY

(quietly)
Somebody on Shetland?

BILLY appears looking grim.

BILLY

(handing Perez a report)
This just in. Part of a body has washed up by Eswick.

PEREZ takes the report, reads in silence. SANDY and TOSH share a look.

PEREZ

Tosh, with me. Sandy, I need to know how many local businesses use Lye, where it's sold, and who's buying it.

SANDY

I'm on it.

PEREZ is already leaving.

CUT TO:

10

EXT. INLET, NEAR ESWICK - DAY 1 (1045)

10

The HOLD-ALL, with its grizzly contents. CORA is kneeling, examining what is inside carefully. PEREZ is watching, stone-faced.

CORA

We'll need to get a forensic team
from the mainland.

PEREZ

Just give me the basics.

CORA

It appears to be the partly
dissolved body parts of a young
male. I'm making an educated guess
that the hand is from the same
person.

PEREZ looks away, he's horrified - and angry. TOSH appears
behind him.

TOSH

(quietly)

12

EXT. INLET, NEAR PEAT BANK - DAY 1 (1045)

12

PEREZ looks at the hold-all again.

PEREZ
I know who you mean.

CUT TO:

13

EXT. HAYES YARD - DAY 1 (1130)

13

PEREZ and TOSH get out of their car and walk towards a ramshackle looking builders yard. A weather-beaten sign reads C H Scrap Metal...

The yard is full of machinery hung up for parts, rusty old vans, and piles of scaffolding. The main office is a prefab hut.

PEREZ can see CARLA HAYES making her way to it holding a mug of tea.

PEREZ
Morning.

CARLA
(quizzical)
Aye.

PEREZ
I'm D.I. Perez. This is D.S. McIntosh...

CARLA
(cutting in)
And what brings you up here?

TOSH
We've found some remains. A young man. African, or Afro Caribbean. We wondered if you knew anyone fitting that description?

Carla's two sons PRENTICE and JAMIE have appeared from somewhere in the yard, intrigued.

PRENTICE
African? What, did he fall out a plane?

JAMIE laughs, child-like. PEREZ glances at him as he seems a

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CARLA
There's no need for that, Prentice.

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14 EXT. HAYES YARD, PEREZ'S CAR - DAY 1 (1135) 14

PEREZ and TOSH are getting back in the car. PEREZ looks back at the yard a moment - at PRENTICE. TOSH instinctively knows what he is thinking.

TOSH
Charmer, isn't he? They been here a long time?

PEREZ is still looking at him.

PEREZ
Long as I remember.

TOSH
He'd be daft as a door brush to do something like this - and use his own lye.

PEREZ
Maybe he isn't as smart as he looks.

TOSH smiles. PEREZ gets in the car.

CUT TO:

15 EXT. HAYES YARD - DAY 1 (1136) 15

CARLA steps out into the yard to watch PEREZ and TOSH drive away. She keeps watching until they are out of view - unreadable.

CUT TO:

16 INT. SHETLAND POLICE HQ - DAY 1 (1215) 16

PEREZ, folder in hand, is talking to TOSH, SANDY and the collected team. Among them we see a young uniform,

PC GRANT.

PEREZ
Ok. Prelim forensic report. Body parts match. Cause of death is blunt force injury to the head. The victim was then cut up and parts of his body dumped at sea. I'm presuming whoever did that didn't expect them to come back into shore.

(a beat)

So. First things first, Tosh I need to know if he's local, if not where he's from, and what he was doing here?

(MORE)

Grant, check the oil companies, see if any of their work force are missing. Same with the hotels, restaurants.

PC GRANT

Yes sir.

CUT TO:

17

INT. SHETLAND POLICE HQ - DAY 1 (1230)

17

PEREZ is looking at the photographs of the body parts, still finding it hard to believe this has happened on Shetland. MCCABE approaches...

MCCABE

Picked up a young guy on the town CCTV from five days ago matching your victim's description.

CUT TO:

PEREZ
So he was a visitor then?

CUT TO:

19 EXT. HARBOUR STREET - DAY 1 (1305) 19

We see a sign reading Market Street. PEREZ and TOSH are following the route the young black guy took. They stop at the corner of Commercial Street and look around.

PEREZ
CCTVlost him just here.

PEREZ is looking at something down the street a little. We see his POV: The bus station

TOSH
He must have been going somewhere?

CUT TO:

20 INT. BUS STATION, LEFT LUGGAGE - DAY 1 (1320) 20

TOSH, wearing rubber gloves, is looking at a small haversack on the counter. TOSH can see clothes, some toiletries, but nothing of interest.

TOSH
Is this everything he left with you?

The young girl at left luggage, CATRINA, nods.

CATRINA
It was, aye. He never came back for it.

TOSH
(to PEREZ)
Toothbrush. Change of socks. Not much else.

PEREZ is looking at the bus station information board.

PEREZ
Dōyou know what bus he got on?

CATRINA
He didnōt wait around that long.
Probably the 14.50 - up to Eswick.

TOSHōS attention has been grabbed by the e padionown thid. We

TOSH

Did he give you a name and address?

CATRINA

(looks at a slip)

Just a first name. Daniel.

(a beat)

He seemed dead nice. Friendly
yÖknow. A bit nervous though.

As TOSH checks the slip PEREZ has spotted that something has been written on the top sheet of the note pad, which has gone, but has left an indentation on the sheet below.

PEREZ takes his finger along the table to pick up some dirt then rubs it over the top sheet revealing what seems to be the word Ö pipeline Ö followed by a line with the letters M-M-A-S.

