

**GUILT 3**

**EPISODE 1**

**SHOOTING SCRIPT**

**15/9/22**

**"THE CLOTHES ON OUR BACKS"**

Written by

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**1. EXT. STREET. EDINBURGH. NIGHT 1.**

(CATHEAD)

We open in Edinburgh, at night, where a slight FIGURE leans against a wall.

The figure is dressed in trainers, jeans, a hoodie, and a large, novelty CAT HEAD.

They gather confidence, and then...

They push off from the wall and we FOLLOW THEM...

They walk down the darkened street...

They walk round the corner...

CUT TO:

**2. EXT. ANOTHER STREET. EDINBURGH. NIGHT 1. CONTINUOUS.**

(SKYE, DANNY)

To a new street.

Where a few young MEN are gathered around a car, outside a flat.

One, DANNY (20s, a quiet presence in a loud world), sits on the bonnet.

Our figure walks towards them.

The young Men notice the approaching figure. They notice the Cat Head.

They are confused, amused. They laugh, joke, whistle.

But Danny is more thoughtful. He stands, steps out in front of the others.

Cat Head stops. They and Danny look at each other.

Cat Head takes out A GUN.

An aged pistol.

That quietens down the others.

Cat Head lifts the gun. And points it at Danny.

He looks, levelly, back.

Cat Head lifts the gun a little higher (and now no longer pointing at Danny, not that the others would know this) and...

PULLS THE TRIGGER.

And nothing happens. It's a replica.

Beat.

CAT HEAD

Shit.

That is the voice of a young woman.

MUSIC STARTS.

She turns and...

SHE RUNS.

We go WITH HER.

She ditches the gun.

Then she ditches the Cat Head.

And we see SKYE (20s, spiky, ambitious).

In the background, we see the others start to chase her, and call Danny to join them, which he does...

As Skye rounds a corner, the Others run towards it.

The CHASE begins.

CUT TO:

**3. EXT. PRINCES STREET. EDINBURGH. NIGHT 1**

(SKYE, DANNY)

Skye runs down Princes Street, the Castle lit up in the background.

She is both athletic and scared. So she moves FAST as she darts across the road, as...

The Others run round the corner behind, and pursue.

CUT TO:

**4. EXT. ROSE STREET. EDINBURGH. NIGHT 1.**

(SKYE, DANNY)

Skye runs towards Rose Street, and down an alley.

The Others run after.

Danny runs past the alley, he missed the turn, but Others didn't.

They follow Skye, Danny catches up.

CUT TO:

**5. SCENE OMITTED**

\*

CUT TO:

**6. EXT. UNDERPASS. LEITH. NIGHT 1. LATER.**

(SKYE, DANNY)

Skye runs through an underpass.

A beat. Then the Others run into view. They stop, unsure where she has gone.

CUT TO:

**7. EXT. COUNCIL FLATS. LEITH. EDINBURGH. NIGHT 1.**

(SKYE)

\*

Top shot of SKYE running towards a large block of council flats.

\*

\*

\*

CUT TO:

**8. SCENE OMITTED.**

\*

**9. EXT. WALKWAY. COUNCIL FLATS. LEITH. NIGHT 1.**

(SKYE)

Skye runs along a walkway, then stops at the door to a flat.

She takes out her key, and hurriedly enters...

CUT TO:

**10. INT. HALLWAY./LIVING AREA. COUNCIL FLAT. LEITH.  
NIGHT 1.**

(SKYE, AL, CARRIE, DANNY)

In the small flat, breathes heavily, gathers her thoughts.

A MAN greets her. This is AL (50). He is dressed in a dressing gown and boxers, he holds a spliff in one hand and a beer in the other.

He wears a medallion that is unlikely to be real gold and has a tan that is unlikely to have arrived via the sun.

AL  
Here she is!

SKYE  
Your gun was a piece of shit.

AL  
Did you think I was going to give you a real gun?!

SKYE  
You could have given me one that made a fucking noise.

AL  
I paid good money for that.

SKYE  
They're coming.

AL  
No, they wouldn't. Not to my home.

SKYE  
It's not your home.

AL  
That's enough of the cheek. You'll  
have given them a wee scare,  
they'll leave us alone now...

A WOMAN (CARRIE, 50s, a good soul that makes awful decisions)  
comes out from a bedroom in pyjamas...

CARRIE  
What's happening?

SKYE  
Go to bed, Mum...

We FOLLOW Skye as she walks back to the front door, cracks it  
open, looks out...

CARRIE  
How can I, with all the shouting?

AL  
Go to bed, love, this is between me  
and her...

CARRIE  
What does that mean?

At the door, Skye looks and sees...

Danny and the Others step out onto the Walkway.

Danny looks the other way.

But the Others look this way.

To Skye.

She slams the door shut.

SKYE  
Fuck.

CARRIE

That's enough of the language, you  
don't go to University to use  
language like that!

Skye runs back through the flat...

SKYE

Go to bed, Mum!

AL

They're no' coming here, they're a  
bunch of bloody kids, they'll no'  
come to the door of Big Al McKee!

Al isn't that big.

Skye runs out onto...

CUT TO:

**11. EXT. BALCONY. COUNCIL FLATS. LEITH. NIGHT 1.  
CONTINUOUS.**

(SKYE)

SKYE runs along walkway to drying area.

\*

CUT TO:

**12. EXT. STAIRS/ROOF. COUNCIL FLATS. NIGHT 1. CONTINUOUS.**

(SKYE, AL, CARRIE, DANNY)

We FOLLOW Skye as she runs up the stairs to...

The flat roof of the flats.

Skye runs across the roof to the other side of the building, where the walkway is, and the door to her flat.

As she runs we start to hear furious SHOUTING from the walkway below...

AL

You boys are making a big mistake!  
You don't come to Leith and try and  
take out big Al McKee! You must be  
off your bloody rockers!

Skye slows as she reaches the edge of the roof.

And now she edges forward and looks over carefully.

From above, she watches Al be wrestled out of the door of the flat below, with the distraught Carrie calling out from inside...

CARRIE

Get off him! He's done nothing!  
He's changed!

The young Men wrestle Al. Apart from Danny, who watches on with an inscrutable expression.

AL

You tell Maggie she can't push me  
about, not without Roy! She's  
nothing without Roy!

At that, the Others...

THROW AL OFF THE WALKWAY.

He disappears over the parapet.

We just hear a final YELL, distancing as he falls...

Carrie is struck silent with shock.

We CUT DOWN to Danny, on the walkway.

He thinks. Then he looks up, to the roof...

But Skye has gone, pulled back from view.

The Others leave.

Danny looks to Carrie.

DANNY  
Tell her I'll be back.

He turns, and goes to catch up with the Others.

Carrie runs to the edge of the balcony...

CUT TO:

**13. EXT. ROOF. COUNCIL FLATS. EDINBURGH. NIGHT 1. CONTINUOUS.**

(SKYE, CARRIE)

Carrie's voice carries up from below...

CARRIE  
Al! Al! Oh no! Oh, no, no, no...

But that is only background noise as we settle on Skye, up here on the roof.

She sits and looks out, over the darkened nightscape of Leith.

She gathers her breath.

She moves past the panic, past the shock.

To reach...

CUT TO:

**TITLE CARD.**

# Guilt

CUT TO:

**14. INT. BEDROOM. THE EDINBURGH CASTLE PUB. CHICAGO.**  
**DAY 1.**

(MAX)

MAX wakes up in a small bed, in a small room.

A year has passed since we last saw him, but it feels longer.

Max is bearded, older.

Music STARTS. The Stranglers - *Peaches*.

Max does not look excited about the day ahead.

It takes effort to sit up in the bed.

It takes more effort to swing his feet to the floor.

Max wasn't sure how his life would end up, but he certainly didn't think it would end up like this.

