

GUILT 2  
EPISODE 3  
"WHITE HATS"

Written by

Neil Forsyth

SHOOTING SCRIPT - BLUE Revisions

11.01.21

PRE-CREDITS

1 INT. PUB. EDINBURGH. CHRISTMAS EVE 1998. NIGHT. 23:51 1

A MAN (60s) sits at a bar. He is called Albert.

He's tired, sad. He smokes a cigarette.

Music plays softly. *ELVIS PRESLEY - BLUE CHRISTMAS*

A long beat. Then, from off camera, a couple of metres down the bar, we hear a weak, cracked voice...

MAGGIE (O.C.)  
Whisky and soda.

Albert looks over. We don't. He thinks.

We hear the BARMAN making the drink, as...

ALBERT  
I'll get that.

MAGGIE (O.C.)  
No you won't.

REVEAL the voice belongs to Maggie, sitting on a stool.

She's twenty years younger, and she's been crying.

The drink is served. She lifts it a little shakily, sips.

Another long beat of silence. Then...

ALBERT  
Sorry.

She doesn't look at him yet.

MAGGIE  
What for?

ALBERT  
I'm guessing it was a man. If he  
won't say sorry, then I'll say it  
for him.

MAGGIE  
That doesn't help.

ALBERT  
No.

A beat. Then he tries a more conventional approach...

ALBERT (CONT'D)  
I'm Albert.

She ignores that.

A long beat.

Long enough for them both to drink, and for Albert to think the conversation is over, before...

MAGGIE

Always the same, this time of year.  
It's when the memories come. The regrets.

(beat)

It's when weak men get weaker.

ALBERT

(considers, then)

Aye, it is.

Maggie finishes her drink. She sighs.

He watches, then has a final go...

ALBERT (CONT'D)

Let me get you another?

This time, she at least considers it.

ALBERT (CONT'D)

Come on, it's Christmas.

MAGGIE

Not yet it's not.

Albert checks his watch.

ALBERT

Ten minutes.

For the first time, Maggie turns to face Albert.

MAGGIE

I don't want a drink. I want revenge.

She looks at him, her expression neutral.

A beat, then she smiles...

MAGGIE (CONT'D)

But maybe that could start with a drink.

A beat, then Albert smiles too.

MAGGIE (CONT'D)

Not here.

She LEAVES.

Albert's confused, but intrigued.

A beat, and for Albert a life changing beat, and then he  
LEAVES TOO.

And we are left in the bar.

With the Music PLAYING SOFTLY.

CUT TO:

2 TITLE CARD.

2

## **Guilt**

CUT TO:

3 INT. HOTEL ROOM. EDINBURGH. DAY 6. 07:03

3

Max is awake and deeply uncomfortable.

Erin is awake and equally uncomfortable.

They lie in bed, staring in alarm at different walls.

CUT TO:

4 INT. CAR/EXT. ERIN'S STREET. DAY 6. 07:04

4

Jackie wakes up in her car, outside Erin's house.

She looks up at bedroom windows. With open curtains.

CUT TO:

5 INT. JAKE'S FLAT. LEITH. DAY 6. 07:06

5

Teddy wakes up in an armchair at Max's flat.

He stands, and heads for the door.

CUT TO:

6 EXT. BALCONY. HOTEL ROOM. LEITH. DAY 6. 07:43

6

Max and Erin sit out on the hotel room's balcony, which gives  
a good view of Edinburgh. They have coffee.

A suitably awkward beat, then...

MAX

That's wasn't part of my plan.

ERIN  
Like-fucking-wise.

They smile. Erin considers, then.

ERIN (CONT'D)  
I think that's worse than  
scratching his car.

MAX  
Yeah, that would edge it.

They're both awkward, but Max is worse.

MAX (CONT'D)  
I'm not, I (mean)...

ERIN  
(brisk)  
It was booze and loneliness, and I  
don't want to talk about it. What I  
want to talk about is the land.

There is a sense that her occasional coldness only impresses  
Max more.

MAX  
What about it?

ERIN  
It's a bit of a departure for him,  
is it not?

MAX  
I suspect that's the point. He  
wants a legacy to be proud of.

ERIN  
Well, he's not getting it.

She thinks, then, with a look back to the bedroom...

ERIN (CONT'D)  
And if that wasn't your plan, then  
what is?

Max considers.

7

EXT. CHURCH. LEITH. DAY 6. 07:47

7

Kenny and Yvonne leaving AA.

She's tense, but he misses it...

KENNY

I was thinking that later, if you  
can handle Pilton, I could attempt  
a wee bit of dinner.

She hesitates, he misreads...

KENNY (CONT'D)

It's Pilton borders really.

YVONNE

Can I let you know? It depends on  
work.

Now he sees her discomfort.

KENNY

Yeah, of course.

They walk on, with a new awkwardness in the air.

CUT TO:

8

INT. RECEPTION. ROY'S OFFICE. DAY 6. 08:36

8

A tense Max.

We reveal the reasons behind his tension in stages.

First, the fact he's in Roy's office.

Second, that Roy is keeping him waiting, because Roy is in  
his office talking to Tam and glancing out towards Max in the  
Reception.

Thirdly, that Annie (Secretary) is not behind her desk and is  
nowhere to be seen.

CUT TO:

9

\*\*\*\* SCENE OMITTED \*\*\*\*

9

\*

10 INT. ROY'S OFFICE. EDINBURGH. DAY 6. 08:39

10

Max...

MAX

Thanks for seeing me.

Speaking to a curious Roy.

ROY

Why am I seeing you?

MAX

I couldn't understand it. You,  
going legit. I couldn't see the  
motivation. Now I can. And I'm  
impressed. By you.

(beat, loaded)

By Phoenix.

Roy doesn't give anything away.

MAX (CONT'D)

Why didn't you ask me to help you?

(beat, corrects)

Why didn't you tell me to help you?

A beat of decision from Roy, then...

ROY

Because it's honest.

MAX

It's too honest.

Max gestures out to Roy's team...

MAX (CONT'D)

They're too precise, too  
professional. There's no  
imagination, no artistry. When they  
try and...

(chooses words)

Muddy the waters, I can see through  
it without trying.

Roy doesn't answer.

MAX (CONT'D)

What if the Council do the same?

The press? You can't be Phoenix.

Not in public. Not in this city.

Roy considers Max, then...

ROY

You cannot, surely to God, be  
working your way to a threat?

MAX

I'm just saying, that this lot...

Gestures out to Roy's team...

MAX (CONT'D)

Can't give you what you need. The protection. The subterfuge.

Again, we see a niggling thought from Roy.

ROY

What is it with you, Max? You're a moth to a flame.

Max considers then, genuinely...

MAX

You know Kenny. You've seen our office. I couldn't begin to tell you the detritus that walks through the door. It's not me. It can't be me.

Roy smiles.

MAX (CONT'D)

Let me work for you, full-time, on Phoenix. And I can keep you invisible.

ROY

What about your partner?

MAX

(without thought)

Fuck him.

A beat, then Roy smiles...

ROY

Thanks for your concern. Safe journey down the road.

Max looks 'defeated'.

11 INT. LIVING ROOM. MAGGIE'S FLAT. DAY 6. 08:41

11

Erin is comfortable in the silence, Maggie isn't. She knows what Erin knows.

\*  
\*

We see rare vulnerability from Maggie as she tries to divert...

MAGGIE

I hope you've been clearing out his stuff?



Nothing from Erin.

MAGGIE (CONT'D)

If you can find a charity shop that can handle that much corduroy.

