

GUILT 2

EPISODE 4

"THE EDINBURGH CASTLE"

Written by

Neil Forsyth

**SHOOTING SCRIPT - YELLOW Revisions**

**11.01.21**

**PRE-CREDITS**

1 INT. BLACK SCREEN. NIGHT 7. 20:48

1

All is BLACK.

A long, silent beat.

Then...

MAGGIE (O.S.)

Family.

Beat.

MAGGIE (O.S.) (CONT'D)

Family.

Beat.

MAGGIE (O.S.) (CONT'D)

That's the weakness. Mine, yours.  
And that's why it broke my heart.  
Seeing you two.

Beat.

MAGGIE (CONT'D)

Out there.

Beat.

MAGGIE (CONT'D)

Out on the street.

CUT TO:

2 EXT. WALTER'S STREET. FLASHBACK. DAY.

2

We are going to revisit the end of Series One. Some flashback, some new viewpoint shots, with Maggie's voice continuing over the action.

To start, we are on Max and Jake.

It is their impassioned, final conversation in Walter's street.

But it is silent. As Maggie speaks...

MAGGIE (O.S.)

Seeing the pain between you. Seeing  
how old it was.

CUT TO:

3 EXT. WALTER'S STREET. MINUTES LATER. FLASHBACK. DAY. 3

Max and Jake have their final hug in the street.

MAGGIE (O.S.)  
Pain like that, it only comes from  
family. And only family can take it  
from you.

CUT TO:

4 INT. POLICE CAR. MINUTES LATER. FLASHBACK. DAY. 4

The closing moments of Series One.

Max in the back of the police car, being driven away.

MAGGIE (O.S.)  
And you two weren't ready to take  
it from each other. So you found a  
way to make it worse.

CUT TO:

5 EXT. WALTER'S STREET. CONTINUOUS. FLASHBACK. DAY. 5

Jake, standing in the street, watching Max go.

And now we drift up the road...

MAGGIE (O.S.)  
And it made me think about pain,  
and about family, and about the  
parts of this city that specialise  
in putting the two together.

CUT TO:

6 EXT. WALTER'S STREET. (NEW FOOTAGE). DAY. 6

And this becomes new footage. As we drift up the road...

To spot Roy's car, which is parked a safe distance from the  
action.

We're too far to see the inhabitants.

MAGGIE (O.C.)  
And I thought about betrayal and  
regret, and how quickly one follows  
the other.

CUT TO:

7 INT. ROY'S CAR. CONTINUOUS. DAY. 7

INSIDE the car.

Roy sits in the driver's seat, watching. We stay on Roy, for...

MAGGIE (O.C.)

I thought about all the steps taken  
in this city by those marked souls,  
and how their feet have worn sorrow  
into our streets. And that's why.

And now REVEAL, sitting in the passenger seat, watching, monitoring...

Maggie.

MAGGIE (O.C.) (CONT'D)

That's why it broke my heart.

And she looks as affected as we will ever see Maggie look.

MAGGIE (O.C.) (CONT'D)

Seeing you two.

Beat.

MAGGIE (O.C.) (CONT'D)

Out there.

Beat.

MAGGIE (O.C.) (CONT'D)

Out on the street.

Maggie shows rare emotion, sitting in the car, watching the Brothers drift apart.

We watch that surprising sight, for a long beat, then...

MAGGIE (O.C.) (CONT'D)

I mean, don't get me wrong...

CUT TO:

8 INT. WAREHOUSE. LEITH. NOW. NIGHT 7. 20:48 8

Maggie now. Sitting in the warehouse.

As we saw her at the end of Episode 3. No tears.

She considers, smiles, then...

MAGGIE

I got over it.

REVEAL Max and Jake. As we saw them at the end of Episode 3.

Max trapped and angry. Jake sheepish and guilty.

CUT TO:

9 TITLE CARD.

9

## **GUILT**

CUT BACK TO:

10 INT. WAREHOUSE. LEITH. NIGHT 7. 20:53

10

Max, Jake and Maggie. Max considers the revelation. Suspicion darkens within him as he looks at Maggie...

MAX

Why were you there?

Nothing from Maggie.

MAX (CONT'D)

Why was Roy there?

The answer is obvious. Max turns to Jake, in disgust...

MAX (CONT'D)

You.

JAKE

Nice to see you, Max.

MAX

You and them.

MAGGIE

You two can get to that. But it's cold and I want to go to bed, so...

(to Max)

Tell me what you've done or I'll have those men over there kill you and then your brother.

Jake genuinely thinks he's misheard that...

JAKE

Sorry?

MAGGIE

Or maybe the other way round, I've not worked out the order yet.

She's referring to two Minders. Neither is Tam. Jake turns to Maggie, increasingly spooked...

JAKE

What is this?

MAX

What did they tell you it was, Jake? What masterplan did they come up with to dupe you?

JAKE

I got a call to say you were in hospital. That you were dying.

MAX

Oh, Jesus Christ...

JAKE

It was Lothian Police. You don't question a phone call from Lothian (Police)...

MAX

Two years gone and you just roll back in on a fucking wave of stupidity.

JAKE

That's out of order. I didn't have to come.

MAX

That's kind of my point.

Jake launches into an impassioned speech...

JAKE

I'm doing well over there, Max. I've got Angie, I've got a whole life. And then I get a call to say my brother's been hit by a bus...

MAX

Who gets hit by a bus?!

JAKE

And I came. Without a moment's thought, a moment's hesitation.

So...

(stands)

Show me some respect, or I walk.

MAGGIE

Has he always been so dramatic?

MAX

Sit down, Jake. You're not here to help me, you're here to help them. I've just not worked out how yet.

Jake sits. Max considers then, to Maggie...

MAX (CONT'D)

It was my idea, not hers. I was trying to make a few quid to ease my post-custodial life, which currently involves living in a shoebox.

JAKE

With bags of potential.

MAX

I put the land in her name, she was going to pay me off. I can tell you how I did it, and I, and only I, can tell you how to fix it.

MAGGIE

You turned our daughter against us, and you think you can fix it?

JAKE

Their daughter?!

Max tries to block out Jake, concentrates on Maggie...

MAX

I've taken precautions.

JAKE

That is mental.

MAX

If something happens to me, then something happens to Roy, Erin and perhaps yourself, seeing as you're so hands on.

MAGGIE

We take precautions too, son. We tell a story, with things like this. A story that protects us from you, and your precautions.

MAX

I kept quiet. When I was arrested.

Maggie stares at Max.

MAGGIE

We're looking into how quiet you kept.

Max stares right back.

MAX

Good.

MAGGIE

But none of that saves you.

She stands. The Minders are left. Max and Jake are on edge.

MAGGIE (CONT'D)

What saves you, for now, is lying  
for her. That it wasn't her idea.

(considers, then)

You'll go to her, today, and say  
what we tell you to say.

MAX

And then?

MAGGIE

Be grateful that there is a then.

She leaves. A last, tense beat, then the Minders follow.

Max and Jake are left alone. A long beat as Max looks at the  
sheepish Jake and works it out, before...

MAX

Sending me down was good for you,  
and good for Roy. What was it,  
money?

JAKE

I was going to do it anyway. I  
thought I might as well get paid  
for it. Seeing as you left me with  
nothing. Seeing as you were going  
to do the same to me.

(beat, then)

And yet, even though you'd have  
done that to me in a heartbeat,  
it's just, sat there, inside me.  
Every day.

He considers Max.

JAKE (CONT'D)

Why do I feel things that you  
don't? Why do I suffer for doing  
things that you'd do without  
looking back?

MAX

Because you never had the damage I  
did. The early stuff. The stuff  
that never goes away.

On that, Jake's guilt seems to deepen.

JAKE

You should come back with me.

MAX

I'm not really in the market for a holiday right now.

JAKE

I used Roy's money to buy a bar.

MAX

Pub.

JAKE

And I've got something else.

Max is, at least, listening. Jake's hesitant as he continues.

