

GUILT 3

EPISODE 2

SHOOTING SCRIPT

15/9/22

'YOU CAN TAKE THE BOY OUT OF LEITH'

Written by

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COLD OPEN

1. INT. LIVING AREA. ALIZA'S APARTMENT. NEW YORK. DAY 2.

(ALIZA)

ALIZA (30s, a driven, dry presence) wakes on the couch.

She's out of it.

She panics.

Sees the time.

That doesn't help.

ALIZA
(mutters)
Shit...

She gets up, hurriedly...

CUT TO:

2. INT. BATHROOM. ALIZA'S APARTMENT. NEW YORK. DAY 2. MINUTES LATER.

(NO CAST)

From OFFCAMERA, we hear a shower.

We briefly pick out a jar of pills, poking out of a washbag.

CUT TO:

3. INT. OFFICE. BANK. NEW YORK. DAY 2. HOUR LATER.

(ALIZA, RICHARD)

Aliza is in an office, with her boss RICHARD (50s, hawkish, humourless).

*

RICHARD
So, you're back.

ALIZA
I'm back.

The air is tense.

RICHARD
Are you OK?

Aliza is clipped, careful...

ALIZA

I had a skiing accident, I had pain issues, and now, yes, I'm OK.

RICHARD

That's what we're going with.

ALIZA

That's what happened.

RICHARD

You're going to Scotland. We're buying a bank.

Aliza looks to slightly soften the mood...

ALIZA

I turn my back for a few months, and you boys buy a bank in Scotland.

But Richard isn't up for any mood softening, as he clarifies...

RICHARD

Six months.

Aliza returns to business.

ALIZA

What do you need?

RICHARD

They had a lot of offers, let's make sure we get it. Light touch due diligence, sign off the deal, keep things...

(picks words)

Intact personally, and you'll be back where you were.

(beat, loaded)

Before the accident.

Aliza smiles tightly...

ALIZA

OK.

CUT TO:

4. INT. BATHROOM. ALIZA'S APARTMENT. NEW YORK. DAY 2.

(ALIZA)

Aliza, packing, takes her washbag.

She leaves the pills.

She leaves the bathroom.

A long beat, then...

Aliza comes back.

And grabs the pills.

CUT TO:

5. INT. PASSPORT CONTROL. EDINBURGH AIRPORT. DAY 3. NEXT DAY (MONDAY).

(ALIZA, PASSPORT OFFICER)

Aliza faces the same PASSPORT CONTROL OFFICER we saw with the Brothers in Episode One.

Behind her, waiting, are two OTHERS. Middle-aged, suited American MEN.

Unlike with the Brothers, The Passport Officer is all smiles with Aliza...

PASSPORT OFFICER
Business or Pleasure, Madam?

ALIZA
Business.

PASSPORT OFFICER
Well, I hope you have some fun
while you're here.

He takes her passport, offers some clumsy charm...

PASSPORT OFFICER (CONT'D)
I've been known to frequent a
karaoke place in the Grassmarket. I
know my way around a Neil Diamond,
and I don't disgrace myself with
Humperdinck...

ALIZA
(tense, dry)
Can you just let me into your
country please?

He is cowed as he stamps then hands back her passport...

PASSPORT OFFICER
Welcome to Scotland.

She takes the passport, walks on...

CUT TO:

6. EXT. NATIONAL BANK OF CALEDONIA (NBC). EDINBURGH. DAY 3.

(ALIZA)

Aliza and the two Men are in the back of a limo.

This is Jim Sturrock's limo, driven by Jim Sturrock's DRIVER.

They pull up outside the austere, grand headquarters of the
National Bank of Caledonia (NBC).

CUT TO:

7. INT. FOYER./CONFERENCE ROOM. NBC. EDINBURGH. DAY 3.

(ALIZA, STURROCK)

A beaming Jim Sturrock, gestures to a WAITER with a tray of
whiskies.

STURROCK
I thought we could all do with a
wee taste of Scotland, before we're
thrown to the wolves.

He gestures through an open door to signs of a waiting PRESS
CONFERENCE.

The two Men happily take a drink.

Aliza is approached by the Waiter...

ALIZA
No. Where's the bathroom?

She looks nervous, as she leaves...

CUT TO:

**8. INT. CONFERENCE ROOM. NBC. EDINBURGH. DAY 3. MINUTES
LATER.**

(ALIZA, STURROCK)

A happy Sturrock...

STURROCK

This is a great day for Scotland.

Sturrock stands behind a lectern.

Behind him, the Americans, including Aliza.

STURROCK (CONT'D)

For our national bank to achieve
the biggest corporate sale in the
history of the UK is an astonishing
achievement, and something that we
as a nation should be rightly proud
of...

(continues)

As Sturrock talks, we CLOSE on Aliza.

She doesn't look nervous any more.

But we do see a flicker of...

CUT TO:

TITLE CARD.

GUILT

CUT TO:

9. INT. LYNCH CAR./EXT. STREET. LEITH. DAY 3.

(MAGGIE, DANNY, RADIO V/O)

In a quiet street, Maggie Lynch sits in her Range Rover.

Unusually, she sits in the driver's seat.

The RADIO plays...

RADIO

Representatives of the American
Bank buying the National Bank of
Caledonia have arrived in
Edinburgh.

Outside, Danny's car pulls up.

RADIO (CONT'D)
Chairman of NBC, Sir Jim Sturrock,
welcomed the sale as a cause of
national celebration...

Danny gets out, looking nervous.

Maggie gets out her car...

MAGGIE
Congratulations, son, you've been
promoted.

And heads for the passenger seat.

Danny's nerves only worsen.

CUT TO:

10. EXT. LOCH. HIGHLANDS. DAY 3.

(ALEC)

Amidst the stunning backdrop of the Scottish Highlands, we
find a loch.

Where a MAN (70s) fishes. This is ALEC.

He looks at peace, as he fishes.

But he looks like he has not been untroubled by life.

CUT TO:

11. EXT. STREET. EDINBURGH. DAY 3. 15 MINUTES LATER.

(MAGGIE, DANNY)

The Range Rover pulls up in a quiet street.

Danny looks uncomfortable, before...

DANNY
I'm sorry.

Maggie is confused, he clarifies...

DANNY (CONT'D)
About Big Al.

Maggie smiles, then...

MAGGIE

The reason Roy got to where he got to, is because he made decisions. There were years he didn't have to make any, and days he had to make plenty, but however they came, he didn't hesitate to make them. And you didn't hesitate either son. With Big Al. And that's why you're promoted.

She reaches for the door handle, and pauses...

MAGGIE (CONT'D)

And that's why you'll clear your debt.

Danny shows more discomfort.

As Maggie gets out, and starts walking.

Danny watches her go, thinks, then reaches for his phone.

CUT TO:

12. INT. KITCHEN. KENNY AND YVONNE'S HOUSE. EDINBURGH. DAY 3.

(YVONNE, KENNY)

Yvonne comes through, Kenny's having a coffee.

Before she arrives, we see his nerves.

On her arrival, he smiles...

KENNY

Morning.

She smiles back, as she gets her breakfast.

YVONNE

No almonds?

KENNY

It turns out that getting wired into almonds on that scale has uncomfortable consequences.

She smiles again, then...

YVONNE

Sorry, things have been a bit full on at work.

KENNY

Same.

YVONNE

I could slip away early tonight?

Kenny smiles, lifts his jacket, goes to her.

KENNY

Really?! You'd allow this city's
villains to roam the streets
untroubled, for the sake of carnal
desire?

YVONNE

If you can promise it would be
worth it?

KENNY

What I can guarantee, is
enthusiasm. That's nailed on.

