

GUILT 2

EPISODE 2

"PHOENIX"

Written by

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SHOOTING SCRIPT - YELLOW Revisions

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PRE-CREDITS

1 INT. VARIOUS. HOUSE. EDINBURGH. DAY 1. 10:03 1

Music STARTS.

We drift through a smart house.

Past a dog.

We might notice it's collar.

We probably won't notice the tracker on the collar.

Through the house to a bedroom.

Then a large, walk in closet.

To find...

Stowed away.

A bag.

We know this bag. The bag that Adrian had, with the money.

2 INT. CORRIDOR. OFFICE BUILDING. DAY 1. 10:04 2

A Man (ZACK) looks nervous, as he sits waiting outside a meeting room, clutching a presentation.

He looks at a large building development plan, mounted on the wall opposite. It is a map dominated by a large, shaded area.

In the corner, the company name is what we saw on the A New Leith billboard in Episode 1.

PHOENIX

The map of the vast development only makes Zack more nervous.

Music STOPS, as we hear...

ZACK (O.S.)
I know that land.

CUT TO:

3 INT. MEETING ROOM. OFFICE BUILDING. DAY 1. 10:05 3

Zack, smiling, charming, hiding the nerves...

ZACK
It's where I learnt the trade. Wee
jobs all around Leith.
(MORE)

ZACK (CONT'D)

I know what works down there, and what doesn't. I know we'll be the smallest firm you talk to, but with structural engineering, you can't put a price on local knowledge.

REVEAL he is talking to DAVIE (40s, professional), a slick, suited presence, who listens no more than politely...

ZACK (CONT'D)

We can scale up quickly, and hopefully the investment we've shown in our proposal shows how serious we are.

A beat. He senses the resistance, he softens his tone a little, to the personal...

ZACK (CONT'D)

I know it would be a punt, Davie, but we wouldn't let you down.

Davie's tone is apologetic from the start.

DAVIE

Your presentation is the best we've seen, until you get to cost. I wanted to hear you out. But these big companies, the economies of scale. You're way out. I'm sorry.

Zack knows he's done, but has one last, weak...

ZACK

Let me have one more look at the numbers, (maybe we could)...

DAVIE

I'm sorry.

Zack tenses.

4 INT. CORRIDOR. DAY 1. 10:44

4

A defeated Zack in the corridor, waiting for the lift. He looks again at the development plan. And steadily focuses...

On a small strip of shade that projects out from the wider area. Something occurs to Zack. A spark of thought.

The lift opens.

5 INT. CAR./EXT. LEITH. DAY 1. 11:02

5

Zack stands next to his parked car. REVEAL his view.

At the perimeter of a wider building site, WORKERS are busy at an area of wasteland, conducting tests.

6 EXT. GARDEN. EDINBURGH. DAY 1. 11:03 6

A MAN (BRIAN) walks hurriedly, on his phone (ear buds)...

BRIAN
He's got out again.

ZACK
Are you using the App?

BRIAN
Yeah...

Brian looks at the phone in his hand. On the screen, we glimpse a map and a small, flashing blue light...

BRIAN (CONT'D)
He's not far.

ZACK
We've got to fix that fence.

Brian takes a moment before, with trepidation...

BRIAN
So?

ZACK
No. But there's something else.

INTERCUT WITH:

7 INT. ZACK'S CAR/EXT. CHURCH. DAY 1. 11:03 7

REVEAL that Zack has parked with a new view. The same Church from Episode 1, the same car outside...

STANTON SHOOTS, JESUS SAVES!

Zack, with a disapproving glance at the surroundings, locks his car and starts walking to the Church...

BRIAN (PHONE)
What?

ZACK
Salvation.

8 EXT. ERIN'S HOUSE. NIGHT 1. 19:03 8

External Establisher of Erin's house.

9 INT. KITCHEN. ERIN'S HOUSE. NIGHT 1. 19:04 9

Erin, dressed as she was the night we met her, prepares dinner. Music plays. Adrian puts out drinks...

ADRIAN
I thought you might want to say
something tonight.

Erin's confused. Adrian puts out his Irn-Bru.

ADRIAN (CONT'D)
They supported me, like you did.
Gave me the roots to grow.

Erin shows no enthusiasm for that suggestion...

ERIN
You're a cocaine addict, Adrian,
not a fucking tree.

ADRIAN
Was.

But she smiles with it. He keeps setting the table. And we see his slight tightness as he does so.

10 INT. WALK IN CLOSET. ZACK'S HOUSE. NIGHT 1. 22:21 10

On that same evening, while Erin cooks at the other side of Edinburgh, we return to the closet.

And the bag.

A long beat then Zack appears, lifts the bag, and walks away.

11 INT. LIVING ROOM. HOUSE. NIGHT 1. 23:01 11

The bag. Now, it sits in a smart living room.

Considering it, Zack and Brian.

BRIAN
It's bribery.

ZACK
It's leverage.

BRIAN
What did you tell the bank?

ZACK

That we live in late stage
capitalism, and when society
finally implodes I don't want our
Supersaver ISA to be the first
victim.

BRIAN

It's everything we have.

ZACK

If you can't trust a bent Minister
who can you trust?

He smiles, Brian doesn't.

A DOG runs into the room, it comes to play with Zack. As he
does so he, we see what's on it's collar.

And this time we can't miss that it's the tracker from
Episode One. Zack thinks.

12 EXT. BACK OF THE outhouse pub./church. LEITH. NIGHT 1. 23:02

Joe (Teddy's brother) smokes a cigarette. He stands on rough
ground, out the fire door of a pub. Joe is a little drunk.
But alert enough to be intrigued by what he sees...

REVEAL the view. The back of Sandy's Church.

Where a nervous Zack gets out his car, looks around, doesn't
see Joe.

He opens the boot, takes out the bag, carries it to Sandy's
car, opens Sandy's boot, puts in the bag, closes the boot,
returns to his car and drives away.

Joe watches all that, then stubs his cigarette and sets off
for the Church.

13 INT. BEDROOM. ERIN'S HOUSE. NIGHT 1. 23:58 13

Reprised from Episode One. Erin and Adrian in bed. Erin
sleeping. Adrian not. He slips carefully, and expertly, out
of the bed.

14 EXT. STREET. EDINBURGH. NIGHT 1. 00:34 14

Reprised from Episode One. On a darkened street, Adrian walks
into a doorway, with a lit, distinctive symbol above it.

15 INT. CASINO. NIGHT 1. 00:44 15

The bag.

It sits on the floor, below Joe's legs on a stool. We hear the sounds of a roulette table. A ball circling.

Other legs appear. We recognise Adrian's trousers. Red corduroy. We hear the ball rattle into place, and...

CUT OUT to see that we're in the casino's high roller room.

A small space. One table. A CROUPIER, Joe, and now Adrian. Through a curtain we hear the sounds of the wider casino.

Joe mutters as the Croupier clears away the chips.

JOE
Fuck's sake.

Adrian sits. He puts a chip on the number ten. The Croupier sees and sends Adrian a tiny nod of understanding.

Joe pushes a fistful of chips onto the numbers, and turns drunkenly to Adrian.

JOE (CONT'D)
It's not falling for me tonight,
pal.

Adrian smiles thinly. The Croupier calls to a COLLEAGUE.

CROUPIER
Can you give me a minute?

His Colleague steps in, the Croupier leaves.

16 INT. STAFF LOCKERS. CASINO. NIGHT 1. 00:46 16

The Croupier at his locker. From a bag, he counts out ten wraps of coke. He closes the locker.

17 INT. ROOM. CASINO. NIGHT 1. 00:49 17

The Croupier returns, Colleague leaves. The ball drops. Joe doesn't win. His last chips are cleared. He smiles to Adrian.

JOE
If it wasn't for bad luck, I'd have
no luck at all.

Adrian ignores him. Joe reaches for his bag.

The Croupier slides the drugs under a chips tray to Adrian. But Adrian is distracted...

REVEAL why. From his view downwards to the bag, as Joe rummages, Adrian (and we) spot the money.