JAKE (CONT'D)

I've found the answer. To your problems, to your flaws, to you. If I tell you it now, you'd not see it for what it is. But it's there, in Chicago, waiting for you.

As Jake talks, Max looks off to the other side of the warehouse. A significant beat, then he turns back and, even for Max, the coldness and cruelty is jarring...

MAX

You know, Jake, before you came along, things were OK. I mean, they were shit, but they were OK. Dad came home singing the same song every night, three sheets to the wind and as happy as that gets you, and Mum was only half-mad. But then you came along. And Dad didn't sing any more, and Mum, well, you know what happened to Mum.

He stands...

MAX (CONT'D)

It's you. You're the answer to my problems. You always were.

(beat, with finality)

Bye, Jake.

He walks out. A defeated, hurt Jake watches him go. As he does so, we drift across the Warehouse and REVEAL...

Hiding, listening, is Tam.

The city wakes up for the day.

Amongst the other GVs we see the billboard we know well...

## A NEW LEITH

Resplendent in the morning sun. Then we go to...

CUT TO:

12 EXT. LEITH LEGALS. LEITH. DAY 8. 09:11

12

External of Leith Legals then...

13 INT. LEITH LEGALS. CONTINUOUS. DAY 8. 09:12

13

Inside, where a pensive Kenny sits.

We see the bottle, close to hand.

Long beat, then...

KENNY

I didn't deserve it.

REVEAL Yvonne sitting with him.

KENNY (CONT'D)

It would have let me off the hook.

REVEAL the bottle is full.

KENNY (CONT'D)

From facing my stupidity, at  
trusting Max. At trusting anyone.

That's pointed. Yvonne is uncomfortable.

KENNY (CONT'D)

Did you know he was working with  
you lot?

YVONNE

(beat)

Yes.

KENNY

And the thing with us, was that  
(part of)...

YVONNE

That was real. Which was a  
complication.

KENNY

Thanks for coming. I'll take it  
from here.

That's a farewell. She doesn't take it. A beat, then...

YVONNE

A couple of years ago, I was the key witness against a joyrider who ran over a woman in Craigmillar.

There is a final beat of decision before she shares...

YVONNE (CONT'D)

I never made it to court. I was drunk, or hungover, or somewhere between the two.

Kenny is softening...

YVONNE (CONT'D)

They called a mistrial. He got off. I managed to hide it from everyone except my partner. He didn't report me, he just sat on it, then used it to get the job I should have got.

Things have turned. She's firm, Kenny's not.

YVONNE (CONT'D)

Now I've got a chance to take him down. And by taking him down, we take Roy Lynch down. And by taking Roy Lynch down, we take Max down.

(beat)

And then you and me, that won't be a complication any more.

Kenny considers.

YVONNE (CONT'D)

So why don't you tell me, about Max and Roy Lynch?

14

INT. BEDROOM. JAKE'S FLAT. LEITH. DAY 8. 09:41

14

Max stands in Jake's flat, dressing smartly, deep in thought.

15

INT. HOTEL ROOM. EDINBURGH. DAY 8. 09:42

15

Jake lies in bed in a hotel room. He looks uneasy. REVEAL why. Tam lies in the twin bed across the room.

16

INT. HOTEL RECEPTION. EDINBURGH. DAY 8. 10:06

16

Roy, walking into, through a hotel reception, on the phone...

ROY

It's not about peeking at his file. I want every bit of paper in that place with his name on it.

(MORE)

ROY (CONT'D)

Every interaction. I want to know if anyone would come looking, if they didn't hear from him again.

INTERCUT WITH:

17 INT. STEVIE'S OFFICE. POLICE STATION. DAY 8. 10:06

17

An exhausted Stevie, on the phone.

STEVIE

You can't ask me to do that. It would raise flags. It would be suicide.

ROY

By tonight.

Roy hangs up. We see Stevie on the brink.

18 INT. LIVING ROOM. ERIN'S HOUSE. DAY 8. 10:07

18

Erin, on the phone. She considers, then...

ERIN

So it's her.

INTERCUT WITH:

19 INT. CORRIDOR. PHOENIX OFFICES. DAY 8. 10:07

19

Max, suited, smart, on the phone.

MAX

Yeah. She has summoned me to see you, and confess all. Act shocked.

Erin considers, then...

ERIN

She's been behind it all, everything they've done.

Erin battles with history, Max battles with present.

MAX

And now we've flushed her out, so they can go down together.

ERIN

But they know what you're doing?

MAX

And I know what they're doing.

REVEAL where Max is. He is in the corridor that Zack was in, looking at the PHOENIX PLAN.

MAX (CONT'D)

So now it's a race.

20 INT. HOTEL ROOM. EDINBURGH. DAY 8. 10:09

20

Roy, romanticising...

ROY

They say you can crack an egg on a rock and it will fry, right there, just from the sun.

REVEAL Jake, a little intimidated, a little bewildered.

ROY (CONT'D)

Death Valley. That's where I'd start. Then I'd have a wee wander all over the West. The Old West, you know. The Great Plains, the Rockies, the Alamo. It's all I've ever wanted to do, and I've never done it. Why's that?

JAKE

Hard to say.

ROY

Maybe I wanted to keep it as a dream, an escape.

JAKE

I want to go home.

ROY

Home? You've been there two years, and you sell Edinburgh down the river.

JAKE

I want to go, Roy.

Roy looks at Jake. Jake looks at Roy. Then...

ROY

And you shall. Just one wee favour first.

21 INT. DAVIE'S OFFICE. PHOENIX. DAY 8. 10:11

21

Max in full flow...

MAX

Here's the thing about being a puppet. The world doesn't see the strings. So you can cut them whenever you want, and the world won't know.

REVEAL Davie.

MAX (CONT'D)

On paper, to the world, you're Phoenix. This is a chance to make that a reality.

DAVIE

Phoenix doesn't own the land.

MAX

That's why I'm here to sell you it, for half the market value. Which you could raise in a day.

DAVIE

You don't own the land either.

MAX

It's owned by the Lynch family trust, which is split into three shares. Two of those shares are a mirage, the third is Erin's. Over whom I have power of attorney. So here I am, selling you the land.

DAVIE

Does Roy know?

MAX

No. By the time he does, he'll be in prison. Do you want to be in there too, or out here and rich?

Davie's confused.

MAX (CONT'D)

Phoenix is a fraud, and not a very good one.

DAVIE

He's Roy Lynch.

MAX

Come tomorrow, that won't mean so much.

(beat, concludes)

This is a good deal at the best of times. Right now, where you are, this is a miracle.

A beat of decision from Davie, then...

DAVIE

So, you've got the church?

Max hides his confusion, thinks, works it out, smiles...

MAX

Yeah, we've got the church.

22 INT. TAM'S CAR./EXT. STREET. DAY 8. 12:08

22

A nervous Jake is now in a car with Tam. They pull in.

REVEAL their view. Leith Legals. That doesn't help Jake's nerves.

23 EXT. CHURCH. LEITH. DAY 8. 12:09

23

Come in on boxes of cheap food. REVEAL Sandy loads them into the distinctive boot of his distinctive car.

SANDY

It's not a good time, son. I'm about to do my loaves and fishes act.

REVEAL Max.

MAX

I should have known. Dirty money, the development, I should have worked it out.

Sandy considers that, then...

SANDY

Spaghetti hoops.

Max frowns.

SANDY (CONT'D)

If you ever find yourself running a food bank in Leith, it's all spaghetti hoops.

MAX

If I ever find myself running a food bank in Leith, spaghetti hoops would be the least of my worries.

Sandy smiles. A beat, then Max brings it back...

MAX (CONT'D)

Why haven't you sold them it?

Sandy closes his boot. And, this time, he engages...

SANDY

I've already given him everything,  
he's not having...  
(re: church)  
This place.

MAX

Roy's property holdings are being  
sold, this needs to be part of it,  
and I'm running out of patience.

Sandy opens his car door.

SANDY

You know, son, whoever told you  
that you're scary, I think they  
might have been having a wee bit of  
fun.