YVONNE

(smiles)

Well, I suppose that's a start.

They kiss, he leaves, all is well.

CUT TO:

13. EXT. COUNTRY ROAD. HIGHLANDS. DAY 3.

(ALEC)

Carrying his fishing gear, Alec walks home.

He walks past the same distinctive LANDMARK that we saw at
the end of Ep1.

CUT TO:

14. EXT. MAGGIE AND TEDDY MEETING PLACE. EDINBURGH. DAY 3.

(MAGGIE, TEDDY)

Maggie and Teddy sit together, looking out at the city.

A beat, then...

MAGGIE

Roy didn't have friends. But that's
OK. You don't need friends in life.

(MORE)

You just need six men to carry your coffin when you leave it. And I can find six men who are still scared enough to do that.

(beat)

But that is not how Roy Lynch ends.

Teddy shows unusual unease. About why he is here.

MAGGIE (CONT'D)

It is important that there are consequences. It is important that people know that Roy's death changes nothing, and that there are still consequences for crossing the Lynches.

She turns to Teddy...

MAGGIE (CONT'D)

A hundred grand. Fifty for each brother. But I need both.

Now Teddy knows why he is here. But the unease remains.

TEDDY

I did a deal with Roy. That Maxie would never be my responsibility.

Maggie smiles.

MAGGIE

And that's Roy all over. Too generous, too sentimental. He did a lot for you, son. And now he's dead. And your deal's dead. This is the new one. A hundred grand for the two of them, or I offer someone else a hundred grand for you.

TEDDY

(beat, then)

I don't know where they are.

That feels like a dodge, which Maggie doesn't accept.

MAGGIE

Neither do I. So why don't you go and ask someone who does?

Teddy thinks.

Maggie pushes through the last of his resistance.

MAGGIE (CONT'D)

Don't make the mistake of thinking that I'm weakened. I've spent a long time preparing for this possibility. And a long time gathering the favours, and the debts, that I need to get out of it.

She stands.

MAGGIE (CONT'D)

I'm not weakened, son.
(beat, then)
I've never been fucking stronger.

She leaves Teddy, looking out over Edinburgh.

CUT TO:

15. EXT. ROAD. HIGHLANDS. DAY 3.

(MAX, JAKE, ALEC)

In an idyllic, Highland spot, near a cottage, Max and Jake sit, looking out at the view.

MAX

We stay here a few days, let the dust settle. We need to know if the Lynches got away.

JAKE

And if they did?

MAX

They don't know about...

He picks his word...

MAX (CONT'D)

Here. We're safe here.

Beat, loaded...

MAX (CONT'D)

From them, anyway.

Jake picks up on the new, suggested threat.

JAKE

How did you know where to go?

MAX
Kenny got me it.

JAKE
You could have told me.

MAX
It would just have sat inside you.
Like it's sat inside me.

He takes a moment, then turns to his Brother...

MAX (CONT'D)
Ready?

It's unclear if he's saying that to Jake or to himself.

This is an unusual Max. Still projecting confidence, but right now it is not convincing.

Which Jake recognises.

JAKE
I am. But I'm not sure you are.

Max takes a moment, then stands and leads them over the road...

We FOLLOW.

As they approach the cottage...

Up a track...

Then a path...

To a door. Max knocks.

A long wait.

Nothing.

MAX
True to form.

They turn...

And Alec is standing there, with his fishing gear.

A long beat of silence.

And then, because the other two aren't going to say anything, Jake says...

JAKE
Hi, Dad.

CUT TO:

16. EXT. STREET/PUB. EDINBURGH. DAY 3.

(TEDDY, JIM)

We are outside a loyalist, Rangers friendly pub.

From inside, MUSIC (Of the nature of The Sash, but less offensive) beats out.

Out here in the street, are Teddy and his Dad, JIM. Jim has had a drink, but is alert enough for this.

A beat, and then...

TEDDY
I don't want to do it.

A beat, and then...

JIM
Your brother was a soldier. He served Queen and Country while you were running round, nicking cars and panning in windaes to nick housekeeping money.

TEDDY
It's not about him.

JIM
Everything's about him.

TEDDY
Can't you tell me...

And there we see the slightest hint of emotion...

TEDDY (CONT'D)
Can't you tell me not to do it.

JIM
They're offering you a future, and you've not got many offers on the table, and you'll no' pass it up for the sake of two Catholics from the Lochend Road.

Teddy looks at his Dad then, with a rare (and fractional)
crack of emotion...

TEDDY

Roy showed me the cameras, in his flat, on his balcony, and told me that he knew you. That I could have him, but then they'd have you. And he got you on the phone. And you said do whatever Mr Lynch says. You didn't ask if I was in danger. You just said, "Do whatever Mr Lynch says".

JIM

I knew if you did, then they'd leave you alone.

Teddy plays his final card...

TEDDY

They were involved, Dad, in what happened to my brother.

His Dad considers that, then plays his final card...

JIM

I'll not lose two boys.

He closes in on Teddy, and gives him his car keys.

JIM (CONT'D)

Don't come back till it's done. Or you won't come back at all.

He leaves, and Teddy is left alone.

CUT TO:

17. INT. LIVING AREA. LYNCH FLAT. EDINBURGH. DAY 3.

(MAGGIE, YVONNE)

Maggie sits with Yvonne.

Yvonne is confident, in control.

Maggie is polite, friendly.

MAGGIE

Would you like a cup of tea?

(beat)

Or something stronger?

Yvonne won't get derailed by that (Maggie's knowledge of her drinking)...

YVONNE

What do you know about the cannabis?

MAGGIE

I was surprised to hear about the drugs. But, then again, I was surprised to hear about Roy.

Yvonne views Maggie with open suspicions. Dryly...

YVONNE

That must have come as a shock.

MAGGIE

Oh, aye. There's not many men that die twice. But then again, Roy was always an over-achiever.

YVONNE

I reviewed the missing persons report. Five eye witnesses saw him acting strangely on Portobello beach. His effects were found nearby.

MAGGIE

Don't forget the offshore tide. Throw a bottle in the sea at Portobello today and it'll be in Norway tomorrow. I can see why the police came to the conclusions they did.

Yvonne is getting nowhere. But that's OK, she has an ace to play. And she enjoys playing it...

YVONNE

I've had an order approved under Section 22 of the Proceeds of Crime Act against your assets. We've frozen your bank accounts, we're taking the last of your businesses, the farm, and this place too.

MAGGIE

(smiles, then)

Good. I should never have moved here. Up town. Proper Edinburgh. Up here, the crooks all wear suits.

(MORE)

I miss Leith. It's more honest down there.

Yvonne tries the second part of her plan.

YVONNE

Tell me about them. The crooks in the suits.

Maggie smiles.

YVONNE (CONT'D)

Tell me who you have, in the police and everywhere else. I can pause the Section 22 and open a corruption enquiry, it wouldn't go through Lothian Police, you'd be safe.

Maggie is enjoying this.

MAGGIE

I'm sure you're very busy, love, with everything that goes on in this city. Don't waste time worrying about my safety.

YVONNE

Co-operate, or end up with nothing. They're your only two options.

Maggie smiles, then she plays her card...

MAGGIE

You know, after everything Roy did, I'd have thought his departure might have made the papers.

YVONNE

There's a Firearms Enquiry, the victim's identity is being protected.

MAGGIE

Aye, it is.

Yvonne's confused.

MAGGIE (CONT'D)

The thing you need to know about Edinburgh, is that there is a layer, right at the top, where the decisions are made.

Yvonne's confidence is faltering...

MAGGIE (CONT'D)

I won't sue the police for wrongful death. And no-one will ever know that it was Roy, lying there in the dirt.