He gazes at it.

CUT TO:

21

INT. SHETLAND POLICE HQ - DAY 1 (1410)

21

PEREZ is sticking photographs taken from CCTVcameras around Shetland onto the incident board. As he does so, the team watches as a confusing picture emerges. RHONA is listening from the doorway, concerned.

PEREZ

Daniel first appears at the ferry port four days ago at 7.20 with his haversack, then heÖs in Lerwick town centre at 9.23, going from shop to shop but he doesnÖt seem to buy anything.

(putting up another image)

HeÖs picked up again at the fish processing plant 11.23. He was there about half an hour.

We can see he is talking to some of the workers in the photograph.

PEREZ (CONTÖD)

(putting up another photo)

Next he was seen down at the harbour. He took an interest in a boat called Silver Darling.

SANDY

I know that boat, itÖs owned by Calum Dunwoody.

PEREZ

Then nothing until he was seen at the bus station where we can assume he got on the Eswick bus. And not long after that he was killed.

PEREZ is looking at the last image of the man, then moves to the photograph of Calum Dunwoody's boat - Silver Darling.

TOSH

Looks like we need to talk to Mr Dunwoody.

SANDY

Pretty sure I saw him heading out to sea the other day - probably won't be back for a few days.

PEREZ quickly makes a plan of action in his mind.

PEREZ

Ok. Billy, tell the coastguard to contact him. Request he comes back in. Tosh, check out the fish processing plant. I'd like to know exactly what our guy was doing down there. Sandy, contact The John Doe Network. See if they have anyone on their books with the name Daniel.

PEREZ looks at RHONA, they both know how serious this is going to get.

RHONA

The press are already calling, just so you know.

CUT TO:

22

INT. FISH PROCESSING PLANT - DAY 1 (1505)

22

A hive of activity. Assembly lines of fish on long conveyor belts. MEN and WOMEN in white overalls wearing ear protection work amongst the clanking machinery.

TOSH appears with GAVIN LAIRD, the manager, walking across the factory floor. They have to shout over the noise...

LAIRD

He spoke with an accent, but I didn't recognise it. African maybe.

TOSH

And what did he want?

ALICE
(disappointed)
That's a shame, we're just about
drunk enough to start the dancing.

DUNCAN is tapping a glass with a spoon.

DUNCAN
(raising his glass)
Ok, listen up, a toast. To Chris
and Alice. This is their official
welcome to Shetland.

There is a chorus of 'welcome' and 'cheers'. MARY glances at
DUNCAN - her reaction cool, unreadable.

ALICE
You know I've dreamed of living here,
but never thought it would actually
happen. *

CHRIS
And big thanks to Duncan for
finding this flat for us.

ALICE
And to Mary for filling the fridge!

MARY
That was Jimmy, actually.

PEREZ is smiling at Alice.

PEREZ
Well, you did the same for me when
I moved to Glasgow. *

ALICE
And I remember how miserable I was
when you guys moved back. *

PEREZ
You wouldn't have met Chris if we'd
stayed. *

CHRIS
Why's that? *

PEREZ
She was part of the furniture at
our place. We couldn't get rid of
her. *

CHRIS
You should've held onto her, she's
an antique now. *

They all laugh, in the party mood. But PEREZ senses ALICE
wasn't that thrilled with the joke. DUNCAN starts topping up
glasses. MARY turns away - something is bothering her.

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CUT TO:

28

INT. FLAT ABOVE CHIP SHOP, HALL - EVENING 1 (1930)

28

PEREZ and ALICE are alone chatting as people pass to and fro.

PEREZ
You two settlin' in Ok?

ALICE
Yeah.

PEREZ
What about the refuge, how's that
going?

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ALICE
Still putting the last of the
funding together, but we're opening
tomorrow come hell or high water.
I've wanted to open woman's refuge
since I was at Shelter - and no
bloody pen pusher is going to stop
me.

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PEREZ
(amused at her feisty
attitude)
If anyone can do it, you can. If
you need me to make any calls just
ask.

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*

ALICE
I will.

*
*

PEREZ
And the renovation?

*

ALICE
I'm not allowed near the place 'til
he's finished gutting it.

*

CHRIS is passing with some food for people...

CHRIS
We're going to turn it into an
outdoor activities centre. What
do you think?

PEREZ
Sounds like a great idea.

ALICE
How long Ôtil we can move in? Tell
him.

CHRIS
Four or five months.

DUNCAN appears to top ALICE up.

DUNCAN
If you get sick of this place you
can always move in with Jimmy.

They are all amused at the very idea.

ALICE
(to Perez)
Yeah, youÔd love that.

CUT TO:

29 INT. SHETLAND POLICE HQ - EVENING 1 (1935) 29

It is quiet. SANDY is still at his computer checking out Calum Dunwoody. He is looking at newspaper reports. Articles about the fishing quota. There is a headline jumping out at us - Local Fisherman Calum Dunwoody says Fish Quota Bites. Calum is pictured looking grim.

SANDY is intrigued - and sits back.

CUT TO:

30 INT. FLAT ABOVE CHIP SHOP, HALL - EVENING 1 (1940) 30

PEREZ is checking his watch, knowing he has to get back.

ALICE
Anyway, whatÔs happening with you?

PEREZ
Work mostly, which reminds me.

ALICE
I heard. ItÔs all everyoneÔs
talking about - these body parts
youÔre supposed to have found.

