

GUILT 3

EPISODE 3

SHOOTING SCRIPT

15/9/22

"Aim High"

Written by

Neil Forsyth

COLD OPEN

1. EXT. VIEWPOINT. LEITH. DAY 1.

(DANNY, SKYE)

Danny lies on grass, looking out at Leith, smoking a spliff.

DANNY

How do you do something like that?

He passes the spliff to...

Skye. Who lies beside him.

They are comfortable together.

This doesn't feel unusual.

SKYE

Like what?

DANNY

University. How do you do something normal like that?

SKYE

With great fucking difficulty.

DANNY

Do you have friends there?

SKYE

Some.

Beat. Danny smiles, Skye concedes...

SKYE (CONT'D)

One.

Beat. Danny smiles, Skye concedes...

SKYE (CONT'D)

None.

DANNY

(smiles, then)

I should go.

He doesn't move. A sense of trepidation. Which Skye shares.

SKYE

Will it work?

DANNY

Yeah. They'll shit themselves. Half of them have never seen a gun.

SKYE

And if it doesn't, what will you do to him?

DANNY

I won't do anything.

SKYE

I'm not talking about you. He thinks this is his plan. Which means they'll think it was his plan.

DANNY

I imagine they'd give him a good hiding.

SKYE

Nothing more?

DANNY

No. He's not worth the grief that would bring. And besides, we couldn't put Leith's tanning salons out of business, they have a tough enough job as it is.

That was an attempt to calm her. It didn't work.

DANNY (CONT'D)

It'll work.

(beat, cautious)

And then what?

SKYE

I don't know. Maybe I should get a flatshare up town, pretend to be a proper student.

DANNY

So, you'll leave Leith behind, and me in it.

Skye considers Danny, and the his inference.

SKYE

Let's see how tonight goes, before I decide what I'm leaving behind.

She kisses him, stands...

SKYE (CONT'D)
See you later.

Danny stands. As they part...

DANNY
Hey...

He's no more than half-joking when he points above his head.

DANNY (CONT'D)
Aim high.

CUT TO:

2. EXT. STREET. EDINBURGH. NIGHT 1. EP1 FLASHBACK.

(SKYE)

From here, in QUICK CUTS, we FLASHBACK to the Episode One Cold Open.

It is all about seeing new aspects that we missed before.

A figure (Skye, we know now) is dressed in trainers, jeans, a hoodie (the same outfit she had on in Scene 1) and a large, novelty CAT HEAD. She pushes off from a wall...

CUT TO:

3. EXT. ANOTHER STREET. EDINBURGH. NIGHT 1. FLASHBACK.

(DANNY, SKYE)

QUICK CUT FLASHBACK. Skye approaches the drug dealers including Danny (also in the same outfit from Scene 1).

Danny steps out in front of the Others.

Skye takes out the GUN. As Danny predicted, that quietens the Others. Skye points the gun at Danny. He looks back.

Skye lifts the gun a little higher (above Danny) and...

PULLS THE TRIGGER. Nothing happens. It's a replica.

SKYE
Shit.

MUSIC STARTS. She turns and RUNS.

THIS TIME, we linger on Danny and see that he is thrown. We see it is the Others who chase Skye first, then shout demands for him to join him. He runs after them with reluctance...

CUT TO:

4. EXT. PRINCES STREET. EDINBURGH. NIGHT 1. FLASHBACK.

(SKYE, DANNY)

QUICK CUT FLASHBACK of Skye running down Princes Street...

CUT TO:

5. EXT. ROSE STREET. EDINBURGH. NIGHT 1. FLASHBACK.

(SKYE, DANNY)

QUICK CUT FLASHBACK towards Rose Street.

THIS TIME, we see that Danny did see Skye duck down the alley, but tries unsuccessful to lead the others away.

CUT TO:

6. SCENE OMITTED

*

CUT TO:

7. EXT. UNDERPASS. LEITH. NIGHT 1. FLASHBACK.

(SKYE, DANNY)

QUICK CUT FLASHBACK of Skye running through the underpass.

And THIS TIME, when the Others run into view we stay for their conversation. Firstly, Danny, in defeat...

DANNY
We've lost her.

OTHERS ONE
Where does she live?

DANNY
I don't know, she dots about.

OTHERS TWO
I know where she lives, let's go.

He leads the others away, Danny tenses as he follows.

CUT TO:

8. SCENE OMITTED.

CUT TO:

9. EXT. COUNCIL FLATS. LEITH. NIGHT 1. FLASHBACK.

(SKYE, DANNY)

QUICK CUT FLASHBACK of Skye running to her flats.