Yvonne thinks, then...

YVONNE

You knew about the Section 22 before I got here.

MAGGIE

When you've lived in this city as long as I have, you'll always have options.

Yvonne is thrown. Maggie adds.

MAGGIE (CONT'D)

And tell your pal that he'll be fine.

Yvonne is confused.

MAGGIE (CONT'D)

He can serve the community in peace.

Yvonne isn't confused.

CUT TO:

18. EXT. STREET. EDINBURGH. DAY 3.

(KENNY, DANNY)

Kenny sits watching the drugs dealing spot from Episode One.

Danny isn't there, just the Others from Episode One.

Danny arrives in the Lynch Range Rover.

He gets out. The Others admire the Range Rover.

Kenny looks at the car in thought.

CUT TO:

19. INT. LIVING ROOM. ALEC'S COTTAGE. HIGHLANDS. DAY 3.

(MAX, JAKE, ALEC)

Max, Jake and Alec sit.

A silence loaded with tension old and new, then...

ALEC

Why now?

Max stares at Alec. But doesn't answer. So Jake does...

JAKE

We had nowhere else to go.

ALEC

That bad, eh?

MAX

We have to keep our heads down for a bit. And if keeping our heads down comes with an apology for seismic, life-altering trauma, then maybe that wouldn't be a bad thing.

ALEC

I can apologise, if you like. I can apologise all day long. But I don't know where that would get us.

MAX

That's your opener?

ALEC

It's not as simple as that.

MAX

I am struggling to see how it could be more simple.

Jake steps in...

JAKE

I think we need to work our way into that stuff.

ALEC

I agree. How long are you here?

Max dodges the bigger stuff with...

MAX

Until it's safe to leave.

Jake recognises the bigger stuff with...

JAKE
Until you explain.

ALEC

(considers, then)

I caught a salmon this morning. Big for this time of year. I shouldn't have taken it, really. But for some reason I did. And you look hungry.

JAKE

We've not slept for two days, and I think I might have caught sepsis.

ALEC

How might you have done that?

JAKE

We recently crawled through a considerable amount of cow shit. We had a wee wash at a service station, but my worry is the damage was already done.

Alec takes a moment, then...

ALEC

Sounds like things are going well.

He stands...

ALEC (CONT'D)

I'll get the tea on.

He leaves.

Jake watches him go...

JAKE

He's not what I expected.

Max watches him go...

MAX

He's exactly what I expected.

CUT TO:

20. INT. FOYER. NBC. EDINBURGH. DAY 3.

(ALIZA, STURROCK)

The media have gone, Sturrock is holding court with the American team...

STURROCK

We're eating at the Castle this evening, and believe me they don't let us use it for just anyone. Then I thought we could start tomorrow with a wee tour, let you guys kick the tyres a bit. And we should think about some golf...

ALIZA

Has the paperwork we requested been sent to our hotel?

That briefly derails Sturrock, but he returns to the charm...

STURROCK

We thought that was a bit too formal. Why don't you come here and we talk you through it?

Aliza smiles back.

ALIZA

That's not how it works. You've got to know that's not how it works?

A fleeting moment of tension, then Sturrock smiles...

STURROCK

No problem. We'll have it sent over.

ALIZA

Great. I'll skip dinner, jet lag.

She gestures to the other two.

ALIZA (CONT'D)

Don't let them drink too much. This isn't a vacation.

She leaves.

Sturrock watches her go in interest.

And the slightest flicker of trepidation.

CUT TO:

21. SCENE OMITTED.

22. INT. YVONNE CAR./EXT. CAR PARK. EDINBURGH. DAY 3.

(YVONNE, STEVIE)

A cynical Stevie...

STEVIE

Bullshit.

Has met Yvonne in the same car park they used in Ep1.

STEVIE (CONT'D)

She'll let the dust settle then
take care of me.

YVONNE

Someone told her about the Section
22.

STEVIE

It was probably her idea to start
with.

Yvonne looks at Stevie in confusion, he clarifies...

STEVIE (CONT'D)

Maggie Lynch could put fifty men on
the street tomorrow, but she won't
do that. People knowing that she
could do it is enough. Her real
power, the power she'll be using
now, is not as simple as that. It's
hidden. It's everywhere you look,
but you'll never find it.

YVONNE

How do I get to her?

STEVIE

You need her skint, and you need
her banged up. That's the only way
people will believe the Lynches are
done. That's the only way she loses
her power.

YVONNE

Then let's get enough on her that
every bent copper in Edinburgh
couldn't get her out of it. Which
is a lot more than we have now.

STEVIE

Have you sent that suggestion
upwards? Because it'll come back
down as a heavy no.

YVONNE

(considers, then)

Did you hear about the guy that
fell off the flats in Leith?

STEVIE

(smiles)

Fell?!

YVONNE

He had weed on him, that came from
the Lynches. See what you can find
out about him.

STEVIE

OK. I mean, it's not classic
Community Policeman work.

YVONNE

Then lose the uniform.

STEVIE

The uniform might be the only thing
that stops her.

Yvonne batters through his hesitancy.

YVONNE

I'm a DCI, Stevie. I can ask you to
pursue justifiable investigatory
work, without sending it upwards.

STEVIE

If you thought it was that simple,
you wouldn't be asking me. I'm the
only copper in Edinburgh you can
ask to do this, because with anyone
else it goes into the system and
Maggie Lynch and your boss both
hear about it within a day.

YVONNE

Can I trust you?

STEVIE

(considers, then)

Well, I'm a recently demoted
policeman with a history of
corruption and serious lifestyle
issues, but on the other hand, if
Maggie Lynch doesn't go down I
should imagine I'm a goner.

He looks at her, smiles ruefully...

STEVIE (CONT'D)
It's your call, pal.

Yvonne smiles, briefly.

CUT TO:

23. INT. CAFE. LEITH. DAY 3.

(MAGGIE, DANNY)

Maggie sits at a table in a quiet, rundown Leith cafe.

Danny sits across.

Maggie is briefly, fractionally softer for...

MAGGIE
Roy brought me here, when we were
kids. It's a funny thing, grief.
Your mind sends you further and
further back, to try and outrun it.
But no matter how far back you go,
the grief is right there waiting
for you.

A beat, then the softer Maggie vanishes for...

MAGGIE (CONT'D)
Tell me about the debt.

Danny thinks, then raises the courage for...

DANNY
No.

She's surprised.

DANNY (CONT'D)
I should protect you, from knowing
things like that.

Maggie appraises Danny. He holds her gaze.

A beat, then...

MAGGIE
Get it sorted tomorrow. Or I'll
take it out your hands.

DANNY
No bother.

He tries, and more or less manages, to hide his tension.

We drift....

CUT TO:

24. EXT. CAR PARK./CAFE. LEITH. DAY 3. CONTINUOUS.

(MAGGIE, DANNY, KENNY)

Out to the car park and over...

To the corner...

Kenny sits in his car, watching Danny and Maggie, seeing the connection.

His phone rings, he winces in realisation before answering...

INTERCUT WITH:

25. INT. YVONNE CAR. EDINBURGH. DAY 3.

(YVONNE, KENNY)

Yvonne, driving...

YVONNE

So, I'll be home in fifteen minutes
and I think you should use that
time to prepare for what's
(coming)...

Kenny cuts her off...

KENNY

Sorry.

She realises, sighs...

YVONNE

You're working.

KENNY

Yeah, sorry. Could be a late one.

YVONNE

(beat)
Tomorrow, then.

KENNY

(beat)

Tomorrow will be better.

Kenny doesn't look convinced that tomorrow will be better.

Yvonne hears that slight edge in his voice.