PEREZ
Everybody except me.

ALICE
Understood. Fine. Go save the
world. Or at least this part of it.
IÔll see you at the weekend. A
proper catch up.

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*

*

They smile at each other - it's good to have his friend close again.

PEREZ
It's a deal. And don't let Duncan
keep you up all night.

*

ALICE
Okay goody two shoes, bugger off.

CUT TO:

INT. SHETLAND POLICE HQ - EVENING 1 (1955)

PEREZ is considering it.

PEREZ

We don't have reasonable cause. Not yet. Let me talk to him first.

(a beat)

Get an image of Daniel out to the media. Tonight. And Billy, we need it nationwide.

McCABE goes. PEREZ looks at the image of Daniel on his incident board. We hold on it a moment.

PEREZ (V.O.)

Someone, somewhere, must recognise him.

CUT TO:

33

INT. NEWSAGENT, LONDON - EVENING 1 (2010)

33

OLIVIA LENNOX, mid-thirties, making her way home after work - tired, is buying a ready meal. She has the air of a vulnerable, defeated kind of person, counting out coins to make up the money...

OLIVIA

(joking)

These on a deal, yeah? Says half price back there.

There is a TV on the wall above them. The news is on but the sound is down. The CCTV images of Daniel are playing. OLIVIA glances up as she takes her meal. An artist's impression of the dead man on Shetland appears on screen.

OLIVIA is very still, gazing at the photograph.

SHOP OWNER

Ten p short.

Not listening, OLIVIA looks like she is going to be sick. Tears well in her eyes. She rushes out without finishing to pay.

CUT TO:

34

INT. PUB - EVENING 1 (2035)

34

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TOSH has met her friend MAGS for a drink. The pub is heaving

MAGS
(eyeing the available men)
YÕknow the problem Tosh, all the
single men on Shetland are single
for a reason.

TOSH
What about him?

They are looking at a SCRUFFY YOUNG GUY laughing with his
friends.

MAGS
His mum still cuts up his food for
him.

Now theyÕre looking at a SPORTY TYPE...

TOSH
And him?

MAGS
No. I went out with him for a
couple of weeks. HeÕs from
Inverness. All he talks about is
Shinty. Honestly itÕs Shinty this,
Shinty that. I thought Shinty was
his ex-girlfriend.

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*

TOSH laughs...

TOSH
What about him?

They are now looking at a young guy doing a crossword on a
folded newspaper.

MAGS
He works at the plant. I.T. Geek
Central. I mean, why come to a pub
and do the crossword?
(takes out phone)
Honestly, the well has run dry. We
have to Tinder.

TOSH
You kiddinÕ? We know everybody on
Tinder.

MAGS
There might be some fresh meat.

TOSH
You Tinder away, IÕm going to my
bed.

The guy doing the crossword sticks his paper in his pocket and checks his watch - looks around. He has been waiting for someone obviously. This is DONNIE.

TOSH (CONT'D)

(sympathetic)

Oh look, I think he's been given a dizzy.

MAGS

(looking up)

You take him then. I don't do brainy.

TOSH

You make it sound like I'm going to rugby tackle him or something.

DONNIE gets up and makes his way out, passing them. He glances at TOSH - smiles.

DONNIE

Tosh isn't it?

TOSH clearly has no idea who he is.

TOSH

Hi.

DONNIE

Donnie. We met at an exhibition opening. At the Museum. Last year.

TOSH

(lying)

Oh that's right.

MAGS is looking at her, knowing she is lying.

DONNIE

(good natured)

You don't remember do you? Story of my life.

TOSH

(lying)

No I do. You're the..

DONNIE

...Invisible Man it would appear.

TOSH

So - how's it going?

DONNIE

Good thanks. I've just been stood up.

TOSH

Maybe she looked in and saw you
doing the crossword? Nobody likes a
swot.

DONNIE

Mind you, I bounce back pretty
quick. Can I get you both a drink?

TOSH laughs, amused. She is going to accept.

CUT TO:

35 EXT. PEREZÕS HOUSE, NIGHT 1 (2200)

35

PEREZ arrives home to find a brown paper bag on his doorstep.
He gazes at it.

CUT TO:

36 INT. PEREZÕS KITCHEN, NIGHT 1 (2203)

36

PEREZ opens the bag, slowly, not sure what to expect. There
is a note inside OWe kept you a doggy bag - Alice xO
takes out a plastic carton holding a hot dinner. PEREZ
smiles, just realising heÕs really hungry.

He

CUT TO:

37 EXT. HARBOUR, QUAYSIDE - DAY 2 (0910)

37

PEREZ is approaching a small trawler which is being tied up
by CALUM DUNWOODYPEREZ glances at the name ÔSilver DarlingÕ
to check he has the right one.

PEREZ

Mr Dunwoody?

CALUM turns, irritated and unfriendly.

CUT TO:

38 EXT. HARBOUR - DAY 2 (0915)

38

PEREZ and CALUM sitting by some crates on the quayside.

CALUM

Hope youÕve got good reason to
interrupt my trip Inspector. You do
know this is how I make my living.

PEREZ

Aye. Sorry about that. DidnÕt have
much choice.

(MORE)

PEREZ (CONT'D)

A young man seen by your boat the other day has turned up dead. We're trying to find out who he was.

CALUM stops, looks quizzical.

CALUM

What man? What are you talking about?

PEREZ

A young black guy. In a grey suit.

CALUM

When was this?

PEREZ

Just before you went out to sea.