CUT TO:

10. SCENE OMITTED

*

CUT TO:

11. EXT. WALKWAY. COUNCIL FLATS. LEITH. NIGHT 1. FLASHBACK.

(SKYE)

QUICK CUT FLASHBACK of Skye hurriedly entering her flat...

CUT TO:

**12. INT. HALLWAY/EXT. FRONT DOOR. COUNCIL FLAT. NIGHT 1.
FLASHBACK.**

(AL, CARRIE, DANNY, SKYE)

QUICK CUT FLASHBACK of Skye in her flat going to the door,
with Al and Carrie arguing in background...

AL (O.C.)
Go to bed, love, this is between me
and her...

CARRIE (O.C.)
What does that mean?

At the door, Skye looks and sees Danny and the Others step out onto the Walkway.

THIS TIME we notice that Danny not only looks the other way, but he also tries to lead the Others the other way...

But one of the Others looks to Skye. She slams the door shut.

SKYE
Fuck.

CUT TO:

13. EXT. STAIRS/ROOF. COUNCIL FLATS. NIGHT 1. FLASHBACK.

(AL, CARRIE, DANNY, SKYE)

QUICK CUT FLASHBACK of Skye, having run across the roof, looking down to see Al be wrestled out of the flat's door, with the distraught Carrie calling out from inside...

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

The Others wrestle Al. Apart from Danny, who watches on.

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.

Danny is unsettled. But recovers. As the Others leave, Danny looks to Carrie.

THIS TIME we see something else, some other message, when he says...

DANNY
Tell her I'll be back.

We use a different TAKE there. It is about perception. Of the viewer, to how they saw the situation, and Danny, before and how they might see him now.

Danny turns, walks away, to catch up with the Others.

And this time we see his guilt.

CUT TO:

14. EXT. ROOF. COUNCIL FLATS. NIGHT 1. CONTINUOUS. FLASHBACK.

(SKYE)

QUICK CUT FLASHBACK. 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.

And then we see something we did see before.

But we understand it better now.

When see Skye's guilt.

CUT TO:

TITLE CARD.

Guilt

CUT TO:

15. EXT. MAGGIE AND TEDDY MEETING PLACE. EDINBURGH. DAY 5.

(MAGGIE, TEDDY)

It's morning in Edinburgh (Wednesday).

At their usual meeting place, Maggie asks Teddy...

MAGGIE

Was it straightforward?

TEDDY

Is it ever?

Maggie smiles, and considers Teddy, who still bears the marks of his car crash.

MAGGIE

You look like you've been through a mangle.

TEDDY

I'm not much of a driver.

MAGGIE

I appreciate your endeavours.
You'll get your money on Friday.
There's work to do first.

TEDDY

You said if I killed them both, I'd get a hundred grand, and I'd get to go. That was the deal. Nothing more.

Maggie looks at Teddy, with finality.

MAGGIE

Friday. Two days time. That's when you get your money. That's when it ends.

Teddy thinks, and waits for instruction.

CUT TO:

16. INT. ALIZA HOTEL ROOM. EDINBURGH. DAY 5.

(ALIZA)

Aliza, in her room and getting ready to go, receives and answers a call...

ALIZA

Hi, Richard.

INTERCUT WITH:

17. INT. OFFICE. BANK. NEW YORK. DAY 5.

(ALIZA, RICHARD)

Richard is in the office we saw before...

Richard smiles, he's jokey...

RICHARD
Having fun?

CUT TO:

18. INT. CORRIDOR. HOTEL. EDINBURGH. DAY 5. CONTINUOUS.

(RICHARD, ALIZA)

Aliza leaves her room, and walks down the corridor...

ALIZA
Should I be having fun?

Richard continues to try to play this 'breezy'...

RICHARD
I hear you're going in pretty deep.

Aliza walks down the corridor...

ALIZA
I think I'm going to an appropriate depth.

RICHARD
Look, buddy...

Aliza frowns, he is not the kind of man to call her buddy...

RICHARD (CONT'D)
On Friday, the deal's getting announced. That's set in stone. So sign what you need to sign, and get out and enjoy yourself.

As Aliza walks down the corridor, she...

PASSES TEDDY.

RICHARD (CONT'D)
Eat some, what is it, potatoes? Or is that the Irish? Is it some sort of sausage, Bratwurst is German, right?

Aliza has arrived at the conference room.

She swipes herself in with her key card.

ALIZA
I'm a vegetarian.

RICHARD
Of course you are.