YVONNE

Be careful.

KENNY

I will.

They hang up.

There is a little distance between them, with the lies.

CUT TO:

26. INT. KITCHEN. ALEC'S COTTAGE. HIGHLANDS. EVE 3.

(MAX, JAKE, ALEC)

Max, Jake and Alec sit eating dinner, Jake's talking...

JAKE

I was in a band, then Max fucked that up. Had a record store...

MAX

Shop.

JAKE

Then Max fucked that up. Then I went to America, had a pub and a girlfriend, and then, well you can probably guess the rest.

Alec turns to Max...

ALEC

Beat that.

MAX

(rapid, clipped)

Highly successful legal practice, wife, big house.

(MORE)

Jake got involved, worked his magic
and I ended up in prison, wifeless,
penniless, and, worst of all, here.

Alec digests that, then...

ALEC
And yet after all that, here you
are, together.

Jake asks what he has wanted to ask since they arrived.

JAKE
Do you know, Dad? How Mum ended up?

ALEC
I imagine she ended up how she
started.

That confuses Max and Jake.

MAX
What does that mean?

ALEC
(considers, then)
I left because I couldn't take it
any more. For reasons you know, and
reasons you don't. Me leaving made
it easier for everyone. Including
myself. I wish I had a better way
to say it, a way that didn't leave
me coming out of it the way I do.
But I don't.

Jake watches him in interest, Max watches him in disdain.

ALEC (CONT'D)
That day, I left the house and
walked up Leith Walk. And it was
sunny, you know? Warm. None of that
wind you get, the one that comes
straight down the Walk. I walked
past the Boundary Bar, where Leith
becomes Edinburgh. I walked down
the Wynd, and under the Arch, to
the station at Waverley.

There is a reason for these specifics. We will see this
journey again.

ALEC (CONT'D)
The first train leaving was to
Aberdeen.
(MORE)

I got on it, found a job on the rigs, did it for twenty years, took a drill bit in the foot, and got out on a disability pension. Came up here for the fishing. And that was me.

A beat, then...

MAX

Five hours up the fucking road.

ALEC

It's not about the five hours, son.

MAX

I'd prefer you didn't call me that.

JAKE

What do you mean? About Mum?

ALEC

You think we met at the Royal Infirmary. That she was a nurse, and I was delivering on the lorries. It's half true. She was in the loony bin. Episodes, they called them. She used to cadge cigarettes from me, and ask me to spring her out. She got discharged. We got married. And she was better, most of the time. Not always.

He looks to them.

ALEC (CONT'D)

So if that's how she ended, then she ended as she started. But doesn't everyone?

The Brothers are thrown.

ALEC (CONT'D)

Get some sleep and I'll take you fishing in the morning. It soothes the soul. And there are souls here that need soothing.

Jake looks to his Brother. Max responds...

MAX

We're here until it's safe to go. We're here because we had no other option.

(MORE)

And it's too late, far too late,
for you to be worrying about my
soul.

But he's not in control. No-one is.

As they eat, and the silence returns.

CUT TO:

27. INT. LEITH LEGALS. LEITH. EVE 3.

(KENNY)

A nervous Kenny paces around Leith Legals as he makes a call...

INTERCUT WITH:

28. EXT. WALKWAY. FLATS. LEITH. EVE 3. CONTINUOUS.

(SKYE, DANNY)

Skye walks along the walkway.

She looks at her ringing phone, she's about to answer when...

She turns a corner...

Where Danny is waiting.

CUT TO:

29. INT. LEITH LEGALS. LEITH. EVE 3. CONTINUOUS.

(KENNY, TEDDY)

Kenny leaves a message...

KENNY

Call me when you get this. I know
who you owe, and it's not good.

The door opens, Kenny turns...

KENNY (CONT'D)

I mean, it was never going to be
good...

Teddy ENTERS.

KENNY (CONT'D)
But I hoped it wouldn't be this
bad.

Kenny hangs up.

CUT TO:

30. EXT. WALKWAY. FLATS. LEITH. EVE 3.

(SKYE, DANNY)

A nervous Skye faces an inscrutable Danny.

DANNY
The drugs are the Lynches. That's
who you owe.

Skye takes a moment, then...

SKYE
You could have told me that before.

DANNY
I shouldn't be telling you now.

SKYE
I heard Roy Lynch chucked himself
in the sea at Portobello.

DANNY
He's not the one you have to worry
about.

SKYE
(with surprise)
Maggie Lynch?

DANNY
You need to pay. Your plan didn't
work, so you need to pay.

SKYE
My plan?

She means Big Al, presumably.

DANNY
I've been promoted.

SKYE
Good for you.

DANNY
I'm just (saying)...

SKYE
I can't pay.

DANNY
Then you need to go. If you go, and
I say your Mum's not involved, then
maybe, I don't know...

He trails off. Skye smiles.

SKYE
Thank you.

Danny won't take that.

But he's not entirely convincing with his excuse...

DANNY
She can't blame me for you running.
He leaves. Skye's tension remains. What next?

CUT TO:

31. INT. LEITH LEGALS. LEITH. EVE 3.

(KENNY, TEDDY)

Teddy stares at something.

TEDDY
What happened here?

He's looking at one of the £99 WILLS signs we saw in Series Two.

The £99 has been scored out and replaced with £95.

A nervous Kenny, lurking behind, answers then moves it on...

KENNY
I got dragged into a price war,
listen Teddy, while it's great to
see you (again)...

TEDDY
Where are they?

Kenny knows, immediately, who Teddy refers to.

KENNY

Who?

TEDDY

Maxie and his brother.

KENNY

I don't know.

TEDDY

You could guess. That's your job
isn't it, guessing?

KENNY

I don't know where they are, Teddy.

TEDDY

Neither do I. But I do know that
Max is scared and desperate. And
I've seen Maxie like that before,
and where his mind went.

(beat, then)

Where's their Dad?

KENNY

Their Dad?!

Kenny's disbelief isn't entirely convincing...

KENNY (CONT'D)

He skipped town forty years
(ago)...

TEDDY

That's not what I asked.

Kenny goes quiet.

Teddy looks at him, his discomfort, his guilt.

Teddy walks a little closer.

TEDDY (CONT'D)

Diaphragmatic breathing.

Kenny is thrown.

TEDDY (CONT'D)

It's something I've been trying,
for the Zen. The trick is not to
think about your breathing coming
from up here...

He touches Kenny's neck, throat...

TEDDY (CONT'D)

What you want to do is get the old engine room going...

He touches Kenny's ribs, stomach...

TEDDY (CONT'D)

Down here, where the magic happens. Slow it down. Take it a wee bit deeper.

Kenny does as he's told.

TEDDY (CONT'D)

It doesn't get the respect it deserves, the diaphragm. Because it's not flashy. It just keeps it's head down, gets on with it's job. But if it wasn't there, pulling the strings, then the wheels would come off the whole caboodle.

Kenny's breath deepens further...

TEDDY (CONT'D)

There you go. That's it. Do you feel a sense of great serenity?

Kenny swallows, before...

KENNY

To a degree.

A beat, then...

TEDDY

Where's their Dad?

He stares at Kenny. It's not a stare you want to be the subject of.

Kenny wilts.

A beat, then, with discomfort, and guilt...

KENNY

When Max came out of prison, he asked me to track down an address. When I gave him it, he said that he didn't need it any more. But maybe he needs it now.

Teddy smiles.

TEDDY
Aye. He needs it now.

CUT TO:

32. INT. BEDROOM. ALEC'S COTTAGE. NIGHT 3.

(MAX, JAKE)

Max and Jake are sharing a bedroom.

Max can't sleep.

