

**GUILT**

**EPISODE 4 - "TWO BROTHERS"**

SHOOTING SCRIPT

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Including:

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## EPISODE 4 - "Two Brothers"

## PRE-CREDITS

4.1 **OMITTED** 4.1

4.2 INT. RECEPTION. FASTCASH4U. EDINBURGH. - DAY. 4.2

The room is quiet, apart from the off-screen tapping of a computer keyboard.

Long beat and then...

The door BURSTS OPEN and MAX storms in...

TTNA

Max?

We REVEAL that TINA is the previously unseen Receptionist.

Max ignores her, walks on and we follow him into...

4.3 INT. FRONT OFFICE. FASTCASH4U - DAY. 4.3

The front office, and on into...

## CAMERON

MANUFACTURE

Buy unique May with intricate

MAX (CONT'D)

MAX (CONT'D)  
You've had plenty of time to scare  
him.

Roy continues to stare Max down. Max's confidence falters, and differently.

### MAX (CONT'D)

Where is he?

Roy considers Max then, poker-faced...

ROY

I don't know, but I shouldn't think  
that he's got far.

He and Max size each other up.

ROY (CONT'D)

This city is full of dark corners,  
Max. Sometimes you just have to  
wait for them to seek the light.

Beat. Then Max, frustrated, defeated, moves to leave. He's surprised to see Archie, who blocks his way and looks to Roy. Roy shakes his head. Archie steps aside, Max storms OUT.

Long beat. Then...

CAMERON

I think we can (trust him)...

ROY

(to Archie)  
Follow him.

Archie LEAVES.

4.5 EXT. STREET./MAX'S OFFICE. EDINBURGH - DAY.

4.5

Max's car pulls up at his office.

Beat. Then...

Archie's car pulls up nearby.

Max gets out, and enters...

4.6 INT. COMMUNAL AREA. MAX'S OFFICE - DAY.

4.6

We follow Max as he walks through the communal area into a...

4.7 INT. STAIRWELL. MAX'S OFFICE - DAY.

4.7

Where he walks down the stairs then out a fire door into...

4.8 EXT. ANOTHER STREET - DAY.

4.8

Another street. Where he hails a taxi.

4.9 EXT. PUB. CRAIGMILLER - DAY.

4.9

We're on the outside of the same dodgy pub we've seen before, where Max and Kenny have met. It remains a thoroughly uninspiring sight.

Beat. Then the taxi pulls up.

Max gets out and walks into the pub...

4.10 **INT. PUB - DAY.**

4.10

And keeps walking...

Behind the bar as usual is JAFFA. He and Max swap a nod then Jaffa leads Max to a well-locked door at the back of the pub.

He works through the locks, then opens it for Max who walks into...

4.11 **INT. BACK ROOM. PUB - DAY.**

4.11

A dingy back room where Max says, with a jarringly upbeat air...

MAX

Morning!

And we REVEAL JAKE.

Who is not upbeat, not at all. And he looks at Max with utter bewilderment then says, with mounting fury...

JAKE

What the f-

CUT TO:

4.12 **TITLE CARD.**

4.12

# GUILT

CUT TO:

4.13 **EXT. JAKE'S SHOP. LEITH - DAY.**

4.13

Jake's shop is darkened, empty. ANGIE stands outside. She looks confused, a little angry.

CUT TO:

4.14 **OMITTED**

4.14

4.15 **INT. BACK ROOM. PUB - DAY.**

4.15

JAKE

You kidnapped me?!

Jake is in disbelief, Max in defiant justification...

MAX

That's a little dramatic...

JAKE

It was dramatic Max. I near enough  
shat myself.

MAX

Well, (that's)...

JAKE

I thought it was, like, ISIS or  
something...

MAX

Do you think you'd be a target  
(for)...

JAKE

Obviously not. That was when the  
hood went on. But then I had time  
to think. About you. And about my  
shop.

MAX

It was for your own good, Jake...

JAKE

(anger peaks)  
How the (fuck)...

MAX

Roy Lynch.

That takes the wind out of Jake. Beat. Then...

MAX (CONT'D)

You've heard of him?

JAKE

Obviously.

MAX

I've been working for him.

JAKE

Then you're insane.

MAX

And so have you.

JAKE

(beat, realises)

The accounts.

MAX

Money laundering would be more accurate. Which is why I told you to leave the system in place. When you wouldn't, Roy decided he was going to give you a scare, I thought I'd better get you out the way before he did, and here we are.

JAKE

Right. So, just to be clear, thanks to you I've been laundering money for a gangster?

MAX

You have. With great success if that (helps)...

JAKE

That feels like something I'd like to have known about....

MAX

It's not a time for regrets, Jake.

JAKE

That feels like something I'd like to have had the opportunity to turn down.

MAX

(firm)

I want you to focus.

JAKE

(equally firm)

I want my phone back, and I want a taxi.

Behind them, the SOUND of the door being unlocked again.

MAX

I keep telling you, you're in danger.

JAKE

No, Max, this is all yours.

Behind them, the SOUND of the door being opened...

MAX

Jake, believe me, I wish you weren't involved...

JAKE

(confidently)

I didn't even know I was working for him!

(MORE)

JAKE (CONT'D)

He's not going to come after me,  
what would be the point (of  
that)...

But Jake trails off as he speaks, his confidence vanishing,  
and we REVEAL the reason why.

KENNY. Sitting with difficulty next to Max. His face bruised,  
his body delicate...

KENNY

You should listen. To your brother.

CUT TO:

4.16 **INT. RECEPTION. FASTCASH4U - DAY.**

4.16

Coins being stacked. On top of bank notes. By a troubled  
looking MAN. He finishes, totals up, looks relieved...

MAN

We got there.

He's talking to Tina.

TINA

Only nine payments to go...  
(the man is confused)  
With the penalties. Sorry.

There is some sympathy in her smile as she offers him a  
receipt and puts the money in an envelope.

The Man LEAVES. Tina stands, walks through...

4.17 **INT. FRONT OFFICE. FASTCASH4U - DAY.**

4.17

To the back where she knocks, enters...

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

4.18

Where Cameron remains with Roy. Tina holds up the cash,  
Cameron nods. She walks to a safe. As she deposits the cash,  
they return to their conversation...

ROY

He's lying.

CAMERON

We don't know that.

Cameron handles Roy carefully...

CAMERON (CONT'D)

And we need him.

Nothing from Roy.

CAMERON (CONT'D)  
Roy, we need him.

Roy turns to Tina, who is leaving...

ROY  
Keep close to the wife.

TINA  
Sorry?

ROY  
We might want to use her.

TINA  
Use her, how?

Roy ignores her. Cameron catches her eye, shakes his head.  
Tina LEAVES, showing concern.

We stay on Roy, in thought...

CUT TO:

4.19 INT. BACK ROOM. PUB - DAY.

4.19

MAX  
Here's the thing about Roy Lynch.  
He's a gangster who got lucky.

As Max confidently gives his plan, Jake is curious, Kenny  
fearful...

MAX (CONT'D)  
What we've been doing, the money  
laundering...

JAKE  
You've been doing...

MAX  
(ignores, continues)  
Is all a wee bit white collar for  
Roy. There must be someone above  
him. Someone professional. If I can  
get to them, then I can explain  
that you're not needed.  
(beat, significant)  
And neither is Roy.

Kenny picks up on that...

KENNY  
What does that mean, Max?

Max senses Kenny's resistance...

MAX

Kenny, this is business. I can make them more money than Roy and in a safer way. I can sell it, I just need to get to them.

KENNY

Max, I know a lot more about Roy than you, and none of it's good, and some of it's terrible, and I think you're getting a (wee bit)...

JAKE

OK.

That derails Kenny.

JAKE (CONT'D)

Let's do it.

Max looks at Jake in surprise. Jake gives his deal...

JAKE (CONT'D)

And if it works, you give me enough money to start again. Away from this. And away from you.

They consider each other. Then Max nods, and...

MAX

OK.

(moves on)

Right, we need to find out who he works for.

JAKE

How?

MAX

(considers, then)

We need a weak link.

