

GUILT

EPISODE 3 - "THE 19TH"

SHOOTING SCRIPT

05/04/2019

Including:

Pink Page Amendments 19/04/19

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EPISODE 3 - "The 19th"

PRE-CREDITS

3.1 EXT. STREETS. NEW TOWN. EDINBURGH - DAY.

3.1

Over MUSIC we drift along the cobbled New Town streets...

And then we follow a car. Which pulls up. It's driven by STEVIE. Getting out the passenger seat is ROY (stern, imposing, 60s).

Roy carries a bottle of whisky as he walks to a grand New Town townhouse with an (unidentifiable) national flag hanging outside....

As he nears the door he glances up to a camera and the door BUZZES on his approach. He opens it and walks in...

CUT TO:

3.2 OMITTED

3.2

3.3 INT. OFFICE. CONSULATE - DAY.

3.3

A smartly dressed man, VICTOR (Eastern European, 40s) sits behind a desk. Roy sits facing him.

VICTOR
(with accent)
This is the best yet.

On the table, the whisky has been opened. Victor and Roy both have a glass in front of them. Roy refers to his glass.

ROY
When they bottled this, you lot
were Communists.

VICTOR

ROY
I've noticed.

VICTOR
So, everything is OK?

ROY
Everything is OK.

VICTOR
You know, with these laws of yours,
it is easier in Scotland than
anywhere else. Even London.

ROY

Well, we always like to beat the English.

VICTOR

(smiles, then)

My associates want to double the money. Coming through.

ROY

No problem.

VICTOR

Are you sure?

ROY

I'm sure.

Victor sips his drink. He looks at Roy curiously...

VICTOR

The money. How do you clean it?

Roy sips his drink. He looks at Victor curiously...

ROY

How do you dirty it?

Beat. Victor smiles, Roy smiles back and we...

CUT TO:

3.4

TITLE CARD.

3.4

GUILT

CUT TO:

3.5

INT. KITCHEN. MAX'S HOUSE. CRAMOND - DAY.

3.5

CLAIRE, in dressing gown, sits eating breakfast. We see her regret, and her guilt.

At the sound of MAX'S approach she stiffens. He arrives, dressed for work. The atmosphere is tense. He reads it as reason for him to continue his attempt to repair damage.

He thinks, then...

(CONT'D)

MAX

Hey, I was thinking maybe we could
get away for a few days.

She's surprised. Enough to smile, and at least-half joking...

CLAIRE

I don't think so Max.

MAX

Why not?

CLAIRe

Because going away with you is a
nightmare.

MAX

Don't be daft...

CLAIRe

Well, last time we went away you
ended up suing the hotel.

MAX

Validly.

CLAIRe

You lost.

MAX

(smiles, then)

It was a moral victory.

CLAIRe

(smiles, then)

And a shit holiday.

MAX

I'll look into it today. See you
later.

He gives her a kiss on the cheek, the intimacy feeling
natural for Max and a little awkward for Claire. Then Max
LEAVES for his car.

As Claire watches him go we see the regret and guilt return.

As Max leaves his PHONE RINGS.

He checks it, doesn't take the call...

CUT TO:

3.6

INT. LIVING ROOM. JAKE'S FLAT. LEITH - DAY.

3.6

Where a troubled JAKE gives up on the call. He looks back to
the source of his troubles...

The Highlander Bar matches.

He takes a decision. His other option.

He gets his jacket, closes the shop, and LEAVES...

From off screen, the SOUND of metal hitting wood...

CUT TO:

3.7 **EXT. WALTER'S STREET - DAY.**

3.7

Where a WORKMAN hammers in a FOR SALE SIGN into Walter's front lawn. And we...

CUT OVER TO:

3.8 **INT. LIVING ROOM. SHEILA'S HOUSE - DAY.**

3.8

Where Sheila watches the Workman from a table in the window. She thinks, walks to a desk. She takes out a framed photo of her and Walter (it's a copy of the Walter photo from Episode 2, Walter outside his house with neighbours including Sheila)

Sheila places the photo in a more prominent position.

She studies the photo. Walter and her. And we see, surprisingly, genuine warmth from her as she considers it.

Then she has a thought. A memory. And her expression hardens as we...

CUT TO:

3.9 **INT. HENRY'S OFFICE. EDINBURGH. FLASHBACK - DAY.**

3.9

FLASHBACK. HENRY sits behind his desk. He faces Sheila who is in 'befuddled old lady' mode. She is upset, maybe even partly genuinely. Sad beat. Then, kindly...

HENRY

At least it was peaceful.

Sheila smiles ruefully.

SHEILA

Aye, that's something.

Henry reaches for paperwork...

HENRY

Now. As you know, Walter left you everything, the full caboodle.

Sheila puts on a good show of being embarrassed by this...

SHEILA

Oh, that's the last thing I care (about)...

HENRY
(remembers)
Sorry, almost everything.

Sheila focuses. This is not the last thing she cares about...

SHEILA
Pardon?

HENRY
He left his vinyl record collection
to his niece.

SHEILA
(beat, concern)
That wasn't in the will.
(adds quickly)
From what he told me.

Henry searches his messy office as he talks...

HENRY
No, it was a codicil, which he gave
me the last time I saw him and I
must admit that I can't immediately
find.

SHEILA
I'm sure I could sort that out for
you (Henry)...

HENRY
I'm afraid I can't settle the
estate until I speak to her.

That hits Sheila hard, she tries to contain concern...

SHEILA
Oh, no, Henry the estate needs
settled.

HENRY
Not without speaking to her,
Sheila. My hands are tied.

Sheila composes with some difficulty. Henry thinks...

HENRY (CONT'D)
I remember she lived abroad,
Australia maybe...

Henry searches, Sheila thinks. Beat. Then...

SHEILA
America.

Henry stops, looks at her in question.

SHEILA (CONT'D)

I met her, at the house. Nice
lassie. I'll tell her you want to
see her.

A relieved Henry abandons his search.

HENRY

Wonderful.

CUT BACK TO:

3.10 **INT. LIVING ROOM. SHEILA'S HOUSE - DAY.**

3.10

Sheila. Who is now considering the photo, and Walter, with a lot less warmth.

3.11 **INT. LIVING ROOM. WALTER'S HOUSE - DAY.**

3.11

A record spins. Jake and Angie listen to MUSIC. Angie is relaxed, Jake seems a little distracted even as he...

JAKE

You know, Roxy Music, and there are some significant caveats to this, but Roxy Music could, caveats to follow, have been bigger than The Beatles.

ANGIE

I'm worried you're going to tell me the caveats.

JAKE

I could whittle them down to ten.

ANGIE

You can have three.

JAKE

I can't do the argument justice in three. It's ten or nothing.

ANGIE

Nothing. Genuinely happy with (nothing)...

JAKE

(finally acts)

Where did you get these?

He pulls out, throws her the Highlander matches.

Long beat of decision from Angie. And then...

ANGIE

(calm, straightforward)

I arrived in Scotland a few months ago. I wanted to see Walter before he died but it wasn't just that. I had to get away. From America, from my ex, from, lots of things I didn't want to go back to.

As she talks, the truth and intimacy lifts Jake's spirits...

ANGIE (CONT'D)

But Walter was...

(shrugs)

Kind of OK. The doctor said he had six months, he was well looked after, he had this whole thing with the old lady over the road. So I went travelling. Up to the Highlands. Went broke, wound up working in a bar...

Jake's relief grows...

ANGIE (CONT'D)

Which I guess was illegal on my tourist visa, then I overstayed it anyway. So when Walter died, and I had to speak to the attorney, I don't know, it felt safer to tell everyone that I'd just got here.