We stay in the corridor briefly to REVEAL that Teddy is watching.

Then he turns and heads back in the direction of her room as we catch up...

CUT TO:

19. INT. CONFERENCE ROOM. HOTEL. DAY 5. CONTINUOUS.

(RICHARD, ALIZA)

With Aliza in the Conference Room as she walks to the table, to the paperwork, still on the phone...

ALIZA
So he called you?

RICHARD
He wants the deal done, I want the deal done. I'm just trying to be helpful, buddy.

There it is again. Buddy. She thinks, then...

ALIZA
Thanks for the call, it's helpful.

RICHARD
Glad to hear it.

She hangs up.

She sits.

She works.

CUT TO:

20. INT. LYNCH CAR/EXT. EDINBURGH. DAY 5.

(MAGGIE, TEDDY, DANNY)

The Lynch car is parked up in a quiet spot.

Danny in the driver's seat.

Maggie in the back, with Teddy.

MAGGIE
Nothing from the room?

TEDDY
She's very tidy.

MAGGIE
Not much I can do with that.

TEDDY
Was there anything else?

Maggie looks at Teddy, thinks...

MAGGIE
There will be.
(beat, loaded)
Don't stray too far, son.

Teddy leaves.

Maggie watches him go.

CUT TO:

21. EXT. STREET. EDINBURGH. DAY 5.

(JAKE, KENNY, MAX, SKYE, TEDDY)

*

We are looking at a phone, where we can see a photo of Aliza's passport.

A hand scrolls.

To bring up a photo of Aliza's bottle of pills.

A hand scrolls.

To bring up a photo of Aliza's GUEST lanyard for NBC.

REVEAL it is Max scrolling. He smiles, pockets the phone.

Teddy, Jake, Kenny and Skye look on. Kenny's car is parked nearby.

TEDDY
Who is she?

MAX
I don't know. But if Maggie Lynch is interested in her then so are we. Anything else?

TEDDY

She works in another room. You need
a key card for it.

Max considers, then takes charge. First to Teddy...

MAX

Do whatever Maggie Lynch tells you
to. Unless it's killing me,
obviously. Don't do that.

JAKE

Or me.

MAX

That goes without saying.

JAKE

I'd rather it was said.

Max turns to Skye...

MAX

I've got a job for you.

SKYE

Is it worth twenty grand?

MAX

Well, we can discuss terms at a
later (stage)...

Skye makes to leave.

SKYE

Bye, then...

Max stops her with...

MAX

Fine, twenty grand.

KENNY

No, Max. I'm leaving, so Skye is
too.

MAX

I need her help, which is
unfortunate.

KENNY

We did our bit by picking you
(up)...

Skye cuts in, takes charge.

SKYE

I'm staying.

(to Kenny)

I got myself into this, and I'm staying until I have the money to get out. You go. They're not looking for you. Tell Mum I'm OK. But I can't go home.

JAKE

At least you've got a home to go to.

He turns to Max...

JAKE (CONT'D)

Where exactly are you suggesting that we stay, Max, as your masterplan plays out?

MAX

(smiles)

That's our job.

CUT TO:

22. EXT. FRONT DOOR CARRIE'S FLAT/WALKWAY. LEITH. DAY 5.

(YVONNE, CARRIE)

On the walkway of Skye's flat in Leith, Carrie leaves the flat, to find...

Yvonne waiting.

YVONNE

(smiles)

Hi.

CUT TO:

22A. EXT. FRONT DOOR. SHEILA'S HOUSE. EDINBURGH. DAY 5.

(SHEILA, MAX, JAKE, SKYE)

SHEILA opens her door.

Just like we've seen her do before.

She's surprised. But that passes.

A beat, then she smiles.

REVEAL Max stands before her. Behind him, Jake and Skye.

But Sheila only has eyes for Max.

SHEILA
You look tired, son.

Max thinks, then smiles...

MAX
I am tired.

CUT TO:

23. INT. LIVING ROOM. SHEILA'S HOUSE. EDINBURGH. DAY 5.

(JAKE, MAX, SHEILA, SKYE)

The four sit together in Sheila's living room.

She sizes them up. A tense Jake and bewildered Skye.

Max sizes her up. Then...

MAX
That's a nice motor outside.

SHEILA
I've met a man at the carpet bowls.
That generation know how to treat a
woman right.

MAX
How long has he got left?

SHEILA
Oh, I don't know. His heart's not
great and the carpet bowls can be
more exciting than you think.