CUT TO:

33. INT. LIVING ROOM. ALEC'S COTTAGE. HIGHLANDS. NIGHT 3.

(MAX, ALEC)

Max walks in, he's surprised to see Alec, still up.

ALEC
I did night watch, on the rigs. My
sleeping's never recovered.

Max sees the TV.

It's a news report on the Jim Sturrock/NBC media press
conference from earlier that day.

Max refers to it...

MAX
There he is. Leith's Golden Boy.

Alec turns off the TV and says, vaguely...

ALEC
No-one comes out of Leith clean.

They sit in silence, before...

ALEC (CONT'D)
Prison?

Max is dismissive.

MAX

Driving accident. Two years. It was
fine.

Alec considers Max in thought.

Max sees a crucifix on the wall.

MAX (CONT'D)
Did you get that in a cracker?

ALEC
(smiles, then)
I've given it a go. Confession.

MAX
That must have taken a while.

ALEC
We had to stop for lunch.

Max smiles, fleetingly. And then asks the question that is stopping him sleeping...

MAX
Why did you never make contact?

Alec has his answer ready.

ALEC
I didn't have the right. I'd ruined your life once, I couldn't risk doing it again. So I sat here, and waited, and hoped that you'd take that risk instead.

While Max digests that, Alec continues...

ALEC (CONT'D)
I volunteered for it.

Max is confused, Alec clarifies.

ALEC (CONT'D)
Night watch. I stood listening to the sea, and I thought of you. I thought of Jake too, but I thought of you. Of how you looked at me, when I asked you to look after your brother, and that I'd see you later. You knew I was lying. You knew I was leaving. But you smiled, and you said, "OK, Dad". You stood there, eight years old, like a fucking soldier. It's the bravest thing I've ever seen. So I thought about you Max, out there on the sea.

Max considers, then...

MAX

I thought about you too. When I was in prison. I thought about how you'd put me there.

ALEC

You can go down that road, and I couldn't blame you for it. But I don't think that helps you. I think whatever you're facing, you don't have time for blame. You need to face it on your own two feet, if you want half a chance to get out of it.

Max considers.

ALEC (CONT'D)

The life you talked about, the one you had. Did it help you to find a little peace?

MAX

A little.

ALEC

Then get it back.

Max thinks.

CUT TO:

34. INT. BEDROOM. ROYAL MILE HOTEL. EDINBURGH. NIGHT 3.

(ALIZA)

In a grand hotel room, Aliza lies awake.

She can't sleep.

She goes to the...

CUT TO:

35. INT. BATHROOM. HOTEL. NIGHT 3. CONTINUOUS.

(ALIZA)

Bathroom. She splashes her face with water.

Nearby, is the washbag.

CUT TO:

36. INT. CORRIDOR. HOTEL. NIGHT 3. MINUTES LATER.

(ALIZA, RECEPTIONIST)

Aliza walks along the hotel corridor with a RECEPTIONIST.

RECEPTIONIST
We've put all the banks
documentation in here for you.

ALIZA
Great.

They have reached the door to a meeting room, which has a key
card sensor.

The Receptionist swipes a card, the door beeps, she opens it.

RECEPTIONIST
How many keys would you like?

ALIZA
(thinks, then)
One.

The Receptionist gives Aliza the key card she's just used to
open the door, smiles...

RECEPTIONIST
There you go.

She leaves, Aliza enters room....

CUT TO:

37. OMITTED

CUT TO:

38. INT. CONFERENCE ROOM. HOTEL. NIGHT. MINUTES LATER.

(ALIZA)

Enters the Conference room, closes the door, and surveys the
scene.

Stacked high, a huge collection of file boxes.

There is a flicker of something from Aliza here.

That this could be a corporate trick - drown them in paperwork.

Aliza walks to the boxes.

They're unmarked.

She is forced to pick a box at random.

She sits at the table.

She opens it, lifts out paperwork.

She starts to work.

CUT TO:

39. INT. LEITH LEGALS. LEITH. NIGHT 3.

(KENNY, SKYE)

Kenny sits at his desk.

The guilt of the betrayal sits heavily upon him.

The door opens, he looks up in alarm.

It's Skye.

SKYE

I need to get out of Edinburgh.

Kenny thinks, then sees the answer. To her problem, and his.

He grabs his car keys.

KENNY

So do I.

CUT TO:

39B. SCENE OMITTED

*

39C. INT. TEDDY'S DAD'S CAR. CONTINUOUS.

(TEDDY)

To find Teddy, driving his Dad's car.

Teddy is uncomfortable for a few reasons.

He's not a natural driver.

The CD collection in his Dad's car is limited to Loyalist classics. Currently playing is 'Build My Gallows'...

SONG

*I am a Loyal Ulster man, They say
this day that I must hang....*

Secondly, there are various photos of Joe, Teddy's brother (seen in Series Two) on prominent display.

There are no photos of Teddy...

SONG (CONT'D)

*Cause I fought the IRA, They say
that I must pay, Well they say this
day that I must hang...*

Teddy crunches the gears. He tries not to look at the photos.

CUT TO: *

40. EXT. VARIOUS ESTABLISHERS. DAY 4.

(NO CAST)

Dawn has broken here too, at Alec's cottage.

CUT TO:

41. INT. KITCHEN. ALEC'S COTTAGE. HIGHLANDS. DAY 4.

(JAKE, ALEC)

Jake comes into the kitchen.

Alec is sitting making fishing flies.

ALEC

There's coffee there.

Jake pours himself a coffee.

ALEC (CONT'D)
You slept better than your brother.

JAKE
You don't have the power over me,
that you have over him.

ALEC
I'm glad to hear it.

Jake is more confident with Alec than Max is.

JAKE
I don't remember you. I just
remember what came next.

ALEC
I asked Max to look after you,
before I went. And I bet he did it.
His childhood ended the day I left,
but I reckon he worked hard to make
sure you got one.

JAKE
He did.

ALEC
Your mother favoured you. You'll
know that.

He can see from Jake that's right.

ALEC (CONT'D)
She saw too much of me in Max. And
she was right. The parts of him
that hurt you the most, blame me
for them, because I put them there.

JAKE
So he gets a free pass, does he,
for everything he's done?

ALEC
It's not about him, Jake. It's
about you. Don't forgive me. But if
you forgive him, if you understand
him, that's where your peace lies.

Jake considers.

CUT TO:

42. EXT. COUNTRY ROAD. DAY 4. HIGHLANDS.

(TEDDY)

We pick up Teddy's car again, then go once more inside...

CUT TO:

43. INT. TEDDY'S DAD'S CAR. DAY 4. CONTINUOUS.

(TEDDY)

Where Teddy remains uncomfortable.

The challenge of driving this heap, the photos of his brother, the pounding Loyalist MUSIC which continues.

SONG

*So build my gallows build them
high...*

Teddy tenses. He glances at the photo of his Brother.

*

SONG (CONT'D)

That I might see before I die....

Teddy tenses. He glances again at the photo of his Brother...

*

SONG (CONT'D)

*The Antrim glen and the hills of
County Down...*

Teddy looks again at the photo of his Brother...

*

SONG (CONT'D)

*And I'll see again the lights of
home...*

And back in time to see...

*

A TEENAGE BOY on a dirt bike pulling out into the road in front of him.

*

*

CUT TO:

44. INT. BEDROOM. ALEC'S COTTAGE. HIGHLANDS. DAY 4.

(MAX, JAKE)

Max wakes up. Jake is sitting waiting.

Jake is wearing waders.

MAX
What the fuck are they?

JAKE
We're going fishing.

MAX
No we're not.

JAKE
We're not here because we had
nowhere else to go, Max. You've
spent forty years finding somewhere
else to go.