In a long, silent beat we watch Kenny wrestle, conflicted, and then...

KENNY

I know a weak link.

From OFF SCREEN, a RINGING phone...

CUT TO:

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

4.20

SHEILA answers the phone, in her normal voice...

SHEILA

Hello.

INTERCUT WITH:

4.21    **INT. HENRY'S OFFICE - DAY.**

4.21

HENRY, confused, on the phone...

HENRY

Sheila, Henry McKinnon.

Sheila cleanly switches to 'old lady mode'...

SHEILA

Good morning Henry, how are you?

HENRY

I'm confused Sheila, is how I am.

SHEILA

Oh?

HENRY

I've just had an email. From  
Walter's niece.

From here, mounting fear for Sheila.

SHEILA

Right.

HENRY

Jessie. In Australia.

Nothing from Sheila.

HENRY (CONT'D)

She had a note of condolence from a  
family friend. Which confused her.  
Because she didn't know Walter had  
died. Which confused me, Sheila. As  
you might imagine.

Sheila tries to buy time...

SHEILA

I'm a wee bit poorly Henry, can I  
call you back in a few days?

HENRY

No Sheila, I need to get to the  
bottom of this, if you can't help  
me then I'll have (to)...

SHEILA  
(nips in bud)  
Tomorrow.  
(gets silence, then)  
I'll come and see you tomorrow,  
Henry, and we'll work it all out  
then. OK?

She waits nervously, until...

HENRY  
OK, Sheila. Tomorrow.

SHEILA  
Thank you, Henry.

She hangs up. And, for the first time, with her, we see  
vulnerability.

4.22 **INT. OFFICE. POLICE STATION - DAY.**

4.22

STEVIE sits at his desk. He gets a call (landline)...

VOICE (O.S.)  
You've got a walk in, Stevie.

STEVIE  
Give it to the (duty)...

VOICE (O.S.)  
He asked for you.

They hang up. Stevie's surprised, stands...

4.23 **INT. RECEPTION. POLICE STATION - DAY.**

4.23

Stevie ARRIVES to find...

Kenny sitting waiting. Kenny looks up, smiles.

Stevie is shaken.

4.24 **INT. RECEPTION. FASTCASH4U - DAY.**

4.24

Roy LEAVES. Beat. Then Tina stands...

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

4.25

Tina enters and closes the door. Cameron looks up.

CAMERON  
He won't touch her, he's (just)...

TINA

This isn't what I thought it was.

We see a flicker of conflict from Cameron...

TINA (CONT'D)

I thought this place was legit.

(beat, concedes)

Ish. But the other stuff...

She points to the departed Roy...

TINA (CONT'D)

Him. No, that's not...

(considers, then)

I shouldn't have done it. With her.

And now...

(considers, then)

This isn't what I thought it was.

Cameron looks at her, steels, then...

CAMERON

One thousand, eight hundred and  
fifty two per cent.

Tina recognises, is discomfited by the reference.

CAMERON (CONT'D)

On every form you get them to sign.  
Right there in front of you. One  
thousand, eight hundred and fifty  
two per cent APR. You see the  
people that come in, and you see  
what that number does to them.

Tina remains uncomfortable.

CAMERON (CONT'D)

This is exactly what you thought it  
was. So, as he said, stay close to  
the wife. Because we might want to  
use her.

Tina LEAVES, seemingly defeated. As Cameron watches her go,  
we see his conviction fade, replaced by conflict.

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

4.26

Parked over the road from the police station, Max, Jake,  
Kenny and a tense Stevie sit in Max's car.

MAX

How did you get involved?

Stevie hesitates...

JAKE

I'm sure it was the same way you did, Max. Weakness and money.

Jake turns to Stevie...

JAKE (CONT'D)

My brother's weakness is hubris, and being a total prick. What's yours?

STEVIE

(beat, then)  
Gambling.  
(considers)  
Bad gambling.

MAX

This is it Stevie. This is your way out.

Stevie doesn't look disinterested at that...

MAX (CONT'D)

I'm taking over. The whole thing.

Stevie is unimpressed. Max pushes on persuasively...

MAX (CONT'D)

And you'll be part of it. You'll still get your money, but legally. Security consultant. Not the first copper with a second job.

Stevie humours him...

STEVIE

You're taking over?

MAX

I'm taking over.

STEVIE

You're a lunatic.

MAX

No Stevie. I'm a professional. And I suspect that, above Roy, there are other professionals. All I need you to do is tell me who they are.

STEVIE

(considers, then)  
I don't want to be part of this.

Max laughs...

JAKE

Mate, you're up to your tits in it.

STEVIE

(not entirely convincing)  
I've not done anything illegal.

MAX

(disbelief)

Honestly Stevie, I wouldn't know  
where to begin with that.

KENNY

You could begin with me.

Beat. Then Stevie looks, reluctantly, at Kenny's bruised face.

And we see Stevie's guilt as Kenny fixes him in the eye...

KENNY (CONT'D)

I think you were there. When he did  
this to me. I think you were there,  
and I don't think you did anything  
to stop him.

Stevie looks away. Long beat. Then...

STEVIE

You probably want to smarten up a  
bit.

4.27

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

4.27

The Highlander is as depressing as ever. GORDIE polishes glasses. He looks weighed down with worry.

His mobile RINGS. He doesn't answer it. But in response to the name he (not we) sees, his attention drifts to a photo amongst others behind the bar...

A younger Sheila, a middle aged MAN and a teenage Gordie (we presume). A de facto family shot. Gordie and the man are happy, smiling. Sheila does not. She is unsmiling, cold.

Gordie focuses on Sheila. On her coldness.

4.28

**INT. BEDROOM. JAKE'S FLAT - DAY.**

4.28

In the background, Max has his back to us. Jake gets dressed (into shirt and suit trousers) whilst on the phone...

JAKE

You sound angry.

INTERCUT WITH:

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

4.29

Angie on the phone...

ANGIE

That would be accurate.

JAKE

You didn't get my text?

ANGIE

Oh, you mean "all good"? Yeah, I got it I just figured that "all good" didn't merit a response, what with your vanishing act.

JAKE

Sorry, things are a wee bit nuts. I'll be there soon. I just need to do something with Max...

ANGIE

(dry)

Of course you do...

Off her disapproval, Jake battles back...

JAKE

You said I needed a plan.

ANGIE

What?

JAKE

For you to stay. You said I needed a plan. Well, I've got one.

ANGIE

(concerned)

Jake, what are you (doing)...

JAKE

I'll be there soon.

He hangs up. He's holding the suit jacket. A moment's thought, then he puts it on while we...

CUT over to MAX. REVEAL Max is looking at a photo of himself and Jake as young boys with their MOTHER. Looking at the photo Max battles emotion, tearing up. He snaps back into action, wipes his eyes, turns and walks from the room while...

MAX

OK stop fannying about, let's go.

4.30     **INT. CAFE. EDINBURGH - DAY.**

4.30

Claire and Tina. Claire on an awkward monologue, Tina  
listening with equal awkwardness...

CLAIRe

And, as part of the whole, situation, or whatever you'd...

(gathers)

I mean, I'm not looking to define this, you know, I'm just wondering how it might fit into whatever I end (up)...

TINA

I'm leaving.

Claire's thrown.

TINA (CONT'D)

I'm leaving Edinburgh.

CLAIRe

Right. I mean, in that case, you could have maybe stopped me a little sooner...

TINA

(half-joking)

Want to come with me?

CLAIRe

That's not...

(flails)

I mean, that feels a little beyond where (I am)...

TINA

You deserve to be happy, Claire. And I don't think that involves Max.

CLAIRe

(considers, then)

You don't know Max. I mean, you're not necessarily wrong, but you (don't)...

TINA

I know Max.

Claire's thrown. Beat, then...

TINA (CONT'D)

I recognised him. At your house, from the photos.

Claire is intrigued...

TINA (CONT'D)

I don't work for a bank. I told you that because I was too embarrassed to say that I work for a money lender. Which is where I work. And where Max is a client.

CLAIRe

Max? No...