As Joe stands, Adrian recovers, pockets the drugs, lays money on the felt. He turns to Joe. Now he's friendly, warm...

ADRIAN
Can I buy you a drink?

18 EXT. CHURCH. LEITH. NIGHT 2. 00:51 18

Sandy opens the boot of his car. It's empty. He's unimpressed. He shuts it.

19 INT. CASINO. NIGHT 1. 01:34 19

The bag. And the sound of the roulette table.

CUT OUT to show that time has passed. Joe is more drunk.

JOE
(to Croupier)
Here, big man, where's the smoking area?

CROUPIER
There isn't one.

Adrian sees an opportunity. He points to a side door.

ADRIAN
You can get out there, mate, use my card to get back in.

He offers Joe the plastic card we know. The one that Teddy will later find in his bedroom.

Joe takes the card, gets off his stool. Then hesitates, because of the bag...

ADRIAN (CONT'D)
We'll keep an eye on that for you.

CUT TO:

20 EXT. ZACK AND BRIAN'S HOUSE. NIGHT 1. 01:36 20

We watch through a window, silently, as Brian berates Zack.

21 INT. CASINO. NIGHT 1. 01:44 21

Joe returns. No Adrian. No bag. Different Croupier. He looks around, just in time to see the Croupier slip out a door...

CUT TO:

22 EXT. ALLEY. NIGHT 1. 01:44 22

The Courier bursts out a door into an alley. He scurries along. He stops...

REVEAL Joe, holding the gun we know. Anger has sobered him.

JOE
Where does he live?

CUT TO:

23 INT. CELLAR. ERIN'S HOUSE. NIGHT 1. 02:04 23

The bag. It is a shadow in the darkness.

Reprised from Episode One...

We hear Joe's footsteps moving away above in the corridor.

A beat. Then Joe's footsteps return. We hear the door open.

Adrian places the bag gently on the floor and moves away.

We stay on the bag. The light comes back on.

We hear Joe walk across the cellar, and...

ADRIAN (O.C.)
Big mistake, buddy, big mistake.

GUN SHOT.

Sound of Erin hitting Joe with a golf club.

Sound of Joe's body hitting the ground.

Sound of the gun scattering along the ground.

It comes, partially, into our view. A beat. Then Erin's hand appears, fleetingly, to pick it up.

Sound of Joe clambering onto his feet.

ERIN (O.C.)
OK, listen...

Sound of Joe running across the floor...

ERIN (O.C.) (CONT'D)
No.
(beat)
No!

GUN SHOT.

We are on the bag.

Sound of Joe falling to the ground.

In the long silence, we hear only Erin's breathing.

Blood creeps into view, seeping towards the bag.

We hear Erin step around the cellar.

The blood creeps closer.

A beat. Then Erin's hand lifts the bag away.

We watch the blood seep into the empty space, as we hear her climb the stairs. Close the door. Lock the door.

CUT TO:

24 TITLE CARD.

24

Guilt

CUT TO:

25 EXT. STREET. EDINBURGH. DAY 4. 07:44

25

Max and Jackie, meeting in a quiet spot.

JACKIE

One conversation, where you ask him for help, and he says no.

MAX

It's a start.

JACKIE

It makes me think about all the other conversations you must be having. The ones that you aren't recording.

MAX

It's not always appropriate.

JACKIE

You let me decide what's appropriate.

MAX

It's going to take time.

In his tone, a suggestion that Max is in control of whatever this is. It's a suggestion that Jackie shoots down...

JACKIE

Well, that's the thing. When I ask people to do what you're doing, the time I give them has to be finite. If it's not, then there's no urgency. They don't take the risks that they need to take. They run down the clock and say they did their best. What's lucky with you, Max, is that everything is finite.

Max looks unusually cowed...

JACKIE (CONT'D)

You've been released on a three-month licence, at the end of which I decide if you go back to prison for the rest of your sentence or get released with a shiny new name, and a shiny new life. Nice and clear. Success or failure. Freedom, or the other.

She leans into Max.

JACKIE (CONT'D)

Success means Roy Lynch going to prison for the remainder of his natural life, and he won't be doing that based on a conversation where he tells you he's legit.

Max is defiant.

MAX

I told you it wouldn't work, going to him like that, not now he thinks he's clean.

She can't deny that.

MAX (CONT'D)

But I knew if I set up, and waited, then he'd come to me one day with something dirty. Which he did. Money laundering.

Jackie's interested.

MAX (CONT'D)

I couldn't record it, he just walked in.

JACKIE

In return for what?

MAX

Nothing. I presumed that's against the rules.

If she doesn't believe him, she doesn't act on it now.

JACKIE

Good. Now what we need to know...

MAX

Is where did it come from, and where did it go.

JACKIE

Yes.

MAX

Would that be enough for you, the money?

Jackie smiles...

JACKIE

It would be dark if I sat here and told you all the things that Roy Lynch has done. And sometimes I was close, and sometimes I wasn't, but either way I always heard about it. And now, I don't hear anything. And that makes me scared.

Max listens, transfixed.

JACKIE (CONT'D)

I'm scared that he's looking for an ending. And I can't let that happen. Not with the years I've put in, not with the things he's done. So, no, money laundering isn't enough. Nowhere near. But it is a thread, and we shall pull it gently and see what emerges.

(beat)

And you'll record everything. And maybe you'll get to stay out here, where the nice people live.

She stares Max down. But he stares right back.

MAX

Roy took away my whole life. My wife. My brother. My business. He took away who I was, and left me with whatever the fuck this life is. I'll get what you need. And then I'll get what I need.

Max walks away. Jackie watches him go.

26 EXT. LEITH LEGALS. DAY 4. 08:08

26

External reminder of Leith Legals before we...

CUT TO:

27 INT. LEITH LEGALS. DAY 4. 08:09

27

Inside, Kenny gestures round. He's a little proud, a little nervous.

KENNY

I mean, we're just getting going,
but it's a start, you know?

REVEAL his audience, Yvonne.

YVONNE

It's great.

She's distracted. Silence grows, Kenny acts.

KENNY

How are you? You sounded, well, you
know how you sounded.

YVONNE

It's brittle, isn't it?

KENNY

Very.

YVONNE

I wake up, and I feel like there's
armour around me, and then
something, whatever, hits me on the
blindsides and it's all I want to
do, it's the only possible reaction
that my brain offers.

KENNY

That voice isn't going anywhere. It
just gets quieter.

YVONNE

It scares me, the power of it.

KENNY

That's why you need other powers.
The right life, the right people.
You need to get up in the morning
and think of something else.

She takes a moment to decide to say this...

YVONNE

Well, this morning I woke up and
thought about meeting you.

Kenny's suitably awkward, but can't stop a smile.

Yvonne steps into the awkwardness...

YVONNE (CONT'D)

It's backwards, isn't it? This.

Kenny's confused.

YVONNE (CONT'D)

We should be just meeting each
other. Rustling up bullshit
versions of ourselves and then,
over time, let the skeletons tumble
out. But, instead...

He finishes for her...

KENNY

We've already heard our worst
stories.

There's a tiny hesitation from Yvonne before...

YVONNE

Pretty much.

KENNY

Well, maybe that's a good thing. No
surprises.

And now Yvonne has no choice.

YVONNE

I also woke up this morning and
thought that I should probably, at
some point, and maybe now, tell you
that I'm a cop.

Kenny takes a while, then all he comes up with is...

KENNY

Right.

YVONNE

CID.

KENNY

OK.

YVONNE

Is it a problem?

KENNY

No.

That wasn't very convincing. She smiles.

YVONNE

Really? You look a little unwell.

Kenny smiles too, he's recovering...

KENNY

That's just a wee bit of social conditioning, you know.

YVONNE

I don't talk about it in the meetings.

KENNY

Don't talk about it in the meetings. Jesus, they'd be climbing out the windows.

An awkward beat, before she offers a way out of this...

YVONNE

Well, why don't you have a think about that, and how it might affect...

She decides what to call whatever it is they're doing...

YVONNE (CONT'D)

Our situation.