(a beat)

Parts of his body have washed up on the beach.

CALUM looks stunned - but understands where this is going.

CALUM

That's terrible. You don't think I had something to do with that?

PEREZ

I'm just wondering why he'd be so interested in your boat?

CALUM

I never spoke to him so how would I know?

PEREZ takes a moment, glancing at the trawler, the name 'Silver Darling'.

PEREZ

The Silver Darlings. That's one of my favourite books.

CALUM

Never read it. My wife named the boat.

PEREZ

She's got good taste, tell her.

CALUM

I will.

PEREZ

How's it going anyway? I heard the quota hits some people harder than others. Making ends meet?

CALUM
Washing my face, yÖknow.

PEREZ
Thought about branching out?

CALUM - defensive now.

CALUM
WhatÖs that supposed to mean?

PEREZ
Tourists - whale spotting. I heard
one was spotted up at Ronas Voe.

CALUM - relaxing again.

CALUM
I think IÖll stick to fishing for
the moment. I can make it work.

PEREZ studies him carefully, for signs of anxiety, and they
are clear to see.

PEREZ
So if I got a search warrant for
your boat I wouldnÖt find a trace
of drugs or anything like that.

CALUM looks nervous and takes a deep breath.

CALUM
You do what you have to do. But IÖm
telling you I donÖt know who that
young guy was. And my wife can
vouch for my whereabouts every
single night before I left.

PEREZ holds his gaze, sizing him up. He senses heÖs lying.

PEREZ
Ok Calum, hereÖs the deal, I donÖt
want you going back out until I get
a clearer picture of why this man
was down here.

CALUM
I need to work.

PEREZ
And you will, but not Ötil I get
some answers.

CALUM watches PEREZ walking away - he starts to dial his
mobile, worried.

CUT TO:

39 INT. CORAÕS LAB, MORGUE - DAY 2 (0950) 39

CORA is filling in a form. A FORENSIC TEAM is carefully boxing the body parts that are laid out on the examination table.

CORA
They match. They all belong to your mystery man.

PEREZ
(a beat)
His name was Daniel.

PEREZ is examining the jacket Daniel was wearing and flips over the inside pocket to see the label. We read clearly. Casual Apparel (Lagos).

CUT TO:

40 INT. SHETLAND POLICE HQ, CORRIDOR - DAY 2 (1015) 40

PEREZ comes in. SANDY looks up.

PEREZ
I need some info from a men's clothes shop in Lagos. Nigeria. I want to know if they sold a suit to anyone with first name Daniel - and when.

SANDY realises that's not going to be easy.

SANDY
Right. Got it. I like a challenge.

PEREZ notices somebody coming into the reception through the glass. It is OLIVIA. PEREZ regards her a moment, intrigued.

CUT TO:

41 INT. SHETLAND POLICE HQ, WAITING ROOM - DAY 2 (1020) 41

PEREZ is sitting down with OLIVIA - who is gazing at him. TOSH watches and listens.

PEREZ
Miss Lennox ? I understand you have information about the young man whose remains we found, is that right?

OLIVIA
(matter of fact)
It's my boy.

42 INT. SHETLAND POLICE HQ - DAY 2 (1025)

42

PEREZ watches as OLIVIA is shown a photograph of the remains of her son. OLIVIA gazes at his face. She reaches out and gently touches the image of his bruised cheek.

OLIVIA
(quietly)
Yes - it's him.

PEREZ watches her, as she tries to contain her emotions. PEREZ isn't sure what to make of her.

CUT TO:

43 EXT. SHETLAND POLICE HQ - DAY 2 (1030)

43

OLIVIA is trying to light a cigarette but her hands are shaking. PEREZ helps her steady them. She lights up, inhales deeply.

OLIVIA
(struggling to speak)
I haven't seen him since he was little. Him and his sister live with their Dad.

PEREZ knows it is not the time to pry into that - so lets it go.

PEREZ
And where's that? *

OLIVIA
Nigeria.

PEREZ
I know this is difficult, and I'm sorry to ask, but was he involved in drugs in any way?

OLIVIA looks at PEREZ, unimpressed.

PEREZ (CONT'D) *

We just have to establish what he was doing on Shetland.

OLIVIA
Knowing his Dad, I doubt it.

PEREZ
You didn't keep in touch?

PEREZ studies her carefully - and although she is hard to connect with - he can see the conflicting emotions.

OLIVIA
So who did this? Somebody here?

PEREZ can't answer that - yet.

PEREZ
It's possible.

*
*

CUT TO:

44

INT. SHETLAND POLICE HQ - DAY 2 (1045)

44

PEREZ pins up the photograph of DANIEL on the board, folding the side with his sister on it out of view, as she is not the focus. He turns to the team.

PEREZ
Daniel Ugara . 21. From Lagos,
Nigeria. Tosh, check social media.
E-mail account. All that.
(to Sandy)
Sandy, run a check on his mobile
phone records and see if he has a
criminal record back home.

*

SANDY
Are we thinking he was a drugs
courier?

PEREZ
It's a possibility. But let's keep
an open mind.

SANDY
If he was bringing anything in, be
good to know who for.

PEREZ
(to Sandy)
Remember he's the victim of a
crime, not a suspect. Ok.

PEREZ looks at something else he has written on the board.
The word "pipeline".

PEREZ (CONT'D)
And this - "pipeline" written on a
note pad in his bag....

TOSH
There's the new pipeline being
built to the gas refinery. Maybe he
was going to see someone up there?