MAX
We need somewhere to stay, for a
few days, with someone who will not
ask any questions, is too crooked
to go to the police, and doesn't
have a moral bone in their body.

SHEILA
Are you just here to flatter me?

MAX
It's a paid position.

Sheila considers, then...

SHEILA
Five grand a night and you do your
own cooking.

MAX
Four.

SHEILA
Let's not go through the rigmarole.

Sheila turns to Skye...

SHEILA (CONT'D)
Who are you?

SKYE
Who are you?

MAX
(dry)
Oh, I think you two will get along
just fine.

Sheila turns to Jake...

SHEILA
What happened to Angie?

JAKE
She felt that our relationship
would be stronger if we were apart.

SHEILA
She was always clever.

During that, Max saw something on the coffee table...

MAX
We'll need your car too.

His attention remains on the table.

REVEAL a newspaper.

SHEILA
Then it's six grand a night. And
you'll cover the petrol too.

On the newspaper front page, a photo from yesterday's NBC
media conference. Jim Sturrock, standing at the podium.
Behind him, Aliza.

MAX
You'll get your money.

He looks at the photo of Aliza.

MAX (CONT'D)
We all will.

Jake looks at Max in interest. And perhaps distrust.

Sheila smiles.

SHEILA
Always nice to see old friends.

CUT TO:

24. INT. LIVING ROOM. CARRIE'S FLAT. LEITH. DAY 5.

(CARRIE, YVONNE)

Carrie sits. She is uncomfortable, but offers a stream of defiance...

CARRIE
I didn't see anything, and I don't know anything. I bet everyone round here is saying the same, so I don't know why you're picking on me.

While Carrie talks, Yvonne looks round the flat...

CARRIE (O.C.) (CONT'D)
I learnt a long time ago to keep my head down, and there's not many better at keeping their head down than me, it's probably my biggest talent if I'm honest with you, so don't you be trying to wheedle anything out of me, I won't be intimidated...

During that, Yvonne, facing a wall we don't see...

Sees something.

CARRIE (O.C.) (CONT'D)
My brother works in the law, I'll get on the blower to him if there's any funny business...

In response to something on the wall, Yvonne tenses.

Music STARTS.

CUT TO:

25. EXT. WALKWAY. COUNCIL FLATS. LEITH. DAY 5.

(KENNY, YVONNE)

We PICK OUT Kenny, walking along the walkway towards Carrie's flat, then we...

CUT OVER to Yvonne, further down the walkway, leaving Carrie's flat...

Kenny sees her, ducks into a passageway.

Yvonne walks down the walkway.

Kenny tucks in.

He waits, nervously...

A tense beat...

Then...

Yvonne walks past. She doesn't see Kenny.

Kenny is relieved.

But then he thinks about where Yvonne appeared from.

And the relief vanishes.

CUT TO:

26. INT. CORRIDOR. HOTEL. EDINBURGH. EVE 5.

(SKYE)

We are back in the hotel corridor.

Which is empty.

Until, a store room door opens and...

Skye walks out, dressed as a cleaner, with a hoover.

She walks on...

CUT TO:

27. INT. CONFERENCE ROOM. HOTEL./EXT. CORRIDOR. HOTEL. EVE 5.

(ALIZA, SKYE)

Aliza has finished working, for now.

She leaves the paperwork on the table, walks to the Conference Room door...

She opens the door and...

CUT TO:

28. INT. CORRIDOR./CONFERENCE ROOM. HOTEL. EVE 5. CONTINUOUS.

(SKYE, ALIZA)

*

Skye, in cleaner guise, is 'just about' to come in.

Holding a key card.

(Music STOPS)

But now she doesn't have to use that (dummy) key card.

She just pushes past Aliza and through the open door...

SKYE
Thanks, pal.

Aliza is thrown, she recovers for...

ALIZA
Don't touch anything.

SKYE
Oh don't worry, I'm just giving it
a wee Hoover.

The door closes.

Skye inside, Aliza outside.

Aliza shows a flicker of discomfort, then she leaves...

CUT TO:

29. INT. RESTAURANT. HOTEL. EVE 5. MINUTES LATER.

(ALIZA, JAKE, WAITER)

Aliza walks into the hotel restaurant.

As we follow her, she...

PASSES JAKE.

He sits at the bar, nursing an expensive beer.

Aliza walks on, and sits at her usual table.

The WAITER we have seen serve her before approaches...

WAITER
The aubergine?

ALIZA
Have you decided that the menu can
risk a second vegetarian option?

WAITER
No.

ALIZA
Then I'll have the aubergine.

The Waiter leaves.