KENNY

(considers, then)

I think we should probably stop counting how many rules we're breaking.

There's something in that, a suggestion. One she's happy to recognise. There is a long, heavy beat, before...

They kiss. It's been coming for a while, and we see that.

They part. She smiles...

YVONNE

I woke up thinking about that as well.

She leaves. We stay on Kenny and within him we see the conflict, excitement versus fear, as we hear...

TEDDY (O.S.)
A friend of mine gave me a book and
told me it had a lot of answers. To
the big stuff, you know?

CUT TO:

28 INT. LIVING ROOM. TEDDY'S HOUSE. DAY 4. 08:11 28

Teddy and father Jim in cheap suits and black ties. Funeral clothes.

TEDDY
It's called Papillon, and it's
about this boy wanting to escape
prison. And I think what the book's
trying to say, is that the prison
was in his head. And he couldn't
ever escape it. And I think that
was what life was like for Joe.
What he'd seen, what he'd done, it
built a wee prison in his head,
that he couldn't get away from.
(beat)
Well, he's got away from it now.

Long silence. Then Jim speaks carefully, deliberately...

JIM
Whatever happened, it wouldn't have
happened. If you were here.

Teddy thinks it's an accusation. A beat, then clarification.

JIM (CONT'D)
But you're here now. So you'll take
care of what needs to be taken care
of.

Teddy realises that he's taking instruction.

29 INT. LEITH LEGALS. DAY 4. 13:53 29

Kenny works. His phone rings, he answers with a smile...

KENNY
How's that motor running for you?

INTERCUT WITH:

30 INT. MAX'S CAR./EXT. ERIN'S STREET. DAY 4. 13:53 30

Max sits, to his deep discomfort, in Kenny's car.

MAX
Appallingly.

KENNY
You have to let that clutch know
who's in charge, or it will walk
all over you.

MAX
Any luck with the bag?

KENNY
(beat, lies)
Not yet.

MAX
We need to know, about the money.

KENNY
I don't know, maybe we just move
on.

MAX
(as if to a child)
Roy has it over us. What we did
with the money. And when he chooses
to use it, which he definitely
will, I'd like to have something
over him. So, I'm working out where
Roy's sending it.

REVEAL his view. Erin's house.

MAX (CONT'D)
You work out who he stole it from.

KENNY
(unenthusiastic)
I don't know how easy that'll be...

But Max has hung up. Kenny sighs.

We re-join Max to see that he's distracted by a police car
that has stopped outside Erin's house.

Max watches curiously as Yvonne gets out and heads for Erin's
house...

CUT TO:

31 INT. LIVING ROOM. ERIN'S HOUSE. DAY 4. 13:54

31

Yvonne, smiling, professional, unthreatening...

YVONNE
Data entry with a bit of policing
on the side.
(MORE)

YVONNE (CONT'D)

That's the job, these days. And if you get the code wrong, if one letter's out of place, then the file's rejected, and you start again. That's what happened, this file was rejected, and I'm starting again. So I thought, why not check everything's as it should be?

Erin hides unease.

ERIN

What would you like to know?

YVONNE

You've not heard from your husband?

ERIN

No.

YVONNE

And there's been no indication, of where he is?

ERIN

(beat, then)

Yes.

YVONNE

Yes?

Yvonne waits. Erin takes a moment then, confidently...

ERIN

Adrian has had a troubled private life. Which is what men who live in houses like this get to call being a junkie.

Yvonne smiles.

ERIN (CONT'D)

I thought he'd sorted himself out, but he hadn't. He took his passport, emptied our bank account and legged it. Apparently, someone saw him at the airport. Which would indicate that he ran away.

Yvonne lets a silence sit, to unnerve Erin. But it doesn't.

ERIN (CONT'D)

That should all be in the report.

YVONNE

That's exactly what's in the report.

There's an edge to Yvonne, flickering suspicion. Erin sees it. There is skill to her response. Confident, but with a rare crack of emotion...

ERIN

I don't want him back. This is the latest in a long line of final straws. Whatever he's doing, whoever he's with, that's his business now. But it's hard to move on, not knowing.

Yvonne buys it. And shows empathy.

YVONNE

I understand. But you need to prepare yourself. With this kind of thing, with that kind of man, they get good at not being found.

Erin smiles at Yvonne with what we almost buy is gratitude.

ERIN

Thanks for coming.

32 EXT. CHURCH. LEITH. DAY 4. 14:24

32

Kenny stands outside the Church.

He doesn't want to go in.

But he has to. He walks towards it.

33 EXT. STREET/ERIN'S HOUSE. DAY 4. 14:26

33

Max in Kenny's car, sees Yvonne leave.

A long beat while he considers his next move. Then that decision is taken out his hands, as Erin comes out the house, get in her car and leave too.

Max starts the engine.

34 INT. CHURCH. LEITH. DAY 4. 14:27

34

Kenny and Sandy sit in the small, old, failing church. Sandy thinks this is a social call. For now, Kenny pretends it is.

KENNY

I always wondered what it was like in here. I'm only ever upstairs, with the lunatics.

SANDY

At least upstairs is busy. I'm running on a few old codgers, who aren't even into it any more, but you don't miss your last insurance payment do you?

A beat, then Kenny awkwardly works his way to his point.

KENNY

I was working on something, Sandy, with my job. And one way or another, I found myself involved with a bag. A bag that was supposed to have money in it, but didn't.
(beat, then)
And I saw you with that bag.

Sandy is thrown, but the reaction is contained.

KENNY (CONT'D)

And I was hoping you could tell me about it.

Sandy looks at Kenny, then round the church. He looks for escape in a return to the earlier conversation...

SANDY

Leith's Billy Graham, that's what the Evening News called me.

KENNY

I remember.

SANDY

I'd be up there giving it laldy. Now, I unlock the doors and wait for strays to walk in.

Kenny goes with the diversion, but steers it back on course.

KENNY

You do a lot more than that. With the room downstairs, with the foodbank. As far as I'm concerned you're a hero. Everything you do for the community.
(awkward, vague)
Everything you did for me.

SANDY

You did all that yourself.

Kenny plays his card...

KENNY

I'm on your side, is what I'm saying. But I'm only the first.
(MORE)

KENNY (CONT'D)

The first person who will come and ask you about that bag. About that money. And after me, it's all downhill.

Sandy looks at Kenny, and smiles...

SANDY

I'm fifteen stone and believe in heaven. Bring anyone you want, son.

*

Kenny's defeated.

35 EXT. STREET./ROY'S OFFICE. EDINBURGH. DAY 4. 14:32 35

Erin walks along the street, and enters the office building we recognise from Episode One is Roy's office.

REVEAL Max, having followed, is watching.

He stands in thought. Then sees Tam walking up the street, which sends Max away.

36 INT. ROY'S OFFICE. EDINBURGH. DAY 4. 14:36 36

Erin and Roy. Erin sits, cold, inscrutable. With Roy, we see again the rare vulnerability he only shows around Erin.

ROY

So, what do you think?

He means the office. This is a father trying and failing to impress his daughter. Erin considers the office, then Roy.

ERIN

It feels...

(beat)

Incongruous.

ROY

Have you thought about what I said? What I offered?

ERIN

I didn't have to think about it.

The rejection is clear.

ROY

It's real. This, what it's leading to. Proper, honest. I can't tell you everything, not yet, but if you'd just (let me)...

ERIN

Someone came to my house.

She watches his reaction. She gives the option for him to reveal a connection to Max's visit.

ROY

Who?

A beat. Then...

ERIN

A detective.

ROY

That shouldn't have happened, and it won't happen again.

Erin is leaving, when she pauses.

ERIN

You never even ask.

Roy's confused.

ERIN (CONT'D)

About Mum.

Roy's not confused.

ERIN (CONT'D)

Sitting in that wee room, day after day, trying to make the best of it, trying to make sense of it. You never even ask.

A beat, then Roy picks his way through her disdain.

ROY

There's no end to it, Erin. The love I feel, for you and your mother. And it comes with such regret, that I spend my days hiding from it. Asking lets it in.