Max doesn't deny that.

JAKE (CONT'D)
We're here because you think he put
you here. And maybe, at some level,
you think he can get you out of it.

Max doesn't deny that either.

JAKE (CONT'D)
And maybe you're right about him.
But he's not all bad, and neither
are you. And we're only going to
get out of this when you pull
yourself together and see how we do
it. I wish that wasn't true, I wish
I wasn't stuck to you like that,
but I am. So give him a break, sort
yourself out, and let's go fishing.

A beat of consideration from Max, then he points to the
waders.

MAX
I'm not wearing them.

CUT TO:

45. INT. YVONNE'S OFFICE. EDINBURGH POLICE. DAY 4.

(YVONNE, CAROL)

Yvonne works in her office.

Carol enters, hands her paperwork.

Yvonne looks up, in interest.

YVONNE
That's it?

CAROL
(in confirmation)
Everything from Roy Lynch's phone.

She hands Yvonne a copy...

CAROL (CONT'D)
Shall I stick it in the system?

YVONNE
No, I'll do it.

CUT TO:

46. EXT. LAYBY./INT. KENNY'S CAR./EXT. ROAD. HIGHLANDS. DAY 4.

(KENNY, SKYE)

At a deserted Highlands layby, the bonnet of Kenny's car is up. He tinkers under it, Skye sits in the driver's seat...

KENNY
Try it now.

She does, the car starts...

From here on, Kenny talks as he shuts the bonnet, wipes his hands, puts away some tools in the boot etc.

And Skye talks as she gets out (the engine running), chats to Kenny, walks round to the passenger seat and gets in the car.

KENNY (CONT'D)
She's not a country car, Skye, she doesn't have the stamina. She likes darting about town, with plenty of breathers in between.

SKYE
(smiles, then)
So, your plan to get me out of this, is to drive to the arse-end of Scotland in a car that doesn't fancy it, to rescue two guys I don't know?

KENNY

All you need to know is that
Maggie's after them too. And taking
on a Lynch is not something to do
alone.

SKYE

They're your friends?

KENNY

Max gave me the business. He has
also, historically, contributed to
several of my meltdowns. So I
suppose it's complicated.

SKYE

He sounds like a nob.

KENNY

Maybe it's not that complicated.
(smiles, moves it on)
But Max is the only person I know
who has taken on the Lynches and
come out the other side. We rescue
him and Jake, we work with them, we
get you out of this.

SKYE

That easy?

KENNY

No. But there's not much comes easy
in life to our family. Which is why
you're going to find a better life,
when you're the other side of this.

By now they're in the car.

Skye looks at Kenny then, with contrition...

SKYE

I'm sorry, Uncle Kenny. I shouldn't
have come to you.

KENNY

I'm glad you did. Because I spent a
long time not helping those I
should have, and now that's all I
want to do.

He starts the engine, considers...

KENNY (CONT'D)

And my ex-wife married a chartered
surveyor and took my kids to Fife,
and it's very hard to choose the
worst part of that sentence.

SKYE

(considers, then)
Fife?

KENNY

(smiles, then)
It's a contender.

They drive away.

CUT TO:

47. EXT. COUNTRYSIDE. HIGHLANDS. DAY 4.

(JAKE, MAX, ALEC)

Jake, Max and Alec walk across the countryside, towards the
loch we saw Alec fishing at earlier.

Max remains tense. Jake is impressed by the surroundings.

Alec is carrying a lot of kit. Over the heavy ground.

Max takes a bag from him...

MAX

Give me that.

ALEC

I carry this lot every day.

MAX

Yeah, well, have a day off.

He slings the bag on his back.

They walk on.

Max is uncomfortable. The bag is heavy.

MAX (CONT'D)

Jesus Christ, what have you got in
here?

ALEC

Just a few bits and pieces.

Max passes the bag to Jake.

MAX

I can't risk my back.

Jake carries the bag.

Alec smiles.

CUT TO:

48. INT. VARIOUS. NBC. EDINBURGH. DAY 4.

(STURROCK, ALIZA)

Sturrock walks through the grand headquarters of the NBC,
he's in his element...

STURROCK

There's been a bank on this land
for six hundred years.

He leads the Americans...

STURROCK (CONT'D)

We've banked for Kings, Queens,
churches, political leaders,
crooks, and various combinations of
the above.

The two Men laugh. They're enjoying this.

Aliza isn't.

STURROCK (CONT'D)

But six centuries of keeping this
city's secrets left us a little
tired. A little boring. It didn't
help that every chairman for six
centuries had either Duke or Earl
in front of their names.

ALIZA

Don't you have Sir in front of
yours?

Flicker of annoyance from Sturrock...

STURROCK

I wasn't born with it, that's the
difference.

ALIZA

Got it.

Sturrock returns to the tour...

STURROCK

So I came along, a kid from the wrong side of town who'd worked his way up from branch manager, and didn't have much time for tradition.

Aliza is losing patience...

STURROCK (CONT'D)

I pushed us into security trading and, well, you know the rest. The biggest company in the UK by balance sheet, biggest annual profit every recorded, highest share growth in the financial (industry)...

ALIZA

(talks over)

You're right, we know that stuff.

Sturrock is derailed...

ALIZA (CONT'D)

I started on the paperwork last night, and I couldn't see a breakdown of your debt. Where it's held, whether it's been leveraged...

STURROCK

You know how many offers we had for this bank?

He's still smiling, but it's forced.

ALIZA

I know how many offers you say you had.

STURROCK

Light touch due diligence. That's what you guys promised, that's one of the reasons we went for you...

ALIZA

That isn't a tough request, is it?

STURROCK

Not at all. We'll get it to you.

ALIZA

Good.

STURROCK

The sale has been announced. The market is primed. You're here to sign it off and, on Friday, stand beside me when it's confirmed.

ALIZA

Well then, I'd better get back to work.

She leaves. Sturrock shows building tension.

His mobile rings.

He looks at the number.

He tenses, and excuses himself...

STURROCK

One minute, guys...

He slips away to answer.

CUT TO:

49. EXT. COUNTRY ROAD. HIGHLANDS. DAY.

(TEDDY, BOY)

Teddy's Dad's car is crashed. Teddy is slumped over the steering wheel, bloodied, unconscious.

Edging nervously towards him, the teenage boy, his dirt bike nearby.

BOY

Are you ok mister?

We are on Teddy's face.

As his eyes OPEN.

CUT TO:

50. EXT. LOCH. HIGHLANDS. DAY 4.

(MAX, JAKE, ALEC)

By the loch, Alec baits Jake's line.

While doing so, he WHISTLES.

The tune is Frankie Miller. Darlin'. Just like we heard Max whistle in Episode One.

Standing nearby, trying to bait his own rod, Max smiles ruefully.

MAX
Frankie fucking Miller.

ALEC
Frankie Miller is the best white singer since Elvis.

JAKE
He's eighteenth, Dad. That's the reality. He's eighteenth.

ALEC]
(smiles, then)
Maybe I'm getting nostalgic.

He's finished baiting Jake's line, he casts for him, then hands Jake the rod...

ALEC
There you go, son.

Jake wades into the loch.

Alec comes to Max...

ALEC (CONT'D)
Let me help you...

MAX
I can do it.

ALEC
Let me help you.

The second time it feels deeper.

Max lets Alec do it.

As he does so, Alec helps Max with the bait, and with more.

It's the just the two of them, in this conversation.

ALEC (CONT'D)
You know, Max, people think fishing is like hunting. It's not, it's the opposite. With hunting you go looking for prey.
(MORE)

In fishing, the prey come to you.
And that's power. That's control.
(MORE)

Because you have time to think.
About who's coming for you. About
how to beat them. About how to use
their strengths against them. And
if you make a plan, and you get it
right, then you realise that you
can take it all.