He gets in the car, drives away. A frustrated Max watches him go.

24 \*\*\*\* SCENE OMITTED \*\*\*\* 24

25 \*\*\*\* SCENE OMITTED. NOW 26A \*\*\*\* 25

26 EXT. STREET/LEITH LEGALS. LEITH. DAY 8. 12:11 26

Jake and Tam walk towards Leith Legals.

We hear, off camera, a VOICE.

It's Teddy, but not many will know it.

TEDDY (O.C.)

Any change, lads?

They keep walking. They're nearly at the shop when...

We HEAR breaking glass, and a car alarm.

Tam and Jake turn.

TEDDY (O.C.) (CONT'D)

A wee bastard bricked your car,  
mate.

The car alarm sounds, lights flash, a back window is smashed.

TAM

Fucking Leith.

He walks towards the car, Jake watches in bemusement.

26A INT. LIVING ROOM. ERIN'S HOUSE. CONTINUOUS. DAY 8. 12:12 26A

Roy and Maggie (Maggie with a stick beside her chair).

Through a door they see Erin making tea in the kitchen, out of earshot.

Maggie considers, then...

MAGGIE

That poor wee brother. All that way for Max to blame him for everything under the sun.

ROY

When people look for blame, they don't tend to look far.

MAGGIE

Have we heard from Leith's Billy Graham?

ROY

No.

MAGGIE

I'll speak to him.

ROY

My turn.

We see some discomfort from Maggie.

The Doorbell RINGS. Erin goes to answer, but Roy...

ROY (CONT'D)

I'll get it.

Doesn't want to give Erin/Max any time together before...

CUT TO:

27 INT. ERIN'S HOUSE. MINUTE LATER. DAY 8. 12:23

27

Max looks 'sheepish'.

MAX

You and I, it wasn't what you thought it was.

REVEAL Erin watches Max. And Roy and Maggie watch them both.

MAX (CONT'D)

We weren't working together. I was taking it all for myself. Which has now been...

He glances at Maggie and chooses his word...

MAX (CONT'D)  
Rectified.

He's putting on a good show of contrition, and she's putting on a good show of anger.

ERIN  
You were my escape. You were my  
lifeboat.

Getting into his role, Max appears a little irked by that.

MAX  
With respect, you don't need a lifeboat. You've got a big house, and a father with lots of money that has to go somewhere.

ROY  
Careful.

Getting into her role, Erin stares darkly at Max.

ERIN  
Being his daughter doesn't bring many benefits, but one is not having other men speak to me like that.

Roy's phone RINGS, he exchanges a quick glance with Maggie as he leaves the room, while Maggie steps into the tension between Max and Erin...

MAGGIE  
You'd best be off down the road, son.

WE FOLLOW:

28 INT. KITCHEN. ERIN'S HOUSE. CONTINUOUS. DAY 8. 12:23 28

Roy into the kitchen...

ROY  
Yes?

INTERCUT WITH:

29 EXT. STREET. EDINBURGH. DAY 8. 12:24 29

Stevie, on the phone, surreptitious...

STEVIE

He's out on licence. They took it out the file, but I've found the original.

Roy looks through to Max (out of earshot), who glances back, with concern at Roy's steely gaze.

ROY

Which means?

STEVIE

Which means he's working with someone here and, if they can take it out the file, then I imagine it's undercover. I imagine it's her.

Max stands, makes awkward farewells with Erin and Maggie.

ROY

Bring me the file.

STEVIE

That's (not easy)...

Roy hangs up, and walks back through to...

30

CONTD. INT. LIVING ROOM. DAY 8. 12:24

30

Roy smiles...

ROY

Let me walk you out, Max.

Max is unnerved.

CUT TO:

31

CONTD. EXT. STREET. EDINBURGH. DAY 8. 12:25

31

Stevie, sitting looking at his phone, off the call from Roy.

A beat, then...

STEVIE

He wants the file.

A beat, then we REVEAL Jackie is with him.

JACKIE

Good.

32

INT. LEITH LEGALS OFFICE. DAY 8. 12:27

32

Jake, playing it matey, to a deeply uncomfortable Kenny.

JAKE

So, how you been?

KENNY

You see it all, Jake.

REVEAL why Kenny is on edge. Tam is here too. He shoots Jake a look. Jake shows discomfort as he stumbles into...

JAKE

Listen, Kenny. Tomorrow...

KENNY

It's on his desk.

Jake's confused.

KENNY (CONT'D)

Max said you might be in. With company. He's left you something.

Jake's still confused. He looks to Max's desk.

KENNY (CONT'D)

A memento, he called it.

A record sits waiting. The eponymous first album from THE CLASH. Jake smiles, lifts the record, then turns and any lingering discomfort has gone as he says, confidently...

JAKE

Don't come here tomorrow.

Kenny considers the message. From Jake, with Tam watching.

KENNY

What are you doing?

(beat)

What have you done?

JAKE

You told me once that Max shouldn't get away with who he is. Well, I didn't let him get away with it. But you did.

Kenny can't deny that.

JAKE (CONT'D)

And it looks like you've given him another chance for luck. And I can't imagine that's gone very well either.

Kenny's silence answers that.

JAKE (CONT'D)

This is Max's doing. Not mine. Not yours. I don't want it to end like this, but it's the only way it can.  
(beat, firmly)  
Don't come here tomorrow.

Tam is closer now, backing up the message. A beat. Then Kenny nods, Jake and Tam leave, and we see Kenny's conflict.

CUT TO:

33 EXT. DRIVEWAY. ERIN'S HOUSE. DAY 8. 12:27

33

Roy walks Max out in an understandable silence, before...

MAX

I'm sorry, Roy. I was just...  
(considers, then)  
Trying to get back.

ROY

I understand. Divide and Conquer.  
But in the end you just pushed her  
back to us. That helps you, that  
you took me on and only made my  
life better. And what else helps  
you, is that you're right. I need  
you, for Phoenix.

Max looks at Roy curiously.

MAX

I agree.

ROY

I'll come to your office tomorrow.  
Tell your thirsty friend to make  
himself scarce, and we'll sort  
something out.

Max looks at Roy more curiously.

MAX

Thanks, Roy.

Roy turns and walks away. Max thinks.

34 INT. HOTEL ROOM. EDINBURGH. DAY 8. 12:58

34

Jake looks in thought at The Clash record.

JAKE

Max took me to see them at The Playhouse. 23rd July, 1985. My first gig.

REVEAL Tam, sitting in the room, entirely uninterested.

JAKE (CONT'D)

People said it was the day that punk died, The Clash signing to CBS. And so they went and made the greatest punk record of all time. I remember Max telling me, that this record was an act of revenge.

Tam is even less interested.

JAKE (CONT'D)

That appealed to Max.

Tam sighs, closes his eyes. Jake is a tiresome hostage.

35

INT. LIVING ROOM. ERIN'S HOUSE. DAY 8. 12:59

35

ROY

There's something else.

Maggie smiles fondly, Erin is suspicious.

MAGGIE

About your father and I.

Roy takes out property photos. As her parents talk, Erin watches them in intrigue.

ROY

This is one of the blocks of flats, in the development.

MAGGIE

We're taking the top one. Your father and I.

Erin watches how they work together...

ROY

We're going to see out our days together.

MAGGIE

Back in Leith.

Erin's focus tightens on Maggie...

ROY

Where it all began.

MAGGIE  
I'll maybe start the physiotherapy  
again, on my legs.

She smiles, 'stoically'...

MAGGIE (CONT'D)  
You never know.

We see passing discomfort from Roy on that.

A long beat of thought from Erin, then...

ERIN  
The blood. On Christmas Eve.

They know what she's talking about and pretend they don't.

ERIN (CONT'D)  
You weren't washing it from his  
hands. He was washing it from  
yours.

Long beat, then...

ROY  
We hit a deer.

ERIN  
No lies. No more.

A beat, then Maggie takes over. It's short, direct.

MAGGIE  
Your father was mistreated by a man  
when he was a wee boy. A teacher.  
So I killed that man.