Her coolness remains. He segues, and shows a little fight...

ROY (CONT'D)

You never ask either, of course.

She's confused.

ROY (CONT'D)

About Adrian.

She's not confused.

ROY (CONT'D)

About what happened to him. After you left.

She's uncomfortable, and Roy is softer as he adds...

ROY (CONT'D)
We all hide from pain, in our own
way.

Beat. Then Erin gives a final summary, on the office, on Roy.

ERIN
You're too old for this, Dad. The
cleansing. You don't have the time.

Roy gives a final summary too. On the office, on her.

ROY
It's worth a shot.

She leaves. Roy watches her go, then reaches for the phone.

37 INT. LEITH LEGALS. DAY TO NIGHT 4. 17:14

37

An angry Max...

MAX
Gone where?

A sheepish Kenny, in front...

KENNY
That tracker was a tenner off
Amazon. People use them for their
car keys, pets, whatever. The
battery will be long gone.

MAX
For Christ's sake Kenny, you're
supposed to have been (watching)...

The door opens. An elderly Woman (JOAN) walks in. She looks
at them, sighs...

JOAN
It's my cat I'm worried about.

MAX
(beat)
Sorry?

JOAN
When I'm gone.

A beat, then Kenny twigs...

KENNY
A will. She's looking for a will.

He smiles proudly at Max...

KENNY (CONT'D)
It's happening.

Max does not smile proudly, as Kenny ushers Joan in.

38 INT. STEVIE'S OFFICE. POLICE STATION. DAY TO NIGHT 4.17:32 38

A curious Yvonne.

YVONNE
She called you?

REVEAL a tense Stevie behind the desk. The door is closed.

STEVIE
I was contacted by a member of the family. They're concerned. As am I. Why would you follow up a report I'd filed?

YVONNE
Why would you slip it into the system?

STEVIE
I didn't slip anything into the system. It came across my desk, I dealt with it. I'm not too grand to help out with the admin. Just because I'm in here...

He means his office. The job, the rank.

STEVIE (CONT'D)
And you're out there.

There's an edge to that. And certainly an edge to...

YVONNE
This stinks, Stevie.

STEVIE
Sir.

YVONNE
I'm not ignoring this. I'm a lot of things, but I'm not bent.

Stevie considers her, then...

STEVIE
The High Court, Room Two, first case of the day.

Yvonne is instantly derailed.

STEVIE (CONT'D)
Everyone's there. Judge, jury,
suspect...

A beat, because he knows what the next line will do...

STEVIE (CONT'D)
Victim's family.

YVONNE
Fuck you.

STEVIE
I might have the job you should
have had, but you've only got a job
at all thanks to me. Now, let me
help you keep it.
(beat, in conclusion)
No more questions.

She's consumed with hatred. And she's also defeated.

39

INT. LEITH LEGAL SERVICES. DAY TO NIGHT 4. 17:34

39

Max finishes up with Joan. Kenny watches on approvingly. Max
slides across paperwork...

MAX
If you take these away and fill
them in, then we can execute it.

KENNY
Thanks again for coming in.

MAX
Kenny, I'm (just)...

KENNY
You're our first client.

JOAN
Right. Well, I saw the poster.

KENNY
The poster. There you go, Max. You
know the human eye takes in a
hundred messages from a single
(image)...

MAX
Can you let me finish?

Kenny holds up his hands in apology...

KENNY
Your client, your client.

MAX
(re: paperwork)
That's you.

Joan takes the paperwork, stands...

JOAN
My son can't take her. He's
allergic.

MAX
As I said, the care of your cat
isn't something that we'd be
involved (in)...

JOAN
He comes out in hives.

MAX
Right.

JOAN
All over his business end.

Nothing from Max on that.

JOAN (CONT'D)
And he works on the buses, so he
can't be doing with that. He's
sitting down all day.

MAX
(beat, then)
Thanks for coming in.

Kenny ushers her out. Door closes. Max watches her go. And then, to no-one, just an observance on his current existence.

MAX (CONT'D)
Fuck. Me.

Kenny looks at the despondent Max. Thinks, then...

KENNY
How about a drink? Lemonade for me,
something more honest for yourself?

Max gestures to paperwork on his desk.

MAX
I've got to do the accounts.

KENNY
We'll get a book-keeper, surely?

Max tenses, then hides it, smiles.

MAX

One drink.

40 INT. BEDROOM. HOUSE. EDINBURGH. DAY TO NIGHT 4. 17:36 40

Teddy is back in his brothers' bedroom, with it's various tributes to Scottish unionism. He looks around.

This time we see more, with him. A wrapped set of clothes.

Teddy thinks, then opens it. On top of the clothes, some possessions. A packet of cigarettes. A lighter. Some change.

And a plastic card. With a symbol. Which we recognise. The card Adrian gave Teddy. Teddy's intrigued.

41 EXT. CAR PARK. POLICE STATION. NIGHT 4. 18:28 41

Yvonne on her phone, outside the station, struggling to articulate...

YVONNE

For a long time, the one thing I had, the one bit of honesty, was my job. And now...

(flails, then gathers)

I've got to do something that will take that away.

INTERCUT WITH:

42 EXT. CAR PARK. PUB. MEANWHILE. NIGHT 4. 18:28 42

Kenny is outside a pub, on the phone, listening.

KENNY

Then don't do it.

YVONNE

It's not as simple as that. Something happened at work...

KENNY

Something happened is how people like us could define our lives. What you do today. What happens today. That's who you are.

She smiles. She looks fortified. A beat. Then...

YVONNE

Where are you?

KENNY

At a pub.

Kenny looks into the pub. Where Max is.

YVONNE
Isn't that dangerous?

Beat. And he means Max.

KENNY
Maybe.

43 INT. MAGGIE'S FLAT. MEADOWS ASSISTED LIVING. NIGHT 4.18:51 43
Maggie sits.

MAGGIE
We won't miss him.

Roy and Maggie. Two parents, talking about their daughter.

ROY
She will.

MAGGIE
She'll be fine. She's a tough wee
thing.

He smiles, with pride. Which Maggie sees.

MAGGIE (CONT'D)
At least you got to see her.

ROY
(beat, tense)
That brings it's own challenges.

She considers him and the tension, then...

MAGGIE
I don't take it lightly, Roy. What
you gave up so I didn't have to.

ROY
I know.

MAGGIE
And, if things go right, you'll get
it all back. Including her.

He's distracted. Which, to her, is a clanging alarm.

MAGGIE (CONT'D)
What is it?

ROY
Things weren't as straightforward
as they might have been. With the
police.

MAGGIE

This isn't the time for
distractions.

ROY

I've taken care of it.

MAGGIE

Quick and hard, whatever it is.

He smiles, but it's not entirely a joke...

ROY

We're legit, remember.

She smiles, but it's not entirely a joke...

MAGGIE

Speak for yourself.

44 INT. POLICE STATION. MINUTES LATER. NIGHT 4. 18:52 44

We see an office. And a corridor. And here comes Yvonne. She checks if anyone's around, then slips into the office.

We just glimpse a uniformed OFFICER inside the office, before Yvonne closes the door.

45 SCENE OMITTED. 45

46 INT. PUB. LEITH. NIGHT 4. 18:54 46

Max and Kenny sit in the same pub as Series One. Kenny considers Max. Max looks round then, dryly...

MAX

Good to see this place retains it's
charm.

A beat, then Kenny unnerves Max with...

KENNY

There's a wee storm going on Max,
is there not, in that head of
yours?

Max is unsure how to respond, as Kenny continues...

KENNY (CONT'D)

I know, Max. I know that what I
think this is, the business, us,
it's not the same for you.

Max is wary, unsure. But Kenny clarifies.

KENNY (CONT'D)

The life you had. The big office up town. The big clients you were so proud of. That's gone, and you've got to accept that. Because if you do, you'll see that this could be something. I'm talking about a chain of offices. Cheap, quick legals. We could go scheme to scheme. Granton, Craigmillar, Pilton.