CUT TO:

**15. INT. BEDROOM. JAKE AND ANGIE'S APARTMENT. CHICAGO. DAY 1.**

(JAKE)

In a cheap apartment, JAKE wakes alone.

CUT TO:

**16. EXT. STREET. CHICAGO. DAY 1.**

(ANGIE)

ANGIE (Series One) walks home after a nightshift, wearing the clothes of a supermarket employee.

She's exhausted.

Angie wasn't sure how her life would end up, but she certainly didn't think it would end up like this.

CUT TO:

**17. INT. OFFICE. THE EDINBURGH CASTLE PUB. CHICAGO. DAY 1.**

(MAX)

In a small office, Max enters a code that we don't see into a safe.

The safe clicks open.

Inside, we glimpse a lot of paperwork.

He lifts out a book of accounts, and locks the safe.

CUT TO:

**18. INT. MAIN BAR. THE EDINBURGH CASTLE PUB. CHICAGO.  
DAY 1.**

(MAX)

From behind the bar, Max walks into the quiet, closed pub, carrying a coffee.

He empties the till.

He sits at a table.

He counts the money.

He scribbles figures in the accounts book.

CUT TO:

**19. INT. LIVING AREA. JAKE AND ANGIE'S APARTMENT. CHICAGO.  
DAY 1.**

(JAKE, ANGIE)

Jake sits, on a battered laptop.

Angie comes in, back from work. Tired, tense.

Jake looks up, and the Music STOPS for...

JAKE

I know what you're going to say.

(gestures)

Why are they still here?

He's referring to several large cardboard boxes. For now, their contents are unclear.

JAKE (CONT'D)

I'm in advanced talks with a novelty costume store who say they might be able to go to two dollars a hat.

During that, Angie has taken off her coat, settled, and endured. But she can endure no longer...

ANGIE

Is this working for you, Jake?

JAKE

That's what I'm trying (to)...

ANGIE

I mean, this. A crappy apartment,  
you going broke with your asshole  
brother...

JAKE

You and I are bohemians, we reject  
societal rules, we don't care about  
material possessions.

ANGIE

It would be nice to have material  
possessions to not care about.  
Other than the fucking fezzes.

We see more detail of the cardboard boxes and their contents.  
The boxes are full of Fezzes (Fez - Turkish hat).

JAKE

I'm working on the fez situation.

ANGIE

And I'm stacking shelves all night,  
and studying for college all day,  
to try and build something. To try  
and save us. But the more I try to  
save us, the more it feels like  
we're sinking, and the more I think  
that I'm sinking because you're  
dragging me down.

She looks at Jake, who is thrown by that...

ANGIE (CONT'D)

That's what's going on with me  
Jake, while you work on the fez  
situation.

Jake tries, carefully...

JAKE

I recognise and respect your  
frustration.

ANGIE

Look, you're a good guy and we had  
fun, I think, it's kind of a  
distant memory...

JAKE

No, no, no, not that.

ANGIE

How can it not be that?

JAKE  
I'll do something. OK? I'll do something.

ANGIE  
What? What are you going to do?

JAKE  
Well, I could, I don't know...  
(flails)  
I mean you're putting me on the spot a wee bit.

Angie considers, then hands down the ultimatum.

ANGIE  
Go to the bar, Jake. And only come back here when you have a better answer than that.

She leaves the room.

Jake is left alone.

With his fezzes.

CUT TO:

**20. INT. THE EDINBURGH CASTLE PUB. CHICAGO. DAY 1. LATER.**

(MAX, JAKE)

A depressed Max, sitting in front of the scribbled accounts and a defiant Jake.

MAX  
The end is coming. You should prepare accordingly.

JAKE  
This place was going OK before you came along.

MAX  
No, it was going appallingly. As was your bookkeeping.

JAKE  
Things will pick up.

MAX

There is no basis for that theory.  
A more reliable theory is that I  
continue this horrific existence,  
stuck here with you, while things  
do not pick up.

JAKE

I've got some ideas.

MAX

Are these ideas of a similar  
quality to Turkish Mondays?

JAKE

Turkish Mondays, as a premise, was  
essentially flawless.

Max sighs, then...

MAX

I know about the fezzes, Jake. I  
found the invoice.

Jake looks sheepish. Max is even more withering.

MAX (CONT'D)

Do you, a grown man, currently live  
with five hundred fezzes?

To dodge that, Jake strikes back with...

JAKE

You're not stuck here. Roy Lynch is  
dead. You could go back to  
Edinburgh. I'd happily pack your  
bags.

MAX

Roy Lynch being dead, is the reason  
I can't go back to Edinburgh.  
Because Maggie Lynch will be  
somewhat angry about that fact, and  
if I returned to Edinburgh then  
that anger would land, with some  
force, upon me.

JAKE

I can't tell Angie we've gone bust.  
It's not a good time for bad news.

MAX

You don't have to. Not yet, anyway.

That's a glimmer of hope for Jake.

Max slides over some paperwork and a pen. Jake looks at the paperwork, which has a garish logo.

JAKE  
Who are this lot?

MAX  
It's fair to say we have reached  
the bottom strata of lenders. This  
lot are mad enough to give us a  
last few quid.

Jake takes the pen. He signs, but talks while he does so...

JAKE  
If the end's coming, then I wonder  
how you've prepared. Because you'll  
have a plan for that.

He finishes signing, and he looks at Max in question.

JAKE (CONT'D)  
And if you're not telling me it,  
then that suggests it's at my  
expense.  
(beat)  
Again.

Max smiles, confidently, with...

MAX  
I've slept above a pub for a year,  
and grafted like a madman to make  
this work. To make you and I work.  
And to move past guilt, and  
revenge, and seek redemption. And  
look where it's got me.  
(beat, in summary)  
If I had a better plan, then I'd  
probably have used it by now.

Max leaves. Jake doesn't believe him.

Jake looks at the form in thought.

Music STARTS.

CUT TO:

**21. INT. VARIOUS. THE EDINBURGH CASTLE PUB. DAY. THAT DAY.**

(MAX, JAKE)

Over TIME CUTS, we witness another disappointing day in The Edinburgh Castle pub.

A handful of daytime DRINKERS.

Not many more evening DRINKERS.

A few brave DINERS.

And, through the CUTS, Jake watches his Brother.

Max is like a ghost, as he goes about his business.

While Jake stands behind the bar, and chats, and engages, Max slips here and there.

There is no enjoyment from Max. But there is a purpose.

And for Jake, a building thought. What is that purpose?

In the last CUT, we are into the dwindling of the day.

A couple of single, silent Drinkers lurk. The last table of diners leave.

Max takes their dishes and carries them through to the kitchen.

Jake thinks.

CUT TO:

**22. INT. OFFICE. THE EDINBURGH CASTLE PUB. NIGHT 1. MINUTE LATER.**

(JAKE)

Jake stands in front of the safe we saw earlier.

On the little LED display, he presses the KEY button.

And a small number 3 comes up.

Jake thinks, and enters a CODE.

The number changes to 2.

Jake thinks, and enters a CODE.

The number changes to 1.

One chance left.

Jake thinks.

And now, from afar, he hears Max WHISTLING.

CUT TO:

**23. INT. CORRIDOR/KITCHEN. EDINBURGH CASTLE PUB. NIGHT 1.  
CONTINUOUS.**

(MAX, JAKE)

Jake walks down the small, dingy corridor.

Through the half-opened door to the kitchen, Jake sees Max, in the small kitchen, washing dishes.

Absent-mindedly, as he works, Max whistles.

We don't need to know this now, but he whistles Frankie Miller's *Darlin'* (Scottish singer-songwriter).

We will hear this again, in Episode Two, being whistled by someone else.

Jake thinks. He turns.

He walks back into...