Aliza sits. She thinks. Again, that flicker of discomfort.

At the Conference room, and the paperwork, and Skye.

CUT TO:

30. INT. LIVING ROOM. CARRIE'S FLAT. EVE 5.

(CARRIE, KENNY)

We mirror the earlier Carrie/Yvonne scene.

Once again, Carrie sits, unleashing...

CARRIE
What do you mean, staying with your
friends? Since when did you have
friends?

But now it's Kenny, who stands, looking round the flat.

KENNY
She's with a lawyer.
(beat, mutters)
Sort of.

He continues looking around...

CARRIE
Well, that's something. She needs
protection, Kenny. She's just a
kid. Not that you'd think it. She's
hard as nails.
(MORE)

CARRIE (CONT'D)

Which is my fault, I know, before
you start giving me gyp.

And now Kenny is the same position that Yvonne was.

And now he has seen something too, on that wall.

CARRIE (O.C.) (CONT'D)
But I've done my best, Kenny. The
one thing, you can't say, is that
I've not done my best.

Kenny realises he is seeing something that Yvonne must have
seen too. We DART around, following his nervous eyeline...

Photos. Of Carrie. Of Skye. Of Kenny.

CARRIE (O.C.) (CONT'D)
I mean, to be fair, sometimes my
best wasn't right out of the top
drawer, and it's no' great having
the polis at the door, I'll hold my
hands up to that, Kenny, I'll hold
them up all day long...

Kenny tenses.

CUT TO:

31. INT. RESTAURANT. HOTEL. EVE 5. MEANWHILE.

(ALIZA, JAKE, WAITER)

Back in the Restaurant, Aliza's discomfort has grown to the
point that she flags down the Waiter..

ALIZA
Hey, can you bring that to the
conference room? I'm going to keep
working.

We CUT OVER to the bar.

Where an alarmed Jake has heard that, and pricks up...

WAITER
No problem, Madam.

ALIZA
Thanks.

Aliza makes to leave, when...

JAKE
Hey!

A flustered Jake sits opposite her.

He smiles, a bit too much.

We can see the panic, not far under the surface, as he pins her down with an onslaught...

JAKE (CONT'D)

I heard you order the aubergine,
which is a touch of class really,
because I know you lot call it
eggplant, like the Michael Franks
song....

Aliza is thrown enough to consider Jake, for now, in bewildered silence...

JAKE (CONT'D)

He was a great songwriter, Franks,
he wrote for Patti Labelle, the
Manhattan Transfer, some of Ringo's
solo stuff which is damning with
faint praise I (know)...

Aliza has recovered enough for...

ALIZA

What the fuck is this?

JAKE

I saw you eating alone, I'm
drinking alone, let's call the
whole thing off, sort of thing,
sorry that doesn't really tie
together...

ALIZA

Does this kind of material work
with Scottish women?

JAKE

Very rarely.

ALIZA

I've got to get back to work.

Jake tries one more time, with added desperation...

JAKE

One drink? I mean, I just paid so
much for a beer that I asked if it
came with the brewery, but that was
just banter, I'm sure I could
stretch to (a)...

ALIZA
Maybe another time.

Aliza leaves.

A defeated Jake watches her go in concern...

CUT TO:

32. INT. CORRIDOR./INT. CONFERENCE ROOM. HOTEL. EVE 5.

(SKYE, ALIZA)

Aliza walks down the corridor.

She arrives at the door to the Conference Room.

She takes out her key card, flashes it.

The sensor flashes GREEN.

She opens the door and...

Skye is leaving.

As she does so she hits Aliza with a distracting barrage, about the hoover she tugs along with her...

SKYE

Sorry if it looks like I've hardly touched it, this thing's a piece of shit, but they won't put their hand in their pocket, a grand a night for a room here they say, and they send me out with a hoover that can barely raise a cough...

During that, Aliza passes through the door, which swings closed between them.

Aliza briefly considers Skye, then she turns and goes back to work.

CUT TO:

33. INT. SHEILA'S CAR./EXT. HOTEL. EVE 5.

(JAKE, MAX, SKYE)

Replicating the shot from earlier.

A hand flicking through photos on a phone. Photo after photo of the documents that Aliza has been working on.

REVEAL again this is Max.

Now he sits in Sheila's car.

Skye is in the back, Jake is in the driving seat.

Max pockets the phone and, to Skye with awkward respect...

MAX

Well done.

SKYE

Got what you need?

MAX

What we need.

Skye watches Max thoughtfully. Max turns to Jake...

MAX (CONT'D)

What did you talk to her about?