She's so sure, so logical that Jake accepts her story with relief, then says what he feels she'd expect him to say...

JAKE

You should have told me.

ANGIE

I know. Obviously I didn't think that this...

(their relationship)

Was going to happen. And I'm telling you now. But I'm sorry. I lied to you. And I don't want to do that any more.

Jake sees an opportunity. Leverage for if/when he tells her about his many lies. He 'sighs' and 'smiles ruefully'...

JAKE

Sometimes good people, very good people, find themselves in desperate situations. And they lie. And they feel terrible about it. But as long as they, you know, make amends, then, for me, it's bygones all round sort of thing.

ANGIE
(beat, impressed)
Thanks for understanding.

Jake tries his luck...

JAKE
This doesn't change me wanting you
to stay.

It's another test. There's hesitancy from Angie.

JAKE (CONT'D)
I thought. I mean, you said
(that)...

ANGIE
Jake.

She smiles, she's playing the grown up, with kindness...

ANGIE (CONT'D)
I said I was staying a little
longer to figure things out. But
beyond that, I mean, this place is
getting sold for a start.

JAKE
We could live at mine or,
you know, somewhere better.

ANGIE
And what, I'd work illegally? Or
would we both live off your store?

There's enough in 'your store' to get her view of that
possibility. A note of defensiveness from Jake...

JAKE
The shop does alright.
(beat)
I think.

ANGIE
(confused)
You think?

JAKE
Max's accountant does my books. I
don't really get into it.

ANGIE
You don't get into it?! It's your
store!

JAKE
Yeah, it is. But that's just how
it's always worked.
(MORE)

JAKE (CONT'D)

I sign a few forms here and there,
and, you know, that's it really.

A clear sense that this has proven Angie's point. Jake doesn't offer what they would need for her to stay...

ANGIE

Let's talk about this later.

Jake senses her disapproval. He's thrown.

ANGIE (CONT'D)

I've got to pack up Walter's stuff.

He gets the message...

JAKE

Oh, OK.

He stands, hesitates, looks for reassurance...

JAKE (CONT'D)

I'll see you tonight?

ANGIE

(smiles)

Sure.

He relaxes a little...

ANGIE (CONT'D)

And I'm sorry. About lying to you.

A moment's thought from Jake. He could come clean with her here. But it's only a moment. Her early arrival in Scotland doesn't exactly equate to 'I killed your Uncle'. He smiles...

JAKE

Don't worry about it.

(beat, significant)

These things even themselves out.

He LEAVES. Note of confusion from Angie.

3.12 OMITTED

3.12

3.13 OMITTED

3.13

3.14 INT. LIVING ROOM./EXT. STREET. MAURICE'S HOUSE - DAY. 3.14

On the TV, the CCTV tape is paused on the image we saw in Episode 2. The blurred image of Max and Jake. KENNY and MAURICE sit watching.

KENNY

Rewind it.

Maurice clicks the control, it starts rewinding quickly.

All we see is Maurice's driveway.

Long beat.

MAURICE

Could you go a wee sandwich?

KENNY

No thanks.

Long beat.

MAURICE

I can turn out a decent Coronation
Chicken.

Nothing from Kenny.

MAURICE (CONT'D)

Traditional, but with a nod to the
Orient.

Nothing from Kenny.

MAURICE (CONT'D)

Well, I say a (nod)...

On a screen, a blur of movement.

KENNY

What was that?

MAURICE

I didn't see...

KENNY

Go back.

Maurice stops, goes back (forward), and we...

SEE WALTER LEAVING HIS HOUSE (not long before we know he was hit by the Brothers in the street). We will recognise his bulky clothing from that night.

And so does Kenny.

Walter is hesitant, confused as he walks down the drive and on into the darkness...

Maurice pauses it.

MAURICE

Oh, right enough. Good eyes.

As Kenny studies the frozen image of Walter. Maurice looks to wrap things up...

MAURICE (CONT'D)
Poor old bastard. Well, there we go.

Kenny senses movement in the street.

He looks out in time to see Jake walk past.

Kenny looks at Jake in thought.

3.15 **EXT. STREET. EDINBURGH - DAY.**

3.15

Jake walks, battling his new concern of Angie's disapproval.

Kenny PULLS UP in his car....

KENNY
Morning, Jake.

Jake is immediately on edge...

JAKE
Alright, Kenny?

KENNY
Want a lift?

JAKE
No, I'm fine thanks. Shanks's pony.
Frees the mind.

KENNY
You don't have a car?

JAKE
(nervously over-talks)
By choice. Planet's dying, Kenny. I
use the trams. People knock them,
but I like their whole vibe.
They've got a sort of quiet dignity
(to them)...

KENNY
So Max drives does he, when you two
are palling about?

Jake stiffens...

JAKE
I wouldn't say me and Max do much
palling about.

KENNY
You have recently.

JAKE

Well, yeah, but that's...
(stops himself)
Yeah, I suppose.

Jake's not handling this very well. Kenny thinks, smiles...

KENNY

I'll see you later on Jake.

JAKE

Aye. Maybe.

Kenny starts his engine, as a nervous Jake walks on...

3.16 OMITTED

3.16

3.17 INT. JAKE'S SHOP. LEITH - DAY.

3.17

Pages on the counter of Jake's shop. We've seen similar before, signature lines and numbers in the corner (5/5, 7/7, 12/12). Jake hesitates before signing...

JAKE

Feels like I'm doing more and more
of these?

REVEAL he's asking a waiting Stevie, who doesn't seem keen on conversation. Nothing back on that....

JAKE (CONT'D)

These are the page numbers, right?

STEVIE

(cautious)
I imagine so.

A beat of decision from Jake. Then...

JAKE

I want to see the rest.

STEVIE

Sorry?

JAKE

I want to know what kind of shape
the business is in. You know, gauge
the potential and so on.

Beat. Stevie is careful, polite...

STEVIE

I tell you what, mate, why don't
you sign these for now, and I'll be
sure and pass that on?

Jake hesitates, then shows a new firmness...

JAKE

No. It's my shop. I want to see the rest.

Beat. Then Stevie smiles tensely...

STEVIE

OK.

3.18 **INT. MAX'S OFFICE. EDINBURGH - DAY.**

3.18

A happy, relaxed Max works in his office. His mobile RINGS. He looks at the caller. And we say goodbye to our brief sighting of happy, relaxed Max. He answers tensely...

MAX

Hi.

CAMERON (V.O.)

Max?

Max is aware that his office door is open, and his SECRETARY beyond...

MAX

I'm a wee bit busy (right now)...

CAMERON (V.O.)

We appear to have a problem.

3.19 **OMITTED**

3.19

3.20 **EXT. VARIOUS GARAGES. EDINBURGH - DAY.**

3.20

In a quick SEQUENCE, we see Kenny touring garages...

In between the garage stops we INTERCUT WITH:

Inside KENNY'S CAR. Kenny marks out a route on a map (this is Max's route from home to office), and then works his way out from there in terms of garages (a process shown through his use of his notebook, map, phone).

At the FIRST GARAGE, he refers to his notebook while speaking to a MECHANIC, and gets nowhere...

At the SECOND GARAGE, he refers to his notebook while speaking to a MECHANIC, and gets nowhere...

At the THIRD GARAGE, he refers to his notebook while speaking to a MANAGER (who checks their diary), and gets nowhere...

3.21 **EXT. STAIRWAY. MAX'S OFFICE - DAY.**

3.21

Max, on the phone out on the stairway, smiling, 'friendly'...

MAX

Hiya buddy! Sorry I missed you earlier!