ERIN

I saw Dad here.

MAGGIE

I know.

ERIN

I'm leaving Edinburgh.

Maggie is thrown. Gathers, then...

MAGGIE

We're not young, your Father and I.

ERIN

I'm not young either. And I'm running out of time to find another life.

MAGGIE

You could find one right here.

A beat of decision, then...

MAGGIE (CONT'D)

The new development, down at Leith. Your father and I own the land. We hoped it could bring us together. As a family. That's why he was here.

Erin looks at Maggie in 'disbelief'...

ERIN

You and him?

MAGGIE

Only recently. Only with this. You'd never want for anything. You could build any life you (want)...

ERIN

How could you?

MAGGIE

You've tried, love. To make your own way. With your businesses, and your men. But, with respect, it's not worked.

ERIN

How could you see him?

MAGGIE

Because I didn't want to die  
without trying to bring us back  
together.

Erin's not going for that. So Maggie adds...

MAGGIE (CONT'D)

You think it was a choice. The life  
your father's led. But it wasn't.  
He wanted to give us a good life.  
From where he came from, he took  
the only road he could. He's spent  
decades working towards this.  
Working towards something to be  
proud of.

(beat, pointed)

For you to be proud of.

Nothing from Erin. So Maggie goes for the nuclear option.

She gestures to her wheelchair, nearby...

MAGGIE (CONT'D)

If I can sit in that thing, and  
forgive him, then so can you.

Erin looks at her Mother for a long time, then..

ERIN

I'd want my own lawyer. Then I'll  
know if it's something to be proud  
of.

The wheels turn in Maggie.

MAGGIE

OK.

ERIN

Not someone who works for Dad, not  
someone who owes him a favour.

MAGGIE

I understand that. But it's  
sensitive. There are lots of people  
in this city who wouldn't want your  
father to have this opportunity.

ERIN

That's the only way I'll do it.

MAGGIE

Then I'll find you a lawyer.

Erin looks at Maggie with suspicion. Maggie holds her gaze  
then, with conviction...

MAGGIE (CONT'D)  
I'm not asking you to trust him.  
I'm asking you to trust me.

CUT TO:

12 INT. CORRIDOR. ROY'S OFFICE. DAY 6. 08:49 12  
Leaving Roy's office, Max sees again Annie's unattended desk.  
He walks down the corridor.  
He's halfway down when Annie comes round the approaching  
corner. In her coat, arriving for work.  
The two walk past each other.  
The smile between them is tiny and fleeting.  
Annie walks on.  
And her smile fades.  
REVEAL what she sees.  
Roy, watching through the glass of his office.  
Is he watching her? Or Max? Or both of them?  
Annie walks on, we see her tension as we...

CUT TO:

13 INT. ROY'S OFFICE. EDINBURGH. DAY 6. 08:49 13  
Into Roy's office with him.  
His phone RINGS. He answers...

ROY  
Hi.

INTERCUT WITH:

14 INT. MAGGIE'S FLAT. DAY 6. 08:49 14  
MAGGIE  
She wants her own lawyer.  
ROY  
I'll give her one of this lot.

MAGGIE

No, her heckles are up. She wants someone independent, and she'll check that they are.

ROY

We can't.

MAGGIE

We have to. She's talking about leaving, I had to work to get her to this.

ROY

(considers, then)

We can't bring in an outsider.

MAGGIE

We need someone who looks like an outsider, who looks clean, and who is neither.

ROY

(considers, then)

I've just has Max McCall in. Now there's a man in search of something.

MAGGIE

(considers, then)

He came out awful early.

ROY

I'm checking that.

MAGGIE

If we use him, then we need to call in the insurance.

ROY

OK.

A beat then he adds, a little unsure.

ROY (CONT'D)

You were always ambitious, about the three of us. About how it might end.

MAGGIE

I'm right.

ROY

I hope so.

CUT TO:

15 INT. STEVIE'S OFFICE. POLICE STATION. DAY 6. 11:12 15

Stevie. Intense, opaque. A beat, then...

STEVIE  
Jackie Thomson.

REVEAL Yvonne, just about hiding her discomfort at hearing Jackie's name.

STEVIE (CONT'D)  
Heads up undercover.

YVONNE  
Right.

STEVIE  
What do you know about her?

That could mean anything.

He's staring at her, but she stares right back.

YVONNE  
I know what she does.

Stevie considers, then...

STEVIE  
I'm working with her.

YVONNE  
(beat)  
OK.

STEVIE  
I can't tell you much about it.

YVONNE  
I'd imagine not.

STEVIE  
But, as part of our investigation,  
I need to pull a file without a  
record of having done so. So, I'd  
like you to do that.

Yvonne looks at Stevie, her discomfort gone, as she says...

YVONNE  
What's the name?

CUT TO:

16

EXT. STREET. EDINBURGH. DAY 6. 12:24

16

YVONNE  
Max McCall.

REVEAL Jackie. As always, in a quiet location.

YVONNE (CONT'D)  
A bent lawyer. He's just got out.

Jackie doesn't give anything away. She considers, before...

JACKIE  
There will be a note in the file  
about ongoing co-operation. Take  
that out and give the file to  
Stevie.

Yvonne looks a little uncomfortable...

YVONNE  
Your operations, in terms of  
protocol do you (have)...

JACKIE  
Carte blanche.

Yvonne should let that go. But she doesn't.

YVONNE  
He did two years of a seven year  
sentence.

JACKIE  
Hence the note. Take it out, and  
give him the file.

There's an edge to Jackie. So Yvonne takes a moment to build  
up to...

YVONNE  
There's something else. Your live  
address on Leith Walk. I know  
someone who works there. Kenny,  
from the place I go.

JACKIE  
(considers, then)  
That could be a useful  
relationship.

Yvonne can't decipher that. She's a little defensive with...

YVONNE  
It is a useful relationship.

JACKIE  
Don't worry, it's his partner I'm  
interested in.

YVONNE  
Who's his partner?

JACKIE  
Max McCall.

YVONNE  
Where does Stevie fit in?

Jackie considers sharing, then holds back...

JACKIE  
Does Kenny know that you do this?

Yvonne doesn't answer, she doesn't have to...

JACKIE (CONT'D)  
Thanks for your help.

YVONNE  
No.

JACKIE  
You're exposed.

YVONNE  
No. Stevie's digging his grave, and  
I want to help him.

JACKIE  
That's not enough.

YVONNE  
If Kenny's clean and I'm careful...

JACKIE  
That's not enough either.

A beat then with discomfort, with desperation, Yvonne adds...

YVONNE  
And he could.

Jackie's confused.

YVONNE (CONT'D)  
He could be useful.

She hates herself a little bit for that.

JACKIE  
You'd work Kenny?

YVONNE

If needed.

She hates herself a little for that. Jackie considers, then.

JACKIE

Stevie's working for Roy Lynch. Max used to. Kenny, I don't know.

That throws Yvonne.

JACKIE (CONT'D)

Would you like to help me get Roy Lynch, and take down Stevie along the way?

YVONNE

Very much so.

JACKIE

Then work Kenny.

Jackie leaves. We see conflict within Yvonne.

CUT TO:

17 INT. LEITH LEGALS. DAY 6. 16:16

17

KENNY

They're misty, those years, always will be. But every so often, the mist clears and gives me a wee peek at something. It's never good, right enough.

REVEAL Max, watching in confusion.

KENNY (CONT'D)

So it took a while, for the card to come through the mist.

Max shows suspicion.

MAX

What card?