SANDY
The Hayes have the contract for
laying the new road up to the site.

PEREZ absorbs that...

CUT TO:

45

EXT. HILLSIDE - DAY 2 (1145)

45

PEREZ is perched on the side of the hill watching the Hayes Yard from a distance. He is taking snaps with a long lens - zooming in.

PEREZ'S POV: We see PRENTICE and JAMIE organising a work team to leave the yard. They are shouting at them, pushing one reluctant worker into the back of a TRUCK.

PEREZ moves his lens to the fancy cars parked outside. A big expensive MERC pulls up. CARLA HAYES gets out. As PEREZ watches she seems to argue with PRENTICE about his treatment of the workers. JAMIE gets in the truck and drives the men away.

PEREZ swings the camera back to the MERC - that is one expensive car. He notices that PRENTICE is looking up to the hillside, in his direction, looking straight at him.

CUT TO:

TOSH registers this - interested.

CUT TO:

48

EXT. FISH PROCESSING PLANT, SILOS - DAY 2 (1310)

48

TOSH is watching through a wire mesh fence as the trawlers

TOSH

PEREZ

Soon. I hope.

OLIVIA doesn't respond, she gazes at the sea. PEREZ watches her for a long moment - not sure what is on her mind.

CUT TO:

53

I/E. PEREZ'S CAR, TRAVELLING - DAY 2 (1450)

53

OLIVIA is gazing out the window at the passing moorland.
PEREZ glances at her.

PEREZ

We've been trying to get a hold of
the family in Nigeria. No luck.
Have you any contact details for
his father?

OLIVIA

No.

PEREZ glances at her, wondering. OLIVIA notices a sign for
The

OLIVIA
Daniel got in contact with me last
week.

PEREZ has to take a deep breath. She is really trying his
patience now.

PEREZ
(calmly)
Ok. What did he say?

OLIVIA
He wanted money. I didn't have any.
Don't know why he thought I would.
I barely get by. I had to borrow
the money to come up here.

PEREZ
How much did he ask for?

OLIVIA
Thirty grand.
(a beat)
We agreed to meet up but - I just
couldn't. I just couldn't do it.

PEREZ is gazing at her, not fully understanding.

PEREZ
You didn't go?

OLIVIA just shakes her head, struggling to control her
feelings of self loathing, pushing them away.

OLIVIA
I had nothing to give him. Like I
said, I thought he was better off
without me.
(a beat)
I was wrong - I know that now.

OLIVIA gulps down her drink. PEREZ watches her.

CUT TO:

EXT.

KIERNAN(V.O.)

Bad business.

PEREZ turns. KIERNAN is gazing at him.

KIERNAN

This body found up by the inlet?
Got any idea what happened?

PEREZ

We're working on it.

OLIVIA'S gaze lingers on the "C H Scrap Metal" sign on the back as the truck disappears.

KIERNAN

I hope they'll be sending up the heavy squad up to sort it. It's bound to affect tourism - and we all need to make a living.

PEREZ smiles, quietly insulted.

PEREZ

And you are?

KIERNAN

Paul Kiernan. I run this place.

And he must have been there for a reason.

PEREZ

I can't see one, not yet.

RHONA

Let's bring in Marine Scotland anyway. Their forensic accountants can take a look at their books. Maybe we can kill two birds with one stone.

PEREZ isn't enthused, she can tell.

RHONA (CONT'D)

What it is?

PEREZ

I don't see someone getting hacked to death over black landing, no matter how much money was involved.

RHONA

Gavin Laird has a lot to lose Jimmy. He owns that plant.
(a beat)
People have killed for less.

PEREZ

There was a trace of drugs on the hold-all used to dump Daniel's remains. The way they tried to dispose of the body has all the hallmarks of drug traffickers.

RHONA

Except they didn't do a very professional job did they?
(a beat)
It's your investigation, just give me a case that will stand up in court.

PEREZ accepts that - but is a little puzzled at her focus on Laird.

CUT TO:

EXT. HILLSIDE - DAY 2 (1625)

PEREZ
What's your name?

ROSIE
Rosie.

PEREZ
How long have you been staying here
Rosie?

ROSIE
Three weeks. I've got a job at the
refinery - in the canteen.

PEREZ looks towards TRISH.

ROSIE (CONT'D)
She's the same.

PEREZ is not convinced. ROSIE senses that.

ROSIE (CONT'D)
It's cheaper than a hotel. And
nearer.

PEREZ
(fishing)
Carla Hayes own these caravans
doesn't she?

ROSIE
That's right.

He is looking at the parcel JAMIE gave ROSIE, which is sitting on a counter at the kitchen area, and can see tins of soup, beans and bread rolls inside.

PEREZ
You work in a canteen but you need
food parcels?

ROSIE looks distinctly uncomfortable.

ROSIE
The wages are a joke.

PEREZ
So Jamie helps you out?

ROSIE nods. PEREZ feels for her, she looks about seventeen, but he doesn't believe a word.

PEREZ (CONT'D)
You're an 'Away Day Girl' aren't
you? And so's your pal.

ROSIE
No. We're not.

*

PEREZ
But you know what an 'Away Day Girl' is?

ROSIE
Aye. They come on the ferry to turn tricks. When they get enough money they go home.

PEREZ
But that's not you?

ROSIE
No.

They both know she is lying - but PEREZ has no great desire to arrest her. He picks up the photograph of Daniel.

PEREZ
Sure you've never seen him?

ROSIE shakes her head. The other girl, who was in bed, appears though the curtain, looking half asleep.