INTERCUT WITH:

3.22 **INT. JAKE'S SHOP - DAY.**

3.22

Jake, on the phone while sorting records, remembers about his earlier attempt to get hold of Max (on the matches)....

JAKE

Oh yeah, don't worry about (that)..

MAX

Hey, I had a weird call from my Accountant. You didn't sign off some papers?

JAKE

Right, yeah. I was thinking I should take charge of that stuff.

MAX

You should?

Jake is irked by Max's tone...

JAKE

Yes, Max. Me.

Beat. Max composes, a sense he is being especially careful...

MAX

I don't mean you couldn't it's just, why would you want to?

JAKE

I can't spend my life like this. I need to take on responsibility, be more ambitious.

MAX

(beat, tries again)

Well, what do you want to know?

JAKE

Everything! I want to make plans Max, think about the future. Work out what this place can offer us.

MAX

Us?

JAKE

Me, whatever.

Clarity for Max. Not wanting to raise suspicion, he contains his building anger, takes a calming beat, then...

MAX

OK. Let me look into it.

He hangs up. All his tension, worries and simmering fury have fully returned.

3.22A **INT. BEDROOM. TINA'S FLAT.**

3.22A

Tina and Claire lie in bed (presumably post-coital). And this time it's more natural, more comfortable, more real.

3.23 **OMITTED**

3.23

3.24 **INT. BACK OFFICE. FASTCASH4U - DAY.**

3.24

A serious Max sitting in a serious Cameron's office. Max, as far as he's concerned, is in control...

MAX

He's done.

CAMERON

That seems...

(polite)

Unlikely.

MAX

We had a good run, Cameron. You had a very good run. But it's time to take my brother and his shop out of the equation. I can still do what I need to do, but he needs to go.

CAMERON

I'm afraid (that)...

MAX

(with finality)

Whatever I owed you I paid off a long time ago.

(beat)

He's done.

Beat. Then Cameron lays it out for Max...

CAMERON

Max, I'm afraid that you have fallen for a deception. This...

(gestures round room)

(MORE)

CAMERON (CONT'D)

Is not really me. And this, us,
it's not really me either.

Max is confused.

CAMERON (CONT'D)

I am simply a legitimising
presence. A facade. A pretence. And
behind me Max, behind me is
reality. And you don't want to know
the reality, and you certainly
don't want to meet it. So, please,
let us keep the pretence. Let us
fix this. Let us fix your brother.

Max is in the unfamiliar position of feeling power shift from
him. Beat. Then he answers honestly...

MAX

I don't know if I can.

CAMERON

(genuine, kindly)

Oh, I hope you can.

3.25

EXT. VARIOUS GARAGES. EDINBURGH - DAY.

3.25

We see Kenny arrive at a new garage. This time it is the
garage we saw Max visit in Episode 1.

We recognise the MECHANIC that Kenny approaches, from his
conversation with Max in Episode 1.

As the conversation continues, we can see that Kenny is
finally having some success.

3.26

INT. JAKE'S SHOP. LEITH - DAY.

3.26

Max walks in. Stops. He's confused. It's different. There are
signs of life. The shop is cleaner. The layout tweaked. Jake
is busy re-organising the stock. Max watches in concern...

MAX

What's going on here?

JAKE

Hey! I'm just sorting this place
out a bit.

He proudly points out his changes...

JAKE (CONT'D)

Weirder shit at the back,
collectables up front.

(MORE)

JAKE (CONT'D)

Draw them in with the big guns,
then hopefully send them down a
wormhole or two, you know?

MAX

Right, well, I'm sure that will...
(flails)
Help.

JAKE

I'm going to get a website done.
Bring in the international
collectors.

MAX

Good luck with that.

JAKE

And I'll be honest Max, I'm
wondering if I should move uptown.
Sell this place and have a
(look)...

Max shifts from concern to horror...

MAX

No Jake. No, that's not possible...

JAKE

Vinyl's booming, Max. Just not in
Leith.

Max, keen to end Jake's spiralling ambition, moves it on...

MAX

I spoke to your Accountant.
He's going to do you a financial
summary. Should take a few weeks.
So, just, you know, crack on as
normal until then.

JAKE

(considers, then)

No.

MAX

Sorry?

JAKE

I don't want summaries Max. I want
the full shebang.

Max, in frustration...

MAX

Why?!

Jake, in building curiosity at Max's position...

JAKE

Because it's my shop...

MAX

It is, it is, but there's a couple of wee tax things involved, which are to both of our benefits. It's better you don't know the details. It's called plausible deniability.

JAKE

(beat, suspicious)

Oh, is that what it's called?

MAX

Yes Jake, that's what it's called.

JAKE

Now I want to know everything. See what you've got me into it.

MAX

(snaps)

Got you into?! I've kept you in bloody business!

JAKE

What does that mean?

Max, quietly furious, looks at Jake...

MAX

It means just do what I tell you.

Jake, quietly furious, looks at Max...

JAKE

Get me my accounts, get me the paperwork for this place...

(the shop)

And then leave me alone.

Max isn't used to defeat, particularly at Jake's hands. He lashes out in reaction...

MAX

Fine. I'll cut you loose. Let you sink or swim.

JAKE

That's all that I want.

MAX

Not to ruin the surprise, but it will mostly involve sinking.

JAKE

Bye, Max.

Max walks away. When Jake remembers...

JAKE (CONT'D)
I'll be going up at lunchtime.

Max is confused.

JAKE (CONT'D)
(clarifies)
Tomorrow.

Max remains confused. Jake is freshly disgusted...

JAKE (CONT'D)
Oh, fuck off Max.

He goes back to his sorting.

Max LEAVES bewildered, angry, losing control...

3.27 **OMITTED**

3.27

3.28 **INT. LIVING AREA. WALTER'S HOUSE - DAY.**

3.28

Angie packs up Walter's house. She opens a drawer.

It's full of his medication.

She is considering it when her phone rings, she answers...

ANGIE
Hey, Claire...

CUT TO:

3.28A **INT. CAFE. EDINBURGH. - DAY**

3.28A

Angie, surprised, holding coffee...

ANGIE
Holy shit.

Reveal Claire opposite.

CLAIREE
Yep.

ANGIE
Are you enjoying it?

CLAIREE
That's not important.

ANGIE

It's kind of (important)...

CLAIRe

Look, I just need someone to tell
me how insane this is, and I'm
sorry to put that on you, (but)...

ANGIE

It's not insane.

CLAIRe

Having an affair? Although affair
sounds a little grandiose, doesn't
it? It's more, I don't know what it
is...

Angie looks at Claire, beating herself up...

ANGIE

Do you think Max has (ever)...

CLAIRe

No. Max cares about image and
control. Which, it turns out, is a
pretty good substitute for, you
know, morality.

ANGIE

So what are you going to do?

CLAIRe

I don't know.

Beat, and then we start to sense why Claire wanted to speak
to Angie...

CLAIRe (CONT'D)

I know I've got a nice life, and I
should be grateful for it, but I
just...

(considers)

I can't remember ever agreeing to
any of it. It just sort of
happened. And then I look at you...

Angie, smart enough to know what's coming, is already a
little uncomfortable...

CLAIRe (CONT'D)

And I can see that you're
different. That you've made
decisions. Not just, you know,
played it safe. You've made
decisions. And that's, well, it's
attractive.

She's tentatively looking for permission, endorsement.

Angie considers, then, heartfelt, friendly...

ANGIE

Yeah, I've made a lot of decisions, Claire. And a lot of them have been terrible, and I regret them, and what I regret more than anything is that, on a few occasions, I didn't just play it fucking safe.

Claire is surprised, and a little disappointed. Which Angie recognises.

ANGIE (CONT'D)

There's a lot to be said for having a nice life Claire, that's all.