KENNY

You see, sometimes, when I was particularly drunk, I'd go to the casino in Rose Street for a late drink.

(beat)

This casino.

REVEAL a print-out. CCTV from inside the casino.

Joe, Adrian, and the bag.



Kenny taps a finger on Joe in the photo.

KENNY (CONT'D)

And there he is. Teddy's brother.

Max's face darkens.

MAX

What have you done?

KENNY

I looked into it. The old  
investigatory, it's a button I  
can't turn off.

MAX

Jesus Christ.

KENNY

Just a quiet peek. I know the  
security guy, threw me out a few  
times, but he's not a bad lad...

MAX

(re: photo)

That's the bag.

KENNY

Yeah. So...

(taps Adrian in photo)

I don't know who this one is yet,  
but here's what I think  
(happened)...

MAX

No.

KENNY

Max...

MAX

No, Kenny.

He's firm, genuine.

MAX (CONT'D)

We don't want to know anything  
about Teddy's brother, or what that  
bag's doing there, or how we fit  
into this. If we don't know, if we  
don't lie to him, then maybe we get  
out of this.

Max shows fear, which surprises Kenny...

KENNY

We need to know what we're dealing  
with.

MAX

I saw Teddy put four men in  
hospital because they disagreed  
with him over the lyrics to My Boy  
Lollipop.

That stops Kenny. Max is open, honest, vulnerable.

MAX (CONT'D)

They were his friends. And they  
were right, about the lyrics.  
Though I suspect that wasn't of any  
consolation.

Max's fear is spreading through osmosis to Kenny...

MAX (CONT'D)

He was my cellmate. He slept above  
my head and I lay in the dark  
listening to him breathe and it  
felt like I was in a grave and he  
was standing watch upon it.

(beat)

That's who we're dealing with. So  
we tell him we found nothing and we  
move on. OK?

Max looks at Kenny, who is full of escalating fear...

KENNY

Fucking right.

The door opens, a bewildered looking Man (Ralph) ENTERS...

RALPH

Do you do divorces?

MAX

No.

KENNY

Absolutely.

CUT TO:

18

INT. STAIRWAY. POLICE STATION. DAY 6. 16:38

18

In a stairway, Stevie is on the phone...

STEVIE

Max is clean, there's no record of  
co-operation in the file.

INTERCUT WITH:

19 EXT. STREET. DAY 6. 16:38

19

Roy walking...

ROY  
He got out early.

STEVIE  
He's a lawyer.

Roy hangs up, walks on in thought.

CUT TO:

20 INT. LEITH LEGALS. DAY 6. 16:39

20

That same Man, Ralph.

Max fills out paperwork. Kenny potters.

RALPH  
Zinc. That was her excuse.

Max frowns.

RALPH (CONT'D)  
She said that there was a problem  
at the water treatment plant in  
Niddrie so they put zinc in the tap  
water and it played havoc with  
men's equipment.

Max is bewildered.

RALPH (CONT'D)  
So she reckoned it was the zinc  
that reversed my vasectomy, and  
brought about the wee man.  
Nathaniel.

Kenny, watching on, frowns.

RALPH (CONT'D)  
But now, there are a few cracks in  
her story.

MAX  
Cracks?

RALPH  
Because I spoke to my GP. He said  
there's no way, there's no way that  
zinc could have done that.

MAX  
He knows his stuff.

RALPH

I confronted her during the  
 commercials on You've Been Framed.  
 She says she wants a divorce, and  
 I'm going to call her bluff by  
 giving her one.

MAX

That feels like a...  
 (considers)  
 Dignified way out.

He lifts the paperwork that Ralph has filled in.

MAX (CONT'D)

I'll draw up the papers, if you  
 give me a few days.

Ralph stands. Kenny's phone rings...

RALPH

Cheers, pal, this is a weight off  
 my shoulders.

Max considers Ralph, his life.

MAX

Well, I hope that's not too  
 fleeting an experience for you.

As Ralph passes Kenny, we stay on Kenny as he answers his  
 phone...

KENNY

Hello?

CUT TO:

21 INT. POLICE STATION. DAY 6. 16:39

21

Yvonne, on the phone in a quiet spot...

YVONNE

When you say Pilton borders?

INTERCUT WITH:

22 CONTD. INT. LEITH LEGALS. DAY 6. 16:41

22

Kenny smiles.

KENNY

It's Pilton. You need to know that.  
 You need to steel yourself, and  
 check your travel insurance.

YVONNE  
(smiles, then)  
I think I can handle it.

KENNY  
So do I.

YVONNE  
See you tonight.

KENNY  
See you tonight.

Kenny hangs up. A happy beat from him, before...

KENNY (CONT'D)  
That was Yvonne.

Max has zero interest in this.

KENNY (CONT'D)  
She's, well. We've got a wee thing  
going I suppose.

Max has no choice. So he goes for...

MAX  
Where does a man like you meet a  
woman?

KENNY  
She's a fellow traveller on the  
road to clarity.

MAX  
You met her, there?

KENNY  
I did.

MAX  
The mind boggles.

A beat, then Max senses danger...

MAX (CONT'D)  
Obviously this place, what we do,  
is entirely confidential.

KENNY  
Of course.

Max's phone RINGS.

He sees the number and grabs his things...

He heads for the door...

MAX  
This is just me and you Kenny.  
Leith's finest.

And exits...

CUT TO:

23 EXT. STREET/LEITH LEGALS. DAY 6. 16:41 23  
Max reaches the street...

MAX  
Yes?

Roy is offscreen...

ROY (O.S.)  
I require a little subterfuge.

Max smiles as he walks on...

CUT TO:

24 EXT. VARIOUS. EDINBURGH. DAY 6. 24  
GVs of Edinburgh, time passing ending with....

CUT TO:

25 INT. POLICE STATION. DAY 6. 16:47 25  
In a quiet spot of the station, Yvonne reads Max's file.

CUT TO:

26 INT. LEITH LEGALS. LEITH. DAY 6. 16:48 26  
Kenny walks up the stairs from downstairs, carrying a coffee.  
He walks to his desk, sees, and suitably panics...  
Teddy sits at Max's desk. He is affable, rueful...

TEDDY  
I had a tough night last night,  
with Papillon. He was trying to get  
to Colombia from Trinidad. By raft.

KENNY  
That sounds difficult.

TEDDY

It's a thousand nautical miles.  
It's a wee bit more than difficult.

KENNY

You've just missed Max, but  
(he'll)...

TEDDY

Two months he was at it. Lost his oars in a storm. Paddled with his hands until the salt cut them to ribbons. So he took off his shirt and made a sail and there was just enough wind to keep him moving. And there he is, two months in, thin as a rake, hands cut to ribbons, half-dead with dehydration and he looked up and sees it. Colombia. And right then...

To Kenny's horror, emotion starts to build inside Teddy...

TEDDY (CONT'D)

Right then, the wind turned on him. It fucking turned on him. And Papillon drifted away like a feather in the wind and I was up half the night thinking about what that must have done to him, to see Colombia slip away over the waves.

KENNY

I've actually got to (head out)...

TEDDY

Betrayal. That's how it must have felt, between him and the wind. Betrayal.

And on that, Teddy places on the desk the CCTV photo from the casino. Joe, Adrian, the Croupier, the bag.

If you think Kenny was scared before, you should see him now.

TEDDY (CONT'D)

The sin of omission. The Judge said that, at my trial. He was talking about the bag of skeleton keys hidden in my tumble drier, but I think it works here too.

KENNY

We're still working out what that is.

A gear shifts within Teddy.

He considers Kenny, then....