TINA

(firm)

He's in debt Claire, to bad people, and if you're ever going to leave him, then now's the time to do it.

CLAIRe

No. No, you're wrong.

A beat of decision, then...

TINA

Ask him about Roy Lynch. Then you'll know if I'm wrong.

4.31      EXT./INT. FRONT DOOR. WALTER'S HOUSE - DAY.

4.31

We come in on Sheila...

SHEILA

He knows.

REVEAL Angie at the open door.

SHEILA (CONT'D)

The solicitor. He knows you're not the niece. You need to be on your way. Tomorrow at the latest.

Angie considers Sheila, then...

ANGIE

Bullshit. You just want me out this place. Don't worry, I'll be out soon, whether I stick around or not.

Sheila tenses, then speaks as if to a child...

SHEILA

You won't be sticking around anywhere. The solicitor knows. So you need to go.

ANGIE

(considers, then)

Why would I believe you?

SHEILA  
(in confusion)  
Why would you take the chance?

Angie doesn't answer. Sheila thinks, then realises...

SHEILA (CONT'D)  
Him. The wee brother. That's why  
you'd stick around. That's why  
you'd take the chance.

Angie's reaction confirms that she's right.

From Sheila, a beat of calculation, and then...

SHEILA (CONT'D)  
You know what, love? There's  
something you should know. About  
him. And his brother.

4.32      **INT. MAX'S CAR./EXT. STREET./CONSULATE. EDINBURGH NEW TOWN** -32  
**DAY.**

We're in Max's car with Kenny. We follow his gaze, over the road to the imposing front door of the Consulate we saw at the beginning of Episode 3.

CUT INSIDE:

4.33      **INT. RECEPTION. CONSULATE - DAY.**

4.33

Where the Brothers sit. Beat. Then Jake whispers to Max...

JAKE  
This lot aren't great on the old  
human rights.

MAX  
Maybe don't mention that.

Beat. Then Jake whispers to Max...

JAKE  
But, to be fair, they've got a  
really interesting trance scene.

MAX  
Jake. Relax.

Beat. Then Jake explains his tension...

JAKE  
This is what I was wearing, Max.  
When we hit him.

He's looking for support. Instead he gets...

MAX

A man should have more than one  
suit.

Which Jake might have reacted to but doors open, and VICTOR steps in...

VICTOR

(accented)  
Gentlemen, come in.

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

4.34

An angry Angie packs up her stuff. Her attention drifts...

REVEAL it's a box, in which we might recognise the medication, the chequebooks and the letter from Walter's niece.

Angie thinks.

4.35 **INT. VICTOR'S OFFICE. CONSULATE - DAY.**

4.35

Max and Jake sit opposite Victor, whose accent appears to have thickened...

VICTOR

I am sorry for my English. But I am  
a little confused.

MAX

We work for Roy.

VICTOR

Who is Roy?

Jake is concerned, Max isn't.

MAX

Or more accurately, we work for  
you. For your money.

Max sees enough of a flicker from Victor to lead to...

MAX (CONT'D)

And I don't think your English can  
be that bad, what with all the wee  
chats you and Roy have been having.

(re: Consulate)

Here. Which is very nice by the  
way.

Jake, nervy, feeling he should contribute...

JAKE

Great part of town.

Victor considers Max, his confidence. Then, with his normal, lighter accent...

VICTOR

Why isn't Roy with you?

MAX

That's what we want to talk to you about.

VICTOR

(beat, vague)

We can talk.

Max steadies then goes confidently into his pitch...

MAX

Without me, you couldn't do it.

Without Roy, you could do it better.

Victor shows no reaction. So Max continues...

MAX (CONT'D)

Roy doesn't understand it. And because he doesn't understand it, he wanted to make it simple. He wanted it to go through one place, one person.

VICTOR

(to Jake)

You.

JAKE

Me.

VICTOR

And your shack.

JAKE

Shack?!

MAX

Roy thought he needed someone to watch. But that just holds it back. I can take your money, as much as you want, and send it through a hundred places. Places that don't know that it's happening, people that don't know that it's happening. It goes through them and it comes back clean.

VICTOR

In such a hypothetical arrangement, what would be your cut?

MAX  
What do you give Roy?

Beat, then Victor fully engages...

VICTOR  
Twenty per cent.

MAX  
(thinks, then)  
Ten.

Victor is teetering...

VICTOR  
Roy has a policeman.

JAKE  
No he doesn't.

MAX  
How do you think we found you?

Victor considers. Then smiles and we...

CUT TO:

4.36    **EXT. FRONT DOOR. CONSULATE./STREET - DAY.**

4.36

Max and Jake leave the Consulate, Jake nervous, Max's natural confidence shining through.

JAKE  
Did that, I mean, did it work?

MAX  
Of course.

JAKE  
He didn't (say)...

MAX  
No Jake, he didn't say yes, please take over our international money laundering operation. Because he's a professional. As am I, which is why it worked.

They stand on the pavement, consider...

JAKE  
So, we're done?

MAX  
Aye, I suppose we are. You'd best go and see your pal and I'll send you the money when it's sorted.

JAKE

Right.

MAX

(beat, then)  
You're not going to...

JAKE

What?

MAX

Thank me.

JAKE

Thank you?

MAX

For the money.

JAKE

(considers, then)  
I think, what with the kidnapping,  
we can probably call it a draw.

A rare lightness between them. They swap a smile. Then...

MAX

Good luck, Jake.

JAKE

Bye, Max.

Jake LEAVES. Max watches him go. Then he looks over to his car. Where Kenny waits, looking hopeful. Max sighs.

4.37

**INT. MAX'S CAR./EXT. PUB. CRAIGMILLAR. - DAY.**

4.37

In the car, Max and Kenny, as they drive...

KENNY

I was thinking that I could do with an office, not a big one, just a bit of an HQ, you know? Somewhere for me to get my feet under the table.

Nothing from Max. Kenny is glowing...

KENNY (CONT'D)

I have to tell you, I let her know, about this, when I was dropping the kids off. And, well, it's a long time since she looked at me with respect. A long time.

Nothing from Max.

KENNY (CONT'D)

Oh, and by the way, Max, I think you got that wrong, about her and, you know, the new bloke because she (promised me)...

MAX

Kenny, I think, for now, let's just keep it as it was. And maybe, down the line, and if this, your whole new Kenny thing keeps up, then we can definitely chat about other options. But for now, let's just keep it as it was.

Max pulls the car over, smiles.

MAX (CONT'D)

OK?

Kenny looks at Max. If anything, Kenny is angry with himself. How could he have thought it would work out any other way?

And then Kenny sees where Max has dropped him off. Outside the usual rough pub.

Kenny thinks, turns back to Max.

KENNY

(beat, then)

OK, Max.

4.38

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

4.38

We're dropped into an argument between Jake and Angie...

ANGIE

Are you fucking kidding me?!

JAKE

You're not listening! It was dark, and I was distracted and there was this whole thing with the heated seat...

ANGIE

With the what!?

JAKE

The heated seat, which I wasn't on board with by the way, not at all...

ANGIE

You killed him!



SHEILA

You've been avoiding me Gordie.  
Now, why would you be avoiding me?

GORDIE

You shouldn't have come up here,  
Mum.

SHEILA

The solicitor knows that Angie's  
not Walter's niece, so I need you  
(to)...

GORDIE

No.

SHEILA

Sorry?

Beat, then Gordie lays it out.

GORDIE

Ralph died. And you got his house.  
Walter died. And you're getting a  
house. I don't want to know what  
you've done. But I don't want to be  
involved. Not with this. And not  
with you.

SHEILA

(gathers, then)

Ralph was sick. And he died, and  
that was very sad. And I got a  
house, and you got your pub. So  
there you go. Now, Gordie,  
concentrate, the solicitor  
(knows)...

GORDIE

You're on your own, Mum.

A beat and then, with sympathy, concern...

SHEILA

You were always weak.

A beat and then, with similar concern...

GORDIE

How did you get like this?

SHEILA

What do you remember?  
(off Gordie silence)  
About your father.

GORDIE

Nothing.