MAX

Granton, Craigmillar, Pilton. No more worlds to conquer.

KENNY

We know those people. Because that's who we are, and I know you don't want to hear that, you thought you'd escaped, but you didn't. We can do well out of it. You can get out of Jake's place, cause that must be fairly frying your napper, and I can get a wee flat of my own. That's happiness, right there. That's honesty. A good living, and a good life.

MAX

You know, Kenny, it sounds great. It does.

A beat, and then Max plays his card.

MAX (CONT'D)

And if you want to buy a flat, then you're going to need a mortgage.

He thinks, then says, 'benevolently'...

MAX (CONT'D)

So I'll do the books, and I'll put the money we got from Roy, and any more like it, into an account in your name. Then you can show a deposit. And that's your first step, to the life you want. The life you deserve.

Max can see he's pushing at an open door. Kenny's dream of self-improvement.

KENNY

Thanks for trusting me with it.

MAX

Don't be daft. Like you said,
Kenny, I'm working for you.

Kenny is impressed Max still even remembers that, let alone honours it.

KENNY

That means a lot.

Max shrugs magnanimously.

MAX

We might not have much yet, but
trust comes free.

Kenny looks uncomfortable. Guilty. He considers, then...

KENNY

You're right, Max. Which reminds
me, there was a wee bit of movement
with the bag. But the more I think
about it, the more I think, let's
just leave it. It doesn't matter.
Where the money came from, where it
was supposed to go. It doesn't
matter.

Max looks at Kenny. Reads him.

MAX

Who came for the bag, Kenny?

KENNY

It doesn't matter.

Max looks at Kenny.

MAX

Who came for the bag, Kenny?

47 EXT. VARIOUS. EDINBURGH. DAY 5. 08:52

47

GVs of morning Edinburgh ending with...

48 EXT. STREET./CHURCH. LEITH. DAY 5. 08:52

48

Max and Kenny walk past a NEW LEITH billboard.

KENNY

A few years ago, one of my rock
bottoms, I forget which one, I went
to a foodbank. And I met him, and
he saved me. Because he knows. He's
been through it.

(MORE)

KENNY (CONT'D)

Drink, drugs, a kid who doesn't even know he exists. I told him I wasn't interested in God and he said, that's lucky, because God wasn't interested in me, then he gave me three tins of spaghetti hoops and told me to have a word with myself.

They've arrived outside the Church.

Kenny looks at Max with firmness.

KENNY (CONT'D)

He saved me. And he deserves respect. And you'll give him that.

MAX

OK, Kenny.

Max smiles and walks on...

CUT TO:

49 INT. CHURCH. LEITH. DAY 5. 08:58

49

Max looks round the Church.

MAX

Me and my brother, we used to go to the Sunday School in Constitution Street. Cheap babysitter, Jesus.

Sandy watches calmly. The only nerves are from Kenny.

MAX (CONT'D)

I can't remember much. A bit of singing, some halfwit with a tambourine, and Limbo. They had a painting of Limbo. Fire and Brimstone one side, topless angels on the other. So I remember Limbo. How you wait there, while the Big Man checks your records. And it strikes me that's where you are. Limbo.

Sandy looks at Max in intrigue...

MAX (CONT'D)

Here's the problem with dirty money. You never know how dirty it is.

SANDY

Who are you?

MAX

A lawyer. Tell us about the bag.

SANDY

Tell me why a lawyer would be chasing dirty money?

MAX

For legitimate reasons. Righteous reasons, if you like.

SANDY

And if I called the police and they came to me in this place, with this collar around my neck, and I said, "He just stood there, in a cheap suit, banging on about dirty money". Who would they believe? Who would they want to look at?

KENNY

No-one's calling the police.

MAX

It's not a cheap suit.

SANDY

Maybe it just looks cheap on you, son.

MAX

This is the wrong decision.

SANDY

(considers, then)
Constitution Street?

MAX

Yeah.

SANDY

You're a Catholic?

MAX

That was the plan.

SANDY

Well, that's half your problem right there.

MAX

Fucking tell me about it.

Sandy turns to Kenny...

SANDY

When are you bringing the scary ones?

50

EXT. VARIOUS. LEITH. EDINBURGH. DAY 5. 09:16

50

Erin and Maggie are out for a walk.

For the first time, we see that Maggie uses a wheelchair, when not in her flat.

Erin pushes her, builds courage, then...

ERIN

When I saw him, I spoke to him
about you.

Maggie ignores...

MAGGIE

Every time you bring me here,
they've pulled something else down.

ERIN

Mum...

Maggie can't ignore it, so with reluctance...

MAGGIE

The problem is that you're out the
same mould.

ERIN

That's not the problem. You know
that's not the problem.

Maggie deflects...

MAGGIE

You know, love, Adrian leaving,
getting that business off your
back. You should see it as an
opportunity.

ERIN

That's a fairly optimistic reading
of the situation.

MAGGIE

Would you look at that?

REVEAL they have turned a corner, to see the vast
development.

ERIN

I didn't realise the size of it.

Maggie smiles with something. Pride?

MAGGIE

Just don't close your mind to
opportunity. However it arrives.

51 SCENE OMITTED. 51

52 EXT. CHURCH/STREET. LEITH. DAY 5. 09:28 52

Max and Kenny, by their car, near the major billboard.

A NEW LEITH

Kenny surveys the surroundings.

KENNY

My old man worked down here.

MAX

Mine pretended to. For him, working meant getting pissed in overalls.

Max surveys the billboard.

MAX (CONT'D)

It's some operation this.

KENNY

Have you not seen the plans?

MAX

I've been a little out the loop.

KENNY

It's the whole of the docks.

Max is surprised.

MAX

How did they pull that together?
Half of that was council owned, and
the other half was listed.

KENNY

They must have been persuasive.

Max looks again at the billboard. In the corner, the company name. **PHOENIX.**

KENNY (CONT'D)

Reinvention. That's what it's all
about, is it not? Leith, us.

Max thinks, then...

MAX

Some reinventions are more
convincing than others.

53 EXT. PARK. EDINBURGH. DAY 5. 14:12

53

Yvonne sits in a quiet spot.

A beat, then Jackie comes and sits down beside her.

JACKIE
I'm Jackie.

YVONNE
I know.

JACKIE
Thanks for coming.

YVONNE
Don't they give you an office?

JACKIE
If I go there, people get to know
my face. That makes things harder.

YVONNE
Right, yeah.

JACKIE
The report you put in yesterday, it
was flagged to me.

YVONNE
Why? It's nothing.

JACKIE
It's something. And you want it to
be something.

Yvonne looks at Jackie in confusion.

JACKIE (CONT'D)
You were both up for promotion, he
filed a note of concern on your
boozing. You were getting help, so
it wasn't fireable. But it wasn't
helpful. And he got the promotion.

Yvonne is surprised by her knowledge, then realises she
shouldn't be.

JACKIE (CONT'D)
And seeing as that's all he put in
the report, just enough to rule you
out, then it makes me wonder what
else he might have on you. For a
rainy day.

Yvonne looks uncomfortable.

JACKIE (CONT'D)
So you thought this could be a wee
equaliser.

YVONNE
No, I didn't.

Jackie is surprised. Yvonne talks firmly to her superior...

YVONNE (CONT'D)
I know what kind of man he is. I
filed the report to find out what I
don't know. Whether he's corrupt.
Because I'm not. And I'm not
turning a blind eye if he is, no
matter what it costs me. This is
about the job, not revenge.

JACKIE
He's corrupt. Worse than you think.
So your report will get lost, and
you'll help me.

YVONNE
I'm not looking to transfer.

JACKIE
I don't want you to transfer.
(beat, loaded)
I can't run surveillance on a cop,
without lots of other cops knowing.

YVONNE
(considers, then)
When?

JACKIE
(considers, then)
When he lies, follow him.

Jackie passes Yvonne some paperwork.

JACKIE (CONT'D)
These are the live addresses of my
investigation. Don't put them in
any system, or any notes. Just tell
me if he goes near them.