TEDDY

You know what I never get? Silence.

He gestures to his head.

TEDDY (CONT'D)

It's busy in there. Always has been. Voices, opinions. A cacophony. Max told me that one. A cacophony. That's right, isn't it?

KENNY

Spot on.

TEDDY

And right now, that lot are ganging up on you, and Maxie.

KENNY

If you can fit us in tomorrow, it would be a genuine privilege.

TEDDY

Where's the casino?

KENNY

No idea.

Teddy smiles, and gestures again to his head.

TEDDY

There they are again.

KENNY

(instant)

Rose Street. Next to Pizza Hut. Parking's a nightmare, stick it in George Street and cut through the lane.

Teddy stands (and takes the photo). And he switches back to the affable air, that jars with his words...

TEDDY

Tell Maxie, what's going on inside me.

KENNY

That's guaranteed.

TEDDY

And tell him that it never went away. It's worse than it's ever been, and my worry is that when it takes over this time, then it's never going to stop.



Teddy leaves. Kenny breathes.

27 EXT. WAREHOUSE. LEITH. DAY 6. 17:51 27

We drift past A NEW LEITH poster to find...

Sandy arrives outside a warehouse.

This, clearly, is a building that holds memory for him.

He stops, unsure.

Then walks on towards it.

28 EXT. ERIN'S HOUSE. NIGHT 6. 20:03 28

Max approaches Erin's house.

His phone RINGS.

He looks at it, then doesn't answer.

CUT TO:

29 INT. KENNY'S FLAT. NIGHT 6. 20:03 29

Kenny holds his phone, he's stressed.

By Max not answering, by the meal he is attempting to cook in the tiny kitchen.

The DOORBELL sounds. That brings a little stress as well.

30 INT. WAREHOUSE. LEITH. NIGHT 6. 20:03 30

Roy and Sandy sit in a deserted warehouse.

A long beat, and then...

ROY

This is going to be a park.

Sandy ignores that, he stares at the ground.

SANDY

I remember this floor. And the blood. And the anger.

ROY

Does it help?

Sandy considers, then...

SANDY

You knew what you were doing,  
getting me drunk like that.  
Dripping your poison in my ear.  
Bringing me here all coiled up and  
ready to go.

ROY

It wasn't the plan.

Sandy looks at Roy, with accusation.

SANDY

No, it wasn't.

A note of concession from Roy.

The silence returns as Sandy looks again, at the ground.

SANDY (CONT'D)

And no, it doesn't help.

31 INT. KENNY'S FLAT. NIGHT 6. 20:14

31

Kenny cooks, harassed. Yvonne sits having a drink.

KENNY

This is going to be a disaster.

He means the food. A large pot on the cooker.

YVONNE

Don't worry about it.

She glances around. He sees that.

KENNY

It's only temporary.

YVONNE

I grew up in a worse place than  
this.

KENNY

How did you end up in Edinburgh?

YVONNE

My ex was Scottish, he persuaded me  
to move to Edinburgh, and things  
collapsed nicely from there.

Kenny keeps setting up, as he talks...

KENNY

How's work?

YVONNE

Fine. You?

KENNY

Well, today we had a guy who reckons his barren testicles have been reawakened by the water supply. Other than that, it's mostly wills.

YVONNE

Who's we?

KENNY

Max, my partner.

A beat of decision from her, then...

YVONNE

He's an investigator?

KENNY

Lawyer. A proper one. He runs the practice, I work the punters.

As he talks, Kenny's glancing nervously at the pot on the cooker...

YVONNE

You must trust him?

KENNY

Aye, more or less. I mean, he cuts a few corners right enough...

Stops himself...

KENNY (CONT'D)

That's probably not appropriate.

YVONNE

I'm not here...

(considers)

As that.

KENNY

I should hope not. Right, let's give it a go...

He lifts the pot over, lifts the lid and...

KENNY (CONT'D)

Oh, for fu-

CUT TO:

32 EXT. ALLEY. NIGHT 6. 20:23 32

We have seen this alley before. Behind the casino.

And we've seen this Croupier before. As he arrives for work.

Teddy steps out.

CUT TO:

33 INT. LIVING ROOM. ERIN'S HOUSE. NIGHT 6. 20:34 33

Max and Erin (wearing red) sit having a drink.

Max lifts his glass...

MAX  
Congratulations.

Erin's confused.

MAX (CONT'D)  
As of tomorrow, the land's all  
yours.

ERIN  
And you get your cut.

Max looks awkward.

ERIN (CONT'D)  
Don't look like that. I like you  
getting a cut. It helps me  
understand you.  
(beat)  
A little, anyway.

The atmosphere is complicated.

Attraction and niggling distrust.

MAX  
How did it get to this? Between you  
and them?

A beat of decision from Erin, then...

ERIN  
When I was sixteen my Mum let me  
have a drink on Christmas Eve, and  
it didn't agree with me, so I went  
downstairs in the middle of the  
night and Mum was washing blood off  
Dad's hands at the sink.  
(MORE)

ERIN (CONT'D)

They looked at me, and she said something about an accident, but I was looking at Dad and the guilt in his face...

(beat, considers)

He looked like a child.

MAX

You didn't know, what he did?

ERIN

Kids said things, the brave ones. But I ignored them. And maybe I'd have ignored that night too. But a few days later, Dad's car was forced off the road, and Mum was driving and she hasn't walked so well since then.

Max watches, engrossed...

ERIN (CONT'D)

It wasn't hard to join the dots. I told them I was going to call the police, Mum persuaded me not to. She said Dad was leaving, it would just be me and her. She said the police were already after Dad, some woman.

Tiny note of intrigue from Max on that...

ERIN (CONT'D)

So I didn't call the police, and it was me and her, until...

She considers, that it was Adrian that brought Roy back...

ERIN (CONT'D)

All this.

She looks at Max, and continues with firmness.

ERIN (CONT'D)

That's why I want to take it from him. His legacy. Stolen from beneath his feet by his own daughter.

(beat)

That's how I got to this.

A beat. Then...

ERIN (CONT'D)

And to you.

And there's more warmth in that.

She takes their empty drinks, leaves.

Max is satisfied. His attention drifts.

It stops. He looks. Confused.

REVEAL why.

A photo of Adrian and Erin together.

Adrian who Max recognises, from the CCTV photo of Joe in the casino.

Max looks a little unwell.

34 WAREHOUSE. LEITH. NIGHT 6. 20:46

34

Back to Roy and Sandy.

ROY

I know you paid a price, but so did I. So did Maggie.

SANDY

You think you have to remind me of that?

Roy doesn't answer.

SANDY (CONT'D)

You didn't pay a price. You got what you wanted. And you didn't even have the guts to do it yourself.

ROY

I cleaned up. And now I'm cleaning up again.

Sandy looks at him in question, Roy clarifies...

ROY (CONT'D)

This place will be a park, because a park doesn't require foundations. You don't dig down. Into the soil. Into the secrets.

Sandy tenses...

ROY (CONT'D)

And it will be a place of joy. Of children. Happy children, safe children, to dance on his bones.

Sandy doesn't answer, Roy continues confidently...

ROY (CONT'D)

My lawyer will make contact with the Church. The Church will make contact with you. And you will tell them that the godless people of Leith no longer require your services.

SANDY

I need to tell his family.

Roy's face darkens as Sandy continues...

SANDY (CONT'D)

They're innocent, and they've spent twenty years wondering where he went. I've seen a lot of grief and for grief to work, there needs to be a neatness to it. I'll never have peace, but we can give some to them.