SHEILA

Good. Because that's how I got like this. When you have to fight that hard to survive, you can't have the same rules as normal people. Safe people. I look at you, and I think what a miracle it is that you're a good man. And you can look at me, Gordie, and think anything you fucking want.

She turns, and is leaving when...

GORDIE

Wait.

Sheila stops, turns...

GORDIE (CONT'D)

It's too late to drive back.

SHEILA

(beat, smiles)

Don't worry, son. I'm not scared of the dark.

She LEAVES.

4.40 OMITTED

4.40

4.41 INT. LIVING ROOM. MAX'S HOUSE - NIGHT.

4.41

Max watches football on TV.

Claire ARRIVES, stands watching him, then..

CLAIREE

How are we doing, money wise?

(off Max confusion)

The business.

Max is confused, on edge...

MAX

Great. Always great.

CLAIREE

You're not in any debt?

MAX

(unimpressed)

No, Claire, I'm not in debt.

(considers)

Where's this come from?

CLAIRe

Someone phoned earlier. A man. He said he had to speak to you, about money.

A building discomfort from Max. He MUTES the TV. Then...

MAX

Who?

She sits beside him...

CLAIRe

I wrote it down.

And hands him a note. We don't need to see it. She watches him as he reads. And she knows, immediately, that he's lying when he says...

MAX

Oh right. No, he's just...

(flails)

It's a work thing. I've taken a client from him, which he's not happy about obviously, but, well, that's business, isn't it? Anyway, thanks. And sorry, he shouldn't be calling here.

He turns up the VOLUME again. It murmurs away...

CLAIRe

(building tension)

Why do you lie to me, Max?

MAX

(building tension)

What?! Claire. This is, it's work, you don't need to know this stuff.

CLAIRe

What could be so important, so bad, that it's worth lying to me about? That it's worth pushing me to the point where I wonder every day if I should still be here?

That throws Max. He considers Claire...

MAX

What does that mean, Claire?

Claire considers Max...

CLAIRe

What else could it mean, Max?

Max's phone RINGS. He looks at it.

CLAIRe (CONT'D)

Don't.

Max answers...

MAX

I can't talk (right)...

He hears something on the call. Beat.

MAX (CONT'D)

How?

And he stands and walks towards the door to the garden, making a gesture of apology to Claire as he does so...

Claire watches him go. And we see a note of decision from her as we...

CUT OUTSIDE TO:

4.42 EXT. GARDEN. MAX'S HOUSE - NIGHT.

4.42

Max in the garden and...

INTERCUT WITH:

4.43 INT. LIVING ROOM. JAKE'S FLAT - NIGHT.

4.43

A distraught Jake. Sitting on his couch. Eating pizza.

JAKE

Who told her?

Max knows (Sheila).

MAX

It doesn't matter.

JAKE

How can it (not)...

MAX

What's she going to do?

JAKE

Well, me and her are done.

MAX

What else?

JAKE

Oh, that doesn't count?

Max, as ever, finds himself battling to control his anger...

MAX

It's just a wee bit less important than some of the other possible repercussions Jake. Like imprisonment.

JAKE

She's not doing anything. She's leaving tomorrow, and that's it.

MAX

You're sure?

JAKE

(growing anger)  
Yes Max, I'm sure.

MAX

OK. Well, that's manageable.

JAKE

Manageable?! Max, I thought that was it. I thought she was it. My way out. And now I'm back in my flat and I didn't make the shops and so my tea is pizza from downstairs and the pizza they make downstairs Max, I mean, they're good people, but it's barely edible...

MAX

Jake...

JAKE

(losing it)  
And that's going to be me Max, that's going to be me forever, sitting here, on my tod, eating bad pizza and not even caring Max, just chowing that shit down...

Max takes a deep breath, then speaks softly, encouragingly...

MAX

Jake, listen to me. Either she says nothing and leaves, or we go to prison. And I know that neither solution looks good to you right now, particularly on the nutritional front, but this is the best of some very bad options. So get yourself to bed and I promise you, Jake, everything will look a lot better in the morning.

CUT TO:

4.44 EXT. JAKE'S SHOP./STREET - DAY.

4.44

Jake, sits in the street (on a rescued chair) watching smouldering embers. He looks broken.

A beat. Then Max ARRIVES. Stands beside him. Beat. Then...

MAX

Are you OK?

JAKE

No.

They look at the embers (Jake's shop, we gradually realise)

MAX

Was anyone...

JAKE

No. They caught it quickly. Though the water did as much damage as the fire.

Beat.

JAKE (CONT'D)

They say it looks like an accident. But it wasn't an accident was it, Max?

MAX

(beat)

No.

Long silent beat. Jake devastated, Max curious. Then...

MAX (CONT'D)

Maybe Roy just needed to make a point.

(considers, then)

If all he does is nuisance calls and this, then we're cool.

(adds quickly)

Not cool. But, you know.

Jake, simmering with fury...

JAKE

No Max, I don't. But what I do know, is that my shop has been burnt down. And that those records were all I had. And that I'm not insured.

MAX

Oh, Jake...

JAKE

I'm not insured Max, because when evaluating whether to make the payments, I didn't know that I was involved with a gangster. Which is something that I'd have factored into my decision.

Max sighs. He studies the ruined shop then, sensing he should show contrition but internally tuned against doing so...

MAX

I, obviously, regret any part I might have played in the journey that led to this.

(beat)

Although, to be fair, gangsters or no gangsters, some form of basic insurance would have (been)...

JAKE

Why me?

Max is confused. Jake considers the ruined shop...

JAKE (CONT'D)

Why would Roy go for me? And not you.

Max thinks, and we see his building concern...

CUT TO:

4.45      INT. LIVING ROOM. MAURICE'S HOUSE - DAY.

4.45

A plate of scones.

MAURICE (O.C.)

I'm going to say something that's going to shock you.

We're still on the scones.

MAURICE (CONT'D)

Bicarbonate of soda.

REVEAL MAURICE and a confused Kenny.

MAURICE (CONT'D)

Just a pinch, and a lot of sconers would say it's sacrilegious, and I can't say they don't have a point, I can't say that, but I do it anyway, just a pinch, and well, you be the judge.

Beat. Then Kenny points at the TV and stack of CCTV DVDs...

KENNY

I want everything from the night  
that Walter died to now.  
Everything, and every copy. And  
don't bullshit me pal, because I'll  
know if you are. And if you don't  
bullshit me then I forget all about  
your limp, and your benefits, and  
your tragic history with manholes.

Maurice looks uncomfortable. Kenny knows why. And, in response, a little softer...

KENNY (CONT'D)

I know that you're frightened,  
probably by her over the road.

Long beat of decision from Maurice, then...

MAURICE

Fifteen years I did, on the bins.

KENNY

Christ.

MAURICE

Fifteen years of following that  
lorry. In the rain, in the wind,  
following that lorry, lifting bins.  
And dreaming. Dreaming of escape.

KENNY

(considers, then)

The manhole.

MAURICE

I was in traction for six months  
and I loved every minute of it. So,  
aye, I'm scared of her. Because she  
knows I could be back behind that  
lorry tomorrow. And she's twisted  
enough to send me there.

KENNY

But she won't. Because if she gives  
you any hassle, you'll tell her  
that I'm your friend.

Long beat of decision from Maurice. Then he walks to the DVDs, starts stacking.

4.46      INT. RECEPTION./MAX'S OFFICE. MAX'S OFFICE - DAY.

4.46

Max arrives. And it's a spooky journey as we follow him in, to see the office is empty, all staff gone.

Instead, sitting in the Reception is a sheepish looking, suited MAN who avoids Max's gaze and Archie sitting reading the paper (he doesn't even look up to see Max).

But Max doesn't pay them much attention because, through the glass, he sees Roy sitting waiting in Max's office.

He steadies, then we FOLLOW him in.

He sits down. He and Roy face each other. Max tries to take charge. Roy might be in his office, but Max has Victor's endorsement behind him...

MAX

I can understand you being angry. At being cut out. But, frankly, you were out of your depth. And I have to be honest Roy, reacting like that only proves it. To me and, I'm sure, to Victor.