Alec casts the line, hands the rod to Max.

Max stands, in thought, the wheels starting to turn.

Alec casts his line.

The three stand together.

The father in the middle, a son either side.

Beyond them, the stunning backdrop.

A beat, then...

JAKE
What do we do now, Dad?

A beat, then...

ALEC
We wait.

CUT TO:

50A. EXT. PARK/LYNCH AND STURROCK CAR. EDINBURGH. DAY 4.

(MAGGIE, STURROCK)

In a park we see - Maggie's car, Roy's car a distance away
(driver inside).

We go...

CUT TO:

51. INT. LYNCH CAR. CONTINUOUS. DAY 4.

(MAGGIE, STURROCK)

Inside Maggie's car. To find a smiling Maggie.

MAGGIE
Roy was always so proud of you.

REVEAL Sturrock, sitting with her.

STURROCK

This isn't a good time, Maggie.

MAGGIE

It's the perfect time, Jimmy. With your big deal happening. With all that money.

STURROCK

I was sorry to hear about Roy. That business in Portobello.

MAGGIE

He left me in rather reduced circumstances.

Sturrock gestures to the car.

STURROCK

They don't look very reduced to me.

MAGGIE

The police are taking everything. They're taking the roof from over my head, Jimmy.

Sturrock starts to suspect where this is going.

MAGGIE (CONT'D)

I want you to know that I wouldn't be doing this if I didn't have to. But I'm leaving Edinburgh, and I need to do so with enough that I never have to come back.

He doesn't say anything.

MAGGIE (CONT'D)

Roy and I always said, if things turned bad, you'd be the last resort.

STURROCK

How much?

MAGGIE

A couple of million.

STURROCK

I've got two ex-wives. There's no two million.

MAGGIE

There will be, when your deal goes
through.

Sturrock thinks. As he does, Maggie softens slightly...

MAGGIE (CONT'D)

It wasn't just Roy that was proud of you. Every time I saw you in the papers, or on the TV, I'd think about that wee kid in the branch in Leith, in a suit too big for him, but enough ambition to fill it. He just needed a wee bit of help along the way.

Sturrock stands.

STURROCK

I'll come back to you, Maggie.

MAGGIE

Make sure you do, son, or I'll have to come to you. To that nice office of yours. And sit in the Reception. And wait.

Sturrock gets out the car.

CUT TO:

52. SCENE OMITTED

*

CUT TO:

53. EXT. FRONT DOOR/ALEC'S COTTAGE. HIGHLANDS. DAY 4.

(MAX, JAKE, ALEC)

Max, Jake and Alec get back.

Max and Jake approach the door first.

It's slightly ajar.

ALEC

What's going on, here?

Max and Jake tense...

JAKE
Dad, don't...

MAX
Let me go...

ALEC
Don't be daft, it's my house...

He leads them in, where...

CUT TO:

54. INT. LIVING ROOM. ALEC'S COTTAGE. DAY 4. CONTINUOUS.

(KENNY, SKYE)

Kenny and Skye stand waiting.

A beat, then...

KENNY
Time to go, Max.

Max looks at Kenny. At his guilt. And he knows.

CUT TO:

55. INT. YVONNE CAR./EXT. CAR PARK. EDINBURGH. DAY 4.

(YVONNE, STEVIE)

Yvonne and Stevie have met once more in the car park.

Stevie is no longer in his Community Policeman uniform, and he won't be again. From here to the end of the series, we will see him become a little more dishevelled.

He looks at the paperwork. Yvonne is showing him a page from the phone data from Roy's phone.

He's as intrigued.

STEVIE
Why would he be calling Roy Lynch?

YVONNE
That's what we're going to find out.

STEVIE

If we do this, there's no way back.

Yvonne thinks.

YVONNE

It gets tiring, Stevie, doing this job. Doing it properly. Not like you do it.

He smiles.

YVONNE (CONT'D)

Dealing with the stupid and the weak, with all their lying, all their bullshit. And for what? Long hours, crap money, and to be told who I can and can't nick. To be told where crime ends, because after that it gets a little harder. A little more complicated.

She considers, then...

YVONNE (CONT'D)

I don't think I want to do this job much longer. So I might as well do something that feels like I made a difference before I left. So, yeah. We're doing it.

Stevie gives her back the page of phone data.

STEVIE

Then I'll see what that means.

He remembers something, takes out a note...

STEVIE (CONT'D)

The guy who pulled the double pike off the flats, apparently he was living there.

He hands her a note (of an address, not that we see it).

STEVIE (CONT'D)

If you're going to shack up with a woman in a flat in Leith, don't pick one on the top floor.

Yvonne considers the note.

CUT TO:

56. INT. STURROCK OFFICE. NBC. EDINBURGH. DAY 4.

(ALIZA, STURROCK)

Aliza walks into Sturrock's office.

He sighs in anticipation...

STURROCK
We make appointments (here)...

ALIZA
Did you think I'd spend all week
reading that shit?

STURROCK
I didn't give it much thought.

ALIZA
Well, that was your first mistake.

STURROCK
You know I could lift that phone
and get three other buyers? And
they'd pay more than you too.

ALIZA
You're stalling me. Which is
concerning.

STURROCK
You know very well that this is
always a dance. You might be window
shopping, if we show you how the
magic happens, then whose to say
you don't steal what you can and
move on?

ALIZA
It's not sensitive information. And
if I don't see it, I can't sign off
the deal.

Sturrock considers Aliza, and her challenge, then....

STURROCK
Six months is a long time to be off
work from a skiing accident.

Aliza is thrown.

STURROCK (CONT'D)
We're all doing our due diligence,
love.

A tense beat, then he smiles...

STURROCK (CONT'D)
Tell me exactly what you need, sign
an NDA, and I'll give you it. But
deals like this can get sunk by
rumours. I don't want it suggested,
anywhere, that there is the
slightest problem with the sale.

ALIZA
I haven't seen a problem yet.

STURROCK
Good.

ALIZA
But I haven't finished looking.

She leaves. He watches her go.

CUT TO:

57. EXT. ALEC'S COTTAGE. HIGHLANDS. DAY 4.

(MAX, JAKE, ALEC, KENNY, SKYE)

Alec, Kenny and Skye wait outside the cottage.

Alec turns to Kenny...

ALEC
Remind me?

KENNY
Kenny Burns, Hopetoun Street, you
knew my Dad.

ALEC
Oh, aye. How are you, son?

KENNY
You see it all, Mr McCall.

He turns to Skye...

KENNY (CONT'D)
This is my niece, Skye.

ALEC
Hello, love.

With pride, Kenny adds...

KENNY
She's a law student.

ALEC
Very good. No classes today?

SKYE
Yeah, but I've got a bunch of
nutters after me for twenty grand,
so I'm kind of concentrating on
that right now.

Kenny is embarrassed. Alec considers.

ALEC
Well, you're quite the gang, I'll
give you that.

The Brothers emerge, ready to go.

Kenny and Skye go to the car.

Alec goes to his sons.

He hands over some money.

ALEC (CONT'D)
Here, get yourselves sorted out
with clothes and whatnot.

MAX
We don't need your money.

ALEC
It's either that or borrow some of
my gear.

He says, standing there in his cardigan.

JAKE
We'll take the money, thanks.

Jake takes the money.

Alec is awkward, with...

ALEC

You know, with you two coming here,
I don't feel alone any more. And
you shouldn't either.

(MORE)

(beat, then)
When you need me, and you will,
I'll be there.

JAKE
See you, Dad.