3.29 OMITTED

3.29

3.29A INT. OFFICE. POLICE STATION - DAY

3.29A

Stevie sits at a desk. It would appear to onlookers that he's doing paperwork. But then we see the earphone and the cable snaking to his computer and HEAR (playing at low volume) the increasingly urgent COMMENTARY...

VOICE (V.O.)

And they're tightly packed with one to go, you could throw a blanket over the lot of them...

Stevie is tightly wound as he listens and pretends to work...

VOICE (V.O.)

But now Dundee Boy edges maybe half a length ahead from No You Never...

And we see fleeting hope from Stevie...

VOICE (V.O.)

But here come the others tightening up again, this really is anyone's race with a furlong to go.

The hope slips into tension, anger from Stevie...

VOICE

And a new break for the front from Grant's Wardrobe here, he goes a length clear as they go for the line...

Stevie's face is full of twitches and suppressed fury...

VOICE (V.O.)

And there's late pushes from all over the pack, but it's Grant's Wardrobe with a late lunge, he gets it by a neck and the others troop home with poor old Dundee Boy fading badly at the back.

Stevie removes the headphones, breathes. Then we see the rage building inside him, and in a strained whisper...

STEVIE

You fucking pr-

He snaps out, 'smiles', louder...

STEVIE (CONT'D)

Alright, mate?

As a suited MAN passes by.

Then he returns to the fury and the pain.

3.30 INT. PUB. CRAIGMILLAR - DAY.

3.30

In the same rundown pub as Episodes 1 and 2, an irritated Max ENTERS, sits opposite Kenny (with his lemonade).

MAX

Well?

KENNY

Good evening, Max.

(gestures to his drink)

Would you like a lemonade, it's off the draught but it's more than (passable)...

MAX

(impatient)

Kenny, I don't appreciate the mystery. You're not a man who has earned the right to mystery.

KENNY

OK.

MAX

Well?

KENNY

(considers, then)

I'm sure it was an accident.

MAX

What was?

KENNY
When you killed Walter.

Long beat as control, once more, slips from Max. Then he gathers. And fights back, by laughing...

MAX
Jesus, Kenny. And this is you sober?

Kenny laughs too, then stops and tightens in intensity as he lays it out...

KENNY
You and Jake. Your car. Late. Dark.
Walter's out on the road. As I said, I'm sure it was an accident.

Max stares at him.

KENNY (CONT'D)
Then you put him in his house.
Buggered off. And here we are.

Beat. Then Max, very carefully...

MAX
Without wanting to entertain what is clearly the result of your booze-ravaged mind, I'd point out that, from what little I know, Walter died of cancer.

KENNY
Aye, you had a right result there.
A right result.

Beat. Then, with scrutiny of Max...

KENNY (CONT'D)
Just like you had with the paint sample.

In response to the scrutiny, Max reaches for his jacket...

MAX
Kenny, I hope you get the help that you so clearly need...

KENNY
I found the garage.

Beat. Max puts down his jacket.

KENNY (CONT'D)
I spoke to the Mechanic who knocked the dents out your car.
(MORE)

KENNY (CONT'D)

You shouldn't have used your card,
Max, but that's the arrogance there
you see...

Max tries 'bewilderment'...

MAX

This is ridiculous.

But Kenny remains steady, sure...

KENNY

No it's not. I've known you for a
long time Max. This is entirely
logical. This is something that you
would do.

(considers, then)

This is exactly what you would do.

Beat. Then Max, carefully, neutrally...

MAX

What do you want, Kenny?

KENNY

I want my family back. Which means
I want my career back. Which can
happen one of two ways. I can take
you down, and show that I'm
straight enough to shop a client.

MAX

(beat)

What's the second way?

KENNY

Full partner.

MAX

With whom?

KENNY

With you.

MAX

You're deranged.

KENNY

You do the legals. I handle
investigation, security, whatever
needs done.

There is a significance there, that Max picks up.

MAX

Needs done?

KENNY

I can be between you and the street, Max. Which is something that you require. Considering who you're involved with.

Max is confused.

MAX

You've got no idea who I'm involved with.

KENNY

I do. But I don't think that you do.

Max is thoughtful. Kenny stands.

KENNY (CONT'D)

Think about it, Max.

(genuine)

And be careful.

Kenny LEAVES.

3.30A **INT. LIVING ROOM. MAX'S HOUSE.**

3.30A

Claire sits with a glass of wine.

Long beat of decision, then she makes a call. She's relieved by the Voicemail, then...

CLAIRe

Hey, it's...

(It doesn't feel right to say 'me'...)

CLAIRe (CONT'D)

I'm sorry. I wish I was braver, but I'm not. And I should tell you that now, for both of us, before...

(genuine, with some guilt)

I'm really sorry. But, well...

(beat, unsure how to end)

Bye.

She hangs up. Beat of decision, then she taps on her phone and we bring up...

CONTACT > BLOCK CONTACT > YES

Claire puts down her phone. She's made a decision, but she has no idea if it was the right one.

3.31 **OMITTED**

3.31

3.32 **OMITTED**

3.32

3.33 **INT. KITCHEN. MAX'S HOUSE - DAY.**

3.33

Claire and Max have breakfast. A tense Max reads his iPad.
Claire has a go at friendliness...

CLAIRe

Did you have a look?

MAX

At what?

CLAIRe

At going away.

MAX

(beat, remembers)

Oh, right. No, sorry. Something's
come up at work. I can't, not for a
while anyway.

An instant return of the traditional tension between them...

CLAIRe

It was your idea.

MAX

Sorry...

CLAIRe

Jesus, Max.

MAX

Claire, I can't, OK, sorry.

He goes back to the newspaper but she doesn't back down...

CLAIRe

You know, I just thought, for a moment, that you were trying, that's all, and it was nice to think that maybe you'd make some sort of, some sort of sacrifice, because that's what I'm...

(trails off)

I'm just trying to hold this fucking thing together Max, and it would be really helpful if you (could)...

MAX

Shit.

She stops. But he's reacting to the iPad. To the date.

MAX (CONT'D)

It's the 19th.

Beat. Then she realises, sighs with frustration.

CLAIRe

Well, you always find some way out of these conversations, Max, it might as well be her.

She LEAVES. He watches her go in fleeting confusion, then returns to his thoughts.

3.34

INT. LIVING AREA. WALTER'S HOUSE - DAY.

3.34

Music PLAYS. Jake potters with Walter's records while Angie continues to pack up Walter's stuff...

JAKE

And I thought a website could bring in international collectors, you know?

Angie's enjoying this awakened, ambitious Jake. She smiles...

ANGIE

You don't have a website?

JAKE

I always thought it was cooler to fly under the radar sort of thing.

ANGIE

So your business plan was to, kind of, hide?

JAKE

I thought the punters would seek me out, like a hidden gem sort of thing you know?

ANGIE

How'd that go?

JAKE

I overestimated the punters' seeking out abilities. Truth to be told, they're pretty shite at it.

Angie smiles. Jake remembers he's supposed to be spinning a better future...

JAKE (CONT'D)

Which is why I'm looking at moving the shop uptown. Get in amongst it.

ANGIE

You could do that?

JAKE

(touch defensive)

Of course I can.

(beat, careful)

And with the move and a busier shop, I could do with some help.

ANGIE

(beat, neutral)

Let's see what happens.

Jake pulls out a record, a note falls from a sleeve. He picks it up, looks at it, confused...

JAKE

What's this?

Angie takes it from him, before he has a chance to look at it properly. She reads it, then...

ANGIE

It's just one of Walter's crazy notes.

JAKE

Who's Jessie?