ROY

(with jarring politeness)  
Thanks for your analysis, Max,  
that's very useful.

MAX

I'm taking over, Roy. And I'm doing it right. Professionally. And, as part of that, I think it would be fair for you to get some form of severance payment.

ROY

That's kind of you.

MAX

And in return, you leave me alone.  
(remembers)  
And my brother.

Roy looks at Max, unspoken threat to the fore. Even though he's in control, Max can't hide his unease. Beat, then....

ROY

I'm not getting cut out, Max.

Beat.

ROY (CONT'D)

You are.

And control slips from Max, and fear grows.

In the Reception, Archie puts down his newspaper. In the office, a reversed atmosphere. Roy in charge.

ROY (CONT'D)

You see Max, those people, Victor's people, value one thing more than any other. Loyalty. And I might be a little...

(considers, concedes)

Traditional. Maybe even a little out my depth. But I'm loyal, Max. And you're not.

Max sits and suffers...

ROY (CONT'D)

You're a clever man, just look at that stunt with your brother. And you're a survivor, and you have a lot of qualities that allow you to do so. But not loyalty. Because it's just you, Max, isn't it? In this world.

Max knows it's over, but has a last shot...

MAX

Victor agreed with me.

ROY

(agrees)

He did. You're right. We need to be more professional. And we will.

(beat)

You're not taking over Max. We are.

Roy takes out a pound coin and puts it on the table.

MAX

What's that for?

ROY

This place. And the business.

Max considers Roy with incredulity...

MAX

You can't do it without me.

Roy rustles up some incredulity of his own...

ROY

This is Edinburgh, Max. There are lots of lawyers, with lots of secrets.

He gestures to the Reception, to the sheepish, nondescript Man sitting with Archie.

ROY (CONT'D)

And that's one of them. He's got all the paperwork. Sign it, Max. And get on with your life. That nice house of yours. That nice wife.

Max reacts to the Claire mention. But not much. After all, this is about him. He looks at the pound coin. A long beat of decision and then...

MAX

No.

We (not Max) see Roy make a small gesture through to the Reception as Max continues, his aggrieved reaction temporarily overpowering the fear...

MAX (CONT'D)

I've worked my whole life for this. And I'm not giving it away to a jumped-up gangster who fancies sticking on a Moss Bros suit and having an office uptown. Now I suggest you leave before I (call)...

We're on Max as he speaks, so we see Archie's hand arrive at the back of his head, grip his hair and...

BANG MAX'S FACE off the desk.

And we see Max, in shock, his nose cut and bleeding, and gasping for breath.

Long beat. Then Roy leans over the desk...

ROY

You know Max, you might think I'm a jumped up gangster. But here's the thing. I'm still a gangster.

He pushes over the pound coin and we...

CUT TO:

4.46A EXT. FRONT DOOR. WALTER'S HOUSE. - DAY.

4.46A

Angie opens her door...

JAKE

I know I shouldn't be here...

ANGIE

Jesus Christ...

JAKE

But someone burnt down my shop and  
now you're all I've got, and I know  
that sounds ridiculous but it's  
(true)...

ANGIE

They burnt down your store?!

JAKE

Aye. And so I know I shouldn't be  
here, but I couldn't not come, I  
couldn't not see you one more time  
and try and (explain)...

She stands aside...

CUT TO:

4.46B INT. LIVING AREA. WALTER'S HOUSE - DAY.

4.46B

Angie and Jake...

ANGIE

Who would do that to you?

JAKE

(considers, then)  
Max got involved with money  
laundering, and then he got me  
involved. Which wasn't something he  
felt I should know about.

ANGIE

(considers, then)  
That's why he did your accounts.

JAKE

Angie. However this started, me and  
you, it's real now. And honest. And  
I'm sorry. I'm so sorry, for what  
we did. To your Uncle.

As Jake continues, we see Angie wrestle with discomfort...

JAKE (CONT'D)

I can't tell you how many times  
I've thought about that night. Just  
replaying it, over and (over)...

ANGIE

He wasn't my Uncle.

Jake stops, bewildered.

4.47 OMITTED

4.47

4.48 **OMITTED**

4.48

4.49 **INT. HENRY'S OFFICE. EDINBURGH - DAY.**

4.49

A terribly 'befuddled' Sheila...

SHEILA

Truth be told, Henry, I'm as confused as you are.

And Henry, listening curiously, giving nothing away...

SHEILA (CONT'D)

She told me she was his niece. She told everyone that. She was in his house, Henry, towards the end. What was I supposed to think?

Henry listens, Sheila works away...

SHEILA (CONT'D)

I'm angry, Henry. And there's not much gets me angry. But to get tricked like that.

Sheila 'sighs sadly'...

SHEILA (CONT'D)

Maybe I'm just too trusting, Henry.

She smiles ruefully...

SHEILA (CONT'D)

The curse of a sheltered life.

Henry considers. Beat, then...

HENRY

Well, Sheila, we'll let the authorities take care of it, shall we? And I'm sure everything will come out in the wash.

Sheila tenses, then recovers, tries again...

SHEILA

I wonder if that's really necessary?

Henry's confused. Sheila continues carefully...

SHEILA (CONT'D)

It's just that...

(gathers)

I went over there, to give her a piece of my mind, and she's gone.

(MORE)

SHEILA (CONT'D)

And the records, well, they're still there. So, really, there's no harm done, Henry, apart from a wee bit of embarrassment.

Beat. Then carefully, with significance...

SHEILA (CONT'D)

For both of us.

Henry considers Sheila, then...

HENRY

I see.

Sheila sees hope. Beat, then she smiles...

SHEILA

How is a man like you not married, Henry?

And, finally, Henry shows his hand.

HENRY

I sent everything to the police this morning. I'm sure they'll be in touch.

A beat. Sheila manfully battles down her fear. Then...

SHEILA

You're right. She shouldn't get away with it.

Then there is a note of challenge and her usual steel as she adds...

SHEILA (CONT'D)

I just wish I could be of more help, Henry, that's all.

Henry looks at her, and Sheila looks right back.

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

4.50

Angie has told Jake about Walter. Which we know by...

ANGIE

So...

She's eliciting a response, which he finally gives...

JAKE

I mean, it's fucked up. Obviously.

ANGIE

Yep.

JAKE

But you were skint, and desperate,  
and she offered you twenty grand.  
Maybe you shouldn't have given me  
quite as much shit (about)...

ANGIE

I know.

JAKE

(considers, then)  
It kind of feels like we're even.

ANGIE

(considers, then)  
I guess we are.

Jake smiles. As does Angie, but with an element of  
evasiveness which Jake reads...

JAKE

You're not staying.

ANGIE

No. I'm going.

Jake is crestfallen...

ANGIE (CONT'D)

And I want you to come with me.

Jake is surprised. And so there is a bit of a journey for  
him, but when he gets to the end he does so with  
confidence...

JAKE

OK.

A note of tentative excitement between them. Of relief.

ANGIE

(smiles, then)  
You don't want to know where?

JAKE

(smiles, then)  
As long as it's not here. As long  
as it's with (you)...

DOORBELL.

Angie goes and answers and she finds...

NICOLA (Stevie's partner, who we met in Ep3).

NICOLA

(smiles, then)  
Hi.

4.51     INT. RECEPTION. POLICE STATION - DAY.

4.51

A deeply uncomfortable Jake sitting in the reception.

Max ARRIVES, hurriedly. He's patched his face up the best he can. He speaks with angry urgency...

MAX

Tell me exactly what's happened.

JAKE

What's going on with (your)...

MAX

Doesn't matter.

JAKE

They just said they wanted her to come and answer some questions. She wanted a lawyer, so I (thought)...

MAX

Is she a witness or a suspect?

JAKE

I don't know.

MAX

Jesus Christ, Jake. So I'm going in there blind?!

Strangely, now it's Jake calming a nervous Max...

JAKE

Look, she's overstayed her visa.  
It's probably just that.

Max considers. Beat. Jake sees an opportunity...

JAKE (CONT'D)

Hey, once this is sorted, Angie and I are leaving.

MAX

What?