CUT TO:

**24. INT. OFFICE. THE EDINBURGH CASTLE PUB. NIGHT 1.  
CONTINUOUS.**

(JAKE)

The office. He approaches the safe.

He enters a code.

1981

A beat.

Then the LED display flashes.

And the safe clicks open.

And Jake looks, at the pile of paperwork.

Jake is intrigued by the paperwork.

He's equally intrigued by the code.

CUT TO:

**25. INT. JAKE AND ANGIE'S APARTMENT. CHICAGO. NIGHT 1.  
LATER.**

(ANGIE, JAKE)

That same pile of paperwork is now on a table in the apartment. Angie has pushed her academic books to the side.

Music STOPS, for...

ANGIE

How did you get this?

JAKE

I found his weakness. After forty years, I found his weakness.

Angie reads, works it out with Jake's help...

ANGIE

So he's raised, what...

JAKE

Three hundred grand.

ANGIE

In credit, using the bar as collateral, and tucked it away in a different account.

JAKE

Which is in my name.

ANGIE

So if he gets caught, you take the fall. And if he doesn't, you lose the pub, and he slips off with the money.

With grudging respect...

ANGIE (CONT'D)

Got to hand it to Max, he really commits to screwing you.

JAKE

You told me to come up with something, and I have. The account's in my name. So we take the money. We go, and leave Max here, in a pub going bust, with no visa. You finish your course, maybe I get back into the vinyl game...

ANGIE  
Your visa's up too.

JAKE  
Well, I wondered about that.

He's awkward, but hopeful...

JAKE (CONT'D)  
If we got married, then my visa  
problem goes away.

She does not look overjoyed. Jake tries again...

JAKE (CONT'D)  
Obviously, that's not a proposal. I  
mean, it's not not a proposal, but  
I'd rustle up something a wee bit  
more impressive. Not like bringing  
in the ring on a pigeon or  
anything, something genuinely  
classy...

She watches the naivete, and there's a slight sadness to her  
smile, when she finally lets him off the hook.

ANGIE  
OK.

Jake isn't sure what she's saying OK to there...

ANGIE (CONT'D)  
Let's take the money.

He'll accept that for now.

CUT TO:

**26. INT. EDINBURGH CASTLE PUB. CHICAGO. DAY 2. NEXT DAY.**

(MAX, JAKE, ANGIE)

Jake and Max work.

Angie ENTERS.

Jake smirks. Max is nonplussed.

Angie and Max greet each other drily...

ANGIE  
Max.

MAX  
Yoko.

Angie smiles. Jake turns to Max and greatly enjoys playing his card...

JAKE  
We know, Max.

MAX  
You know what, Jake?

JAKE  
About the money. We know you hid it, we found it, and now we've taken it.

Max is thrown, but recovers...

MAX  
That money was an investment strategy. I was going to tell you when it was too late for you to cock it up. Like you've done now.

JAKE  
Right, well, don't worry, we'll invest it wisely. Good luck with this place.

Jake starts to leave.

ANGIE  
Jake, wait.

(A distant SIREN begins)

Jake pauses. We see some guilt from Angie, which comes with...

ANGIE (CONT'D)  
If you got that money, Max would find a way to take it, and you'd let him do so. You've had a lifetime to shake him off and haven't managed it, why would I believe you could do it now?

The SIREN BUILDS.

ANGIE (CONT'D)  
Someone's got to come out of this with something, and there's only me left.

Outside, the sound of vehicles stopping sharply.

She looks at Jake and says, genuinely...

ANGIE (CONT'D)  
Good luck, Jake.

Outside, the sound of car doors slamming.

Angie LEAVES, slipping away through the back of the pub.

Jake is bemused, Max is not. He gets it.

JAKE  
What's happening?

AGENTS from I.C.E. (U.S. Immigration and Customs Enforcement) enter the pub, in their branded jackets.

Max thinks, then there is only foreboding to...

MAX  
We're going home.

CUT TO:

**27. EXT. VARIOUS. EDINBURGH. DAY 2.**

(NO CAST)

In various shots, we establish that we are now back in Scotland.

It's morning in Edinburgh, and there is hope in the air.

None more so than with...

CUT TO:

**28. INT. KITCHEN. KENNY AND YVONNE HOUSE. EDINBURGH. DAY 2.**

(KENNY, YVONNE)

KENNY  
Almonds.

We are back in the amiable company of KENNY.

He is healthy, smiling, with an impressive new hairdo and a full quota of sunny optimism.

REVEAL his audience. YVONNE, sitting having breakfast, dressed for work.

They are together in the smart kitchen of a smart home. Signs of new domesticity.

She drinks coffee, eats toast.

Kenny has a massive bowl of almonds.

YVONNE

Sorry?

KENNY

I've been reading about how almonds are good for, you know, giving the wee lads a bit of a gee up.

Kenny points downwards, in the direction of his crotch.

YVONNE

(smiles)

Oh, for God's sake...

KENNY

I'm just saying, it's worth a go. It's all grist for the mill. No pun intended, though I'm not sure if that is a pun to be fair...

Yvonne's phone starts RINGING, she stands...

YVONNE

Kenny, you've got kids. It'll happen.

She lifts her jacket, and walks to him as she talks...

YVONNE (CONT'D)

What you need to do is relax, avoid stress, and, you know, enjoy the process...

She kisses him...

KENNY

Oh, I'm enjoying the process.

YVONNE

I'd hope so.

Yvonne answers her phone...

YVONNE (CONT'D)

Hi.

As she LEAVES. Kenny returns, happy, to his almonds.

CUT TO:

**29. INT. FARM BUILDING. SCOTTISH BORDERS. DAY 2.**

(ARCHIE, TEDDY, WORKER)

A KNIFE slices a browned leaf from a plant.

The knife is held by TEDDY who stands, in heavy concentration, amidst rows of cannabis plants.

This is a commercial operation, clean, sanitised, in a stone barn, with hydroponic lights hung from the ceiling.

Teddy is surprisingly delicate as he holds the plants, and cuts away any sign of a dead leaf.

But Teddy is distracted. Because a WORKER (Male, 30s) has entered the barn, and started checking some other plants.

Very few will recognise this Worker. He is ARCHIE, Roy Lynch's Minder from Series One.

Archie has none of the care of Teddy. As he checks the plants, he rolls a cigarette.

Teddy puts the knife into his back pocket. He walks to Archie.

As he arrives, Archie puts the cigarette into his mouth. He sparks a lighter, and raises it...

TEDDY  
I've been reading this book, about  
Zen.

Archie is thrown. Both by Teddy's presence, and Teddy's opener.

Archie lowers the lighter. He takes the unlit cigarette from his mouth...

ARCHIE  
Sorry, Teddy, I didn't see you  
(there)...

Teddy interrupts, speaking, as ever, with a studied calmness.

TEDDY

What I'm hoping, is that finding a  
wee bit of Zen might help me with  
the anger.

(MORE)

TEDDY (CONT'D)

Because the anger is no longer  
compatible with my lifestyle.

ARCHIE

I'm glad to hear that.

TEDDY

We're growing the purest  
organically cultivated marijuana in  
Scotland. And when it's legalized,  
we'll be first out the traps to get  
licensed.

ARCHIE

That's right, Teddy.

TEDDY

But then, I see you about to put a  
cigarette in your mouth. And I  
think of the toxins you'll release  
into the atmosphere, for the plants  
to absorb, for the plants to be  
poisoned by and, I'll be honest  
with you pal, there's a wee battle  
going on in my head between Zen and  
something really awful happening to  
you right now. Do you want to know  
who's winning?

Archie swallows, his voice comes weakly...

ARCHIE

Zen?

Teddy closes in on Archie.

TEDDY

Zen's shading it, pal. Zen's  
shading it. But there's no' much in  
it.