TRISH
Is that the man in the newspaper? *

PEREZ
That's right.

TRISH
Tell him Rosie, he's doing us a favour. *

ROSIE looks at her irritated. PEREZ waits.

TRISH (CONT'D)
Tell him. *

ROSIE
(reluctantly)
He was here last week looking for a girl. Prentice told us not to say anything about him.

PEREZ
What girl?

ROSIE
He didn't say, he just asked who was staying here. We told him it was just us.

PEREZ processes this for a moment. He notices newspaper on the table with the blurry on the cover. ROSIE has been reading it.

a local
CCTV photo of Daniel

ROSIE (CONT'D)
Has Prentice got something to do
with this? He has, hasn't he?

PEREZ isn't going to answer that - but ROSIE senses what he
is thinking. PEREZ - taking out his card. *

PEREZ
I don't want to make your situation
any worse than it already is. So if
you want me to put you in touch
with a refuge, or call your family,
or just get someone for you to
talk to, call me, Ok.

PEREZ lays down his card. PEREZ walks out. ROSIE and
share a look.

TRISH *

CUT TO:

63 EXT. SINGLE TRACK ROAD - DAY 2 (1714) 63

Red sky. The gloaming. PEREZ'S CAR appears into view at
speed.

CUT TO:

64 I/E. PEREZ'S CAR - DAY 2 (1715) 64

PEREZ drives, quietly furious. He is talking on his mobile,
with a hands free device.

PEREZ
Billy, the caravans up near the new
pipeline. Let social services know
there are some vulnerable young
women up there.

CUT TO:

65 INT. SHETLAND POLICE HQ - DAY 2 (1715) 65

MCCABE is listening.

MCCABE
No problem.

CUT TO:

66 I/E. PEREZ'S CAR, TRAVELLING - DAY 2 (1715) 66

PEREZ glances in his rear view. A van is close behind. He is
irritated by it.

PEREZ
(to MCCABE)
And it seems Daniel was up there
looking for a girl. We need to know
who. Get Tosh to give me a call,
soon as.

PEREZ is about to kill the call. SUDDENLY a car pulls out
from nowhere right in front of him. He brakes and swerves.

CUT TO:

67

EXT. SINGLE TRACK ROAD - DAY 2 (1716)

67

PEREZÕS CAR goes into a skid and comes off the narrow road.

He takes a moment to gather his thoughts, his head is sore. He notices a graze on the side of his face. He gazes ahead - he knows that was no accident.

CUT TO:

72

INT. SHETLAND POLICE HQ, RECEPTION - EVENING 2 (1755)

72

PEREZ strides in with a new determination, and graze on his forehead. MCCABE joins him, following .

*

MCCABE
I'm getting the car checked out.
How's your head?

*

PEREZ
Sore.

MCCABE
You thinking Prentice Hayes had something to do with it? Could have been trying to warn you off?

PEREZ
If he did, he's going to fuckin' regret it.

MCCABE
To be honest, without a make or model, I'll struggle to trace the other car.

PEREZ
Do what you can.

*

PEREZ notices OLIVIA waiting in a side room. MCCABE can see what he is looking at.

*

*

MCCABE
She's been there for hours, waiting for news.

*

TOSH

Daniel's social media sites are
just photographs from uni mostly.

*

There is a video of Daniel, at University : white shirt, clean
cut, dancing for his friends to amuse them , doing the Gwara
Gwara dance. He is laughing.

*

*

PEREZ gazes at him. Daniel is not just a body in the morgue
anymore, he's real and full of life. It's painful to watch.

PEREZ

Ok. Enough. He was looking for
someone. Any girlfriends?

TOSH

Not in a relationship. And nothing
on it to indicate he was involved

He shines a hand-held LED torch around in the dark. light will show up saliva, urine, bone, teeth as blue - just like luminol.

The UV

CUT TO:

77 EXT. HAYES YARD, HUT - EVENING 2 (1817)

77

TOSH is checking ramshackle old huts full of abandoned tools. PRENTICE is watching her, unreadable.

CUT TO:

78 INT. HAYES YARD, GARAGE - EVENING 2 (1820)

78

PEREZ is continuing his search, looking for signs that a body was dissected here. His torch hits an old water tank in the corner which has traces of blue spotted around it.

He moves closer, shining the torch inside. It comes up with blue splatters all over it. PEREZ stands in silence a moment. Is this where Daniel died?

He turns to see CARLA standing there

PEREZ
What's this tank used for?

CARLA
We get rid of animal carcasses in there.

PEREZ
You dissolve them?

CARLA
Don't get ahead of yourself. If you hit a sheep it's going to cost you. Cheaper to make it disappear.

PEREZ isn't sure whether to believe her or not. SANDY comes in, a little flustered.

PEREZ
Sandy, there's traces of blood and tissue in this tank. Get the forensics team to check for Daniel's DNA. Now.

SANDY
(cutting in)
Will do, but we've got a problem.

PEREZ hears a voice from outside...

CUT TO:

EXT. HAYES YARD - EVENING 2 (1825)

PEREZ

I am. But that works both ways.
You're just getting in the way
here.

OLIVIA

Thing is, this is an island. You
all know each other, right?

PEREZ

What's that supposed to mean? You
think I'd turn a blind eye to what
happened to your son?

OLIVIA

I'm just saying you look out for
each other, yeah.

PEREZ

Get this straight, I don't turn a
blind eye to anything.