Roy can't meet Erin's eyes. She struggles with it, then...

ERIN  
What did he do to you?

Roy doesn't speak, so Maggie gives an answer of sorts...

MAGGIE  
If he was here now, I'd kill him  
again.

Erin looks at her father. At his pain. And guilt. And works  
it out. She looks to Maggie...

ERIN  
What happened to the car. What  
happened to you, it wasn't Dad's  
fault.

MAGGIE

Your father sacrificed his relationship with you, to protect your relationship with me. That's the man he is.

ERIN

But you didn't let me know that.

ROY

It was my decision.

ERIN

(to Maggie, anger builds)  
You stole him from me to keep me for yourself.

ROY

(firmer)  
It was my decision.

Erin thinks then...

ERIN

The chair. You hide behind it, just like you hide behind him.

Erin stares her Mum down. Her Mum stares right back.

MAGGIE

Think less of me, and more of him.

Erin looks at Roy. Finally, he meets her gaze. As a slightly different man. With a new vulnerability from him, and a new understanding from her.

36

INT. LEITH LEGALS. DAY 8. 15:03

36

Max walks into Leith Legals to find...

RALPH

This is a great day.

It's Ralph, with the zinc paternity issue, waiting. An unimpressed Max looks to Kenny...

KENNY

He wanted to wait.

RALPH

A great day.

Max goes to his desk, finds Ralph's paperwork during...

MAX

I suppose these things are relative.

RALPH

I'm going to serve these on her  
tonight. At Nathaniel's karate.

MAX

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

RALPH

I'll probably say something about  
her being for the chop, like a pun  
sort of thing.

MAX

Christ.

RALPH

But I'm still working that bit out.

MAX

You don't need to involve me (in  
that)...

RALPH

Then a hug for Nathaniel, shake  
hands with Sensei and leave with  
dignity.

Max gives him all the paperwork, and glances to Kenny, sees  
his (Jake) discomfort.

MAX

Glad to be of service.

RALPH

You've really turned things round  
for me.

MAX

That's depressing.

RALPH

You're a pair of angels, lads.

Max isn't going to answer that.

RALPH (CONT'D)

(while leaving)

A pair of angels!

Ralph leaves. Max considers his desk, with no Clash record.

MAX

No message?

Kenny acts confused...

MAX (CONT'D)

From Jake.

KENNY

No. He just popped in to say hello.  
Like you said he would.

Max looks again at Kenny's discomfort. Then smiles..

MAX

OK.

37 INT. HOTEL ROOM. EDINBURGH. DAY 8. 15:04

37

Now Jake and Tam lie on their respective beds.

Jake reads the Edinburgh Evening News.

JAKE

Two years away and nothing changes.  
They're arguing over the trams, and  
Hearts are shite.

Nothing from Tam. Jake glances over.

Tam is growing sleepy. With waiting, with Jake. Jake thinks.

38 INT. LEITH LEGALS. DAY 8. 15:13

38

Max packs up paperwork, clears his desk. Kenny watches,  
builds courage then, 'breezily'...

KENNY

I need the details of the account  
you set up for me. The one with  
Roy's money in it.

Max views Kenny in thought...

MAX

Why?

KENNY

Proof of funds, for a wee mortgage.  
I've seen a flat. It's not flash,  
but it's not Pilton.

Max looks at Kenny, then smiles and finds paperwork during...

MAX

Good for you.

He finds, chuck's over an envelope filled with statements etc.

MAX (CONT'D)

It's all there.

Max stands, and he finishes gathering his stuff, getting  
ready to leave, during...

MAX (CONT'D)

You know, Kenny, spending all this time in Leith, I've got awful nostalgic. It's made me think about the past. About the damage I've done. And I'm sorry about that.

Kenny's uncomfortable.

MAX (CONT'D)

And I wanted to tell you that this is yours. I've put the business in your name. Time for you to build your Empire. A good living, and a good life.

Kenny looks at Max.

KENNY

And where would you be?

Max dodges, smiles...

MAX

I'll be in tomorrow to clear my desk. We'll talk then.

Max makes to leave, but...

KENNY

People think I'm stupid, Max. For the chances I've given you.

Max pauses.

KENNY (CONT'D)

But they don't know that when I said I wanted to go to University my old man said no, it wasn't a place for people like us.

Max is thrown.

KENNY (CONT'D)

But then my Mum said, well hold on the now, what about Max McCall from Lochend Road, who's Dad ran for the hills and left him with a sick Mum and a wee brother. He went to the University, and now Max McCall works up town and drives a Merc and gave his Mum a timeshare in Aviemore for her Christmas.

Max is intrigued, for the first time in his life, by Kenny...

KENNY (CONT'D)

And that got my Dad interested, the bit about the timeshare, because he'd always wanted one of them. He said that with a timeshare you knew you were having a holiday every year, whether you were working or not.

Max frowns. Kenny pulls it back on course...

KENNY (CONT'D)

So I went to University. Because of you. And I lasted a month. Because I wasn't you. When you looked at those people, you thought aye, that'll do me. But I looked at them like they were from the moon, and they did the same to me, and that was that. One month. And no timeshare for us.

A beat, and Kenny is emotional, charged...

KENNY (CONT'D)

You came from where I came from. But you weren't scared. And I don't know how you do that. And that's why I've given you so many chances.

A long beat of thought from Max, then...

MAX

I was scared, Kenny.

Beat.

MAX (CONT'D)

I still am.

Beat.

MAX (CONT'D)

And I'll see you tomorrow.

He looks at Kenny. He means goodbye. A beat, then...

KENNY

I'll see you tomorrow.

He looks at Max. He means goodbye.

Emotion grows between them, broken by...

The door OPENING.

They both turn. It's Yvonne.

YVONNE

Sorry, I'm early.

An awkward beat, Kenny breaks it awkwardly...

KENNY

This is Max. This is Yvonne.

He recognises her from the police car at Erin's (Episode 2). She didn't see him. A beat, then he smiles, shakes hands...

MAX

Max McCall.

YVONNE

Nice to meet you.

Max gestures to Kenny...

MAX

You've got a good one here.

YVONNE

Yeah, I do.

Yvonne's radio, subtly clipped to her clothing, CRACKLES.

She flicks her hand to it, turns it off.

But it happened. And all three of them are freshly thrown.

Kenny looks at Max. Who thinks, then smiles and it could mean different things when he looks to Yvonne and says...

MAX

Look after him.

Max LEAVES. And Kenny and Yvonne watch him go.

39

INT. HOTEL ROOM. EDINBURGH. DAY 8. 15:16

39

Tam is sound asleep. Jake thinks. Weighs it up. He wasn't planning for this, but it's a difficult opportunity to turn down. He stands. Puts on his jacket.

Walks towards the hotel room door...

Which opens and Roy walks in and Jake smiles and says...

JAKE

Here he is!

Far too enthusiastically.

Roy frowns.

40 INT. LIVING ROOM. ERIN'S HOUSE. DAY 8. 16:43

40

Max and Erin.

MAX

Well?

ERIN

She denied it.

MAX

(think, then)

Who else would know, what happened?

ERIN

People who work for Dad don't tend to talk about what working for Dad involves.

MAX

(thinks, then)

That's true. He told me a story once. A cautionary tale. About a guy called Sandy.

ERIN

He was my Dad's driver, whatever that meant. He drove me to school. Other places. All the normal things that my Dad didn't understand. And then, one day, he was gone.

41 EXT. CAR PARK/AIRPORT. DAY 8. 16:52

41

Roy, Jake and Tam walk along a deserted road. There is a perimeter fence, the sound of planes.

JAKE

Could you not have dropped me a wee bit closer to Departures?

ROY

No.

They're in a discreet spot. Roy stops. Tam stops.

Jake walks a few steps, then notices. He stops, turns.

Tam is holding a knife.

Jake looks, panicked, to Roy...

JAKE

What's this?

ROY

A story.

Tam approaches Jake with the knife...

JAKE

Wait!