JAKE

We're going. So I need that money.

Max is irritated by the distraction, tries to dismiss it...

MAX

Jake, why don't you take the current state of my face as an indication of how the Roy situation worked out? There's no money.

JAKE

Are you taking the piss? My shop  
was bloody torched because of you  
(Max)...

MAX

(snaps, brisk)

Jake there's no money, and you're  
not going anywhere, and even if you  
did you'd be back in Leith in a  
week with your tail between your  
legs. So just shut up and let me  
(think)...

NICOLA (O.C.)

Max McCall?

Max turns, sees her...

MAX

Yeah.

NICOLA

Room 5. Conspiracy to defraud.

Max and Jake consider that new information. Max looks  
hopeful. He smiles, heads for Nicola...

MAX

Great.

4.52      **INT. OFFICE. POLICE STATION - DAY.**

4.52

A computer screen shows a streamed horse race...

NICOLA (O.C.)

Busy?

Stevie looks up, clumsily clicks closed the race...

STEVIE

Yeah, mental morning actually, I  
was just having a wee (breather)...

NICOLA

Come in with me.

STEVIE

(standing)

What is it?

NICOLA

(walking away)

Some pretty weird shit.

4.53    **INT. RECEPTION. POLICE STATION - DAY.**

4.53

Jake gets a TEXT from **KENNY...**

**We need to talk**

He replies...

**Can't right now**

In return...

**Photo downloading...**

A BEEP. Jake looks at his phone. And we see it too...

A SCREENGRAF of the Maurice CCTV. It's an image from the sequence that Max/Kenny saw before. Walter's driveway, the night they killed him. It's dark and grainy, so it takes Jake a minute. But he's looking at him and Max. And, when he realises, he's terrified. He LEAVES.

4.54    **EXT. FRONT DOOR./TINA'S HOUSE. EDINBURGH - DAY.**

4.54

Tina opens her door to Claire...

**CLAIRE**

I'm coming with you. I don't how long for. Maybe a few days, maybe, you know, in general. But I'm coming with you, and I'm leaving him, so, here we are.

(off nothing from Tina)

Oh Jesus, don't tell me you were joking? Because that would be, well, it's fair to say that would be a considerable fucking blow.

Beat. Then Tina smiles.

**TINA**

I wasn't joking.

Claire is relieved then, a little awkwardly...

**CLAIRE**

Then I suppose the other thing I should tell you is that I've got nothing. For now, anyway. I mean, if I was to get divorced (then)...

**TINA**

Don't worry about that.

**CLAIRE**

(beat, smiles)

OK.

4.55    **INT. INTERVIEW ROOM. POLICE STATION - DAY.**

4.55

Angie sits alone. Max ENTERS, speaks briskly while he sits...

MAX

Let me do the talking. Don't say anything you don't have to say. In particular, don't say anything that could, in any way, place me, Jake, or you in legal jeopardy. In that order of concern. If you do that, I'll get you out of here.

ANGIE

(beat, then)  
What happened to (your)...

MAX

Doesn't matter.

The door opens. Nicola and Stevie COME IN, sit down...

NICOLA

Right then. Let's have a wee chat...

As Nicola starts setting up for the interview, Max and Stevie battle their discomfort at the sight of the other.

4.56    **OMITTED**

4.56

4.57    **INT. BACK ROOM. PUB. CRAIGMILLER - DAY.**

4.57

Jake arrives to find Kenny.

JAKE

He said it was a dummy camera.

KENNY

Max shouldn't get away with it, Jake. With the way he is. He's got away with it for far too long.

JAKE

Who's got that tape?

KENNY

Me. And Max shouldn't get away with it.

JAKE

(beat, then)  
What are you suggesting?

KENNY

It's Max's car. He was driving. He hit Walter. He tried to cover it up. You got a taxi back from the wedding. You weren't even there.

Jake, confused...

JAKE

How do you know (about)...

KENNY

I can give you everything you need. I can give you the mechanic. I can give you the cleaner at the lab he bullied into losing the paint sample. And I've taken care of anything that doesn't help that story. Including that tape.

A long beat of decision from Jake. Then...

JAKE

No.

KENNY

Why not?

JAKE

Because, of all the things that Max would do, and believe me I know that's a long old list, he wouldn't do that.

KENNY

Are you sure?

A note that Jake isn't entirely sure, so he retreats into...

JAKE

And because he's my brother.

Jake stands...

JAKE (CONT'D)

I'm starting over, Kenny. And you should do the same. Go home to your family. And forget about Max.

Jake LEAVES.

4.58      INT. INTERVIEW ROOM. POLICE STATION - DAY.

4.58

Nicola and Stevie face Max and Angie.

NICOLA

You presented yourself as the niece  
of Walter Wood.

Angie thinks, then, calmly...

ANGIE

Yeah.

NICOLA

Are you the niece of Walter Wood?

ANGIE

(equally calm)

No.

Max is thrown...

MAX

Sorry, can I get a moment with my  
(client)...

ANGIE

Some old lady paid me to say I was.

NICOLA

Why?

ANGIE

Honestly, I've got no idea. You'd  
have to ask her. I can tell you  
where to find her.

(beat, gestures Max)  
Or he can.

MAX

(steps in)

This is new information that I need  
to discuss with my client. She's  
clearly co-operating, and I'd ask  
at this stage that she's released  
pending further enquiries.

NICOLA

(considers, then)

Well, don't go far, the  
exhumation's tomorrow.

Angie is thrown but Max is worse. He looks a little unwell.

MAX

Sorry?

NICOLA

The niece, the real niece, has  
requested it. What with all the...

(considers, then)  
Confusion.

She looks at Angie, tests...

NICOLA (CONT'D)  
That's not a concern for you is it?

Angie looks back, levelly, and says honestly...

ANGIE  
I never even met him.

Nicola considers, then turns to Stevie...

NICOLA  
(re: Angie)  
Process her, and get the details of  
this other woman.

For Max, panic builds...

4.59      **INT. CLAIRE'S CAR./EXT. STREET/FASTCASH4U - DAY.**

4.59

They've pulled in a little down the road from FASTCASH4U.

TINA  
I'll be five minutes.

CLAIRe  
OK.

Fleeting hesitation from Tina, as if building courage,  
then...

TINA  
OK.

And she gets out the car, and walks swiftly away.

4.60      **OMITTED**

4.60

4.61      **EXT. DOOR./INT. RECEPTION. FASTCASH4U - DAY.**

4.61

The office is closed. Tina lets herself in. Inside, she takes a plastic bag, finds keys in the desk, and keeps going...

4.62      **INT. FRONT OFFICE. FASTCASH4U - DAY.**

4.62

Through the first office, then lets herself into...

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

4.63

Where she continues to the safe. She takes out a scrap of paper, enters a code, unlocks it, and starts quickly filling the bag with money. And it's nearly full when...

THE DOOR OPENS.

But we stay on Tina. And we see the panic. Then the acceptance. And then the thought...

TINA  
(re: safe, money)  
This is just me. Not her.

4.64 INT. OFFICE. POLICE STATION - DAY.

4.64

Angie is being processed (fingerprinting). Nearby, Nicola says to Stevie...

NICOLA  
Give me an hour to write this up,  
then we'll head out. Don't  
disappear.

STEVIE  
I won't.

Max heard that. As Nicola leaves, he approaches Stevie.

MAX  
I need you to take charge of this.

STEVIE  
(humouring him)  
And how would you suggest I do  
that, Max?

MAX  
Oversee the exhumation, put  
together the report...

STEVIE  
No.

Max is thrown.

STEVIE (CONT'D)  
I told Roy. About your plan. He  
knew you were at the Consulate  
before you even got there.

Stevie looks at Max, and there's a new firmness to him as  
their position reverses...

STEVIE (CONT'D)  
Good luck, Max. Sounds like you  
might need it.

Max doesn't accept defeat yet...

MAX

That's brave coming from a bent cop.

STEVIE

Not when you're a bent lawyer. And not when I'm with Roy Lynch.

Stevie walks away. For Max, defeat and growing panic...