Angie, reading on, genuinely...

ANGIE

I don't know.

3.35 **EXT. MAX'S STREET. CRAMOND - DAY.**

3.35

Max's car drives down his street.

From nearby, Kenny PULLS OUT in his car and follows...

3.36 **EXT. STREET./INT. MAX'S CAR. EDINBURGH - DAY.**

3.36

Max drives down a quiet street. A car pulls SHARPLY in front.

Archie jumps out the passenger seat and gets in Max's car.

ARCHIE

Follow them.

He points at the other car which drives on. Max recovers from the shock...

MAX

What is this?

ARCHIE

We're friends of Cameron.

Beat as Max takes that in.

ARCHIE (CONT'D)

Follow them.

Rattled, seeing no other option, Max starts his engine.

We CUT OUT to the street in time to see Kenny, pulled in further back, start to FOLLOW...

3.37 **INT. CAR./EXT. STREET./LEITH DOCKS - DAY.**

3.37

We're in the car in front now (Roy's car). Stevie is driving. Cameron is in the front. Roy is in the back. They are down at Leith Docks.

They pull in. Max's car ARRIVES, pulls in behind.

ROY

Let's go.

CAMERON

Maybe it would be best if I wait (here)...

ROY
Let's go.

CUT TO:

3.38 EXT. STREET./DOCKS - DAY.

3.38

OUTSIDE. To see Cameron and Roy get out Roy's car, walk to Max's car, while Archie gets out Max's, walk to Stevie's car.

CUT TO:

3.39 INT. ROY'S CAR./EXT. VIEW OUTSIDE - DAY.

3.39

BACK INTO Roy's car. He's been joined by Archie. Stevie looks in his mirror with interest.

REVEAL he watches Kenny who has pulled in well behind, got out and walks nearby while peeking over to Max's car.

ARCHIE
What?

STEVIE
(hesitant)
It's probably nothing.

ARCHIE
What?

CUT TO:

3.40 INT. MAX'S CAR - DAY.

3.40

Tense silence. An apologetic Cameron in the front passenger seat. But Max concentrates, through the mirror, on Roy in the back. Roy brings a new level of fear for Max, a new level of realisation that he has lost any sense of control. Finally...

ROY
Do you know who I am?

Beat. Max nods.

ROY (CONT'D)
You work for me.

MAX
(beat, then)
I didn't know that.

ROY
That's why I am who I am. Because people like you work for me and don't know that you're doing it.

Beat. As the tense silence grows, Max half-heartedly tries to take control...

MAX

Look, whatever this is, I mean, I don't want to know the details, I've never known the details, I'm just saying that I'm sure we can...

ROY

(interrupts)

Your brother's shop is the registered address of forty three Scottish Limited Partnerships and he knows fuck all about it.

Beat.

MAX

Yeah.

ROY

And I need those limited partnerships to stay open. And the money that goes through them to keep going through them. Money which, incidentally, is about to double. So this is not a time for...

(considers)

Disruption.

MAX

Well, let's work (out)...

ROY

The reason that you recognise me Max, the reason that you know who I am, is because for many years myself and those who work for me committed a significant amount of extreme violence. But that's the past Max. I'm a businessman now. A businessman who in the past committed a significant amount of extreme violence.

Max watches, transfixed with fear...

ROY (CONT'D)

You've got until the end of the day to get your brother under control, or I'll get him under control.

MAX

(instinctive)

Leave my brother alone.

(MORE)

MAX (CONT'D)
(beat, re: Roy's threat)
Please.

ROY
(considers, then)
Well, I suppose that's in your
hands, son. Isn't it?

Roy gets out. Cameron opens the car door, then to Max,
quietly...

CAMERON
Sorry.

And he goes too as we...

CUT TO:

3.41 **EXT. DOCKS./STREET - DAY.**

3.41

Kenny walks behind machinery, glimping through gaps as he
nears the cars. Then...

Archie is standing BEFORE HIM.

Kenny reacts by whistling, looking around, and asking...

KENNY
Have you seen a dog, mate?

Archie HITS HIM hard. Then again, and again...

CUT TO:

3.42 **INT. STEVIE'S CAR./EXT. VIEW OUTSIDE - DAY.**

3.42

Watching from his car, Stevie sees Kenny being beaten. We see
a surprising note from him. Guilt.

His phone RINGS, he answers as he watches the beating...

STEVIE
Yeah.

FEMALE VOICE (O.S.) (NICOLA)
(urgent)
Where are you?

STEVIE
Chasing something up.

FEMALE VOICE (O.S.)
She's looking for you.

Stevie looks in his mirror, at Cameron and Roy returning to
the car. Behind them, Max's car drives away.

STEVIE
Won't be long.

CUT TO:

3.43 **INT. MAX'S CAR./EXT. STREET - DAY.**

3.43

A shaken Max drives away, past Kenny's empty car.

Lost in his thoughts, he doesn't notice it.

3.44 **INT. LIVING AREA. WALTER'S HOUSE - DAY.**

3.44

We scan across the dining table.

We see the drawer from yesterday, empty. On the table are medicine bottles. Their remaining content poured out. And then notes, cross referencing pills, prescription dates and dosage (not that we get all that).

Sitting alone, looking over her notes, is Angie.

Her expression darkens. She makes a call. Beat, then...

ANGIE
You need to come down here. Now.

She hangs up.

CUT TO:

3.45 **OMITTED**

3.45

3.46 **EXT. CAR PARK. EDINBURGH - DAY.**

3.46

Max parks in a car park. He's pale, shaken. He takes a moment, as if remembering what he's here for. When he remembers, it gives him some focus.

He gets out...

CUT TO:

3.47 **EXT. CAR PARK./GRAVEYARD. EDINBURGH - DAY.**

3.47

And walks from the car. As he walks we realise that it's a graveyard. Barely breaking stride, he lifts a bunch of flowers from a grave.

He walks on, then stops.

Jake stands in front of a gravestone.

3.48 **INT. OFFICE. EDINBURGH - DAY.**

3.48

Stevie arrives back into his office. He's trying to slip unnoticed back behind his desk when...

FEMALE VOICE/BOSS (O.C.)

Stevie!

REVEAL his angry BOSS.

REVEAL the wider office.

REVEAL that it is a POLICE STATION.

BOSS

Is it Stevie? I forget...

STEVIE

Sorry boss, I was chasing something up.

She considers him coolly. A POLICEWOMAN hands her paperwork. She reads, smiles, and passes it to Stevie's partner Nicola (30s) whose voice we heard earlier in the call to Stevie.

BOSS

You two are up. Uncooperative Complainier.

NICOLA

Oh, sorry boss, we're clocking off. We're on earlies this (week)...

BOSS

Have fun.

She leaves. Nicola is deeply unimpressed with Stevie...

3.49 **EXT. GRAVEYARD - DAY.**

3.49

Max and Jake stand in front of the (unseen) gravestone.

MAX

(long beat, then)

You're in danger Jake.

JAKE

(long beat, then)

When you told me you were going on holiday, I said don't be away on the 19th.

Max is confused.

JAKE (CONT'D)

Because on the 19th the label were up from London to see the band.

Max is not confused. He sighs...

JAKE (CONT'D)

I said I'd go and see her every day, at that place, like I did when you were busy getting married, busy building your house, busy starting your practice. But I needed the 19th off. And you just went anyway, and I was halfway through the sound check when I got the call.

MAX

Jake, we've got more (pressing)...

JAKE

By all accounts, the boys did their best but I was lead guitar, so they were a right old mess.

MAX

They said she had months.

JAKE

They said she might have months.

MAX

Jesus Christ, (Jake)...