Tam reaches Jake, takes Jake's hand and nicks it.

Jake reacts like he's lost his hand...

JAKE (CONT'D)

Oh, Jesus Christ! That's an artery!  
Is that an artery? It feels like an  
artery!

ROY

I heard you were dramatic.

Tam, who wears gloves, closes Jake's bloodied hand around the knife, he grips it, then Tam takes a plastic bag and drops the knife inside it.

Jake whimpers. Roy considers Jake.

ROY (CONT'D)

I'm glad you like it over there,  
son. Because you can't come back  
now.

Roy and Tam turn and walk away.

Jake's breathing steadies.

42

EXT. VARIOUS. DAY TO NIGHT 8.

42

GVS of evening turning to night.

Ending with...

43

INT. OFFICE. CHURCH. NIGHT 8. 20:02

43

Sandy works. Max comes in. Sandy smiles ruefully.

SANDY

Again?

Max sits down.

SANDY (CONT'D)

Anyone would think you want to  
convert. To free yourself from the  
yoke of popery.

MAX

(smiles, then)

Do you know why I became a lawyer?

SANDY

Because you're a prick?

MAX

That's the short answer. The long one is that I wanted the world to be black and white. I came from chaos, so I wanted rules, clarity. But the more I looked for black and white, the more I found grey. And the more I found myself in there. In the grey.

He looks at the unmoved Sandy.

MAX (CONT'D)

Because that's where the action is. The good stuff. The things that make life feel like it has a wee bit of energy, and surprise, and scale. No man can stay out of the grey. Not forever. Life's too long.

It's tiny, but there is some discomfort from Sandy.

MAX (CONT'D)

And I look at you. And I see a man doing everything he can to put time and distance between himself and the grey. And whatever happened when you were in it. Before you spread your celestial wings. When you were still down here in the gutter with the rest of us.

Nothing from Sandy. Max arrives, slowly, at his point.

MAX (CONT'D)

Kenny told me about you once. A dry drunk, without a pot to piss in.

A significant beat, before...

MAX (CONT'D)

And a kid who doesn't even know you exist.

A significant beat, before, with defensiveness rather than denial...

SANDY

I would suggest caution, in relying on Kenny for clarity.

NOISE outside. They look out the window. A car pulls up, Roy gets out.

Max moves to leave, Sandy stops him with...

SANDY (CONT'D)

Stay.

MAX

What for?

Now Sandy stands.

SANDY

Revelation.

And we FOLLOW Sandy out to...

CUT TO:

44 INT. MAIN HALL. CHURCH. NIGHT 8. 20:03

44

The church. Where Sandy waits at the alter.

Roy enters. He walks up the nave towards Sandy. Stops.

A beat. Then...

SANDY

Have you ever been to the church  
offices up in George Street?

ROY

Thankfully not.

SANDY

It's full of lots of clever folk in  
suits, and they nearly fell over  
themselves to take your offer. They  
said this Church was low impact.  
Which hurt a little, but there you  
go. I'm finishing up on Sunday,  
telling the flock. They won't give  
a shit, they only come in for the  
company. I'll tell them to buy a  
dog.

(beat)

It's yours, Roy. It's all done.

Beat. Then...

ROY

So why the silence?

SANDY

I wanted to see you.

CUT TO:

45 INT. OFFICE. CHURCH. CONTINUOUS. NIGHT 8. 20:04 45

As the conversation carries through from the main Church...

We cut to Max, who now sits alone in the office, staring off camera...

REVEAL his view. A noticeboard, pinned with paraphernalia.

Amongst it, a faded Hibs team photo (printed on paper) from the 1970s.

CUT BACK TO:

46 INT. CHURCH. CONTINUOUS. NIGHT 8. 20:05 46

SANDY

You think I do this job because of the guilt of what we did to that man. And you're wrong. That was just the final instalment. I was already carrying a heavy load. An old load.

Beat. He stares Roy down.

SANDY (CONT'D)

I thought doing this might make it lighter. But it just got heavier.

Beat. He stares Roy down.

SANDY (CONT'D)

How could it not?

Beat.

SANDY (CONT'D)

After thirty nine years.

That won't mean much to us, but it means something to Roy.

It's Erin's age.

CUT TO:

47 INT. OFFICE. CHURCH. CONTINUOUS. NIGHT 8. 20:06 47

Max continues to look at the noticeboard.

But something has caught his attention.

He still looks at the Hibs team photo.

But there is something else.

A smaller photo, hiding behind it, the very edge peeking out.  
One corner of the Hibs photo hangs loose.  
It's easy to lift it away. It's been done many times before.  
Max does so. To discover the photo. Of a little girl. That Max thinks he might recognise.

CUT BACK TO:

48 INT. CHURCH. CONTINUOUS. NIGHT 8. 20:07

48

Within Roy, a horrible, niggling, seismic realisation.

ROY  
What are you telling me?

SANDY  
Now we've both lost everything.

A long beat. Then Roy leaves.

We stay in the church with Sandy.

A long beat, then Max steps out of the office.

SANDY (CONT'D)  
Use it kindly.

MAX  
We both know how you want me to use it.

Sandy doesn't deny that. A beat, then Max says...

MAX (CONT'D)  
What will you do, when they knock it down?

SANDY  
I'll find a way to serve.

A beat and then Max, very awkwardly, his personality clashing with the intention...

MAX  
If I gave you some money, could you use it to help, round here? You know, sad kids, that kind of thing.

SANDY  
Yes.

MAX  
(still awkward)  
Right, well, we'll do that then.

SANDY

Let us bring light to those who  
(live in darkness)...

MAX

(talks over, lifts hand to  
dismiss)

No thanks.

Max leaves. Sandy watches him go.

49 INT. CAFE. EDINBURGH. NIGHT 8. 20:23

49

Kenny and Yvonne sit together. Kenny racked with conflict.

KENNY

What will Max get? If you arrest  
him.

YVONNE

I don't know.

He is suspicious.

KENNY

Don't know what?

YVONNE

If he'll be arrested.

KENNY

I've told you where the money is,  
and how he cleaned it. With his  
record, surely that's enough  
(for)...

YVONNE

The money is evidence against Roy.  
Everything is evidence against Roy.  
It's not about Max.

KENNY

It is for me.

Yvonne considers Kenny, then...

YVONNE

The joyrider in Craigmillar. A few  
weeks after the mistrial, they  
found his body, right there where  
he ran her over. And the woman's  
family all gave each other alibis.

She considers, then, carefully...

YVONNE (CONT'D)  
There is Justice. And there is  
natural justice.

Kenny looks at her in interest.

YVONNE (CONT'D)  
The decisions that Max has taken,  
the positions he's put himself in.  
He'll end up in prison, or worse.  
That's not the world I want, but  
it's the world we've got.

Kenny considers. Yvonne reaches for her jacket.

YVONNE (CONT'D)  
I have to go.

KENNY  
I know.

YVONNE  
But tomorrow, there are things  
happening, and after that, we can  
turn us into whatever we want.

Kenny, his head swirling, takes a moment with that...

YVONNE (CONT'D)  
Only if you'd like to.

KENNY  
Yeah, I'd like (to)...

YVONNE  
(mock angry)  
Well, fucking say it then!

He laughs. They kiss, then she says...

YVONNE (CONT'D)  
See you tomorrow.

She leaves. Now Kenny has only more conflict to deal with.

50

INT. LIVING ROOM. ERIN'S HOUSE. NIGHT 8. 20:54

50

A tense silence between Max and Erin. They are both weighed down. Max with the knowledge from Sandy, Erin with the guilt of her earlier lie. A beat, then...

MAX  
Erin...

ERIN  
I lied to you.

Max is thrown. She clarifies...

ERIN (CONT'D)  
Mum. She confessed.

MAX  
That's great.

Nothing from Erin. Stirring of concern within Max.

MAX (CONT'D)  
Can I have it?

ERIN  
I deleted it.

Max is confused once more.

ERIN (CONT'D)  
They talked about other stuff as  
well. Things about my Dad, that  
other people don't need to know.