Yvonne nods. Jackie makes to leave, hesitates...

JACKIE (CONT'D)
Don't deny yourself. It's a
powerful tool.

YVONNE
What?

JACKIE
Revenge.

54 EXT. BUILDING SITE. LEITH. DAY 5. 14:17 54

We might recognise this as the piece of wasteland, on the edge of the building site, that Zack saw in the Pre-Credits.

We do recognise Davie, still in his suit but now in a hard hat and fluorescent jacket, huddling with construction workers, sharing with them an air of despair.

DAVIE
Why didn't it show up on the geological?

BUILDER
That only went ten feet down. No need to go deeper on the initial readings.

DAVIE
Can we do it?

BUILDER
Not here you can't.

Davie walks away from the others, takes out his phone. There is a note of fear as we makes a call and waits, before...

DAVIE
We've got a problem.

55 EXT. COUNCIL OFFICES. EDINBURGH. DAY 5. 14:21 55

Max approaches a grand building...

His phone RINGS, he answers...

MAX
I'm busy, Kenny.

KENNY (O.S.)
There's someone here to see you.

MAX
Who?

KENNY (O.S.)
A friend.

MAX
A what?

56 INT. MAGGIE'S FLAT. MEADOWS ASSISTED LIVING. DAY 5. 14:53 56

Roy and Maggie.

Long beat as they struggle with something. Then...

MAGGIE

Isn't that just Leith all over?
Always something, hiding away,
waiting for it's moment.

ROY

There's a neatness to it, I
suppose.

MAGGIE

I'll go.

ROY

No. It's between me and him.
(beat)
Just like it always was.

And we see something strange in Maggie there. As if she
doesn't agree, but can't say why.

57 INT. LEITH LEGALS. LEITH. DAY 5. 14:54

57

Kenny sits in awkward silence.

REVEAL Teddy, sitting opposite.

KENNY

So you were in there, with Max?

TEDDY

I'm good at locks. Which can get
you into trouble.

KENNY

I can imagine.

TEDDY

Almost worth going in there, just
to meet Maxie. Helped with my case,
gave me his books when he'd read
them. He opened my eyes, you know?

KENNY

Right.

TEDDY

When he was there.

Kenny's confused...

TEDDY (CONT'D)
He had a lot of visitors, towards
the end.

KENNY
Who?

Teddy doesn't know. In answer...

TEDDY
He keeps his cards close to his
chest, old Maxie.

KENNY
(beat, considers)
Yeah.

Max ENTERS...

TEDDY
Here he is!

Max freezes. We don't see this much from him. Fear.

MAX
Hi, Teddy.

58 EXT. CAR PARK. MEADOWS ASSISTED LIVING. DAY 5. 15:03 58
Erin walks through the car park. And then she stops.
REVEAL why. Roy leaving, slipping away out a fire door. He's
taken precautions, but not enough.

59 INT. LEITH LEGALS. DAY 5. 15:04 59
Max sits tensely. Kenny watches with intrigue. Teddy smiles.

TEDDY
I'm reading it, Maxie. Papillon. A
chapter a night.

MAX
Good for you.

TEDDY
I'm at the bit where he gets the
boat from the lepers and I'll tell
you, I never thought I'd be crying
over lepers, why would I, but
they're persecuted, rejected by
society. Just like Papillon. Just
like us.

Kenny watches with bewilderment. Max tries to move on, but
again we see that wariness...

MAX

Well, it's great to see you, Teddy,
but I'm afraid we're a (little
busy)...

TEDDY

My brother Joe. He topped himself,
Maxie. So they say.

MAX

(beat)

I'm sorry to hear that.

TEDDY

And he might have, to be fair. He
came out the Army broken, he had
what he called a replica but it
didn't look like a replica to me.
Last seen in The Outhouse pub, then
they found him in Corstorphine
Woods. Suicide, they say, and, I
don't know Maxie, I just wondered
if you could take a look at it.
That's all.

Kenny expects swift rejection from Max, so is surprised by...

MAX

It's the least I could do.

TEDDY

Thanks, pal. It's been getting in
my head. And I've been doing so
well, you know, with the anger. You
remember what I was like, the red
mist, having to pinch my arms to
stop it...

MAX

I remember your arms.

TEDDY

Well, that's all gone. But I worry
this might bring it back.

MAX

We'll look into it for you.

Teddy hands over a photo, and the casino card, with the
symbol we know...

TEDDY

Here's a photo. And he had this in
his pocket, when they found him.

MAX

OK.

TEDDY
Good to see you, Maxie.

MAX
(highly unconvincing)
Likewise.

Teddy LEAVES.

A beat. Then, dryly...

KENNY
That must have been fun.

Max watches Teddy leave. He's unnerved enough to be honest.

MAX
He was the only one I was scared
of, in there.

Kenny is intrigued by the vulnerability, but it doesn't last.

MAX (CONT'D)
We'll give it a week then say
there's nothing.

Max walks to his desk. Kenny looks at the card, the symbol.

60 INT. MAGGIE'S FLAT. MEADOWS ASSISTED LIVING. DAY 5. 15:05 60

Maggie sits. Erin knocks, enters. Maggie is uncomfortable.

And, in the discomfort, a flicker of guilt.

MAGGIE
You phone ahead.

Nothing from Erin.

MAGGIE (CONT'D)
In case I'm at the bridge club. You
always phone ahead.

Erin holds up the scarf Maggie was wearing on the hill.

ERIN
You left this in my car. I was
passing by. I was going to leave it
at the desk.

MAGGIE
Well, this is a wee bonus then.

Erin plays it cool.

ERIN
So, what have you been up to?

MAGGIE
Crosswords, sherry. The Last Days
of Rome.

She smiles, Erin doesn't.

MAGGIE (CONT'D)
Sit down.

ERIN
I've got to go. Bye, Mum.

MAGGIE
Bye, love.

Maggie watches Erin go. Again, we see the guilt.

Then we catch up with Erin. And see the hurt.

61 INT. LEITH LEGALS. NIGHT 5. 19:02

61

Max and Kenny. At his desk, Max is on his laptop, checking
against the paperwork he brought back.

At his desk, Kenny looks at the card. Then glances over to
Max's desk, sees the paperwork...

KENNY
They're council records.

MAX
Yeah.

That's all Max gives him. So Kenny makes a point.

KENNY
Trust comes free, Max.

Max considers, then stands and, as he prepares to leave.

MAX
Phoenix. The company doing the
development. They've got a website,
and the right sort of bloke
fronting it up. But they don't own
the land. Because Phoenix doesn't
exist. It's holding companies, and
shells, and smoke and mirrors, and
someone's put in a lot of work to
hide behind it.

Max heads out...

KENNY
Sounds dodgy.

MAX
Sounds familiar.

Max leaves. Kenny sits looking at the card. A beat, and then the Investigator in him wins out, and he stands and leaves.

62 INT. POLICE STATION. NIGHT 5. 19:03 62
Yvonne works. She glances to the side. At Stevie.

63 EXT. THE OUTHOUSE. LEITH. NIGHT 5. 19:23 63
External shot of a pub. The Outhouse.

CUT INSIDE:

64 INT. THE OUTHOUSE PUB. LEITH. NIGHT 5. 19:23 64
Inside, the pub is empty apart from Kenny and a BARMAN.
Kenny sits at the bar with a lemonade.
He scans the pub. His attention drifts...
Down a passage to a fire door, slightly propped open, to show a chink of daylight.

65 INT. ROY'S OFFICE. NIGHT 5. 19:24 65
We come in on Annie, Max's old Secretary, Roy's current one.
She walks around the deserted office. She goes room to room, turning off lights.
But that's not what she's doing. She's checking the offices are empty. They are. She waits a final moment, listening, then walks to a fire door and opens it.
A beat, then Max walks in. He smiles.

MAX
Hi.

Annie shows the same flash of guilt we saw in Episode 1.

ANNIE
Sorry.

MAX
Don't be.

ANNIE

I didn't fancy the chances of
getting another job, if you were
giving me a reference from prison.