JAKE

The shop. That's how I got over it, Max. When you bought me the shop. I thought, well, there's some feeling there. There's some humanity. There's some guilt. But now, well, now it looks like that's not why you bought me the shop at all.

Beat. Then Max, in desperation, tries some limited honesty...

MAX

I opened my practice in the middle of the recession. I was arrogant, and stupid, and things got a little desperate, and I got into a wee bit of trouble.

JAKE

I don't want to hear it.

MAX

You need to hear it.

JAKE

I don't want to, Max. I just want to stand here and think about how things might have gone.

(MORE)

JAKE (CONT'D)

Because that's what I do every year, I stand here and look at that date and think about how things might have gone. How I might have escaped, like you escaped.

MAX

(growing irritation)

You're not listening to me, I didn't escape...

JAKE

Because that was it. My way out. And you took it from me.

MAX

(on the brink)

Jake, if your band was going to get signed then they'd have got signed.

JAKE

(considers, then)

Aye, you're probably right.

Max wrongly thinks the pressure is lifting...

JAKE (CONT'D)

But it would have been nice to have had a shot. At something bigger. And better. And real. And now, well, maybe I do.

Max knows this is his last chance. Thinks then, carefully...

MAX

I can understand you thinking like that. Because you're a better man than the life you've had. And I should have helped you more. I shouldn't have let you struggle. I suppose I thought that for you, the struggle was part of your whole thing, you know? But that was wrong. And I'm sorry. And I can help you now. More than you can imagine.

Nothing from Jake. Max doubles down. He's emotional, real...

MAX (CONT'D)

If you want bigger and better and all that bollocks, then stick with me because that's how you'll get it. Stick with me, stick with the shop and the...

(thinks, careful)

System. That's the right way, Jake. To get what you want.

(MORE)

MAX (CONT'D)

And the wrong way, the wrong way is
to go with her.

Jake stiffens at the Angie mention, the implied criticism...

MAX (CONT'D)

And if in your head it's me or her,
and I hope that's not even a
question, but if it is then believe
me Jake, the answer, and it's
fucking resounding, the answer is
me.

JAKE

(considers, then)

Maybe you're right. Maybe she's the
wrong option. But I've got nothing
to lose, Max. I've lived half my
life and I've got nothing to lose.

Jake turns away. Max's desperation builds...

MAX

Jake, wait...

Jake hesitates...

MAX (CONT'D)

You're in danger. Proper danger.

JAKE

(unmoved)

Then call the police.

MAX

No, we can't.

JAKE

(considers, then)

We never can, can we Max? Not now.
Not when we hit Walter.

Max is uncomfortable. Jake looks with dispassionate intrigue.

JAKE (CONT'D)

What have you done? What have you
done to me?

Max knows he only has time for a short, sharp, shock...

MAX

I can tell you as much as you want
to know, it's up to you, but if you
walk away from me now then we're
fucked. Both of us. Properly,
seriously, dangerously fucked.

The Brothers look at each other. The power shift is complete. We see the reversal and the change within them. Max desperate, out of control. Jake calm, confident.

JAKE
(considers, then)
Well, it's nice to have the company.

Jake walks AWAY. And leaves Max on his own.

Long beat of thought from Max.

Then he takes out his phone, makes a call, waits...

MAX
Hi, where are you?
(beat)
Where?!

3.50 **INT. LIVING AREA. WALTER'S HOUSE - DAY.**

3.50

At Walter's, Angie sits with a drink.

She looks over to the table. To the medication...

Long beat. And then to our surprise, and her surprise, she tears up as we...

CUT TO:

3.51 **INT. HIGHLANDER BAR. PITLOCHRY. FLASHBACK - DAY.**

3.51

FLASHBACK. We saw this at the end of Episode 2. The photo being taken. The tourists, Gordie, Angie.

A note of discomfort from Angie when she realises she was in the photo, then she goes back to work...

We drift past them...

To the bar...

Past paraphernalia including the discarded 'HELP WANTED' sign...

To the end of the bar, where a woman sits, alone, quietly, her side to us...

And this time we wait for her to turn, and yes, it's Sheila.

CUT TO:

3.52 INT. HIGHLANDER BAR. FLASHBACK - NIGHT.

3.52

FLASHBACK. It's late. The darkened pub is closed, but not empty. Sheila, Angie and Gordie sit drinking at a table. Sheila is in 'befuddled old woman' mode...

SHEILA

I miss him terribly. But I suppose it was God's way.

REVEAL she fiddles with a crucifix hung from her neck. Gordie views it with surprise. Angie's not sure why she's hearing this but rustles up...

ANGIE

I'm sorry for your loss.

SHEILA

(moves on carefully)

I looked after Walter for a long time. We had an agreement. All he had was his house but that was, well it was his haven. Particularly towards the end.

Gordie is watching Angie nervously...

SHEILA (CONT'D)

So I paid for everything. Specialist care, all the daft alternative treatments. When he died he left me the house. The solicitor will sell it and after I'm repaid the balance goes to charity.

GORDIE

(believes this)

The lifeboats.

SHEILA

He loved those lifeboats.

Angie smiles. But her confusion grows...

SHEILA (CONT'D)

But it turns out, unbeknownst to me, that Walter left his record collection to a niece in America. His only family, not that she had anything to do with him.

She ramps up the well-meaning, in-over-her-head old lady act.

SHEILA (CONT'D)

We don't know where she is. The solicitor's lost the instruction.

(MORE)

SHEILA (CONT'D)

It's going to take months to find her, if we even can. I'm in debt, love, with the funeral and whatnot. They can't sell the house until the estate's settled, and they can't settle the estate until they find the niece. All for the sake of a few records!

Sheila sighs then, with 'reluctance'...

SHEILA (CONT'D)

And that's when Gordie had his wee idea...

GORDIE

Well, it wasn't (my)...

SHEILA

All people are expecting is a grieving niece. All Walter's solicitor is expecting is an American woman with an American passport.

Clarity for Angie. And an instinctive reaction...

ANGIE

No.

Sheila nods in agreement, she's not surprised. She adds what she knew she would have to add, with 'embarrassment'...

SHEILA

Gordie talks about you a lot.

Gordie is uncomfortable...

SHEILA (CONT'D)

He said that you wound up here in slightly reduced circumstances.

Gordie is more uncomfortable...

SHEILA (CONT'D)

('awkwardly')

Perhaps you would accept some money for your time? I was thinking, maybe, ten thousand pounds.

Angie views Sheila with a building suspicion. Beat, then...

ANGIE

I guess this niece could dispute the will, couldn't she?

Sheila's face darkens. She falls silent as she studies Angie. Sensing the changing mood, Gordie steps in affably.

GORDIE

It was just a wee idea.

ANGIE

I know. But I'm not a criminal.

She and Sheila tighten their gazes on each other. A beat. And then Sheila abandons 'befuddled old woman'. Everything changes. Demeanour, voice, eye contact...

SHEILA

I know you're not. But what you are, is skint, scared and trapped in this shithole.

Gordie frowns...

SHEILA (CONT'D)

And you're running away from something.

Angie's silence gives confirmation.

SHEILA (CONT'D)

I'd imagine you're running away from a man.

Angie's silence gives confirmation.

SHEILA (CONT'D)

I know, love. About running away. I ran away from his father all the time.

From Gordie we see this is both true and a source of guilt.

SHEILA (CONT'D)

But I always went back. Because of money. Then, one day, I decided I wasn't going back. I was going to try, at least try, to find a better life. So I hustled and scraped and one way or another I put money between me and him. And that was how I got away.

Angie is, at worst, intrigued.