A silence grows between them. A gap grows between them.

MAX  
I told you what I wanted. What I  
needed.

ERIN  
He doesn't deserve to end his life  
in prison. Not the way it started.

Tense silence. Then...

MAX  
The land's sold.

ERIN  
Fine. That hurts her as much as it  
hurts him, and she deserves it.

MAX  
If the land's sold and he's not in  
prison, then (I'm)...

ERIN  
Then you should leave Edinburgh.

A beat and then, carefully, with a little falter of  
confidence...

ERIN (CONT'D)  
And take me with you.

Max considers, then he is equally careful with his reply...

MAX

You've got more in this city than  
you think you do.

That's a rejection. And it hurts. Emotion pricks at her.

ERIN

I'm not saying it would have to  
be...

(flails, gathers)

This wasn't just us being lonely,  
or us and him, it wasn't just that.

MAX

He's a poison. That's what you told  
me, when we met. And now he's got  
inside you.

ERIN

He'll always be inside me. And  
there are reasons, for who he is.

A beat then, in summary.

ERIN (CONT'D)

And he's my Dad.

Max thinks. We see debate within him. Before...

MAX

Meet me tomorrow.

ERIN

Where?

51

INT. BEDROOM. MAGGIE'S FLAT. NIGHT 8. 22:48

51

Maggie wakes up.

She's confused by the lamp being on.

She's confused by Roy sitting next to her bed.

MAGGIE

Roy.

She sees the shock, the hurt, the pain on his face.

She's not confused any more. A beat, then...

ROY

I don't think it will work. The  
flat. Being together. I think you  
should stay here.

She sits up in the bed. She knows.

We watch emotion try to force it's way out of two hardened people, and barely managing. This is a masterclass of Scottish suppression.

A long, difficult silence before...

MAGGIE

Do you want to talk about it?

ROY

Never.

MAGGIE

Erin?

ROY

After I'm gone.

Another long silence, then...

MAGGIE

I had no good options.

In answer to that, Roy stands.

ROY

You stay here, love.

(beat, significant)

They know you here.

Roy LEAVES. Maggie watches him go.

52

EXT. CALTON HILL. EDINBURGH. NIGHT 8. 22:58

52

Max and Jackie sit where we first saw them meet in Episode One. This time looking out over night-time Edinburgh.

MAX

I don't have it yet.

Jackie smiles ruefully then, in conclusion.

JACKIE

For you, the war is over.

MAX

You said two weeks.

JACKIE

You're getting desperate. And when people doing what you're doing get desperate, they get caught.

Max sits in thought.

JACKIE (CONT'D)  
I'll get you a single cell, it  
won't be so bad.

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

MAX  
There's something else. More  
recent. Roy and the daughter.

Jackie's interested.

MAX (CONT'D)  
I'm still putting it together. But  
I think someone was killed, maybe  
at her house, over the money he  
brought me. Joe McLean. He was  
found in the Corstorphine Woods  
last week. You'll have it down as  
suicide, but it wasn't.

A beat, then...

MAX (CONT'D)  
She won't have anything to do with  
it. But Roy would.

JACKIE  
OK.

MAX  
Will that do it?

Jackie considers, then smiles with reassurance.

JACKIE  
Murder? Yeah, that'll do it. Go to  
work, act normal, keep your  
distance. I'll let you know when  
we've taken them in.

Max looks at Jackie in thought. Then he looks out at the view. They both do.

JACKIE (CONT'D)  
It looks pretty at night.

MAX  
You can't see the dirt.

He stands, walks away.

It's the same shot, the same route he took in Episode One.

Back down the hill.

Back to Edinburgh.

Music STARTS.

CUT TO:

53	EXT. VARIOUS. NEXT DAY 9. 14:04	53
	GVS of Edinburgh waking up for the day. Leading into...	
54	INT. LEITH LEGALS. DAY 9. 14:04	54
	We drift through an empty Leith Legals...	
55	INT. CHURCH. LEITH. DAY 9. 14:06	55
	Sandy packs up his office, the photo goes in a box...	
56	INT. KENNY'S FLAT. DAY 9. 14:07	56
	Kenny in his flat, in thought, then gets up to go...	
57	INT. LIVING ROOM. ERIN'S HOUSE. DAY 9. 14:08	57
	Erin sits in her house, then gets up to go...	
58	INT. POLICE STATION. DAY 9. 14:09	58
	Stevie adds a USB stick to a police file, then gets up to go...	
59	INT. LEITH LEGALS. DAY 9. 14:10	59
	We finish drifting through to find...	
	Tam. Sitting at Max's desk, wearing gloves.	
	On the desk, the keys provided by Jake, the plastic bag with the knife with Jake's prints and blood on it.	
	Tam is frowning. REVEAL why. He's spotted the unpainted cheetah's tail.	
	CUT TO:	
60	INT. ROY'S APARTMENT. DAY 9. 15:09	60
	Roy and Erin sit in awkward silence.	
	Music STOPS. Erin rustles up the confidence for...	

ERIN

We've taken the land. Taken it and sold it.

It was supposed to be a moment of victory, but she looks unsure. Roy takes it calmly, with a new sense of fatalism.

ROY

You and him?

ERIN

I'm going to meet him now.

ROY

I can understand why you might do that.

ERIN

I thought I was doing it because of you. But now I realise it's because of her. Everything's because of her.

Roy stands, moves to a table. Emotion rises within Erin...

ERIN (CONT'D)

I wish I'd known you better. Understood you better. But it's too late.

(beat, gathers)

I'm doing it to find something honest, something good. And I'm going to meet him now, and we're going to go somewhere that's not here.

Roy places a file in front of her. We see the insignia. **Police Scotland.**

ROY

Beware of false prophets, who come to you in sheep's clothing, but inwardly are ravening wolves.

She looks at him in question.

ROY (CONT'D)

I don't remember much from that place, but I remember the hypocrisy. I remember the wolves.

She looks at the file.

ROY (CONT'D)

That might not be a surprise. But this might...

He plays a recording (USB in a laptop). It's from last night.

MAX (RECORDING)

There's something else. More recent. Roy and the daughter. I'm still putting it together. But I think someone was killed at her house, over the money he brought me. Joe McLean. He was found in the Corstorphine Woods last week. You'll have it down as suicide, but it wasn't.

Roy stops it there. Before what we know came next (Max saying Erin wouldn't have done anything knowingly criminal).

In Erin, we see the rise of the anger, of the betrayal.

ROY

They've got nothing on us.  
(beat, with significance)  
Except Max. Max gives them a shot.

Long beat. Then Erin looks at Roy...

ERIN

What are you going to do?

ROY

If he's sold the land, then I suspect we'll start by discussing that.

Erin considers that.

ERIN

And then?

ROY

Don't meet him. He won't be there.

A beat as Erin battles Max's betrayal, her getting the land, against the suggested outcome...

ERIN

Why can't I escape? You, her, this world of endless fucking liars?

Roy considers, then...

ROY

You'll never know the lives that your mother and I were given. The wreckage that we crawled from. We were sent into life unarmed, and it showed. I'm sorry for what that meant for you.

ERIN

It ruined me.

ROY

No. You survived. And now you'll do more than that. You can't not, the woman you are.

And now we see as close to emotion as Roy has ever got, or will ever get.

ROY (CONT'D)

And I don't know how many more chances I'll have to say this, because life might pull us apart again, and I wish I had the education to say it better, the pride I feel, that I've always felt, in getting to call you my daughter.

A long beat as we watch the conflict within Erin. Then she stands. And there is warmth in...

\*

\*

ERIN

Bye, Dad.

Erin LEAVES. Roy watches her go.

CUT TO:

61

EXT. STREET. EDINBURGH. DAY 9. 15:11

61

Yvonne meets Jackie. And Stevie is there too. Yvonne is rattled, angry...

YVONNE

What's he doing here?

JACKIE

He's co-operating.

YVONNE

He's a target.

JACKIE

Roy's the target.

YVONNE

How is he co-operating?