Max smiles then, in reference to the empty office.

MAX

I just need to (check something)...

ANNIE

Don't tell me.

MAX

(beat, in summary)
Thanks.

ANNIE

You weren't all bad.

MAX

Keep that to yourself.

ANNIE

Oh, I do.

He smiles again.

ANNIE (CONT'D)

Good luck, Max.

She leaves. Max props open the fire door. Then he walks into
the hallway. He looks around.

There is a moment, when he thinks he might hear a noise. Then
he walks into a room with filing cabinets. And opens one.

66 EXT. PUB/WASTELAND. MEANWHILE. NIGHT 5. 19:24

66

Kenny stands outside the pub.

He sees the cigarette stubs on the ground.

And then he looks up and we REVEAL his view.

We have seen it before.

Like Joe, Kenny is looking at the back of Sandy's Church.

67 INT. OFFICE/CORRIDOR. ROY'S OFFICE. NIGHT 5. 19:26

67

This office is the only light in the darkened office suite.

Inside, the filing cabinet is open. Max sits at the desk
looking at the files. The desk is covered in paperwork.

Long beat. Then, the distant sound of a toilet flushing.
Max looks up. He hears a door open and close.
He looks alarmed. As we cut out to the corridor...

68 INT. CORRIDOR. NIGHT 5. 19:28

68

Where Tam walks into the offices.
He moves to pick up his jacket. Then pauses.
REVEAL his view. At the other end of the corridor, the one lit office.
He puts on his jacket, thinks, then walks towards it.
He reaches it.
REVEAL his view into the office.
The filing cabinet is closed. The desk cleared of paperwork.
Now we look out from the office to Tam.
And we see Max, standing behind the door.
A long beat, and then Tam moves to enter when...

ANNIE (O.C.)

Tam!

Tam stops. Turns.

REVEAL Annie, in her coat, at the end of the corridor.

ANNIE (CONT'D)

That guy's hanging about the car park again.

Tam has a last moment of thought, then he reaches into the office, turns off the light, and walks towards Annie.

She smiles at his approach. And we see the relief.

ANNIE (CONT'D)

Cheers, pal.

We return to Max. And see his relief too.

69

*** SCENE OMITTED ***

69

69A INT. THE OUTHOUSE.

69A

NOTE - NEW SCENE LOCATION

Kenny sits at the bar, plays with the card in his hand. A long beat. Then we see a flash of recognition from Kenny, towards the card, and the symbol.

70 EXT. STREET. EDINBURGH. NIGHT 5. 19:36

70

Max walks. His phone rings. He looks at a number on his phone that he doesn't know, then answers...

MAX

Hello?

And we INTERCUT WITH:

71 INT. KITCHEN. ERIN'S HOUSE. NIGHT 5. 19:36

71

Erin, with a drink.

ERIN

It's Erin. (From)...

MAX

Hi.

Max is surprised. And interested.

72 INT. POLICE STATION. NIGHT 5. 19:44

72

Yvonne works. Now she sees Stevie pack up. She checks the time. Stevie leaves. Yvonne smiles, matey...

YVONNE

I thought you were doing lates,
Sir?

He takes a moment to rustle up...

STEVIE

Community meeting, with the Super.
Getting shouted at in a leisure
centre for an hour, you can't beat
it.

YVONNE

Enjoy.

He pauses, and his contriteness feels genuine...

STEVIE

I'm sorry, about earlier. You know
I'd never do anything that would...
(MORE)

STEVIE (CONT'D)
(flails, gathers)
I'm sorry.

Yvonne smiles...

YVONNE
Thanks, Sir.

He leaves. A long beat. Then she reaches for her car keys.

73 INT. LIVING ROOM. ERIN'S HOUSE. NIGHT 5. 19:46 73

Erin sits.

REVEAL her view.

The door to the cellar. Which she now looks at with more ease, more acceptance.

The doorbell SOUNDS.

She thinks, then stands, reaches for a coat...

74 EXT. ERIN'S FRONT DOOR./DRIVEWAY/STREET. NIGHT 5. 19:47 74

Erin opens the door and keeps walking, past Max.

ERIN
We're going out.

Max falls in beside her.

Kenny's car is parked in the driveway.

MAX
It's not mine.

ERIN
I'd hope not.

She walks past the car.

ERIN (CONT'D)
And you're not driving.

They walk out onto the street and away.

A beat.

Then, from the other direction, a car drives slowly into the street and stops and we...

74A INT. CAR./EXT. ERIN'S STREET. CONTINUOUS. 74A

Cut into the stationary car to find a harrassed POLICEMAN...

POLICEMAN

I lost him at the Meadows, they've got temporary lights for the bloody trams, hang on...

He has seen something.

POLICEMAN (CONT'D)

Got him.

REVEAL he is looking at Max's car, parked outside Erin's house.

75 INT. CHURCH. LEITH. NIGHT 5. 19:56

75

Sandy is working when...

Roy ENTERS.

Between them, straight away, you feel the history. A long beat, then...

SANDY

Why now?

ROY

Because I'm getting old. And so are you.

(beat)

And because I want to buy your church.

Immediately, Sandy is intrigued.

SANDY

Now why would you want to do that?

ROY

I'm getting awful nostalgic. About Leith, about what it was, and how that's being forgotten. I want to build a museum. The ships, the glassworks, the place we grew up.

SANDY

They'd sell it to you, too. They're selling every church they can.

ROY

So I've read.

SANDY

But they need parish approval. I'd have to say the community no longer requires our presence. And I'd probably weigh in on the suitability of the purchaser.

ROY

It's clean. I'm clean.

Sandy looks at Roy in thought, then...

SANDY

A man came to see me last week. He wanted to buy this place too. He offered me a few quid to make that happen and I took it, for the people. He turned out to be a fantasist. Told me the money was here, then it was somewhere else, then it had been stolen, then his husband had left him and it was all my fault. Fucking weirdo. But him coming to me like that, it reminded me of something.

Roy is intrigued.

SANDY (CONT'D)

I did a funeral last year, and the widower lived next to this big development they're doing. He told me the new access road was supposed to be built in front of his house, but he'd lived there for sixty years and they wouldn't be building any road there.

Roy shows creeping discomfort.

SANDY (CONT'D)

He told me about the mine they dug in the Twenties, to replace the shipbuilding. How they abandoned it when they hit sand. And that soon enough, those builders would hit it too. Which is a problem. Because they've got the canal at one side, the hill at the other, and if they can't build a road there, then they'll have to come out this side. And the only way to come out this side, is through my church.

Roy looks defeated.

SANDY (CONT'D)

The man last week was an opportunist. But you're not. You're careful. You'd only be here, telling your lie, if there was no other way.

Sandy studies Roy. And completes the circle.

SANDY (CONT'D)
Phoenix. It's you, isn't it, Roy?
Rising from the ashes.

Beat.

ROY
Yes.

SANDY
Matthew 7:24. Do you remember?

ROY
No.

SANDY
Everyone who hears my words and
doesn't do them will be like the
foolish man who built his house on
sand. The rain came, the floods
came, the winds blew, and beat on
that house. And it fell. And great
was its fall.

He looks at Roy.

SANDY (CONT'D)
You built your house on sand.

*

76 INT. HOTEL BAR. EDINBURGH. NIGHT 5. 20:03

76

Tucked into the corner of a hotel bar, Erin holds a drink.

ERIN
It's a village, really. Isn't it?
Edinburgh.

REVEAL Max. Confused, but he answers honestly...

MAX
Yeah.

ERIN
I always thought that maybe I could
find a part of the city, a level,
where I could be myself. But that
was misguided.

Max listens in bewilderment...

ERIN (CONT'D)

But the one good thing about
Edinburgh, about it being so small,
is that if I ever want to know more
about a man in this city, about who
he is, and about what he wants, I
just need to tell him...

And she looks at Max for this...

ERIN (CONT'D)

That I'm Roy Lynch's daughter.

Max doesn't answer that...

ERIN (CONT'D)

And then I know.

But he doesn't have to. Because Max's world is, clearly,
collapsing within him. Erin smiles in satisfaction...