SHEILA (CONT'D)

I think you're trapped here and you can't go home because you've got no money to put between you and him. Well, I'm giving you half a chance. A wee head start.

A long beat. Again, we watch these two strong women stare each other down. Then...

ANGIE
(re: Gordie but to Sheila)
This wasn't his idea.

SHEILA
Of course it wasn't.

ANGIE
And the lifeboats don't get shit.

SHEILA
Of course they don't.

GORDIE
(surprised)
No?

SHEILA
(re: Gordie but to Angie)
But he will, from the house, and
you know he needs it. He's even
more skint than you. He can't
afford to keep you on, he's just
not found the guts to tell you.

Angie looks to Gordie. He hangs his head to confirm.

Beat.

SHEILA (CONT'D)
Ten grand.

The longest beat yet.

ANGIE
Twenty.

Sheila smiles in victory and we...

CUT BACK TO:

3.53 **INT. LIVING AREA. WALTER'S HOUSE - DAY.**

3.53

Angie, with an air of quiet fury, looks out the window.

REVEAL what she's watching. Gordie's car has PULLED UP
outside Sheila's house.

Sheila opens the front door. She looks confused at the sight
of Gordie's arrival.

Gordie gets out, and heads inside.

3.53A **OMITTED**

3.53A

3.54 **INT. CORRIDOR. HOSPITAL. EDINBURGH - DAY.**

3.54

Stevie and Nicola walk down a corridor. Tense silence.
Then...

STEVIE

Sorry.

Nothing back. He tries again...

STEVIE (CONT'D)

You're going to have to talk to me
soon. Or we'll encounter
operational difficulties.

He's trying to lighten the mood, and a tiny glimmer he might
be getting somewhere...

NICOLA

You're the definition of
operational difficulties Stevie.
That's your main talent.

They walk on.

STEVIE

Where is she?

Nicola's confused...

STEVIE (CONT'D)

The uncooperative complainer.

NICOLA

He.

STEVIE

It's not a domestic?

NICOLA

IC2.

STEVIE

Right.

A tiny, niggling worry grows within Steve...

STEVIE (CONT'D)

(hopefully)

Drink driving?

NICOLA

Nope. Found unconscious at Leith
Docks.

Steve's world collapses. They walk on as he battles panic. He composes as well as he can, and says 'breezily'...

STEVIE

Here, why don't you take this one,
then come in late tomorrow?

Nicola is swiftly losing what's left of her patience...

NICOLA

Are you taking the piss?

STEVIE

Or come in late all week, I'll
cover for (you)...

Nicolas stops, levels with him...

NICOLA

Stevie. I've covered your arse all day while you were at the bookies, and my reward was calling my ex's smug bitch of a wife to get her to pick up my kids from school. So, for the sake of novelty as much as anything, just do your bloody job for five minutes.

STEVIE

(beat, weak)

I wasn't at the (bookies)...

But she's already turned away and ENTERED a room. Stevie is left in nervous limbo.

The corridor offers a window into the room.

Stevie looks in tentatively. What he sees offers some level of limited hope...

Reluctantly, he follows her IN...

3.55 **INT. LIVING ROOM. SHEILA'S HOUSE - DAY.**

3.55

Angie sits with Sheila and Gordie, but concentrates on Sheila. Sheila looks at Angie in question, then...

SHEILA

The chequebook?

ANGIE

(considers, then)

We can start with the chequebook.

SHEILA

Jesus Christ. Are you kidding me?

Angie isn't surprised by Sheila's opening defensiveness...

SHEILA (CONT'D)

Fifty quid here and there?

ANGIE

A little more than (that)...

SHEILA

Not much more...

ANGIE

You said you paid for everything.

Sheila fixes Angie in the eye. She's confident, convincing...

SHEILA

I did. And then he paid me back. He was housebound. Do you understand what housebound means? It's fairly self-explanatory.

ANGIE

That's not what (you)...

SHEILA

What do you want me to tell you love? About going over there at the crack of dawn and coming home in the dark? About cooking his meals and cleaning his house? About washing the body of a dying man? Because that's a fucking barrel of laughs.

Angie is unmoved.

ANGIE

You took his money, then you waited for the house. And then, well, you had enough of waiting, didn't you?

Confusion from Gordie and 'confusion' from Sheila.

GORDIE

I don't (understand)...

ANGIE

(to Sheila)
I think you were overdosing him.

Gordie is horrified, Sheila is 'horrified'...

SHEILA

You've lost your bloody marbles.

GORDIE

Oh, no, no, no...

ANGIE (CONT'D)

(interrupts)
And so did Walter.

That gets silence from the others.

ANGIE (CONT'D)

He left a note. In the records. For his niece.

An unsettled Gordie looks to Sheila for guidance. She maintains her composure, her control...

SHEILA

Non compos mentis.

Angie doesn't follow.

SHEILA (CONT'D)

Of unsound mind. That's what the Doctor said. That's where this note, if there was a note, came from. An unsound mind. A scared, confused man, who barely knew his own name.

ANGIE

(with anger)

What the fuck did you get me into?

SHEILA

(with equal anger)

You need to go. Now. America, wherever. Just go. You'll get your money when the house is sold.

ANGIE

You think I trust you? To leave
without it?

SHEILA

That's very hurtful.

ANGIE

You're a liar.

Sheila stands, walks to a cabinet, finds an envelope (we might recognise as the envelope Max gave her in Episode 2.) Sheila sits, places it in front of Angie. Long beat. Then...

SHEILA

There are only liars in this room.

Note of discomfort from Gordie.

3.56 **INT. PRIVATE ROOM. HOSPITAL - DAY.**

3.56

Nicola sits next to the bed. Stevie has positioned himself further back, hard to see. Not that it matters.

We can tell it's Kenny, but only just. He's under wires and drips, badly beaten, his eyes virtually closed with bruising.

NICOLA

Can you hear us (Mr)...

KENNY

(interrupts)

I asked them not to call you.

Nicola and Stevie are surprised by Kenny's alertness.

NICOLA

What happened?

KENNY

Someone hit me from behind. I
didn't see anything. I'm exercising
my legal right not to comment
further.

Nicola looks to Stevie for back up. He shrugs. She's freshly irritated by him. She has a go...

NICOLA

This was a violent attack. That's
not someone we want on the streets.

Kenny struggles for breath, then...

KENNY

I'm exercising my legal right not
to comment further.

Nicola is frustrated, but defeated.

NICOLA

Call us if you change your mind.

She leaves a card.

KENNY

Thanks for coming in.

With effort, Kenny opens his eyes, smiles at Nicola. Then he turns to a nervous Stevie, smiles. Beat, then the smile goes.

And even under the wires, and drips, and bruising, there is something there. A recognition. An awareness. (Kenny saw Stevie leave Max's office in Episode 2 and followed him to FASTCASH4U).

It unnerves and confuses Stevie.

NICOLA (O.C.)

Stevie?

She's at the door. Stevie joins her. Kenny watches them GO.

3.57 OMITTED

3.57

3.58 INT. CORRIDOR./KENNY'S ROOM. HOSPITAL - DAY.

3.58

Stevie and Nicola walk, Stevie consumed with worry...

(In deep B/G, Max exits a lift)...

NICOLA

I don't know why you still come in Stevie. Just get signed off, depression or whatever you want to call it.

STEVIE

(distracted)

I'm not depressed.

NICOLA

Really? Well you should be Stevie. At least a wee bit. And I say that with love.

Suddenly, Stevie 'realises'...

STEVIE

Oh, bollocks...

He stops, Nicola looks at him in question...

STEVIE (CONT'D)
I've left my phone in there.

NICOLA
For Christ's sake, Stevie!