Roy takes a moment, and tries to reason.

ROY

We would be voluntarily reopening a case which could send us to prison and, as a wee bonus, open a crime scene in the middle of my development.

SANDY

That's what it is. A crime scene.

Roy looks at Sandy, and we see the coldness return...

ROY

Maggie and I are taking one of the flats. I could have chosen any one of them, and I chose one that looks right over that park. Because I want to know that he's there. I want to know that we put him there. That's where I find my peace.

SANDY

Well, you didn't do it.

Roy's patience is exhausted, he snaps back instinctively...

ROY

Neither did you.

SANDY

What does that mean?

ROY  
(diverts)  
You were out. Before this. Out of  
my world, and the terrible things  
that happen in it.

Roy stands.

ROY (CONT'D)  
Sell us the Church, and stay out.

SANDY  
I need to tell his family. That's  
my redemption.

Roy gives up. And there is a sadness to...

ROY  
I can't protect you.

SANDY  
From what?

ROY  
From whom.

Roy leaves. Sandy's thrown.

35 INT. KENNY'S FLAT. NIGHT 6. 20:48

35

Kenny and Yvonne have moved to a couch. Music PLAYS.

A beat, then...

YVONNE  
Do you think it's in the genes?  
What we've got?

Kenny considers, then...

KENNY  
There was a birthday, I must have  
been seven, eight. I was supposed  
to be getting a Scalextrik. Mum had  
put the money away, and Dad went  
out to get it, and there it was in  
the morning, all wrapped up. But  
then I opened it, and it wasn't a  
Scalextrik. It was a dressing gown.

Yvonne smiles.

KENNY (CONT'D)  
It was Dad's dressing gown. He'd  
spunked the money, woken up drunk,  
and wrapped the first thing he saw.  
Which was his dressing gown.



Yvonne smiles, with empathy, recognition...

KENNY (CONT'D)

And it's hard to get my head round  
it, but he tried to brazen it out.  
He said, that's just like mine.  
Sitting there in his pants, with  
red eyes and no dressing gown,  
observing that the dressing gown in  
my hands, happened to look like  
his. And then Mum banjoed him with  
her breakfast tray and that was my  
birthday.

Yvonne smiles, so does he.

KENNY (CONT'D)

So, yeah, I think it's in the  
genes.

She's enjoying this, they both are. But there's an oddness to  
it which she identifies...

YVONNE

Odd, isn't it, doing this without a  
drink inside us?

KENNY

Yeah.

YVONNE

Scary.

KENNY

Very.

She looks at him. She smiles. She moves closer...

YVONNE

I suppose it's going to be odd  
doing a lot of things without that.

KENNY

Yeah.

YVONNE

And they'll be scary too.

KENNY

Maybe better.

YVONNE

Let's see.

They kiss.

36 INT. HALLWAY. ERIN'S HOUSE. NIGHT 6. 20:49 36  
Max is leaving, Erin's surprised.

ERIN  
Are you sure you need to go? This house just seems to get emptier.  
Max puts on a good show of being apologetic, jokey...

MAX  
I've got to get ready for tomorrow. Fraudulent legal documents don't write themselves.  
He reassures her, and it just about it works.  
He leaves. She closes the door.

CUT TO:

37 INT. KENNY'S FLAT. NIGHT 6. 20:50 37  
Kenny and Yvonne kiss, undress.

CUT TO:

38 EXT. ALLEY. LEITH. MEANWHILE. NIGHT 6. 20:51 38  
Sandy walks through a darkened alley.  
Ahead, he sees a shadow.  
He continues, but with creeping uncertainty.

CUT TO:

39 EXT. ERIN'S STREET. MEANWHILE. NIGHT 6. 20:52 39  
Max walks out into the street.  
He's thrown, confused...

CUT TO:

40 INT. KENNY'S FLAT. MEANWHILE. NIGHT 6. 20:53 40  
Kenny and Yvonne have sex...

CUT TO:

41 EXT. ALLEY. LEITH. MEANWHILE. NIGHT 6. 20:54 41

Sandy walks on, with fear growing.

His steps are shorter, his breathing is heavier, as he approaches the shadow...

CUT TO:

42 EXT. ERIN'S STREET. MEANWHILE. NIGHT 6. 20:55 42

Max walks, in thought...

CUT TO:

43 INT. KENNY'S FLAT. MEANWHILE. NIGHT 6. 20:56 43

Kenny and Yvonne have sex...

CUT TO:

44 EXT. ALLEY. LEITH. MEANWHILE. NIGHT 6. 20:57 44

Sandy reaches the shadow.

It's nothing.

He breathes, walks on...

CUT TO:

45 EXT. ERIN'S STREET. MEANWHILE. NIGHT 6. 20:58 45

Max walks...

And he's GRABBED.

We hear car doors slam closed. We hear a car pull away.

And now we REVEAL...

Teddy ARRIVING. Watching, uninvolved.

He watches the (Off Screen) car depart.

Then he turns, with interest, to Erin's house.

CUT TO:

46 INT. CELL. FIFE. DAY 7. 09:11 46

A close up on Max. Pale, drawn.

We hear seagulls.

We see morning light shard into the cell.

Max lies in his clothes from last night.

A long beat.

Then the door opens. Jackie ENTERS, and sits beside him.

JACKIE

If you don't turn up, I come and find you.

MAX

I was busy.

JACKIE

I could see that. I thought the daughter had skipped town years ago.

Nothing from Max.

JACKIE (CONT'D)

She looks pretty in red.

MAX

I'm working on something.

JACKIE

And I'm sure you enjoyed doing so. But now you're here. And you're not going home.

He looks at her in question. She answers.

JACKIE (CONT'D)

We gave it a go.

MAX

I'm close.

JACKIE

I've been close for a long time. I don't need you to be close.

She stands, she walks to the door.

Max sits with creeping desperation.

She reaches the door.

MAX

Roy killed someone.

Jackie turns.

JACKIE  
You'll have to be more specific.

MAX  
Christmas Eve, maybe twenty years  
ago, I don't know.

Now Jackie shows interest. It means something to her.

MAX (CONT'D)  
His daughter knows about it. That's  
what I'm working on.

He looks at her.

MAX (CONT'D)  
Every time I see her, I get a  
little more.

He says that with a coldness that both Jackie, and we, wonder  
if it's real.

Jackie considers Max. Then...

JACKIE  
I'd need a confession or a body.

MAX  
I'll try for both.

JACKIE  
You need to focus, Max.  
(beat)  
Two weeks.

MAX  
(thrown)  
I can't do it in (two weeks)...

JACKIE  
(talks over)  
My advice would be to stop.  
Whatever it is you're doing,  
whatever you're hiding from me.  
I'll find out. So, my advice would  
be to stop.

She said that with a patronising confidence that stirs  
something in Max.

MAX  
I've been lying here all morning.  
(beat, loaded)  
Listening to the seagulls.

JACKIE

(beat)

Nothing happens in Edinburgh that Roy doesn't hear about. We'll put you a train back.

Max thinks as she continues...

JACKIE (CONT'D)

Nice wee journey over the bridge. Seventy three men died building that bridge, the least you can do is (enjoy it)...

MAX

The seagulls made me wonder, if maybe you're doing a bit of hiding yourself.

Jackie shows a flicker of rare vulnerability, as control tilts fractionally between them...

MAX (CONT'D)

Everyone's got a boss. And I wonder if your boss knows about me being here. I wonder if they know about you and Roy. I wonder if you're worried that they will. And that's why I've only got two weeks.

Nothing from Jackie.