JAKE

Mostly aubergine stuff.

Max isn't sure what to do with that, so just goes for...

MAX

Let's go.

Jake starts the engine.

In the back, Skye's phone FLASHES with a message.

CUT TO:

**34. INT. KITCHEN. KENNY AND YVONNE'S HOUSE. EDINBURGH.
NIGHT 5.**

(KENNY, YVONNE)

Kenny and Yvonne sit having dinner.

Outside, darkness. Inside, tension.

A long beat. Then...

YVONNE

Why don't you ever talk about your
family?

That doesn't help the tension.

Kenny tries to joke this off.

KENNY

Because I'm out of my league with
you as it is.

It doesn't work, as Yvonne presses on...

YVONNE

A sister and a niece, right?

KENNY

This is the wrong time for me to
talk about them.

YVONNE

Why?

KENNY

Because right now, they're work.
And we never talk about work.

YVONNE

I'm not sure if us never talking
about work is a sustainable
situation.

Kenny considers, then...

KENNY

I agree.

YVONNE

So, what do we do?

A beat, then...

KENNY

Ask what you want to ask. And I'll
answer the best I can.

YVONNE

I need to know that you're not
actively doing anything illegal.

Kenny thinks, then, with the militant honesty of his new
life...

KENNY

I'm working with others to take
down Maggie Lynch. And I'm cutting
the odd corner to do so.

Yvonne is thrown.

KENNY (CONT'D)

And you?

Yvonne thinks, then...

YVONNE

I'm working with others to take
down Maggie Lynch. And I'm cutting
the odd corner to do so.

Now Kenny is thrown.

KENNY

Right.

Yvonne considers, then...

YVONNE

It feels like we should either say
no more, or a lot more.

KENNY

Well, that depends how much you
like being a detective.

YVONNE

I've been thinking that maybe I
don't like it as much as I thought.

KENNY

Then no. Not when there's a maybe
floating about. It's a good job,
it's what you've always wanted to
do. And I'll not let you throw that
away.

Yvonne tenses.

YVONNE

You wouldn't be letting me do
anything, Kenny. It's a choice for
me to make.

Kenny considers, then...

KENNY

Then let me know when you've made
it.

They eat on, in silence.

CUT TO:

35. EXT. SHEILA'S HOUSE. EDINBURGH. NIGHT 5.

(SKYE)

We start on the darkened street, on the spot where Max and Jake hit Walter.

Then we CLOSE on Sheila's house.

A long beat.

Then a window opens.

And Skye slips out, and away...

CUT TO:

36. EXT. VIEWPOINT. LEITH. NIGHT 5.

(DANNY, SKYE)

Skye and Danny are back where we saw them in the Cold Open, once again lying, looking out at Leith, sharing a spliff.

But this time it's dark.

DANNY
Hard isn't it?
(off Skye confusion)
To stay away from me.

SKYE
(smiles, then)
I'm only back to get the money to
leave.

Danny looks concerned, she notices...

SKYE (CONT'D)
Don't worry, I'll pay you back
before I do.

But that's not what Danny was concerned about.

DANNY
Where are you going to go?

SKYE
I haven't thought that far ahead.
Things have been a little hectic.

DANNY
You could go to another University,
somewhere else.

SKYE

I'm living in a mad woman's house
and trying to get twenty grand out
of a crook to pay back a gangster,
I think my academic career is
looking a wee bit shakey.

DANNY

I'm just saying, you could go
somewhere different to here, and do
something different to this. And I
could do the same.

Skye considers, then...

SKYE

There's something happening. With
Maggie Lynch.

DANNY

I know.

SKYE

There's money. Proper money. Money
that could change things for
whoever gets it.

DANNY

I know.

SKYE

If we had the opportunity, would
(you)...

DANNY

Yeah. I would.

SKYE

Then you need to tell me, if we
have the opportunity.

CUT TO:

**37. EXT. VARIOUS GVS. EDINBURGH. DAY 6. NEXT MORNING
(THURSDAY).**

(NO CAST)

It's morning in Edinburgh.

CUT TO:

38. INT. LIVING ROOM. SHEILA'S HOUSE. DAY 6.

(JAKE, SHEILA, SKYE)

At Sheila's house, Jake sits alone.

Sheila joins him. A beat, then...

SHEILA

The first day he came to my door, I
could see what your brother was. A
man who thinks the world exists
only for him.

Jake doesn't deny that.

SHEILA (CONT'D)

The rest of us are collateral. No-
one more than you.

Jake doesn't deny that either, just offers...