4.65 **INT. CLAIRE'S CAR/STREET. EDINBURGH. - DAY.**

4.65

Claire is confused (at Tina's continuing absence). A beat of decision and then she gets out the car...

CUT TO:

4.65A **EXT. PRECINCT/FASTCASH4U. EDINBURGH. - DAY.**

4.65A

Claire stands on a shopping precinct. She evaluates the various units. And lands on FASTCASH4U.

CUT TO:

4.66 **INT. RECEPTION. FASTCASH4U - DAY.**

4.66

Where Roy and Cameron are immediately on edge to see her.

A tense, strange atmosphere. Beat, then...

CAMERON

Can we help you?

CLAIRe

I'm looking for Tina.

ROY

We don't know a Tina.

CLAIRe

I think...

(considers)

I mean, didn't she just come in here?

ROY

Not in here she didn't.

CAMERON

(friendlier)

Sorry.

Claire is confused. She looks round. At the reversed FASTCASH4U on the window. And, as the wheels turn, she picks up on the atmosphere. On the tension. Long beat. Then...

CLAIRe

Is this where Tina worked?

Nothing from the other two.

Another long beat. Then...

CLAIRe (CONT'D)

Is this where Max came?

Building discomfort between Roy and Cameron.

ROY

We don't know a Tina. And we don't know a Max.

Roy and Claire stare each other down. She's unnerved, but she's not afraid. Beat. Then...

CLAIRe

What's your name?

Cameron looks fearful. At Roy, and how he might react. Roy stares back at Claire. And we see her falter slightly...

CLAIRe (CONT'D)

I just want to find her.

Roy thinks, then reacts by smiling...

ROY

Why don't you come through to the office?

And Cameron, his worst fears realised, steps in, smoothly...

CAMERON

No, no, it's OK. It's OK. There's obviously been a misunderstanding. If anyone came in here, then they must have passed right through.

He gestures to a door. He smiles, charms Claire...

CAMERON (CONT'D)

You can get out there, you see? Back out to the street. Kids use it all the time, we have to chase them out.

Claire looks to the door. Cameron guides her out, with Roy following on. Claire goes out to...

4.67

INT. PASSAGEWAY./EXT. STREET. FASTCASH4U - DAY.

4.67

Where it is darkly lit. Sure enough, at the end of the passageway, there looks like a door.

Claire walks tentatively towards it. And it's dark. And spooky. And she looks back and sees the shadows of Roy and Cameron.

She walks on. She looks back. They've gone.

She gets to the door. She opens it. And sure enough, she's out on another street.

She takes a deep breath. A mixture of relief, and confusion. Is this what Tina did?

Claire gets a TEXT. It's from TINA. And it says...

**SORRY. GOOD LUCK X**

And now Claire knows. She's been ditched.

We stay with her, as she deals with that. Then we...

CUT TO:

4.68 **INT. RECEPTION. FASTCASH4U - DAY.**

4.68

Where Cameron holds Tina's phone.

ROY

If we see her again...

CAMERON

I know.

4.69 **EXT. CAR PARK. POLICE STATION - DAY.**

4.69

Angie, Max and Jake leave the station. Jake panicking, Max deep in thought...

JAKE

They're digging him up?!

MAX

Tomorrow.

ANGIE

Man, that guy's had no luck.

JAKE

But you took care of everything,  
didn't you Max? We'll be OK?

Max thinks, then, smiles. And it's an unusual smile.  
Comforting, assuring...

MAX

Yeah. It's not ideal. But we'll be  
OK.

He looks to Angie and, 'casually'...

MAX (CONT'D)  
When are you flying?

ANGIE  
Tonight.

MAX  
Good. You two should head to the airport, get away from the house, just in case.

As Max's friendly air continues, Angie watches him with growing interest...

MAX (CONT'D)  
I'm sorry Jake. I was a wee bit worked up when I got here. And I hope you find what you're looking for. Something bigger, better.

Jake is pleasantly surprised that Max even remembers that conversation (graveyard)...

MAX (CONT'D)  
And I'll sort that money out for you. You're right, I owe you.

Max looks to Angie...

MAX (CONT'D)  
Well, take care of my wee brother. And, don't worry, I'll sort out everything here. Sorry I can't drop you, I need to get home. Safe travels.

And on that, he gives Jake an awkward hug.

MAX (CONT'D)  
See you, kid.

Max LEAVES for his car.

Angie watches him go in thought. Long beat. Then...

ANGIE  
He's going to her.

JAKE  
Who?

ANGIE  
Sheila. He's going to get her to blame you. For Walter.

JAKE  
No, he wouldn't...

ANGIE  
(urgent)  
We need a taxi.

CUT TO:

4.70 OMITTED

4.70

4.71 EXT. FRONT DOOR. SHEILA'S HOUSE - DAY. 4.71

Sheila opens her door and it's...

Max.

Sheila considers his face, which is starting to bruise...

SHEILA  
Christ.

MAX  
Yeah.

4.72 INT. LIVING ROOM. SHEILA'S HOUSE - DAY. 4.72

Max and Sheila sit opposite each other, Max is brisk...

MAX  
The police are going to come and  
speak to you. About Angie.

SHEILA  
('confused')  
What would I know (about)...

MAX  
(ignores)  
And you tell them what I'm sure  
you've told Henry. All you know is  
that she was Walter's niece. That's  
what she said, when she started  
hanging around, so why wouldn't you  
believe her? The police will ask if  
you paid her to say she was his  
niece. But that's, well, it's...

SHEILA  
Preposterous.

MAX  
So they'll look for her. And she'll  
be gone. And that's that.

SHEILA  
(considers, then)  
OK.

MAX  
No, it's not OK. Because  
Walter is being exhumed. At the  
request of the real niece who, I'm  
sure, is a wee bit confused.

Sheila is shaken...

MAX (CONT'D)  
And that's bad news for me. And I  
think it's bad news for you.

SHEILA  
Why would you think that?

MAX  
Because you did pay Angie to say  
that she was his niece. And you did  
that to get his house.  
(beat, significant)  
And because of the letter.

Sheila is confused.

MAX (CONT'D)  
When we put him back in the house.  
I saw the letter, about his cancer.  
I couldn't have missed it. And if  
I'd found him in the house, dead,  
with that letter, then I'd have  
thought what the police thought.  
Natural causes. No suspicious  
circumstances. No toxicology.

Sheila stares back at him.

MAX (CONT'D)  
And it makes me wonder if that's  
what was supposed to happen. And it  
makes me wonder what Walter was  
doing, wandering out there in the  
dark. And why he didn't see the  
car. And what might have been in  
his system.

Within Sheila, Max sees enough to sense that he is pushing at  
an open door. He thinks, then...

MAX (CONT'D)  
Did you think you'd given him  
enough? Did he wake up?

Again, there is a glimmer of something from Sheila. Again Max  
thinks, works out as he goes...

MAX (CONT'D)

He called you. That's why you were up. That's why you saw what happened. He was coming to you. For help.

Sheila looks at Max levelly, and then...

SHEILA

All I know is that Walter was in a lot of pain. So much pain, he'd even talked about ending it (all)...

MAX

Yeah you can say that, and you'll probably have to, because they'll run a toxicology this time around. But it won't end it. Not with the bruises. Not with the internal injuries you've got to imagine they'll find.

SHEILA

Then I'll tell them what I saw.

MAX

You have to. It's your way out. You'll say you're so sorry you didn't call them before. You were scared. You're an old lady. But you need to tell them...

SHEILA

That you hit him.

MAX

I didn't hit him. I wasn't driving.

SHEILA

That's true.

MAX

In fact, it turns out I wasn't there at all. I got drunk at the wedding. My brother took my car keys from me. That's the last I saw of him and the car. And, well, you saw what happened next. You saw that there was only one of us.

Sheila looks at Max in curiosity.

MAX (CONT'D)

Go with that, and it's done. You get out the same way I do, because I say that all I know is that my car came back dented, and that my wee brother hasn't been quite the same since that night. And no-one will ever know any different. And no-one will ever know about an old man in the dark, just trying to get some help.