MAX (CONT'D)

And I wonder if they can see that Roy's inside you like he's inside me. With me it's revenge. With you...

(considers, then)

I don't know. But it's not normal. This isn't normal.

She stares him down.

JACKIE

Two weeks. A confession or a body.

She leaves. Max is intrigued.

47 INT. ERIN'S HOUSE. DAY 7. 09:18

47

Erin walks through her house.

She walks into the living room.

She sees the photo of Adrian. Which has moved.

She's confused, but not too confused, as she puts it back. As she does so, we...

REVEAL Teddy.

Standing behind a door, calmly watching her.

Erin walks past him. And away...

CUT TO:

48

INT. LEITH LEGALS. DAY 7. 09:54

48

RALPH

It's just that it's Nathaniel's swimming lesson tonight.

REVEAL a harassed Kenny dealing with Ralph, walking round the office towards Max's desk, where he checks the desk and opens drawers while the conversation continues...

KENNY

Max isn't in, but I can't see the papers. I shouldn't think they'll be (ready yet)...

RALPH

And I thought, if I served them on her there...

KENNY

You wouldn't be serving (them)...

RALPH

Then I could say something about her being in the deep end, like a pun sort of thing.

Kenny tries to open a drawer. It's locked. He's surprised.

KENNY

Right.

RALPH

I'm still working that bit out...

DOOR OPENS.

A tense Max bustles in, heads for his desk and, in reaction to Ralph's presence, mutters...

MAX

Oh, fucking perfect.

RALPH

I was just telling your man here,  
that's it's Nathaniel's swimming  
lesson tonight, you see, and I've  
got this whole pun thing that I'm  
playing with...

Max looks at Ralph, and Kenny is a little worried about what  
could happen next as he steps in and ushers Ralph out...

KENNY

Give us a couple of days, OK?

RALPH

Alright, pal.  
(a bit manic)  
We'll get there!

Ralph LEAVES.

Max settles at his desk, starts pulling out work (Phoenix).  
Kenny settles at his desk, watches Max for a moment, then...

KENNY

I've been trying to get hold of  
you.

MAX

My phone died.

As he plugs in his phone to charge, Max sees Kenny's  
discomfort. A flicker of concern from Max.

MAX (CONT'D)

What's up?

KENNY

Teddy came in, which was as much  
fun as it sounds.

MAX

And?

KENNY

He found the photo, from the  
casino. His brother, and the bag.

Max sits. Thinks. Takes out paperwork. And tries to force  
down the fear with...

MAX

I don't have time to deal with  
Teddy.

KENNY

I don't think that's a situation  
that you control.



Kenny realises how unusual that is, and we see the discomfort it causes in Max.

Max carries on, tensely, with his paperwork.

49 EXT. EDINBURGH. DAY 7. 11:22

49

In one of their favoured, discreet locations, Yvonne and Jackie.

YVONNE

Their business is clean. Whatever Max is doing, Kenny's not involved.

Jackie considers, then...

JACKIE

I want you to look into something for me. A disappearance.

She slides her a piece of paper.

JACKIE (CONT'D)

Here's the name. Pull the records, see if anything jumps out.

YVONNE

When?

JACKIE

Christmas Eve, '98. He was last seen drinking alone in a pub in the Cowgate. He'd retired a week before. Social Services at the council. Before that he taught at the Children's Home in Salamander Street.

YVONNE

(thinks, then)

There's a Children's Home in Salamander Street?

JACKIE

No. It burnt down.

50 INT. ROY'S OFFICE. DAY 7. 11:34

50

Erin and Roy sit in his office. Long beat. Then...

ROY

I can't lose my past. But maybe I can find an ending to be proud of. An ending that might right some wrongs.

Nothing from Erin.

ROY (CONT'D)  
You've made your mother very happy.

ERIN  
She deserves it.

Max arrives into the corridor, and walks towards them.

Erin stands up.

Then Roy stands up.

Max enters...

ROY  
Here we are then.

Erin offers her hand...

ERIN  
Erin.

And Max shakes it...

MAX  
Max McCall.

Max takes out paperwork.

MAX (CONT'D)  
It's a standard agreement. The land  
is held in trust, of which you each  
own a third.

ROY  
I'll take that.

Max is surprised, hands it over...

ROY (CONT'D)  
I pay this lot enough, I might as  
well let them have a wee look.

He gestures to a nearby, similarly glass-walled office, with  
some of his workers in there.

Fear flickers within Max, he smiles...

MAX  
Good idea.

Roy leaves, with the paperwork, for the other office.

They watch Roy sit with the others, hand them the paperwork.

Until, quietly...

ERIN  
Is that a problem?

MAX  
No.

But there's a tiny reserve to that.

They sit in silence. They watch Roy sit with the others, hand them the paperwork.

Max looks at Erin. He sees her nerves.

In response, he places his hand, very briefly, on her hand. Calms her, then takes it away.

On that, we CUT OVER to Roy.

He has turned back towards them.

He watches, silently through the glass, as his daughter talks to Max.

CUT TO:

51	EXT. ROY'S OFFICE. DAY 7. 11:40 - 12:14	51
	External shot, time passing.	

CUT BACK TO:

52	INT. ROY'S OFFICE. DAY 7. 12:14	52
	Roy sits behind his desk, on the phone.	
	INTERCUT WITH:	

53	INT. MAGGIE'S FLAT. DAY 7. 12:14	53
	Maggie...	

MAGGIE  
Well?

ROY  
She signed it.

REVEAL his office. Empty. Maggie reacts to his tone...

MAGGIE  
But?

ROY  
There's something about her and Max.

(MORE)

ROY (CONT'D)

(beat)

I don't know.

MAGGIE

You had him checked?

ROY

Yes.

MAGGIE

But?

Roy thinks. He looks at his office.

Then he looks through the glass to the corridor.

A beat. And something turns within him.

ROY

She stood up.

He works it out as he goes...

ROY (CONT'D)

When she saw Max in the corridor.  
When she saw him for the first  
time. When lots of other men had  
walked down the corridor. But, for  
him, she stood up.

A beat. Then...

MAGGIE

The insurance?

ROY

Arrives today.

MAGGIE

(beat)

And the Messiah?

ROY

He wants redemption.

MAGGIE

Why do men take their lives so  
seriously?

ROY

(smiles, then)

Fear.

MAGGIE

I'll go.

ROY

I thought you might.

A silence as Maggie thinks, then...

MAGGIE  
Ask your daughter round for her  
tea.

ROY  
She won't eat with me.

MAGGIE  
She will with us.

Roy smiles in understanding.

54

INT. LIVING ROOM. ERIN'S HOUSE. DAY 7. 12:15

54

Max looks at photos of Adrian. There is so much tweed.  
Fishing. Hunting. Adrian holding up various animals he's  
killed, gurning away.

Erin comes in, with drinks. He tries to be light, as he  
says...

MAX  
I'm going to sell the land, on your  
behalf.

ERIN  
When?

MAX  
The next few days.

ERIN  
What's the rush? Surely it's worth  
more when it's finished?

MAX  
The quicker we do it, the less  
chance we get caught.

Erin considers, Max deflects, moves on, to the photos...

MAX (CONT'D)  
Your ex.

Tension rises in Erin...

ERIN  
What about him?

MAX  
He looks like a complete fanny.

She laughs. And maybe he was looking to soften the  
conversation because he's still smiling with...

MAX (CONT'D)  
Where is he?

ERIN  
No idea.

He looks at her in question. She summarises with...

ERIN (CONT'D)  
Drugs would be the short answer.