OLIVIA seems to regret her words, calming down. As does
PEREZ. A truce of sorts.

OLIVIA

I need the fresh air. I'll walk.
Thanks anyway.

PEREZ

(as she goes)
It'll take you hours!

OLIVIA keeps walking, ignoring him. PEREZ watches her go.

CUT TO:

81

INT. PEREZ'S HOUSE, HALL - EVENING 2 (1845)

81

PEREZ is coming in tired. He stops in his tracks when he
spots a suitcase, haversack and a guitar case, on the floor -
someone's worldly possessions. He looks into the sitting room
to see DUNCAN lying on the sofa.

PEREZ

Seriously, again?

DUNCAN

(without looking at him)
This time she means it.

CUT TO:

DUNCAN is slumped, depressed and upset. PEREZ puts down a coffee.

DUNCAN
Anything stronger?

PEREZ picks up a bottle of whiskey and pours a little into the coffee.

PEREZ
Say when.

DUNCAN watches the whiskey pour into the coffee mug by mug. He isn't planning on saying when.

PEREZ (CONT'D)
Some time this week?

DUNCAN keeps silent. PEREZ stops pouring.

DUNCAN
I knew she was pissed off, that's a
given, that's a permanent state of
affairs, but this..
(a beat)
She's met someone else.

DUNCAN gulps back his coffee.

PEREZ
I'm sorry.

DUNCAN gazes into space - drained.

DUNCAN
And she's selling the house.

PEREZ
Can she do that?

DUNCAN
It's in her name.

PEREZ
Has she been seeing this someone
else for a while?

DUNCAN
Appears so. She's going to leave
Shetland.

PEREZ
With him?

DUNCAN

Top man.

...but watching DUNCAN down his coffee makes him doubt this is a good idea.

CUT TO:

83 INT. PEREZ'S HOUSE, KITCHEN - NIGHT 2 (1940) 83

Later, DUNCAN has crashed. PEREZ is looking at the Daniel again, carefully. He is trying to see if he can recognise anybody in the background.

CCTV of

There is someone at the door. He looks up.

CUT TO:

84 INT. PEREZ'S HOUSE, HALL - NIGHT 2 (1941) 84

PEREZ opens the door, surprised to see ALICE on the doorstep. She is holding a book in her hand.

ALICE

I bring gifts.

PEREZ smiles, pleased to see her.

CUT TO:

85 INT. PEREZ'S HOUSE, KITCHEN - NIGHT 2 (1945) 85

PEREZ is pouring them both a glass of wine and checking the book....

*
*

PEREZ

100 Years of Solitude? You trying to tell me something?

*
*
*

ALICE

Yeah, well, for some reason I thought of you.

(at gaze)

What happened to your head?

*
*
*
*

PEREZ

Just banged it.

*
*

PEREZ looks at the book cover again.

*

ALICE

I was thinking we should set you up with someone. You've been on your own too long Jimmy, you're beginning to like it.

*
*
*
*

PEREZ
Have you nothing better to worry
about ?

ALICE
A million things. But you're at the
top of my list. You have to eat
your ice cream before it melts.

PEREZ - not sure

PEREZ
You saying I'm past it? Cos you
can stick your book!

ALICE
Just don't want you to end up like
some Shetland equivalent t' Miss
Haversham . Living in a world of
cobwebs and memories.

PEREZ
(amused)
That's how you see me, is it?

They laugh, enjoying their banter.

PEREZ (CONT'D)
Aye well , you're behind the curve,
my days of solitude are over.
Duncan's moved in.

ALICE
They haven't split have they?

PEREZ
And then some.

ALICE
I'm sorry to hear that.
(quietly)
It's not easy, is it, marriage.
Maybe you've got the right idea.

PEREZ
You and Chris are Ok though?

ALICE
Yeah. It's not perfect, but yeah.
Don't worry, you won't have me and
Duncan here. It's not an epidemic.
(checks watch)
Shit, I better go.
(at book)
Read that. You'll like it. See you
later.

ALICE

It takes TOSH a moment to register this - it is that shocking. She reaches for her mobile, speed dialling..

TOSH
(stunned, on mobile)

OLIVIA nods, not sure what to expect. PEREZ turns over the photo to reveal screen-shot from the video message.

PEREZ (CONT'D)
Is that Zezi?

OLIVIA nods, stunned.

PEREZ (CONT'D)
You haven't seen her since she was very small. Are you sure it's her?

OLIVIA glares at him, her eyes burning.

OLIVIA
I know my own daughter.
(a beat)
Where did you get this?

PEREZ
It was sent to Daniel. This is who he was looking for.

OLIVIA
She's in Lagos ?

PEREZ
It's possible she's being held against her will somewhere else - so if you have any information at all.

OLIVIA
Here? On Shetland? She's here?

PEREZ
At the moment, I don't know where she is.

OLIVIA is overwhelmed with fear and anger. She tries to control it, but can't, tears well in her eyes...

OLIVIA
Tell you what, instead of judging me, imagine it's your girl in that photo, yeah. And go find her.

OLIVIA holds back the emotions. PEREZ absorbs this - and feels the weight of responsibility. TOSH is studying her, intrigued.

CUT TO:

OLIVIA is leaving, TOSH follows her.

TOSH
Olivia. Can I have a second?

OLIVIA turns, wary of her.

TOSH (CONT'D)
Here's my number if you want to talk.

*
*

OLIVIA
About what ?

*

TOSH
About whatever it was that happened to you .

*
*

OLIVIA
Excuse me?