Sheila considers Max. Long beat. Then, in wonderment...

SHEILA

Your own brother.

Max doesn't convince her, or us, or himself with...

MAX

He'll be OK. He's leaving. And when he finds out, he won't come back.

(stands, repeats)

He'll be OK.

We see his inner conflict as he LEAVES.

Long beat.

Then Sheila stands, walks to an open door and into...

4.72A **INT. CORRIDOR. SHEILA'S HOUSE. - DAY.**

4.72A

Where she walks down the corridor, and reaches an open door to the next room, where Jake and Angie sit, having heard everything.

4.73 **INT. KITCHEN. SHEILA'S HOUSE - DAY.**

4.73

Sheila, Angie and Jake sit at the table. On the table, in front of Angie, is the box from earlier (chequebooks, medication, the note from Walter to his niece)...

Jake is shaken. Angie is not. She pushes the box to Sheila.

ANGIE

We've got a lot more than him.

SHEILA

He'll deny it.

JAKE

He won't be able to. He made mistakes along the way. And enemies.

ANGIE

They'll be here soon.

SHEILA

(considers, then)

What am I going to tell them?

Angie looks to Jake for confirmation. Beat. Then, with a note of hesitation.

JAKE

What Max said. There was only one of us.

Sheila looks at Jake, at the conflict, at the pain. Then...

SHEILA

You're not of this world, are you son?

She gestures to Angie...

SHEILA (CONT'D)

She is. Your brother is. And God knows I am. But you're not of this world.

Jake considers. Then hardens, musters all the pain, looks at Sheila, and repeats, without the hesitation...

JAKE

There was only one of us.

4.74      INT. LIVING ROOM. MAX'S HOUSE - DAY.

4.74

An exhausted Max arrives home. Sees something, and smiles genuinely...

MAX

Hey.

REVEAL Claire. Wrung out, clearly having been crying. But with a cold firmness building at the sight of Max.

CLAIREE

I tried.

Max is confused. But then he sees the suitcase.

CLAIREE (CONT'D)

You can't say I didn't try.

Max, with growing discomfort...

MAX

What's this? You're leaving?

Long beat. Then...

CLAIRe

No.

Glimmer of hope for Max...

CLAIRe (CONT'D)

You are.

Less hope for Max...

CLAIRe (CONT'D)

I've been alone in this house for a long time, Max, now I'm going to do it properly. And you can go and do whatever you want, without having to worry about what lies to tell me.

Max takes a breath, battles back calmly, taking control...

MAX

OK, look, you've made your point. Let's just (talk about)...

CLAIRe

It's over, Max.

Faced by her certainty, Max unravels...

MAX

No. No, Claire, this is...

(gathers)

This can't happen. I've lost everything else, I can't lose you. Because I can lose that stuff Claire, I mean, it's not fucking ideal, but I can lose that stuff, but not you Claire, I can't lose you, I can't, because you're...

(tears up)

I love you. And I know that's not something I'm brilliant at demonstrating, I know that but, please Claire...

(gathers)

This can't happen.

CLAIRe

(beat, calm)

You're going to leave now, Max. And you're not going to make things hard. With us. With the house.

MAX

The house?! This is...

(bewildered)

This is my house.

CLAIRES  
Our house.

MAX  
That's the same...  
(stops himself)

CLAIRES  
You're not going to make things  
hard, Max. Because if you do then  
we'll have to get lawyers involved.  
And when lawyers get involved Max,  
who knows what might come out?

Long beat of thought from Max.

And now he's fearful, as control slips from him...

MAX  
Who have you spoken to?

Claire looks back, with defiance, with confidence...

CLAIRES  
I went there. The place that you  
went when you needed money. That's  
where I'd have a lawyer start, Max.  
That place. And you.

Max is thrown. Beat. Then Claire repeats...

CLAIRES (CONT'D)  
You're not going to make things  
hard, Max.

A long, silent beat. Max looks at his wife. At the finality  
in her voice. At the situation. At everything that has  
happened. And, finally, he says...

MAX  
Maybe, if you hadn't left the  
wedding early.

Beat. And Claire smiles, because that's all the confirmation  
she needs...

CLAIRES  
Bye, Max.

Max takes the suitcase, makes to leave, then stops...

MAX  
Why didn't you ask?

Claire's confused.

MAX (CONT'D)

Why didn't you ask, what happened  
to my face?

Claire thinks, shrugs...

CLAIRe

I didn't want to hear the lie.

4.75 **INT. MAX'S CAR. CALTON HILL. - DAY.**

4.75

Max sits in his car. Looking out over Edinburgh. He's in shock. His face continues to bruise.

Long beat. Then his phone RINGS.

He looks at it in confusion, then answers...

MAX

Jake?

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

4.76

A taxi waits outside Walter's house. Angie is in it. Jake leans against it.

Max's car approaches. Jake pushes off from the taxi and walks down the street.

Max stops, gets out. He looks to Sheila's, where there is a nondescript car parked in the street, which could or could not be linked to her house.

The brothers come together in the street. Where they hit Walter...

(In the background, Angie gets out the taxi, stands and watches)...

JAKE

We should have called the police  
Max, when we hit him.

MAX

This isn't the time Jake, you  
should be at the (airport)...

JAKE

But we couldn't. Because of you.  
And then everything happened.  
Because of you.

Max can't let that go...

MAX

Jake, I've lost my business, my house, Claire. And I'm coming round to the idea that I've broken my nose, so with all (respect)...

JAKE

You used to look after me, Max. When we were wee.

That stops Max in his tracks...

JAKE (CONT'D)

When it was the three of us. You used to look after me. And I think I've spent thirty years waiting for you to turn back into that kid.

And now it's just the two of them in the world, having a conversation they should have had long ago. Beat. Then...

MAX

It wasn't the three of us. It was you and Mum. And then me. She didn't like me.

JAKE

She loved you.

MAX

She didn't like me.

Jake's silence is confirmation enough...

MAX (CONT'D)

And that's fine. I needed to be on my own, to get from there to here. The work, the libraries, the scholarships, the sacrifice. I had to lock everything else away. Pain. Rejection. And maybe...

Max falters. And it's the start of a steady disintegration...

MAX (CONT'D)

Maybe I locked away some other stuff as well. And I wish I hadn't, Jake. And I wish...

(falters further)

I wish I knew how to get it back. But I don't. So I've lost Claire. And you've got to go.

Jake sees something over Max's shoulder, and he says...

JAKE

Not yet.

Max turns, sees what Jake sees...

Stevie and Nicola are leaving Sheila's. They speak to Sheila at the door, they haven't seen the Brothers.

Max snaps into urgency...

MAX

Go, Jake. Go with her and enjoy your life.

JAKE

What kind of life would it be? With that hanging over me?

MAX

Jake, (please)...

JAKE

I can't lock things away, Max. I never could. Pain. Rejection. Guilt.

Now Stevie and Nicola have seen the Brothers. They walk towards them, down Sheila's drive...

MAX

I'm trying to help you, I'm trying to protect you...

JAKE

You stopped protecting me a long time ago.

Nicola, Stevie continue their approach...

And now Max looks broken, tearful, full of regret and guilt.

As Nicola and Stevie near them, Max takes a deep, defeated breath and turns to Jake and it doesn't feel specific to this, it feels deep and meaningful and encapsulating a lifetime when he says...

MAX

I'm sorry.

Jake looks at his Brother, the police, the street...

JAKE

And look what had to happen, for you to say it.

He hugs Max, who hugs back.

Just as...

Nicola handcuffs Max, reads his rights...

NICOLA

Come on then Max, as you know you  
do not have to say anything, but,  
it may harm your defence...  
(continues in b/g)

And Max is confused as he's led away...

MAX

What's going on?

As Max is led to the car, he sees Sheila, standing watching.

As Max gets in the car he sees Kenny, watching from his car  
nearby.

As Nicola and Stevie get in, Max looks back. To Jake.

And Max knows now. What's happened.

And he looks at Jake, at his Brother, for a long time...

And then...

Max smiles. Out of respect.

And Jake smiles back.

\*\*\* END OF SHOW \*\*\*