JACKIE

It's an ongoing situation.

YVONNE

He's been a cancer in that place for years.

STEVIE

And I'm here to make amends.

YVONNE

You're here to save your arse.

(to Jackie)

You can't let him walk, for the sake of a few more years for Roy.

JACKIE

A few more years? I want Roy to go in there and never come out, and you've given me money laundering.

YVONNE

What do you mean an ongoing situation?

Stevie looks to Jackie for clarification. She doesn't answer.

JACKIE

Thanks for your help.

Neither answer. Yvonne's suspicion builds...

YVONNE

You've gone rogue. I'm calling this in.

She makes to leave, when...

JACKIE

She was a grandmother, was she not?

YVONNE

Who?

JACKIE

The woman in Craigmillar, that the kid mowed down. The kid that got the mistrial.

Stevie at least looks sheepish. But Jackie doesn't. She stares Yvonne down. A beat, then...

YVONNE

What are you two doing?

We can see from Stevie that he has the same question.

JACKIE

Thanks for your help.

(beat)

And stay out of Leith.

Yvonne leaves. Stevie looks conflicted. A beat, then...

STEVIE

What's happening in Leith?

JACKIE

What did you think he'd do, when  
you gave him the file?

STEVIE

You're setting up Max. For Roy.

JACKIE

What Max has come up with, Roy  
could get out of in his sleep.  
Maybe there's another way Max can  
serve the cause.

STEVIE

You can't do that.

JACKIE

I'm not sure you're a good judge of  
what a copper can't do.

STEVIE

I get information for Roy, a wee  
bit of driving, but (that's)...

JACKIE

Exactly. You can't give me Roy  
either. So I'll get him myself.

STEVIE

You can't.

JACKIE

Then what can you give me instead?

A beat of decision for Stevie, before...

STEVIE

Last week, Roy asked me to give him  
an address from a car reg.

JACKIE

You can't seriously be (offering  
me)...

STEVIE

The next day, I was out in the car  
and I heard that address come  
through. I made sure I got there  
first. To see what he'd done. To  
see what I'd done. It was a  
stabbing, close enough to the heart  
for attempted murder. And it was  
Roy.

JACKIE

He wouldn't do it himself.

STEVIE

He would if she told him to.

JACKIE

Who?

STEVIE

(beat, then)

The wicked witch of the East.

Music STARTS.

CUT TO:

62 \*\*\*\* SCENE OMITTED \*\*\*\* 62 \*

63 INT. MEETING ROOM. CHURCH. LEITH. DAY 9. 16:02 63

Kenny settles into an AA meeting.

CUT TO:

64 EXT. POLICE STATION. DAY 9. 16:03 64

Yvonne rushes from the police station.

CUT TO:

65 EXT. STREET. DAY 9. 11:22 65

Tight on Max walking. We don't see any of the street.

Music STOPS, as he takes out his phone, makes a call, then...

MAX

Hi.

ERIN (O.S.)

I'm here.

MAX

When you said you couldn't put him  
in prison, that's when I knew how  
it would go.INTERCUT WITH:

66 EXT. STREET/EXT. CHURCH. LEITH. DAY 9. 16:22 66

Tight on Erin, standing. We don't see the surroundings.

She repeats, tensely...

ERIN  
I'm here. And you're not.

MAX  
You don't need me. Not for this.

Erin's confused.

REVEAL where she is.

Outside Sandy's church.

CUT TO:

67 EXT. MEADOWS ASSISTED LIVING. MEANWHILE. DAY 9. 16:23 67

Max's voice continues over.

As we watch Jackie walk (tight, no background).

MAX (V.O.)  
The escape you wanted. It's not me.  
It's not the money either, but I've  
sent you it anyway, minus my cut.

CUT TO:

68 EXT. STREET./INT. YVONNE'S CAR. MEANWHILE. DAY 9. 16:24 68

Yvonne gets in her car, starts the engine.

MAX (V.O.)  
I can give you the escape you  
wanted.

CUT TO:

69 INT. MEETING ROOM. CHURCH. MEANWHILE. DAY 9. 16:25 69

Kenny sits, his inner conflict spins.

MAX (V.O.)  
I can release you.

CUT TO:

70 INT. LEITH LEGALS. MEANWHILE. DAY 9. 16:26 70

Tam waits in Leith Legals.

MAX (V.O.)  
If that's what you want.

CUT BACK TO:

71 EXT. STREET. CONTINUOUS. DAY 9. 11:27

71

Erin considers the Church, alarm builds inside her...

ERIN

What is this?

MAX

I could have told you last night,  
but I'd only have done it to hurt  
him.

CUT TO:

72 INT. ROY'S APARTMENT. DAY 9. 16:28

72

MAX (V.O.)

But now it would be for you.

Roy hears a strange noise, the picking of a lock, he turns...

MAX (V.O.)

Because they've gone, Erin.

CUT TO:

73 INT. MAGGIE'S FLAT. MEADOWS ASSISTED LIVING. DAY 9. 16:30 73

MAX (V.O.)

In their own way...

Maggie turns at the sound of someone entering her flat...

MAX (V.O.)

They've both gone.

CUT BACK TO:

74 CONTD. EXT. STREET. CONTINUOUS. DAY 9. 11:30

74

Max, walking...

MAX

And that's OK. Because you don't  
need them. Not any more.

INTERCUT WITH:

75 CONTD. EXT. CHURCH. CONTINUOUS. DAY 9. 16:31

75

Erin looks at the Church, she's scared.

ERIN

What's in there?

MAX

Everything you need. Everything you weren't given. You just need to ask.

ERIN

(emotional)

Tell me.

MAX

And I want you to know that this isn't...

(falters)

It's not about revenge. Because revenge only gets you halfway. What I'm giving you comes from love. And hope. For you, and for me. For what I was when I was young. For what I lacked. I'm giving you what I never had, so you can heal like I never did.

For Erin, the emotion has passed. The steel has taken over.

ERIN

Tell me.

A last beat of thought from Max, as we...

CUT TO:

76

INT. ROY'S APARTMENT. MINUTES LATER. DAY 9. 16:36

76

Roy sits, he's confused.

ROY

I'm Roy Lynch.

REVEAL Teddy.

TEDDY

I know.

Roy sees the anger, the threat. He considers, then...

ROY

The soldier.

TEDDY

He was my brother. And there's something about brothers.

Roy thinks.

TEDDY (CONT'D)

I used to say blood's thicker than water but Maxie told me that's not the original saying, that it's actually about blood spilt on the battlefield and how that's the thickest blood in the game, but that's OK. That makes sense too.

For Roy, clarity with the Max mention.

ROY

I don't know what Max told you, but she had nothing to do with it.

TEDDY

It was her house.

ROY

She wasn't there. Her husband was a degenerate, and I ran out of patience. Your brother was...

(picks word)

Unfortunate. And now you have to do what you have to do. I understand that. I respect that. But she had nothing to do with it.

TEDDY

That's what Maxie said too.

Roy thinks. And when he answers it's about him and Max, not him and Teddy.

ROY

That's fair.

Teddy walks to the doors to the balcony.

He opens them. Then he comes and sits down again.

From far below, comes the sound of the street.

It is all we hear, for a long silence. Then...

ROY (CONT'D)

Are you from Leith, son?

TEDDY

Yeah.

Roy considers, everything. A last beat. Then...

ROY

Well, that's something.

CUT TO:

77 INT. MAGGIE'S FLAT. ASSISTED LIVING. DAY 9. 16:39

77

Maggie sits considering.

MAGGIE  
You took your time.

REVEAL Jackie and Stevie sitting opposite.

JACKIE  
Got there in the end.

MAGGIE  
How can I help?

Jackie takes out Paul's brochure (Episode 1), puts it on the table. Maggie looks at it. At the blood, the hole through it.

JACKIE  
He'll talk. And he'll talk a little more on top, so we don't look into what he was doing here.

MAGGIE  
Sorry, love. You've lost me.

JACKIE  
Nice place this, secure. With all the cameras. They picked up the two of you, your little chat.