Teddy closes further, it's unclear how this is going to go  
when...

Another WORKER comes in and says, nervously...

WORKER

Teddy?

Teddy turns.

CUT TO:

30. EXT. GATE. COURTYARD. FARMHOUSE. SCOTTISH BORDERS. DAY 2.

(TEDDY, POLICEMAN)

A farmyard courtyard. At a gate, a POLICEMAN waits. He's uniformed, his car behind him. He's amiable. A rural cop.

Teddy approaches. He stands the other side of the gate.

POLICEMAN

Hi, there.

TEDDY

Hello.

As always, Teddy cannot say the most innocuous words without being slightly unnerving.

POLICEMAN

We've not met.

TEDDY

No.

POLICEMAN

I knew the old owners.

TEDDY

Right.

The Policeman views Teddy with flickering suspicion.

POLICEMAN

We've had a few calls. About the amount of traffic, during the night.

Now we CUT BACK to REVEAL that the knife we saw earlier is in Teddy's back pocket. Teddy thinks. And breathes. And then....

TEDDY

Is it against the law, to have visitors?

POLICEMAN

People live here for the quiet. And now they can't sleep.

TEDDY

They should try meditation. If you get it right, then a brass band wouldn't wake you up.

The Policeman looks at Teddy. Then the farmyard.

His suspicion builds.

POLICEMAN  
Can I have a look around?

Teddy's hand reaches round, and rests on the handle of the knife.

TEDDY  
Have you got a search warrant?

The Policeman is confused...

POLICEMAN  
I could get one, but surely we  
don't have to go down that road.

Teddy thinks, then releases his hand from the knife.

He smiles, but it's not a comforting smile.

TEDDY  
Get a search warrant, and I'll show  
you round myself.

The Policeman looks at Teddy in thought.

CUT TO:

**31. INT. THE JIM STURROCK COMMUNITY CENTRE. LEITH. DAY 2.**

(STURROCK, STEVIE, JOAN)

STURROCK  
Community.

We meet SIR JIM STURROCK (50s). He is expensively dressed, with a local accent that he refines when needed.

Now, that local accent is on full display, as he addresses a small CROWD in a Community Centre.

STURROCK (CONT'D)  
That's one thing Leith has always had. When I grew up here, just down the street by the Boundary Bar, we didn't have money, but we had a community. We looked out for each other, helped each other. Sometimes we cut a few corners. Sorry, constable...

REVEAL that is directed at STEVIE, who stands near him in a Community Policeman uniform. As there is some good-natured smiles and laughs from others, Steve tenses...

STEVIE  
Sergeant.

But Sturrock has moved on...

STURROCK  
I hope this Community Centre can do the same. I hope it provides a wee bit of help, a wee arm round the shoulder. A place where the people of Leith can come and hold those in authority to account.

There's a little look to Stevie again there. Stevie is really not enjoying anything about this.

STURROCK (CONT'D)  
So, I might be here making this gift, but it is me that is saying thank you. To the people of Leith, for making me the man I am today. Thank you!

Round of applause. During which, a local KID approaches and gives Jim Sturrock a framed drawing. We don't see it now.

CUT TO:

**32. INT. THE JIM STURROCK COMMUNITY CENTRE. LEITH. DAY 2.  
LATER.**

(STEVIE, JOAN)

Sturrock has gone. Stevie sits at a desk, with a small queue of LOCALS waiting to speak to him. For now, he's speaking to...

JOAN  
The minute he put it in, I knew it was trouble.

We have met JOAN before. In Series Two, she was in Leith Legals telling Kenny about her son's hives, now she is in the Community Centre saying...

JOAN (CONT'D)  
Leylandii, you see, they grow like you wouldn't believe.  
(MORE)

JOAN (CONT'D)

Soon enough it was over the fence,  
and then it just kept going.

(MORE)

JOAN (CONT'D)

Now it's all I see when I open my curtains in the morning.

Stevie is struggling a bit with this...

JOAN (CONT'D)

So I said you have to cut it, because I'm losing the sun, and he wouldnae and then I went to the council and they said aye, he had to cut it, so he said fine I'll cut it, and I woke up one day and he'd cut it into this.

She hands Stevie a photo. We never see it. We don't have to.

JOAN (CONT'D)

He says it's a spaceship but it's not a spaceship.

STEVIE

(beat)

No.

JOAN

(beat)

A spaceship doesn't have testicles.

A final beat as Stevie considers the photo, and the fact that his life has somehow led to him considering the photo, then...

STEVIE

No.

CUT TO:

**33. EXT. STREET./COMMUNITY CENTRE. LEITH. DAY 2. LATER.**

(STEVIE)

Stevie is leaving the Community Centre, when he sees...

A black Range Rover. Which he recognises. And we might too.

Stevie's day isn't getting any better.

CUT TO:

**34. EXT. CAR PARK./COUNCIL FLATS. LEITH. EDINBURGH. DAY 2.**

(CAROL, YVONNE, AL)

A crime scene is being wrapped up, Al is being removed.

Yvonne stands nearby with a uniformed POLICEWOMAN, this is CAROL.

CAROL  
No-one saw anything and no-one's  
claiming him.

YVONNE  
He's local?

CAROL  
Not this local. Lives a mile away.  
Decent record, mostly drugs. This  
was in his pocket.

On that, she hands Yvonne an evidence bag. It's a bag of weed, with some branding, neatly packaged.

YVONNE  
What's with the branding?

CAROL  
It's smart. Every other dealer is lacing their stuff with spice and all sorts of toxic shit, and this lot are growing it as clean as it comes. When it's legalised, they can sell this the next day.

Yvonne looks up to the flats.

YVONNE  
Let's ask them again.

CUT TO:

35. INT. LYNCH CAR./EXT. STREET/COMMUNITY CENTRE. LEITH. DAY 2.

(MAGGIE, STEVIE, TAM)

The black Land Rover has been driven to a quiet spot.

Stevie sits in the back. Tam (Lynch Minder from Series Two) sits in the Driver's seat. And, next to Stevie, a smiling MAGGIE LYNCH.

MAGGIE  
A Community Policeman. How the mighty have fallen.

STEVIE

I could say the same thing. Didn't think you'd ever be out shaking folk down.

MAGGIE

I'm just a poor widow, trying to find a wee bit of light in the darkness.

Tam hands Stevie a slip of paper with a scrawled address on it (we don't see it).

MAGGIE (CONT'D)

Call this officer at Borders Police. Tell him the address he visited this morning is subject to an active Lothian Police investigation, and to stay away.

STEVIE

Why would I do that?

MAGGIE

Because you have a sickness.

STEVIE

Not any more, I don't.

Maggie smiles, then...

MAGGIE

There's a moneylender in Falkirk who might disagree with that.

Stevie is surprised by her knowledge.

MAGGIE (CONT'D)

You have to go further than Falkirk, son, for me not to know about it.

He is defeated, she offers the bait.

MAGGIE (CONT'D)

There's a horse running at Musselburgh on Tuesday. They've been overweighing it, letting the odds drift. On Tuesday, they're lifting the shackles.

Stevie can't hide his intrigue.

MAGGIE (CONT'D)  
Make the call, and you'll get the  
horse's name.

Stevie thinks, looks at the note, the scrawled address.

CUT TO:

**36. INT. PASSPORT CONTROL. EDINBURGH AIRPORT. MEANWHILE. DAY 2.**

(MAX, JAKE, PASSPORT OFFICER)

We re-join Max and Jake, who stand in a queue at Edinburgh Airport Passport Control.

Max looks around, with a rare touch of nerves.

Jake is in thought, before...

JAKE  
Do you think that's it?  
(off Max confusion)  
For me and Angie?