JAKE

We're not a family known for
successful relationships.

SHEILA

Whatever he's planning, it's for
him. He needs you lot to help him
get it, but it's for him. Unless
you shake off the shackles. Unless
you let me help you to get what you
deserve. To get what you need.

JAKE

No, thanks.

SHEILA

You're in hock to him, son.
Addicted to the pain.

JAKE

He's my brother.

SHEILA

You've got to let that go.

JAKE

If I do, I don't know what I've got
left.

Skye walks past them on her way to the kitchen.

They stop until she's passed, then...

SHEILA

Late at night, when it's quiet, I sit here and I have a whisky. I try not to think about the past, because that's no fun, so I think about the future. I make plans. And there's something about the night, and the quiet, and the whisky, that makes me brave. I'll be here tonight. And you should join me. To think about the future. To plan. To be brave.

Jake considers, then...

JAKE

You're wrong. Not about Max, but you're wrong about this. We're working together.

SHEILA

So, what's he doing now?

Jake can't answer that.

CUT TO:

39. INT. FOYER. NBC. EDINBURGH. DAY 6.

(MAX, ASSISTANT)

In the grand Reception Area of NBC that we have seen before, Max waits.

He looks relaxed.

A beat, then an ASSISTANT walks towards him.

Max stands, smiles, he's ready for what comes next...

ASSISTANT

As I suspected, I'm afraid that Mr Sturrock is (unavailable)...

Max hands over a sealed envelope.

MAX

Give him that.

The Assistant is frustrated...

ASSISTANT

This is a very busy time. Tomorrow
is (the)...

Max talks over, politely...

MAX
Say it's from a friend at the
Osprey Club.

The Assistant takes the envelope, reluctantly.

Max sits, and waits.

CUT TO:

40. INT. CAFÉ. LEITH. DAY 6.

(DANNY, MAGGIE, BAZ, DAZ)

Maggie and Danny are back in the Leith café that Maggie has taken to using.

They have a cup of tea. Maggie watches Danny closely. He more or less stands up to her scrutiny.

MAGGIE
Why did she run?

DANNY
I don't know.

MAGGIE
I hear she's a bonnie lassie. A lot
of temptations around, to distract
young lads like you.

DANNY
She's not my type. And I'm not
distracted.

MAGGIE
How did you end up with us?

DANNY
Polmont Young Offenders. I was told
when I got out, there could be work
with the Lynches.

MAGGIE
Roy always had a soft spot for that
place, and the kids that came out
of it. Kids like him. Waifs and
strays. Orphans in all but name.

Danny doesn't deny that. And Maggie notices.

MAGGIE (CONT'D)

Who do you have in this world, son?
Other than me.

DANNY

No-one.

MAGGIE

Good. Because I'm all you need.

She looks at him, then...

MAGGIE (CONT'D)

Roy took a long time to get the
drugs network together. I don't
want it and I don't need it. If
you're still with me on Friday, if
you ignore the temptations, then
it's yours.

Danny considers.

MAGGIE (CONT'D)

I can't give you mothering. And,
believe me, you wouldn't want my
mothering even if I could. But I
can give an opportunity.

Danny is thrown. We see, and we understand, his conflict.

DANNY

Thanks.

A beat, and then TWO MEN come in and stand nearby.
Intimidating looking characters.

These two New Minders are entirely unspeaking presences, who
will work for Maggie from now until the end.

I'll call them BAZ and DAZ or Baz/Daz when together.

MAGGIE

I thought we could do with some
back up, to get things over the
line tomorrow. There's more if
needed, but we'll start with two.
Don't take it personally.

Danny tenses. Maggie looks at him, then smiles...

MAGGIE (CONT'D)

Let's go.

CUT TO:

41. SCENE OMITTED

*

CUT TO:

42. INT. CONFERENCE ROOM. HOTEL. EDINBURGH. DAY 6.

(RICHARD, ALIZA)

Aliza sits working, the paperwork in front of her.

The paperwork, which she will report back to Sturrock later in the episode shows - CAPITAL RATIOS, VALUATIONS, LEVERAGE LEVELS and a BALANCE SHEET that includes an OFF BALANCE SHEET VEHICLE listed as containing an asset of a little over eight billion pounds.

She considers, then makes a call.

A beat of ringing, then an answer...

RICHARD (V.O.)

Hi.

INTERCUT WITH:

43. INT. OFFICE. BANK. NEW YORK. DAY 6.

(ALIZA, RICHARD)

Richard, in his office...