*

TOSH
I'm just saying, nobody is blaming you for any of this, so you shouldn't blame yourself.

*

OLIVIA is thrown by how intuitive Tosh is. She has touched a sore point. OLIVIA hesitates, not sure how to respond.

OLIVIA
I'm not.

*
*

She walks away. TOSH watches her, she knows her instincts are right.

PEREZ

Daniel came to Shetland to find her Rhona. We have to assume it was.

RHONA is finding this hard to believe.

RHONA

By who, the Hayes? Carla would never be involved in something like this?

PEREZ

No? Prentice Hayes was renting trailers to 'away day girls' up by the new pipeline.

TOSH

Which would explain why he wrote 'pipeline' on that note pad.

RHONA

I've known Carla for fifteen years, this is not her. Trust me.

RHONA moves to leave, having taken them a little by surprise.

RHONA (CONT'D)

Don't forget Laird. The processing plant is a strong link Jimmy.

RHONA goes. PEREZ doesn't respond to this, he looks to the rest of the squad room.

PEREZ

Ok. Get your overtime claims in now. There's no time off until we find Daniel's killer - and who's holding his sister.

(a beat)

This doesn't happen here.

94 INT. SEAGATE GUEST HOUSE, OLIVIA'S ROOM - NIGHT 2 (2155) 94

OLIVIA sits down on her bed. She takes out a copy of the photo of Daniel and Zezi and gazes at it. She wipes the tears from her eyes. *

95 INT. SHETLAND POLICE HQ - NIGHT 2 (2200) 95

SANDY is running over the video again. TOSH is watching.

SANDY

(quietly)

She could be dead already. I mean they're not going to get their money now - are they?

TOSH
(irritated at him)
We don't know that.

PEREZ moves to the computer screen again. He looks plays the video again - he heard something.

PEREZ
Rewind that.

She rewinds, plays it again. In the background there is music, very faint, as if from a distant room. He tries to remember where he heard it.

PEREZ (CONT'D)
You hear that - in the background?

TOSH
What am I hearing?

PEREZ
Music? Try and isolate that. Can we do that?

96 INT. SHETLAND POLICE HQ - NIGHT 2 (2201)

96

SANDY is now playing the sound from the video only on his computer on LOGIC PRO music software. They have enhanced the background sounds....

SANDY
Ok. I think I can lose everything except the background sounds.

They listen - very faintly they hear something familiar.

PEREZ
It's a song. It was playing in the bar at the Macbay Hotel.

CUT TO:

97 EXT. MACBAYHOTEL - NIGHT 2 (2220)

97

They pull up outside and PEREZ and TOSH step out of the first car with SANDY, PC GRANT and some UNIFORMS getting out of the second. PEREZ immediately senses something is wrong. The front storm doors are closed and locked.

CUT TO:

98

INT. MACBAYHOTEL, FOYER - NIGHT 2 (2222)

98

From inside, we see the storm doors being forced open by a small battering ram. They slam against the wall with a thud. PEREZ steps inside and glances around.

We see his POV: Half-light. Nobody at reception, the bar is empty, there are no bar staff. The place is deadly quiet. TOSH and SANDY follow him inside.

TOSH
Where is everybody?

CUT TO:

99

INT. MACBAYHOTEL, BAR - NIGHT 2 (2223)

99

PEREZ looks at the jukebox on the wall. He can see it is full of easy listening classics. There is Beyond The Sea.

CUT TO:

100

INT. MACBAYHOTEL, KITCHEN - NIGHT 2 (2225)

100

TOSH is checking the kitchen - again empty. There is still fresh food on display. She checks the fridge - it's full.

CUT TO:

101

INT. MACBAYHOTEL, TOP FLOOR - NIGHT 2 (2230)

101

PEREZ makes his way up the winding staircase. There is a sense of foreboding in the empty hotel. He looks into a half open door. Inside he can see six beds crammed into a small room. This is where the staff obviously slept. No toilet. Half eaten plates of food on the floor. Bottles of water. Men's clothes and shoes on the floor. It smells.

He looks down the hall to a door with a padlock hanging loose on it. He walks slowly towards it. A feeling of trepidation grows as he does. He doesn't know what to expect, but is expecting the worst.

Slowly he takes hold of the doorknob and turns it, pushing the door open. A smaller room, with a small skylight window. He can see two sleeping bags, used sanita 108 293Ff (PEREZ mak8tpEeQ /G -0.0167 Tcwa0 1

PEREZ
(turns to Tosh)
She was here. Zezi. We missed her.

TOSH
(looking around)
I don't understand. Why would you need staff when you've no guests?

PEREZ
They weren't staff, that's why.
(a beat)
This isn't about drugs Tosh, it's people they're selling.

They both look round the room, horrified.

CUT TO:

102 INT. UNKNOWN DARK ROOM - NIGHT 2 (2235) 102

It is now we reveal Zezi, in the half-light, lying on a floor. We do not know where she is, on a boat, in a lorry, or a cell. We can hear someone crying but it isn't her, it's NIKI, lying next to her. ZEZI is gazing straight ahead & looking directly at the camera, looking at us & in a way - at Perez.

CUT TO:

103 EXT. HAYES YARD - NIGHT 2 (2240) 103

OLIVIA is walking away from the Hayes yard. She wipes her face, revealing a smear of blood. Only then do we notice blood smears on her clothes as well. She's striding forward, not sure where she is going, as if in a trance....

*
*
*
*

END OF EPISODE ONE