MAX  
Yes, Jake. Seeing as she stole all  
your money and had you deported, I  
would respectfully suggest that  
your relationship has ended.

JAKE  
I'm not saying it wouldn't be a  
long way back...

MAX  
Jake, concentrate. We need to get  
out the airport, get a taxi to  
Haymarket, and get a train out of  
Edinburgh before Maggie Lynch knows  
we were here.

JAKE  
Tram.

MAX  
What?

JAKE  
We can get a tram to Haymarket.

MAX  
We're not getting the tram.

JAKE

It's cheaper than a taxi.

MAX

Because it's a tram.

JAKE

What will it take for you to  
realise that the life you had is  
gone, Max? And what will it take  
for you to stop trying to get it  
back?

MAX

It's very important, Jake, and  
indeed mutually beneficial, that  
one of us doesn't see failure as a  
natural bedfellow.

Beat, then, quietly...

JAKE

Dick.

CUT TO:

**37. EXT. WALKWAY. COUNCIL FLATS. LEITH. DAY 2.**

(YVONNE, CAROL)

Uniformed POLICE, including Carol and with Yvonne overseeing,  
go door to door.

They are on Skye's walkway, and her flat is next when...

Yvonne's phone RINGS. She's confused by the identity of the  
caller. She answers, coldly...

YVONNE

What do you want?

CUT TO:

**38. INT. LIVING AREA. SKYE'S FLAT. COUNCIL FLATS. LEITH. DAY 2.**

(SKYE, CARRIE)

In their flat, Skye and Carrie sit in a loaded silence.

Through the frosted glass of their front door, they watch the POLICE ring the bell. They don't move. They wait. A long beat, then...

The Police move on. More silence, then, sadly...

CARRIE  
He was an angel.

SKYE  
I thought angels could fly?

CARRIE  
How can you talk to me like  
(that)...

Skye talks over, takes charge...

SKYE  
Mum, you were with him for two  
months. He was a scumbag. There  
wasn't many ways he was going to  
leave, and that was always one of  
them.

CARRIE  
He had his faults...

SKYE  
He's been stealing from you. Your  
holiday money's gone, he's been  
using your cards, and I saw him in  
the Four In Hand pub with his ex  
and a kid that looked glaikit  
enough to be his.

Carrie hardens.

CARRIE  
That lying bastard.

Skye gets up...

SKYE  
Don't answer the door to anyone.

CARRIE  
Where are you going?

SKYE  
Uni.

CARRIE  
If you're not going to tell me what  
you've done, then you need to go  
and tell your Uncle. He can sort it  
out.

Skye considers, then...

SKYE  
Not this he can't.

Skye leaves. Carrie thinks.

CUT TO:

**39. INT. PASSPORT CONTROL. EDINBURGH AIRPORT. DAY 2.**

(MAX, JAKE, PASSPORT OFFICER)

Max and Jake reach the front of the queue, and a unsmiling PASSPORT OFFICER (Male, local).

Max places his passport down, charms.

MAX  
How are you this morning?

PASSPORT OFFICER  
Travelling together?

MAX  
For now.

The Passport Officer takes Jake's passport too. He starts to process them.

The Brothers wait in tense silence.

The Passport Officer swipes Max's passport.

There is a beep.

He is surprised by what he sees on the screen.

Max steps in, professional, confident...

MAX (CONT'D)  
That'll be telling you that we were deported from America, and flagging some minor parole violations on my part. However, as a lawyer, I can tell you that neither of those things grant you the right to bar, or even delay, our re-entry into our beloved home nation of Scotland.

The Passport Officer looks at Max, then at the Passport.

He thinks. We see a flicker of something. Then he smiles and says...

PASSPORT OFFICER  
Come with me please, gentlemen.

As the Passport Officer gets up...

MAX  
Look, I don't want to threaten you,  
but I have a legal representative  
who could have you out of a job by  
the end of the day...

PASSPORT OFFICER  
One phone call each.

CUT TO:

**40. EXT. CAR PARK. EDINBURGH. DAY 2.**

(STEVIE, YVONNE)

Stevie and Yvonne meet, quietly, in a car park.

There is instant tension between them.

YVONNE  
How's work?

STEVIE  
Are you taking the piss?

YVONNE  
You're lucky to have it, Stevie.

Stevie looks back, with a little defiance, and a reminder.

STEVIE  
So are you. We've both got  
something in the locker.

That only increases the tension.

YVONNE  
What do you want?

STEVIE  
I have some information. And when I  
give it to you, I want you to put  
in a word for me when my  
disciplinary review comes up, get  
me back into a proper role.

YVONNE

If you have information of investigatory interest to CID, then you give it to me as a senior CID officer, and go back to telling kids how to cross the road. That's how it works.

STEVIE

Not with this. This is big enough to get you another bump. I'm just asking you to let me come in from the cold in return.

Yvonne considers, then...

YVONNE

I'm not giving you any promises, Stevie. What I am giving you is the chance to be a fucking policeman.

Stevie considers.

CUT TO:

**41. INT. KENNY CAR./EXT. STREET. DAY 2.**

(KENNY)

Kenny pulls up in his car, his phone RINGS. He answers...

KENNY

Leith Legals.

INTERCUT WITH:

**42. INT. CORRIDOR. PASSPORT CONTROL. DAY 2.**

(MAX, JAKE, PASSPORT OFFICER)

In a quiet corridor, Max and Jake at a phone box. Max on the phone, Jake looking nervous, the Passport Officer watching on.

MAX

(overly upbeat)

Hiya, Kenny!

CUT TO:

**41 CONTD. INT. KENNY CAR. DAY 2. CONTINUOUS.**

(KENNY)

Kenny, on his mobile phone...

KENNY

No.

Hangs up.

CUT TO:

**43 CONTD. INT. CORRIDOR. PASSPORT CONTROL. DAY 2. TEN SECONDS LATER.**

(MAX, JAKE, PASSPORT OFFICER)

Jake on the phone...

JAKE

(less upbeat)

Hi, Kenny.

INTERCUT WITH:

**44. INT. KENNY CAR./EXT. STREET. DAY 2. CONTINUOUS.**

(KENNY)

Kenny is now getting out his car, on his phone...

KENNY

Oh Christ, there's two of them.

Max grabs the phone from Jake and talks quickly...

MAX

Kenny, listen, we're in a bit of trouble here, all I need you to (do)...

Kenny talks over...

KENNY

Max, let me tell you about my sperm.

That derails Max...

KENNY (CONT'D)  
They're good lads, and they've come  
up trumps in the past.  
(MORE)

KENNY (CONT'D)

But they're old, and they're tired, and they're easily distracted. And what they need is peace and quiet, to gather themselves, before one last hurrah. And having contact, of any nature, with you two, is not going to give me or the lads downstairs, the necessary peace and quiet that we require.

Kenny hangs up. A beat in the corridor, before Max does too.

JAKE

What did he say?

A beat, then...

MAX

He talked, largely, about his sperm.

Jake frowns. The Passport Officer wraps this up...

PASSPORT OFFICER

Wait in there, lads.

CUT TO:

**45. INT. STUDENT UNION CAFE. EDINBURGH UNIVERSITY. EDINBURGH.  
DAY 2.**

(SKYE, NICOLA, KENNY)

Skye walks into the Student Union cafe where she finds, waiting at a table, a smiling NICOLA (20, entitled, affected). Nicola stands, hugs Skye...

NICOLA

Hey!

SKYE

Hi.

NICOLA

I got you a coffee.

SKYE

Thanks.

Nicola is excited...

NICOLA

Have you seen my Instagram today?

SKYE

No, I've been a bit (busy)...

NICOLA

The party is blowing up. We're doing photos with the DJs later, I was thinking somewhere urban though not actually urban, there's graffiti round the back of Waitrose that's promising, I just need to check if any of the symbols are racist or (whatever)...