Then she heads off any more, with...

ERIN (CONT'D)  
What about you?

MAX  
Well, getting served divorce papers  
in prison felt like a nadir.

She smiles.

MAX (CONT'D)  
I've been thinking, about you and  
your parents.

He's still smiling, still friendly...

MAX (CONT'D)  
And I've been wondering what  
brought you back together. Back  
into contact.

Erin doesn't answer.

MAX (CONT'D)  
And the only thing I could imagine  
is that you got yourself into a  
position, that only your father  
could get you out of.

Erin doesn't answer. And now Max isn't smiling.

MAX (CONT'D)  
And I wondered if you wanted to  
talk to me about that.

A beat, then...

ERIN  
I've been thinking about you too.  
About how you want to send my Dad  
to prison. And I keep thinking,  
whether or not that is something  
you'd be doing alone.

Max doesn't answer. She goes close to him.

ERIN (CONT'D)  
And I wondered if you wanted to  
talk to me about that.

Max doesn't answer. She holds his face and this, surely, is  
genuine as she says...

ERIN (CONT'D)  
Or we move forward together. And we  
don't look too closely at each  
other's scars.

Max, to his horror, is falling in love.

They kiss.

CUT TO:

55 INT. POLICE STATION. NIGHT 7. 19:222 55

Everyone's gone.

Apart from Yvonne, who reads through paperwork.

CUT TO:

56 INT. KITCHEN. ROY'S APARTMENT. NIGHT 7. 19:23 56

In his kitchen, Roy cooks, referring once more to his hand-  
written cookbook.

CUT TO:

57 INT. LIVING ROOM. MAGGIE'S FLAT. NIGHT 7. 19:26 57

Maggie sits in her wheelchair, wearing a coat.

A beat.

Then Tam arrives.

CUT TO:

58 INT. MAX'S FLAT. NIGHT 7. 19:28 58

We're in Jake's flat, looking at the front door.

Max opens it from the outside. Two locks.

He comes in, he closes it. Locks it.

Turns, walks into the flat and stops. Long beat, then...

MAX

Did you finish the book?

TEDDY

I'm twice through it.

Max takes off his coat, pours a drink, while the conversations continues.

MAX

Then you know what happened when he left the jungle.

TEDDY

Aye.

MAX

He was free. Free and happy and safe, living in the jungle. But he wanted revenge. And it ate him up until he couldn't take it anymore. And so Papillon left the jungle, to take his revenge, and you saw how that went.

TEDDY

I need it, the same way you do.

MAX

I'm still working it out.

TEDDY

So am I. I was in her house. She's awffy bonny.

Max is chilled. Recovers.

MAX

That's Roy Lynch's daughter.

Teddy considers, then...

TEDDY

Might as well get hanged for a sheep as a lamb. That's right, isn't it? Or is it the other way round?

MAX

It wasn't her.

TEDDY

I'm worried you're a wee bit biased.

(beat, with significance)  
And I'm worried that you think you're safe from me.



We see proper fear here, from Max.

TEDDY (CONT'D)  
You're not safe from me. Not by a  
country mile.

MAX  
I'll find out what happened to your  
brother. I'll give you what you  
need.

TEDDY  
You need to tell me where to send  
the anger. Before it takes over.

MAX  
I will. I promise.

Teddy is leaving when Max adds, and it feels genuine,  
instinctive...

MAX (CONT'D)  
I've not forgotten, Teddy. What you  
did for me.

Teddy pauses, looks at Max.

TEDDY  
You didn't belong in there, Maxie.  
But I look at you now. And I don't  
know if you belong out here either.

Teddy LEAVES.

59 INT. POLICE STATION. NIGHT 7. 19:42

59

Working through the paperwork, Yvonne finds something of  
interest.

She makes a call to Jackie (off screen throughout).

JACKIE (O.S.)  
Yes?

YVONNE  
I pulled the original witness  
statements. The barman had two go's  
at it. The first time, he said the  
victim left the pub with someone  
else on Christmas Eve. Someone the  
barman recognised.

JACKIE (O.S.)  
(hopeful)  
Roy?

YVONNE

Close. His wife. The barman identified Maggie Lynch, then came back the next day and asked to change his statement.

JACKIE (O.S.)

I bet he did.

YVONNE

What do you want me to do?

JACKIE (O.S.)

(considers, then)

Pull back from Kenny. Let's give Max all the space he needs to give us Roy.

YVONNE

That's not easy.

JACKIE (O.S.)

It's very easy. Pull back, or you're off the investigation.

She hangs up. Yvonne battles her conflict.

60 INT. CHURCH. LEITH. NIGHT 7. 19:48

60

Sandy comes into his church. And stops.

REVEAL why. Roy's Minder Tam stands waiting (in background)

Sandy turns to see Roy. But he doesn't.

He sees Maggie, sitting in her wheelchair. She smiles.

MAGGIE

You deserve it.

SANDY

What?

MAGGIE

Redemption.

61 INT. LEITH LEGALS. NIGHT 7. 20:03

61

Kenny works. His phone rings.

He sees the number, answers happily...

KENNY

I was just thinking about you.

INTERCUT WITH:

62 EXT. STREET. CONTINUOUS. NIGHT 7. 20:03

62

Yvonne, on the phone. Troubled. Guilty.

YVONNE

What happened can't happen again.

A beat. Then...

KENNY

Right.

YVONNE

The meetings, all that, that's great. But we can't, we need to stop the other thing. I don't, I don't want to, but we have to stop. I'm sorry, Kenny.

She hangs up. We see her emotion. And his dismay.

63 INT. CHURCH. LEITH. NIGHT 7. 20:04

63

Back to Maggie and Sandy.

Sandy is tense, captivated. While Maggie is controlled, reflective.

A beat, then...

MAGGIE

I spent thirty years watching Roy fight it. Sometimes he won. A few weeks, the odd month. Then it came back. The nightmares, the fear of the dark.

Recognition from Sandy.

MAGGIE (CONT'D)

I tried to help, in my own way. I had it burnt down. That was a birthday present. And it helped. He seemed to have got past it. As much as you ever can. But then that man retired and got his photo in the paper and they talked about everything he did for the kids in there.

Sandy's discomfort peaks...

MAGGIE (CONT'D)

The orphans and the unwanted. The stricken wee souls.

(MORE)

MAGGIE (CONT'D)

And after that, well, Roy couldn't come to bed at all. He just sat up, watching his Westerns.

Steadily, she intensifies, focuses on Sandy...

MAGGIE (CONT'D)

That night, Roy thought the same as you. That you were going to talk to him, confront him. Seek solace in a confession. But I knew that wouldn't end it. So before you got there, when it was just me and that man, well, you must remember the blood?

Sandy nods.

MAGGIE (CONT'D)

He was dying when you got there. What you did, Sandy, it was a mercy. And the guilt you've carried, wasn't meant for you.

Sandy doesn't show much relief to that.

SANDY

It's not just him, that brings the guilt.

MAGGIE

I know.

(beat, loaded)

It's me.

(beat, equally loaded)

It's this.

She means the wheelchair.

MAGGIE (CONT'D)

And that was a mercy too. When you drove me off the road, and I woke up in the Infirmary, do you know what I thought? What luck. What fortune. Because they were coming for us. The police. She was after Roy. And soon enough she would have seen through Roy to me. You gave me a way to hide. You liberated me to do what I had always done from behind a curtain. From behind this.

She means the wheelchair.

MAGGIE (CONT'D)

You gave us a story to tell. Which is all it ever was. A story.