Jake awkwardly hugs him. Then leaves.

Max waits. It's him and Alec.

Alec reaches out a hand.

Even that feels a stretch. But Max shakes it.

A beat, then, and this doesn't come easy...

ALEC
I'm sorry, son.

It's the first time he's said it.

A beat, then, and this doesn't come easy...

MAX
Bye, Dad.

It's the first time he's said it.

Max leaves, Alec smiles.

CUT TO:

57A. EXT. PARK/LYNCH AND STURROCK CAR. EDINBURGH. DAY 4.

(MAGGIE, STURROCK)

They've met again at the same park. Again, we see - Maggie's car, Roy's car a distance away (driver inside).

CUT TO:

58. INT. LYNCH CAR. EDINBURGH. CONTINUOUS. DAY 4.

(MAGGIE, STURROCK)

Into Maggie's car, where she sits with a less confident Jim Sturrock.

STURROCK
If the deal goes through, you'll
get your money.

MAGGIE
If?

STURROCK
(beat, loaded)
I may require some assistance.

Maggie smiles, then...

MAGGIE
You can take the boy out of Leith.

Sturrock smiles, fleetingly and gets out...

CUT TO:

59. EXT. PARK. EDINBURGH. CONTINUOUS. DAY 4.

(MAGGIE, STURROCK, STEVIE)

Sturrock walks over to his limo, and driver, parked nearby.

And now we GO...

To find an intrigued Stevie, watching quietly, from a
distance.

CUT TO:

60. INT. KENNY'S CAR/EXT. ROAD. HIGHLANDS. DAY 4.

(MAX, JAKE, KENNY, SKYE, TEDDY)

The newly formed gang of four drive out of the village.

Kenny driving, Skye in the front, Max and Jake in the back.

MAX
Who's coming, Kenny?

KENNY
Whoever she's got left.

MAX
And how might they have known where
I was?

Skye is immediately riled by Max...

SKYE

Are you taking the piss? We've just saved your arses.

And Max is immediately riled by Skye...

MAX

May I ask why you brought this wee charmer on your little road trip, Kenny?

SKYE

Why not ask me?

MAX

Because I don't know you.

KENNY

You can trust her.

MAX

Why?

SKYE

Because I owe Maggie Lynch twenty grand. Why should I trust you?

MAX

You shouldn't. But I'm the only one who can get us all out of this.

SKYE

Oh, you're the leader are you?

MAX

Through a fairly rapid process of elimination, yes, I'd say that I'm the leader.

SKYE

(to Kenny, re: Max)

I take it this one's the nob.

JAKE

Yep.

Kenny sees something...

KENNY

Shit!

He screeches to a halt.

They have crested the hill, to reach the cairn we have seen before, where...

Teddy is pulled up on the dirt bike in front of them.

The road is tight, with boggy countryside around them.

There is no way out.

Teddy stares them down.

In the car, panic from Max and Kenny. Confusion from Jake and Skye, neither of whom have seen Teddy before, though Jake has heard stories.

Max says, chipped, simmering...

MAX

What's he doing here, Kenny?

Max looks at Kenny in accusation. Kenny looks guilty.

JAKE

Who is he?

KENNY

A lunatic.

MAX

Teddy.

JAKE

That's Teddy? He doesn't look too bad.

MAX

Many have had that thought, Jake. It didn't work out too well for them.

SKYE

What's the problem? There's four of us, and one of him.

MAX

It doesn't really work like that.

SKYE

Go and speak to him, Uncle Kenny.

KENNY

No thanks.

SKYE

Then I will.

KENNY

Did you miss the lunatic bit?

During that, we stay on Max...

As he looks at Teddy, he doesn't see threat...

He sees his prey.

That doesn't strike him with confidence. This is Teddy after all.

But he knows what he has to do. He knows it's the only chance they've got.

To the surprise of the others, Max gets out the car.

CUT TO:

61. INT. RESTAURANT. HOTEL. EDINBURGH. DAY 4.

(ALIZA)

Aliza sits having dinner at the hotel.

The restaurant is empty. It's late.

She reads paperwork as she eats.

She sits by the window and we drift out to...

CUT TO:

62. EXT. STREET./HOTEL. EDINBURGH. DAY 4. CONTINUOUS.

(MAGGIE, DANNY, ALIZA)

The street to find...

The Lynch car.

Danny in the front, Maggie in the back.

Watching Aliza.

CUT TO:

63. EXT. WALKWAY. COUNCIL FLATS. LEITH. DAY 4.

(YVONNE, CARRIE)

Yvonne walks along the walkway, that we saw Skye run along and Big Al thrown from.

She looks over the side.

She walks on, checks the note that Stevie gave her.

She stops, outside Skye and Carrie's flat.

She rings the bell.

Nothing.

She looks to the side...

REVEAL Carrie, with shopping.

They look at each other, then Carrie walks towards her.

She reaches Yvonne.

CARRIE
Excuse me, darling.

Yvonne steps aside...

YVONNE
Sorry.

CARRIE
Thanks.

Carrie walks on, as if to another flat.

Yvonne watches her go, then presses the bell again.

But then looks back at Carrie. With instinctive interest.

CUT TO:

64. EXT. ROAD. HIGHLANDS. DAY 4.

(MAX, JAKE, KENNY, SKYE, TEDDY)

Max and Teddy stand on the road.

Over time, as they talk, and the Others see that it seems to be going OK, they will emerge from the car behind, and hear the final exchange.

But for now, it is Max and Teddy.

A long beat, and then Max begins.

He's nervous, but there is a plan here...

MAX

Do you remember, Teddy, the night before your parole hearing? How we stayed up all night, and went over what you should say. Line by line.

TEDDY

You got me out of that place, Maxie, a hundred per cent. But I'm not sure what good it did me.

MAX

Because I forgot, Teddy, that you don't just need to be taught how to get out. You need to be taught how not to go back. How to make life work when it's bigger than four walls.

TEDDY

It's too late, Maxie.

He could be talking about himself.

Or he could be talking about this.

MAX

No, it's not. This is it, Teddy. This is when I start to teach you.

Teddy considers, then...

TEDDY

I told you a long time ago, Maxie that you're not safe from me. I wish you'd remembered that. I really do.

Max can't entirely hide his fear on that.

But he keeps going. He has no choice.

MAX

I understand, Teddy, about Roy. About what he might give you. About the role he might fill. I understand what it's like to be missing that role.

TEDDY

Roy's dead.

Max takes a moment, but then he understands.

And then he sees opportunity, and from now we see a building confidence from Max.

From now, a plan starts to crystallise.

MAX

So it's her. And she can't lose. If you get caught, she doesn't know you, you're an enraged associate of the late Roy Lynch. If you do what she's asked you to do, you won't get what she's promised. You'll get caught, you won't talk, and that's us and you taken care of.

Teddy thinks. Max's confidence grows further.

MAX (CONT'D)

This is her revenge, Teddy. But it isn't her escape. She'll have another plan for that. She'll have an end game. But she's alone. She's exposed. This is an opportunity. For us, and for you.

Teddy thinks. Then...

TEDDY

I remember that night, Maxie. Before the parole hearing. How you talked and talked, about what I should say. And when you'd finished, I said I wished I talked like you. But I don't. So you had to make it a wee bit simpler.

Max smiles, he senses victory.

And then, standing in the desolate Scottish Highlands, in front of his unlikely gang, we see the Max we know.

Confident, persuasive, in control, as he says...

MAX

I'm saying let's work together.

Beat.

MAX (CONT'D)

Let's go back to Edinburgh.

Beat.

MAX (CONT'D)
And let's take it all.

**** END OF EPISODE TWO ****