SKYE

I can't get any more.

(off Nicola confusion)  
Of the stuff. I can't get any more.

Nicola's attitude turns on a dime.

NICOLA

I've staked my reputation on this party.

Skye laughs, then steadily realises that wasn't a joke...

SKYE

Right. Come on, that's not, are you serious? It's just a party.

NICOLA

It's not just a party, Skye, this is breakthrough online impact. This is how you build a brand. This is my five year plan.

SKYE

Look, people can sort themselves out.

NICOLA

We're not buying it on the fucking street, Skye. It's a vegan rave. If I supplied non-organic drugs I'd be cancelled, and rightly so.

SKYE

Don't be daft, it'll be fine, I'm looking forward to it.

NICOLA  
(considers, then)  
I don't think your presence would  
be helpful, Skye. I don't think it  
would enhance the vibe.

She stands, points to the coffees...

NICOLA (CONT'D)  
You can get these.

She LEAVES. Skye sighs. A beat, then she looks out the window to the street. And she mutters...

SKYE  
For fuck's sake.

REVEAL her view. Standing, leaning on his car, and smiling at her...

Is Kenny.

CUT TO:

**46. INT. ROOM. EDINBURGH AIRPORT. DAY 2.**

(MAX, JAKE, PASSPORT OFFICER)

Max and Jake sit alone in a room. Max can see the Passport Officer, in another room, on his mobile phone.

Max watches tensely.

JAKE  
What happens now?

MAX  
I don't know. But when being sent back to prison isn't the worst outcome available, things aren't looking great.

JAKE  
Why don't (we)...

MAX  
Just let me think, Jake. I'll sort it.

Jake looks at Max, at his tension. A beat, then...

JAKE  
1981.

Flicker of discomfort from Max, with...

MAX  
Sorry?

JAKE  
That was your code, for the safe.

Max is rarely, momentarily, thrown.

MAX  
That was a good year for Hibs.

JAKE  
We finished tenth and got knocked  
out the Scottish Cup by Albion  
Rovers.

MAX  
Is this you letting me think, Jake?  
Because it doesn't feel like this  
is you letting me think.

But Jake won't be pushed off course.

JAKE  
1981 was the year that Dad left.

MAX  
(unconvincing)  
Was it?

JAKE  
You know that.

Max gathers, then, with his old bravado...

MAX  
Dad leaving was a great day. Dad  
leaving made me the man I am.

He means that as a positive. Jake considers it as something  
else. He considers Max, then...

JAKE  
Yeah, I think it did.

Max might have responded to that, but the Passport Officer  
comes in, and looks a little sheepish with...

PASSPORT OFFICER  
You were right. I've got no  
jurisdiction over this stuff.

Max smiles.

MAX  
Oh, well, you look very smart in  
your uniform.

He's patronising, but the Passport Officer smiles back.

PASSPORT OFFICER  
You're free to go. Let me walk you  
out, get you past the queues.

Max stands, and we see more of old Max...

MAX  
That's the least you could do.

CUT TO:

**47. EXT. BRISTO SQUARE. EDINBURGH UNIVERSITY. DAY 2.**

(KENNY, SKYE)

Kenny and Skye walk past the Edinburgh University buildings.  
Kenny looks around in wonder...

KENNY  
God, this brings it back. Greatest  
days of my life.

SKYE  
I thought you were here for, like,  
a week?

KENNY  
A month. You hang in here, Skye,  
remember what I told you about my  
regrets.

SKYE  
You've definitely told me your  
regrets, Uncle Kenny.

KENNY  
(smiles, then)  
Your Mum called. She said you're in  
a bit of trouble.

She hesitates.

KENNY (CONT'D)  
What's the problem?

SKYE  
Your girlfriend's job.

KENNY

We don't discuss our work. Too much conflict. There's plenty that comes across my desk that has tested that policy, I'm sure it's the same for her, and we've never had a problem.

A last beat of decision for Skye, before...

SKYE

I've been selling weed.

KENNY

For Christ's sake, Skye, why would you do that?

SKYE

Because I didn't fancy graduating with forty grand of debt.

(beat, with honesty)

And I suppose it gave me a way in, with the others.

That might be woolly, but Kenny knows exactly what she means.

KENNY

Where did you get it?

SKYE

Did you hear about last night, at the flats?

KENNY

Yeah.

SKYE

That was your sister's new man.

KENNY

Right. She didn't mention that bit.

SKYE

He got me the weed. I sold it, he passed on the money. Except, it turned out that he didn't pass on the money. When they chased us for it, he reckoned we could scare them off. I think it's fair to say that didn't work.

KENNY

How much do you owe?

SKYE  
Twenty grand.

KENNY

I don't have it. There's this whole  
price war on wills kicking (off)...

SKYE

(firm, talks over)

If you had it I wouldn't take it.  
This is for me to sort out.

KENNY

Who do you owe?

She hesitates again.

SKYE

There's not many people I know who  
deserve more than they've got out  
of life, Uncle Kenny, but you're  
one of them. And I don't want to be  
the cause of you losing what you  
have.

KENNY

I'm not losing anything. Now, tell  
me who you owe.

Skye thinks.

CUT TO:

**48. INT. CORRIDOR. EDINBURGH AIRPORT. DAY 2. MINUTES LATER.**

(MAX, JAKE, PASSPORT OFFICER)

The Passport Officer walks Max and Jake down a corridor...

PASSPORT OFFICER

You can duck out here, boys.

He opens the door. And we see a flash of guilt with...

PASSPORT OFFICER (CONT'D)

Good luck, Max.

He closes the door. Walks on, checks around.

CUT TO:

**49. EXT. DOOR./EDINBURGH AIRPORT. DAY 2. CONTINUOUS.**

(MAX, JAKE, TAM)

Max and Jake stand outside the door, on a quiet side of the airport. Behind, the sound of the door locking. Here, are Tam and a couple of other Tam-types, waiting by a van.

Max and Jake tense.

CUT TO:

**50. INT. KENNY'S CAR./EXT. STREET. EDINBURGH. DAY 2.**

(KENNY, SKYE, DANNY, ARCHIE)

Kenny and Skye sit in his car, looking over to Danny and the others, who are back in the same spot from the Cold Open. Hanging around the car, outside a flat.

KENNY  
Which one's in charge?

Skye looks to Danny.

SKYE  
The good looking one.

KENNY  
That's inappropriate.

SKYE  
No point denying it.

Another car approaches. Archie gets out, switches bags with Danny, gets back in his car and drives away.

Kenny watches that with building interest. Because Kenny does remember Archie, seeing as Archie beat Kenny up badly at Leith Docks in Series One.

SKYE (CONT'D)  
What was that?

Kenny watches the departing Archie.

KENNY  
Could be nothing, could be everything.

SKYE  
What are you going to do?

KENNY

I'm going to find out who you owe.  
(re: Danny and others)  
Because it's not them.

He turns to Skye...

KENNY (CONT'D)

And you're going to go back to the University, and you're going to stick it out. I know that's not easy. I know that place offers an unusually high percentage of bellends, but our family is going to produce one person who has a chance at a good life. And, as mental as this sounds, that's fallen on you. OK?

Skye smiles...

SKYE

Thanks, Uncle Kenny.

She LEAVES.

Kenny sits watching Danny and the others.

CUT TO:

**51. INT. VAN. TRAVELLING SOMEWHERE FROM EDINBURGH. DAY 2.**

(MAX, JAKE)

Max and Jake in the back of a van. A beat, then...

JAKE

What will she do to you?

MAX

Nothing, I'll sort it.

That wasn't as confident as it looks.

And now he turns to Jake...

MAX (CONT'D)

And I wouldn't excuse yourself from proceedings.

JAKE  
I'm not involved.