A beat, then Jackie plays her final card.

JACKIE (CONT'D)  
Common purpose. That's the legal doctrine. Which means you both get charged with attempted murder. Which feels fair, does it not? You and Roy, and your common purpose.

Maggie considers. A long beat, then...

MAGGIE  
I felt bad, about what happened to your family.

JACKIE  
Not as bad as I did.

MAGGIE  
And I always said to Roy, that it would be you.

JACKIE  
I hope you get the chance to tell him that you were right.

Maggie shows concern, and unusual vulnerability...

MAGGIE  
I'm allowed a phone call.

JACKIE  
It's too late.

Maggie shows concern. As does Stevie. A long beat, then Maggie's steel returns, the vulnerability goes, as she switches to doddery woman and turns to Stevie...

MAGGIE  
Can you get my chair please, love,  
and my pills from the bathroom?

Maggie turns to Jackie...

MAGGIE (CONT'D)  
Dementia. Gets worse by the day.  
God knows what a Judge will make of  
it.

78 INT. CORRIDOR. CHURCH. LEITH. DAY 9. 16:40

78

We're in a corridor, on a door. It opens, Kenny slips out.

He takes out his phone, makes a call.

INTERCUT WITH:

79 EXT. STREET. DAY 9. 11:41

79

Max sees the number, kills the call.

79A EXT. MAGGIE'S FLAT. ASSISTED LIVING. DAY 9. 16:41

79A

Jackie and Stevie wait outside the flat.

STEVIE  
Have you stopped the other thing?

JACKIE  
(not convincing)  
What other thing?

Stevie looks spooked. Guilty.

80 INT. CORRIDOR. CHURCH. LEITH. DAY 9. 16:42

80

Kenny lowers his phone. A long beat, as we see Kenny's battle. He looks to the door to the meeting room. Then he looks up the stairs and the door is open to the world.

We hear the sound of the street. The sound of escape, of temptation. Of Leith Legals. Of Max.

Music starts AGAIN, more URGENT...

CUT TO:

81 INT. CHURCH. LEITH. DAY 9. 16:42

81

Sandy, packing in the church.

CUT TO:

82 INT. LEITH LEGALS. DAY 9. 16:42

82

Tam, waiting.

CUT TO:

83 INT. CORRIDOR. CHURCH. LEITH. DAY 9. 16:44

83

Kenny looks up at the sound of an arrival.

CUT TO:

84 INT. OFFICE. CHURCH. DAY 9. 16:44

84

Sandy looks up at the sound of an arrival.

CUT TO:

85 INT. LEITH LEGALS. DAY 9. 16:44

85

Tam looks up at the sound of an arrival.

CUT TO:

86 INT. CORRIDOR. CHURCH. LEITH. DAY 9. 16:47

86

Kenny smiles.

REVEAL Yvonne.

Relief washes over both at the sight of the other.

She reaches out her hand. He takes it. And, together they walk back to the room. Back to safety. Back to the future.

CUT TO:

87 INT. MAIN HALL. CHURCH. DAY 9. 16:47

87

Sandy walks into one end of the Church.

He has to peer, through the evening gloom to the far end, to the door.

To see Erin.

CUT TO:

88 INT. LEITH LEGALS. DAY 9. 16:47

88

Tam. Looking confused.

REVEAL...

Ralph (Zinc Man)

Standing with a black eye. Equally confused.

CUT TO:

89 EXT. STREET. CHICAGO. DAY 9. 11:48

89

Max walks down the street, then turns into a pub.

We drift above the door to show the sign...

## THE EDINBURGH CASTLE

And then we pull out, to show the street.

This is AMERICA.

This is Chicago.

We go...

90 INT. THE EDINBURGH CASTLE. CHICAGO. DAY 9. 11:49

90

Into the Pub. Jake is behind the bar.

Max stands facing him, happy, confident, victorious.

He smiles...

MAX

Hi, kid.

Jake smiles too.

CUT TO:

91 INT. WAREHOUSE. LEITH. FLASHBACK. NIGHT 7. 20:53

91

Flashback to the warehouse. Jake is speaking.

JAKE

I've found the answer. To your problems, to your flaws, to you. If I tell you it now, you'd not see it for what it is. But it's there, in Chicago, waiting for you.

This time though, as Jake talks, we are busy watching Max.

Who looks off to the other side of the warehouse.

We go tighter on Max. To his POV.

And he sees, in a reflection, Tam. Hiding, listening.

Max thinks, then smiles, because in that moment he knows what he is going to do, he knows they are using his brother against him but he is going to use his brother against them.

And now we understand that this is a performance, the first step of a plan, when Max turns to Jake and says, cruelly...

MAX

You know, Jake, before you came along, things were OK.

CUT TO:

92

EXT. STREET/LEITH LEGALS. FLASHBACK. DAY 8. 12:11

92

Flashback to Jake and Tam walk towards Leith Legals.

We HEAR breaking glass, and a car alarm.

Tam and Jake turn.

And this time we reveal the Off Camera voice from earlier, and we see that it is Teddy, playing homeless.

TEDDY

Some wee bastard bricked your car, mate.

TAM

Fucking Leith.

Tam walks towards the car, Jake watches in bemusement, and we PLAY THE SCENE ON. Teddy is sympathetic as Tam passes...

TEDDY

It's jealousy, mate. That's all it is. A nice motor like that, it brings out the worst in them.

Tam reaches his car. Teddy sidles up to Jake. A beat, then...

TEDDY (CONT'D)  
I've got a message from Maxie.

A beat from Jake. There are many things that confuse him about this, but he starts with...

JAKE  
Maxie?!

CUT BACK TO:

93 INT. THE EDINBURGH CASTLE. CHICAGO. DAY 9. 11:51 93

Max is in total control. Jake looks uncomfortable, but doesn't he always? Max smiles.

MAX  
Go on then, Jake. Tell me the answer.

Max is at least-half joking. But Jake is grave, and nervous.

CUT TO:

94 INT. CHURCH. LEITH. DAY 9. 16:51 94

Erin and Sandy have moved closer.

They stand facing each other.

Both nervous, but with other stuff beyond that.

CUT BACK TO:

95 INT. THE EDINBURGH CASTLE. CHICAGO. DAY 9. 11:53 95

Where Jake's discomfort grows, because of the singing.

We, and Max, become more aware of it.

An old, male VOICE, coming from the kitchen.

HARRY LAUDER  
Ev'ry road thro' life is a long,  
long road...

At first, Max's recognition is limited to the song.

Keep Right On To The End of the road, by Edinburgh's Harry Lauder. That we heard, playing on vinyl, in Jake's flat in Episode 3.

Max looks in question at the door to the kitchen.

The singing continues.

HARRY LAUDER (CONT'D)  
Fill'd with joys and sorrows too...

Wheels turn inside Max.

The recognition moves beyond the song.

To something bigger. Something seismic.

Something that makes him leave his body.

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

Lauder wrote this song after his son died in World War One.

Max stares at the door. And as he does so, we...

CUT TO:

96 INT. CHURCH. LEITH. DAY 9. 16:53

96

Erin and Sandy.

HARRY LAUDER (O.S.)  
With wealth and love 'tis so, but  
onward we must go.

She smiles first, then Sandy.

CUT TO:

97 EXT. WASTELAND. DAY 9. 16:55

97

One more glimpse for us, of the billboard, all lit up...

## A NEW LEITH

VOICE (O.S.)  
Keep right on to the end of the  
road...

CUT BACK TO:

98 INT. THE EDINBURGH CASTLE. CHICAGO. DAY 9. 11:55

98

Max. Staring at the door...

HARRY LAUDER  
Keep right on to the end...

As the song climaxes...

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

Max turns to Jake.

The emotion is so total that Max is consumed, stilled with  
shock. Only the prick of tears give it away.

MAX  
What is this?

JAKE  
Home.

Max smiles.

And we have never seen this smile from Max before, because it  
is the smile of a child.

**\*\* END OF SERIES \*\***