And, on that...

Maggie STANDS UP.

Sandy is thrown. She walks to him...

MAGGIE (CONT'D)  
I remember, the man you were.

She reaches him...

MAGGIE (CONT'D)  
And you remember the woman I was.

She puts her hand on his groin.

MAGGIE (CONT'D)  
Don't you?

As she talks, she gently caresses...

MAGGIE (CONT'D)  
And I'm still that woman, and I  
think, behind it all, you're still  
that man.

She caresses...

MAGGIE (CONT'D)  
There we go. There you are. Still  
with us. Still a man that  
understands the world. Our world.  
With all it's confusion. With all  
it's betrayal.

She caresses, she leans in further, it's more of a whisper  
now...

MAGGIE (CONT'D)  
You didn't kill him. And you didn't  
cripple me. And your betrayal, our  
betrayal, can stay here with you.  
(beat, in summary)  
There's your redemption.

She lets go, she stands up.

MAGGIE (CONT'D)  
Now sell us the fucking church.

64

INT. ROY'S APARTMENT. NIGHT 7. 20:06

64

A smiling Roy welcomes Erin into his apartment...

ROY  
Get parked OK?

ERIN

Yeah.

ROY

It's supposed to be allocated, but  
it can be a bit of a free for all.

ERIN

Where's Mum?

ROY

She's a wee bit poorly. Migraines.  
You know how she gets.

Erin looks trapped. Roy smiles...

ROY (CONT'D)

Drink?

65 INT. LEITH LEGALS. NIGHT 7. 20:08

65

Kenny sits in dismay. But now a thought arrives.

He looks over to Max's desk.

He walks over to Max's desk.

He stands looking at it.

Then he opens his keys, and we see the little tools on his  
key ring.

He picks the lock, opens the drawer.

And now we see what he sees.

USBs. And the bottle of whisky that Roy brought Max in Ep1.

We're not sure which one he's more interested in.

66 INT. JAKE'S FLAT. LEITH. NIGHT 7. 20:17

66

Max, drink in hand, flicks through Jake's records.

He sees THE CLASH, smiles, then keeps flicking.

He arrives at a HARRY LAUDER record.

He thinks, takes it out, puts it on.

And, dusty from the original recording, as well as the dusty  
turntable, comes...

*Harry Lauder - Keep Right On To The End Of The Road.*

Edinburgh's Harry Lauder wrote this song about the death of his son.

Max sits back down with his drink.

HARRY LAUDER  
Ev'ry road thro' life is a long,  
long road, Fill'd with joys and  
sorrows too...

We REVEAL Max's line of sight.

To the same family photo. Him, Jake, his Mother, his Father.

And we're surprised to see emotion prick at Max...

HARRY LAUDER (CONT'D)  
As you journey on how your heart  
will yearn, For the things most  
dear to you...

KNOCK at the door.

Max looks at the door in concern.

HARRY LAUDER (CONT'D)  
With wealth and love 'tis so, But  
onward we must go.

Another KNOCK.

Max waits.

HARRY LAUDER (CONT'D)  
Keep right on to the end of the  
road, Keep right on to the end...

And waits.

And no other knock comes.

HARRY LAUDER (CONT'D)  
Tho' the way be long, let your  
heart be strong, keep right on  
round the bend...

Max turns back to his drink, in relief, and then...

THE DOOR IS KICKED OPEN (off camera).

67

INT. LEITH LEGALS. NIGHT 7. 20:17

67

Kenny has put one of the USBs into his laptop.

He's playing a recording.

It's Max, from today. With Roy.

We watch Kenny as we hear...

ROY (RECORDING)

What is it with you, Max? You're a moth to a flame.

MAX (RECORDING)

You know Kenny. You've seen our office. I couldn't begin to tell you the detritus that walks through the door. It's not me. It can't be me. Let me work for you, full-time, on Phoenix. And I can keep you invisible.

ROY (RECORDING)

What about your partner?

MAX (RECORDING)

Fuck him.

ROY (RECORDING)

Thanks for your concern. Safe journey down the road.

The recording clicks to a finish.

Kenny looks at the screen. At the betrayal.

A long beat. Then he makes a call. Beat, then a harassed Yvonne answers...

YVONNE (O.S.)

I was serious.

KENNY

Why did you ask, if I could trust Max?

Long beat.

YVONNE (O.S.)

We have to stop.

She hangs up. Kenny is left with this new reality.

No Yvonne. And a different Max.

And maybe something connecting the two.

He looks to the drawer.

To the USBs. To the whisky.

And we don't know which one interests him the most.



68

INT. ROY'S APARTMENT. NIGHT 7. 20:44

68

Roy and Erin sit over dinner.

ROY

You know, the reason I enjoy the Westerns so much, the reason they give me a little serenity in the middle of the night, is the simplicity. If you don't know who the good guys are, then look for the white hats.

Erin is struggling to follow this...

ROY (CONT'D)

The white hats are good. The rest are different shades of bad. And I suppose I wish the world was like that. As simple as that. But I realised when I was just a wee boy that it isn't. That evil is always looking for a more surprising place to hide.

ERIN

What is this, Dad?

ROY

I understand, Erin, if he came to you. Persuaded you. If he told you that he was a man in a white hat, and he was going to take me down. And that you should listen to him. And, maybe, that you should help him.

Erin shows growing discomfort.

And she's still his daughter, he can still read her.

ROY (CONT'D)

But life isn't simple. He's not as good as you think, and I'm not as bad as you think. Everything is in between. Everything is murky in this world, Erin, and you are lost within it. So, let me help you find your way out.

(beat)

And we'll help him do the same.

He looks at her. She looks at him.

A long beat. Then...

ERIN  
Where's Mum?

CUT TO:

69 INT. WAREHOUSE. NIGHT 7. 20:45 69

Close on Max's face.

He is shaken, scared.

CUT BACK TO:

70 INT. ROY'S APARTMENT. NIGHT 7. 20:46 70

Erin, with increasing force...

ERIN  
Dad.

CUT TO:

71 INT. WAREHOUSE. NIGHT 7. 20:46 71

Close on MAGGIE's face.

She is controlled, smiling.

CUT BACK TO:

72 INT. ROY'S APARTMENT. NIGHT 7. 20:47 72

Erin, and she's scared.

ERIN  
Where's Mum?

Beat. Roy smiles.

ROY  
Migraines. You know how she gets.

CUT TO:

73 INT. WAREHOUSE. NIGHT. 21:48 73

We pull out wider, to show Max and Maggie.

Sitting opposite each other. Maggie's wheelchair is nowhere to be seen.

In the warehouse. Where Roy and Sandy killed the man.

A long beat. Then...

MAGGIE

Well?

Nothing from Max.

MAGGIE (CONT'D)

We've never liked risk, Roy and I.  
Everything we've got, every inch  
we've gained, our first thought is  
how to defend it. How to insure it.  
And whoever we work with, we do the  
same. We have insurance.

Max rustles up some final defiance...

MAX

Your bent copper can look at me all  
day, he'll not find anything.

Maggie is scornful...

MAGGIE

I'm not talking about bent coppers.  
That's nothing. That's admin. I'm  
talking about you. About your  
weakness.

She looks off camera.

A door opens off camera.

Footsteps off camera.

Someone sits down off camera.

Max looks over.

MAGGIE (CONT'D)

There it is.

Max looks over, and waves of emotion travel through him.

MAGGIE (CONT'D)

There's our insurance.

Max looks over...

MAGGIE (CONT'D)

There's your weakness.

And JAKE LOOKS BACK.

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