MAX  
You are an involuntary passenger in  
the back of a van. You're involved.

Jake's fear turns to anger...

JAKE  
Every time I think you're done  
destroying my life, you find a way  
to make it worse.

MAX  
Have you ever considered that you  
might be partially responsible?

JAKE  
You would have ruined me, just to  
give yourself half a chance.

Max pushes back...

MAX  
What would you have done, if I had  
told you that I was fraudulently  
raising capital against the pub?

JAKE  
I don't know.

MAX  
Yes, you do. You'd have panicked  
You'd have confessed. It's not  
impossible that you'd have soiled  
yourself.

Jake is unimpressed.

MAX (CONT'D)  
I was going to split the money with  
you, Jake. And if you had let me  
explain, if you had come to me and  
not her, then we wouldn't be  
sitting here now.

Jake isn't sure whether to believe that. Instead he pushes  
back with...

JAKE  
If we hadn't hit Walter, we  
wouldn't be sitting here now.

MAX

I won't dignify that with an answer, other than to point out that you hit Walter.

JAKE

How's that not an answer?

MAX

You hang on to things, they get inside you. It's not healthy.

JAKE

I don't think I'm the only one who does that.

Max dodges that, with...

MAX

I'll get us out of this.

JAKE

If you do, then I'm off. First chance I get.

MAX

(considers, then)  
Well, let's hope you get that chance.

CUT TO:

**52. INT. KENNY CAR./EXT. STREET. EDINBURGH. DAY 2.**

(KENNY, DANNY)

Kenny has a last look at Danny and the others.

Then he gets out his car.

And walks towards them.

CUT TO:

**53. INT. FARM BUILDING. SCOTTISH BORDERS. DAY 2.**

(MAX, JAKE, MAGGIE, ROY, TEDDY, TAM)

Max and Jake sit on rickety chairs in a rickety farm outbuilding. Max, drily...

MAX  
You're looking well.

REVEAL, Maggie stands watching them. Tam stands nearby.

MAGGIE

The wonderful thing about dementia  
is that you can forget you ever had  
it at all. And then you throw in a  
wee bit of physiotherapy and, well,  
I feel twenty years younger. And I  
need to be.

She looks at Max with accusation, for...

MAGGIE (CONT'D)

You left us with nothing, Max.  
We've had to be creative. We've had  
to work hard. Lots to do, and only  
me to do it.

Jake clears his throat, then...

JAKE

Can I just clarify, that I'm not  
involved (in this)...

MAGGIE

You're involved.

MAX

This is a mistake. Let me help you  
rectify it.

MAGGIE

Forgive my impertinence, but a man  
who flew into Edinburgh carrying  
all his worldly possessions in one  
bag doesn't strike me as having an  
enormous amount of leverage.

MAX

I know what you are.

MAGGIE

You always did. And it didn't help  
you much last time, now did it?

MAX

Things change.

From nearby, footsteps. Maggie smiles.

MAGGIE

Not much.

And now...

ROY LYNCH and Teddy walk into the outbuilding.

Max and Jake look, with some reason, as if they have seen a ghost.

Roy steadies in front of them, smiles, then...

ROY

I've always loved it down here, in the Borders. Because of the Reivers. You'll know about the Reivers?

Max and Jake don't have anything to offer on that.

ROY (CONT'D)

They ran the border for hundreds of years. Riding out of the mist, stealing whatever they wanted, and slipping away. They were ghosts. They weren't English, they weren't Scottish, they were something in between.

Max and Jake are working their way through this.

ROY (CONT'D)

So I thought this was a good place for me to come, Max. Seeing as I'm a ghost. Seeing as I'm not dead and I'm not alive. I'm something in between.

MAX

The police said you were dead.

ROY

The police said I was missing, presumed dead. Which isn't hard for a man like me to arrange. You gave me a great gift. You gave me a chance to...

He looks to Maggie...

ROY (CONT'D)

Rebuild.

He looks back to Max...

ROY (CONT'D)

You gave me a tactical retreat.

Max looks to Teddy. In accusation. No words required.

Teddy looks back at Max levelly, and summarises...

TEDDY  
He knew my Dad.

MAX  
They killed your Brother.

TEDDY  
You know about Dads, Maxie. In  
prison, I heard you cry for yours.

Jake looks at Max in interest.

Max tries to move that on, by returning to Roy...

MAX  
Let us go, Roy.

Maggie laughs.

MAGGIE  
You were always ambitious.

MAX  
I know a lot about your money. More  
than you think I know.

ROY  
(with a flash of anger)  
Why do you think you're here?!

He looks at Max and his composure briefly slips with...

ROY (CONT'D)  
You tried to kill me, Max. You  
tried to ruin us. And you cost me a  
daughter.

We play off Maggie for that.

ROY (CONT'D)  
That can only end one way.

Roy regains his composure.

ROY (CONT'D)  
But, in better news, it will be  
quick.

He nods to Tam who sets a nearby CAPTIVE BOLT (electronic,  
high voltage stun gun for cattle) to charge. A low WHINE  
begins to emit from the bolt.

ROY (CONT'D)  
It knocks out a bull. It'll do  
worse to you two.

Roy's phone buzzes. He looks at it. We see it too.

SECURITY FOOTAGE. The movement setting off an alert.

Police, arriving and encircling the farm.

Roy considers the footage. We see his steel, as he computes  
the situation, and takes charge....

ROY (CONT'D)  
The police are outside.

To Teddy, he says...

ROY (CONT'D)  
Take Maggie over the fields, I'll  
draw them away.

He turns to Tam, points to the Brothers.

ROY (CONT'D)  
Nothing changes.

Roy, Maggie and Teddy LEAVE and as they do so...

MAGGIE  
Roy.

They look at each other.

MAGGIE (CONT'D)  
Whatever's needed.

They look at each other. Roy smiles, nods.

Then he goes one way, and Maggie and Teddy go the other.

And we return to...

Tam with Max and Jake.

The WHINE continues to build.

And now there are new sounds.

CAR DOORS SLAMMING, POLICE SHOUTING, RUNNING, DOORS GETTING  
KICKED IN ELSEWHERE...

With Tam there is some hesitation, on what's outside, on  
Roy's last comment, which Max notices....

MAX

That was extremely vague.

JAKE

Could have meant anything.

TAM

Shut up.

MAX

Go now, and we'll say you were never here at all.

Max closes in on Tam. Who is caught between the commotion outside (and now a window SMASHES off camera but nearby), the closing, softly speaking Max and the Captive Bolt is in hand.

But then the whine stops, and the bolt flashes RED. Charged and ready.

TAM

Get back.

Tam lifts the Bolt. But Max keeps closing (we might notice in the background, Jake looking around in panic.

MAX

This isn't loyalty. This is stupidity. This is going down with the ship when the captain is rowing for shore. Go now. Run. You can be free. You can have a new life. Away from this bullshit. Away from the Lynches.

Tam lifts the bolt and....

JAKE SPRAYS LIQUID (Sheepdip) from a killer-spray (marked with warnings) into Tam's face.

Tam SHOUTS in pain, drops the bolt, holds his eyes...

Jake looks at Tam, then the bucket in horror...

JAKE

This is sheep dip, Max, it's chemicals, I've blinded him!

We see their differing outlooks as Max says...

MAX

Well done.

And looks around for escape.

While Jake, guilt stricken, looks down at Tam, who is in all sorts of trouble.

JAKE

Sorry big man, sounds daft but can you blink it out?

Max has seen, in the corner of the barn, a caged off cattle area, and a plastic flap to the Outside.

MAX

Let's go!

Jake following, shouts back at Tam...

JAKE

Try blinking it out!

CUT TO:

**54. EXT. FIELDS/FARM BUILDINGS. SCOTTISH BORDERS. DAY 2.**

(NO CORE CAST)

ARMED POLICE encircle the farm.