STEVIE
I know, I know. It's fine. You go,
I'm just round the corner from
here.

She's unsure. Stevie softens, charms...

STEVIE (CONT'D)
Come on, I've wasted enough of your
time today. You get up the road.

Walking away, he smiles in reassurance...

STEVIE (CONT'D)
And I'll be in early tomorrow. I
promise. Ready to fight the good
fight. Wash the scum from the
street, and all that.

She reluctantly smiles, leaves...

NICOLA
Bye, Stevie.

Stevie smiles, then turns from her and walks back towards the ward. And we see his smile fade.

We FOLLOW HIM as he walks back along the corridor...

To Kenny's room.

Where he looks through the window and freezes.

Because Kenny is sitting up in his bed...

Talking to Max.

Stevie edges away, thrown, defeated...

3.58A **INT. FRONT DOOR. MAX'S HOUSE. - DAY**

3.58A

A DOORBELL sounds. We see a shadow outside the front door.

Claire walks to the door. She opens it.

And Tina is standing there. Claire enters shock.

TINA
That was a shitty way to do it.

Long beat while Claire battles past the shock to...

CLAIRe

Yeah, it was.

3.59 **INT. CORRIDOR. SHEILA'S HOUSE - DAY.**

3.59

Angie's gone. Gordie and Sheila sit tensely eating soup.

Gordie's gaze drifts to the Walter photo that we saw Sheila prominently position earlier. He builds confidence. Then...

GORDIE

It's a shame what happened to him.

Sheila is confused.

GORDIE (CONT'D)

Walter.

SHEILA

Aye, it was.

Long beat. Then, after building up the confidence...

GORDIE

It was a shame what happened to
Ralph too.

Sheila looks at him. Long enough for him to wilt and look away...

SHEILA

Eat your soup, son. You'll want to
get up the road.

(beat, significant)

Before it gets too dark.

Gordie eats his soup. The silence settles back in.

3.60 **OMITTED**

3.60

3.61 **OMITTED**

3.61

3.62 **INT. LIVING AREA. MAX'S HOUSE - DAY.**

3.62

Tina looks round the impressive house, as a deeply uncomfortable Claire looks on..

CLAIRe

Nothing can, you know, happen.

Tina ignores her.

CLAIRe (CONT'D)

Not here.

Tina looks at the photos of Claire and Max...

CLAIRe (CONT'D)

And I know it's a little late for
me to start laying down moral
markers.

Tina turns, smiles at Claire.

TINA

Nice house.

CLAIRe

Thanks.

TINA

I suppose a place like this comes
with the lawyer husband. Ill gotten
gains, and all that.

A note of confusion and defensiveness from Claire...

CLAIRe

It's not ill gotten. He works hard.

Tina gives Claire her full attention.

TINA

Does he talk to you about his work?

CLAIRe

No. That's one of the many things
we don't talk about.

As Tina watches her, a note of confusion from Claire...

CLAIRe (CONT'D)

Why would you care (about)...

And Tina nips it in the bud, softens, smiles...

TINA

I'm sorry. I shouldn't have shown
up like this.

CLAIRe

No, I'm sorry. And I'm pathetic.
Because you're the first bit of
happiness, proper happiness that
I've had in a long, long time and
so I reacted, obviously, by running
away from (it)...

TINA

Claire, it's cool.

CLAIRe

And maybe we should just, I mean I
don't have to make any decisions
yet, do I?

A note of concern from Tina, firmly...

TINA

Don't do anything for me. Honestly,
I don't want you to do that.

Claire is upset. A long beat and then, wanting guidance...

CLAIRe

What was it?

TINA

(beat, then)

It was fun. That's all. Don't beat
yourself up. Don't do anything
drastic. And I'm sure I'll see you
at the gym. Bye, Claire...

She's leaving and Claire considers that significance and
then...

CLAIRe

Wait.

And then Claire walks to Tina and, confidently, recklessly,
kisses her. Tina is surprised, then reciprocates...

3.63

EXT. CALTON HILL. EDINBURGH - NIGHT.

3.63

Max has pulled up at Calton Hill. He sits near his car,
overlooking Edinburgh. A long beat of thought. Then he lifts
the phone. We hear the RING and then the MURMUR of someone
answering...

MAX

Well, I tried.

Beat. Another MURMUR.

MAX (CONT'D)

You'll just scare him?

No MURMUR.

MAX (CONT'D)

(firmer)

You'll just scare him?

MURMUR. Max hangs up. And we see the thoughts and fear whirr
within him.

3.64 **INT. LIVING AREA. WALTER'S HOUSE - NIGHT.**

3.64

We come in on the envelope that has now passed from Max to Sheila to Angie.

Nearby, Angie sits in Walter's armchair. A drink close to hand. She taps on her phone as we bring up her message -

I've got something to tell you x

She hits send. And we...

CUT TO:

3.65 **INT. LIVING AREA. JAKE'S FLAT - NIGHT.**

3.65

Jake, in his flat. Looking at his phone.

Long beat of decision. Then he types and we bring up...

So do I xx

He sends it.

Long beat.

Then a BEEP. He looks at his phone...

Come here x

And Jake has a look of foreboding.

3.66 **OMITTED**

3.66

3.67 **OMITTED**

3.67

3.68 **OMITTED**

3.68

3.69 **OMITTED**

3.69

3.70 **INT. LIVING AREA. TINA'S FLAT - NIGHT.**

3.70

We're in the darkened flat. A lamplight leaves much of the room in shadows.

Tina ENTERS. She goes to the kitchen area. She turns on the main light.

Which REVEALS that sitting waiting are Roy and Archie.

Tina has her back to them. She pours herself a drink.

Long beat. And then, without turning...

TINA
She doesn't know anything.

ROY
How do you know?

TINA
She trusts me.

ROY
Clearly.

Tina turns, smiles.

ROY (CONT'D)
Befriend. That's what I said.
Befriend.

TINA
(shrugs)
You can't get much friendlier than
that.

Roy smiles. He stands. So Archie stands.

TINA (CONT'D)
She doesn't know anything.

She's looking for something. Roy doesn't give it. He's
deliberately vague with...

ROY
OK.

He and Archie LEAVE.

As she watches them go, we see from Tina a passing,
unexpected note of something else.

Guilt.

Music STARTS.

CUT TO:

3.71 **EXT. WALTER'S STREET - NIGHT.**

3.71

Jake walks along the darkened street. Every few steps his
face is lit by streetlights.

He walks past a darkened van.

CUT TO:

3.72 **INT. MAX'S CAR - NIGHT.**

3.72

Max, driving home. He looks pale. Worried.

CUT TO:

3.73 **EXT. WALTER'S STREET./DRIVE - NIGHT.**

3.73

Jake walks up Walter's drive.

The Music BUILDS.

Jake looks, if anything, relieved. That honesty is so close.

He nears Walter's house.

He smiles.

TWO MASKED MEN COME OUT THE SHADOWS BEHIND HIM...

They grab Jake...

CUT TO:

3.74 **INT. MAX'S CAR - NIGHT.**

3.74

Max. Pale. Worried.

CUT TO:

3.75 **EXT. WALTER'S STREET./DRIVE - NIGHT.**

3.75

The Men drag Jake away...

Down the drive...

To the street...

Where another MASKED MAN stands at the opened van doors...

Jake is flung in, the Men run and get in the van...

And it drives away down the street.

We watch it GO.

CUT TO:

3.76 **INT. MAX'S CAR - NIGHT.**

3.76

Max. Pale. Worried. Guilty.

CUT TO:

3.77 **EXT. WALTER'S STREET./DRIVE - NIGHT.**

3.77

We are left looking at the empty street.

***** END OF EPISODE *****