ERIN (CONT'D)

That's what I thought I'd see from
you. That panic. That fear.

(beat)

And it's what I hoped I'd see.

She evaluates Max.

ERIN (CONT'D)

You're working for him, but he
didn't know you came to see me. He
doesn't know that you're poking
round. Looking for something.
Something to use against him.

MAX

That's not what (I'm)...

ERIN

I didn't tell him about you coming
to see me. And he certainly doesn't
know I'm here seeing you.

Max is flailing, he clutches for something...

MAX

Roy is...

(flails)

He's a friend of mine.

She enjoys that...

ERIN

Is he fuck.

MAX

I mean, not best friends but...

ERIN

Then call him and tell him you're here.

Erin smiles and, to his surprise, Max does too.

She gestures to the glasses before them.

ERIN (CONT'D)

Another?

Max is intrigued by Erin. A beat, then he smiles.

MAX

I'll get them.

He walks to the bar.

77 EXT. STREET/BOOKIE'S. EDINBURGH. NIGHT 5. 20:04

77

Yvonne has taken up a subtle position in the street.

She looks to a bookie's. Through the window, Stevie bets on the evening racing.

Stevie lying to go to a bookie's isn't news.

But Yvonne checks anyway, the paperwork Jackie gave her. The live addresses of the case.

She scans them. Stops. She's confused.

78 INT. HOTEL BAR. EDINBURGH. NIGHT 5. 20:06

78

At the bar, Max takes out his phone. We see the screen. It's recording. A beat of thought. Then he stops it recording.

79 INT. CHURCH. LEITH. NIGHT 5. 20:13

79

Roy and Sandy. Silence, then...

ROY

Thirty years it's taken me. Buying up the land. Building by building. Paying the right councillor, on the right committee. It's my life's work. My legacy.

SANDY

It's got a lot of wrongs to right.

ROY

I want my daughter back. I want to give her something to be proud of.

We see fleeting discomfort from Sandy on the Erin mention, as Roy reaches something that feels deeper.

ROY (CONT'D)

And I want to build on that land.
Build over the ghosts.

That's the reason that Sandy believes the most.

SANDY

I can understand that.

ROY

I never understood how you could
stay down here. So close to that
place.

SANDY

It doesn't matter how close you are
to something, when it's already
inside you.

Roy is careful as he goes...

ROY

If you took that man's money for
the people, then you wouldn't have
asked for it on the side.

SANDY

You're right. We're old. And God
doesn't pay much of a pension.

ROY

I know the man you were. Not all
bad. Not all good. And reasons for
both. I loved the man you were.
Before you ran away and joined the
circus.

SANDY

I was reborn.

ROY

You look awffy familiar to me.

SANDY

The money's not enough. I want
something else. Something I have
spent a long time looking for. But
I've never managed to find it. And
maybe the only place I can get it
is from you.

ROY

What do you want, Sandy?

SANDY
(beat)
Redemption.

Roy knows what he's asking for. And it's the last thing he wants to give him.

80 EXT. STREET./CASINO. EDINBURGH. NIGHT 5. 20:14 80

Kenny is outside the Casino, the doorway with the same symbol that was on the card.

Kenny walks towards the casino.

81 INT. YVONNE'S CAR./EXT. STREET/LEITH LEGALS. NIGHT 5.20:23 81

Parked up in her car, Yvonne checks the list of live addresses, then she looks up, in confusion.

Over the road, to the place she knows. The place where she began the episode. Leith Legals.

She's thrown, spooked.

82 INT. HOTEL BAR. EDINBURGH. NIGHT 5. 20:42 82

Max is a little clumsy in putting down his glass.

MAX
Sorry, I'm a bit rusty. I didn't have a drink for two years.

Erin is uncomfortable, should she not be encouraging him?

ERIN
Oh, sorry...

MAX
No, not that. I was in prison.

ERIN
Was that my Dad?

MAX
He certainly played his part.

ERIN
So, you're asking me to trust a crooked lawyer?

MAX
A skint crooked lawyer.

ERIN
Even better.

MAX

You've got to trust someone in life.

ERIN

Do you?

MAX

No. But that's the kind of thing people say.

(takes a drink, then)

I can't believe he's got a daughter.

ERIN

Neither could he. He didn't know what to do with me. So he didn't do anything.

MAX

It comes back at you, doesn't it? That stuff.

ERIN

Yeah.

MAX

In prison I kept...

(takes a moment)

I couldn't sleep. And I kept thinking about my Dad.

(beat)

It comes back at you.

Erin considers Max, then...

ERIN

What do you want to do to my father?

Max considers Erin, then...

MAX

You're asking me to trust Roy Lynch's daughter?

ERIN

He's a poison. For me, for my Mother, for everything he touches. I've been waiting a long time to meet someone who sees him the way I see him. Someone who wants what I want. I can see that in you. And I think you can see it in me.

Max doesn't dispute that.

ERIN (CONT'D)
What do you want to do to him?

A beat of decision from Max, then...

MAX
What he did to me. Take everything
that he values. Leave him lying in
a cell in the dark, wondering how
he got there.

ERIN
(beat, then)
Good. We just need to find
something that he values.

A final beat of decision from Max, then...

MAX
I already have.

83 INT. LIVING ROOM. JAKE'S FLAT. NIGHT 5. 20:43 83

Teddy stands in a flat. He takes off his jacket.

Now he's in a vest. So we can see his arms. And they are
covered in angry, pinched bruises.

REVEAL he's in Jake's flat.

Teddy is looking, with interest, at the framed photo.

A young Max, Jake and their parents.

84 EXT. ERIN'S STREET. NIGHT 5. 20:44 84

Jackie walks up Erin's street.

She's getting closer to the Man in the car.

He watches her coming in the mirror. A neutral expression.

She reaches the car, opens the door, and gets in.

85 INT. BAR. EDINBURGH. NIGHT 5. 22:54 85

The bar is emptied out.

But Erin and Max are still here. Sitting at the bar.

They're a little tipsy, it feels less formal, more personal
between them.

ERIN
Where did you grow up?

MAX
Lochend Road.

ERIN
We were just round the corner.

MAX
I know.

She's surprised.

MAX (CONT'D)
My Dad wouldn't even let us walk
down Roy Lynch's road, in case we
scratched his car.

A beat and then, with a hint of suggestion...

ERIN
Well, you're a lot braver now.

A beat and then, with a hint of suggestion...

MAX
It would appear so.

The Barman turns off the lights at the bar.

ERIN
That's it?

BARMAN
Residents only.

He walks away. The two are left at the bar.

A silence builds. The air thickens. They look at each other.

Music STARTS.

CUT TO:

86 INT. JAKE'S FLAT. LEITH. NIGHT 5. 23:02
Teddy in Max's flat.

86

CUT TO:

87 INT. JACKIE'S CAR. NIGHT 5. 23:03

87

Jackie in the car. Now it's just her, in the driver's seat,
taken over the surveillance.

CUT TO:

88 INT. HOTEL BAR. NIGHT 5. 23:08 88
Max and Erin look at each other. Erin stands first.

CUT TO:

89 INT. JAKE'S FLAT. NIGHT 5. 23:11 89
Teddy in Max's flat. He hears a couple laughing outside in the communal stairs.

CUT TO:

90 INT. JACKIE'S CAR. NIGHT 5. 23:11 90
Jackie in the car. She sees a taxi slowing outside Erin's house.

CUT TO:

91 INT. JAKE'S FLAT. LEITH. NIGHT 5. 23:11 91
Teddy in Max's flat. Hears the couple walk on, past the door.

CUT TO:

92 INT. JACKIE'S CAR. NIGHT 5. 23:12 92
Jackie in the car. Sees the taxi stop at Erin's neighbour's.

CUT TO:

93 INT. ROOM. HOTEL. NIGHT 5. 23:16 93
Max and Erin enter a hotel room.
They look around. Both nervous.
And, as the MUSIC builds...
We see two cautious people come cautiously together.

**** END OF EPISODE ****