CUT TO:

**55. EXT. FIELDS. FARMLAND. DAY 2. CONTINUOUS.**

(MAGGIE, TEDDY)

Maggie and Teddy hurry through fields.

CUT TO:

**56. INT. LAND ROVER./EXT. FARM BUILDINGS. DAY 2. CONTINUOUS.**

(ROY (DD))

Roy Lynch drives his Land Rover fast, between the farm buildings.

CUT TO:

**57. EXT. YARD./FEEDING TRENCH. FARMYARD. DAY 2. CONTINUOUS.**

(MAX, JAKE, ROY (DD))

Max and Jake run through the Yard.

They see Police approaching and have no choice but to...

THROW THEMSELVES into a ditch full of cow shit.

We watch FROM ABOVE as...

Max and Jake crawl while, ARMED POLICE rush past unknowingly...

CUT TO:

**58. EXT. FARMYARD/ROAD/FIELD. DAY 2. CONTINUOUS.**

(ROY, ROY (DD))

Roy Lynch drives out onto the road.

A police car containing Yvonne and Stevie heads him off.

He drives the other way, down the road.

Another police car approaches to head him off.

He drives into a field.

Where's he's blocked by police cars.

ARMED POLICE jump out and train their guns on him.

Roy stops. He looks in his rear view mirror to see that other ARMED POLICE have cut him off behind.

Roy thinks, then gets out the car.

Amongst the Police, Yvonne and Stevie look at Roy in shock. And, for Stevie, fear.

Roy steps to the Police...

ARMED POLICEMAN  
Hands in the air!

Roy looks at the Police, he spots Stevie.

Stevie looks even more scared, even more desperate.

ARMED POLICEMAN (CONT'D)  
Hands in the air!

Roy steps forward and says...

ROY  
I'm Roy Lynch.

Beat.

ROY (CONT'D)  
And there will be no Saughton for  
me.

Roy reaches his hand into his pocket, Stevie sees an  
opportunity...

STEVE  
Gun sighted!

CUT TO:

**59. EXT. FIELD. FARMLAND. DAY 2. CONTINUOUS.**

(MAGGIE, TEDDY)

Maggie and Teddy walk through a field...

GUNFIRE.

Maggie stops.

She knows what the gunfire means.

We see her process it.

And we see her steel.

As she steadies, and walks on.

Teddy is shaken. He looks back, to Roy.

He looks, briefly, lost.

And then, with no option, he follows Maggie.

CUT TO:

**60. EXT. COUNTRY ROAD. SCOTTISH BORDERS. EVE 2.**

\*

(MAX, JAKE, DRIVER)

A battered delivery van pulls to a stop.

The DRIVER (Male) gets out.

He walks into the trees.

He has a piss.

The sound of the van's ENGINE.

He turns, to see the van drive away as fast as it can, which isn't that fast.

CUT TO

**61. EXT. FIELD. SCOTTISH BORDERS. EVE 2.**

\*

(ROY, YVONNE, STEVIE, CAROL, POLICEMAN)

Roy lies, dead, on the ground.

Yvonne and Stevie stand over him.

STEVIE

This could make your career.

YVONNE

Or ruin it.

STEVIE

I'm just saying, don't forget me.

Yvonne looks closer. In Roy's hand, we see what he was reaching into his pocket for.

A MOBILE PHONE.

Yvonne and Stevie look at the phone in different ways.

She looks at it in intrigue, he looks at it in fear.

Yvonne says, to the nearby, uniformed CAROL.

YVONNE

Bag that, get the data, and bring it straight to me.

She turns to Stevie and say, neutrally...

YVONNE (CONT'D)

I won't forget you, Stevie.

A POLICEMAN approaches Yvonne...

POLICEMAN  
You'll want to see this.

CUT TO:

**62. INT. OUTBUILDING. FARM. EVE 2. MINUTES LATER.**

\*

(YVONNE, POLICEMAN)

Yvonne stands considering the cannabis factory we saw earlier with Teddy.

On a table, she finds and inspects some of the same wrapping she saw earlier, from the bag found in Al's dressing gown pocket.

She holds the weed, in the distinctive wrapping.

CUT TO:

**63. INT. LEITH LEGALS. LEITH. EVE 2.**

\*

(KENNY)

The same weed, in the same distinctive of wrapping.

REVEAL it's being held by Kenny, sitting at his desk.

He looks at it in thought.

CUT TO:

**64. EXT. CAR PARK/COUNCIL FLATS. LEITH. EVENING 2.**

(SKYE, DANNY)

Night is falling as Skye walks back to her block of flats.

In the car park, she sees the Car that chased her in the Cold Open.

Danny sits in it, alone.

Skye considers, then she gathers resolve, and strides over to the car.

Danny starts the engine, he means to drive off, but she blocks him.

He stops the engine. She walks to the window.

SKYE

Well?

DANNY

The debt's yours now.

SKYE  
It was him that nicked it.

DANNY  
It's yours now.

As Skye considers, Danny offers a very fractional softening, with...

DANNY (CONT'D)  
And mine.

But there's no threat. Something else. Fear.

And an odd sense of unity.

Danny drives away. Skye watches him go in thought.

CUT TO:

**65. INT. OFFICE. NATIONAL BANK OF CALEDONIA (NBC)./EXT. NIGHT 2.**

(STURROCK)

In an elegant office, that looks out over the Edinburgh skyline, Jim Sturrock sits at his desk. He looks over paperwork. A glass of whisky to hand. He looks drawn, tense.

A beat, then he reaches for his phone.

STURROCK  
(on phone, beat)  
It's over.....

He listens for a moment.

STURROCK (CONT'D)  
Let's do the deal. And let's do it quick.

\*

He hangs up. He looks back at the paperwork.

His attention drifts.

To the drawing he was given by the kid at the opening of the Community Centre.

It's an etching of Jim above the Leith waterfront. And below...

**Thank You Jim**

Jim looks at the drawing.

He sips his drink.

He looks out over Edinburgh.

And we see guilt.

CUT TO:

**66. EXT. SCOTTISH HIGHLANDS. NIGHT 2.**

(MAX, JAKE)

We are amidst the rolling mountains of the Scottish Highlands.

It's night but, in the Highlands, night never fully falls.

In the half-light, a vehicle drives along a country road.

As it nears, we recognise it.

The van, stolen earlier, down in the Borders.

We go...

CUT TO:

**67. INT. VAN. NIGHT 2. CONTINUOUS.**

(MAX, JAKE)

Into the van, where Max drives and Jake is asleep.

Within Max, we see tension. But also that same, old sense of purpose. Of a decision made, amidst the chaos.

He is driving somewhere.

A long beat, and then...

Jake wakes up. Jake looks around. He's confused.

JAKE  
Where are we?

Max doesn't answer.

JAKE (CONT'D)  
Where are we going?

MAX  
If you want out, then now would be  
the time to go.

Now Jake looks properly. He recognises the Highlands.

And there is a sense, a creeping, niggling thought, that he might know where they're going.

And we see the nerves that causes. Before...

JAKE  
Where are we going, Max?

Max considers.

A long beat, then...

MAX  
We've got half a tank of petrol and  
the clothes on our back.

Another beat, before...

MAX (CONT'D)  
We're going the only place we can.

MUSIC starts.

Jake thinks. He looks out, with trepidation.

Max looks out. And we see that a rare unity.

He has the same trepidation as his Brother.

They drive on and we...

CUT TO:

68. EXT. CAR./SCOTTISH HIGHLANDS. NIGHT 2.

(MAX, JAKE)

Come back out. To watch the van drive on, into the night.

The van drives past a distinctive LANDMARK.

The Brothers drive on.

Into the night.

\*\* END OF EPISODE \*\*