ALIZA

You're right. There's nothing here.
I mean, they've been creative, but
who are we to judge that?

RICHARD
(smiles, then)
Good.

ALIZA
I'll confirm the deal and get
things ready for the announcement
tomorrow.

RICHARD
Welcome back.

Aliza, 'breezily', adds...

ALIZA
Hey, can you authorise for me to
get access to our financials? I
can't log in.

RICHARD
You're locked out?

ALIZA
It was taken away after my
accident.

RICHARD
Oh, yeah.

Richard hesitates though, so Aliza smoothly continues...

ALIZA
I should do a summary of the
benefits of the takeover for the
media. I need the data to show
economies of scale, synergies, cost
savings. I'll knock something
together and run it by you?

There is a beat of thought from Richard, and we see a flicker
of nerves from Aliza before...

RICHARD
Good idea. I'll have your access
reinstated.

Aliza smiles.

CUT TO:

44. INT ROOM. NBC. EDINBURGH.

(STURROCK, MAX, ASSISTANT NBC)

*

*

Sturrock stands alone in the room. *

A long beat. The door opens, an ASSISTANT shows in MAX, then leaves. *

MAX and STURROCK stand facing each other. MAX Smiles. *

STURROCK doesn't. *

Then... *

STURROCK
Where did you get it?

MAX
We've met before.

STURROCK
(non-committal)
Right.

MAX
It was quite a night. The boy from
Leith, being inaugurated as
President of Edinburgh's oldest,
and indeed most misogynistic,
drinking club. You gave a speech
about growing up in Leith which
contained several factual
inaccuracies.

They stop. Sturrock closes in on Max...

STURROCK
Where did you get it?

But Max stands up to him.

MAX
Not from the American. But I'd
imagine she's seen it too. And if I
can spot the holes in that
document, as a poor kid from the
Lochend Road who knows his way
around a balance sheet, she must
see all the other holes that I
don't know about.

STURROCK
She's signed an NDA, you've stolen
information, and there's nothing in
there that's illegal. Whatever
you're trying to do, it's not going
to work.

MAX

I think the National Bank Of
Caledonia doesn't have a pot to
piss in. I think you need the sale
to go through tomorrow before the
wheels come off. And I think Maggie
Lynch is helping you do so.

Sturrock is thrown by Max's Maggie knowledge.

And Max knows he's right from Sturrock's discomfort.

MAX (CONT'D)

And I suspect that, in return,
you're helping Maggie Lynch out of
her current difficulties with a
decent wedge of cash. Which I would
like to receive instead.

Sturrock, considers, then...

STURROCK

I remember you. From that night.
You weren't there as a member, you
were someone's guest.

Max is slightly thrown by that.

He can still be got at, on that superficial front.

STURROCK (CONT'D)

Following me about, telling me how
we were both Leith boys, and maybe
we should go for lunch and discuss
mutual opportunities. It was hard
not to laugh. Some fucking spiv
lawyer, in a Moss Bros suit,
talking about mutual opportunities.

MAX

It wasn't a Moss Bros (suit)...

STURROCK

A few years later, someone told me
you'd been nicked for a hit and
run. And I thought, aye, that
sounds about right.

Max considers, then fights back comparably...

MAX

I was the guest of a client. I was
the only one at my table who hadn't
gone to the right school. They
laughed at you, Jim. At your wine
choices. At your manners. At you
butchering your oath, but then
again there wasn't much call for
Latin in Leith, was there?

They look at each other with mutual contempt.

But, perhaps, some mutual respect.

As Max moves on...

MAX (CONT'D)

I went to prison for that. But it could have been worse. They could have known that I'd been laundering the Lynches money.

We see a first flicker of discomfort from Sturrock...

MAX (CONT'D)

I cleaned it up from how it came off the street, and sent it to a numbered account. Roy was very proud of his numbered account. Someone had set it up for him. Anonymous, safe. But that wasn't Roy's world. And one day he gave me a form he shouldn't have. And I realised it was an NBC account. Which was surprising.

(beat, loaded)

But now it's not.

And now Sturrock's discomfort can't be missed.

MAX (CONT'D)

I think you looked after their money. And I think you did that for a long time. And I think that's a daft thing for a clever man like you to do. So you'd only do it if they had something on you. And the Lynches have always got something.

STURROCK

What are you proposing?

MAX

Tomorrow morning, I will take an associate of mine into a police station in Glasgow, where he will say that Maggie Lynch asked him to commit a double murder and provide a recording of her doing so. The first Lothian Police will hear about it is when the Glasgow police arrest her. Anything she says about you will be rightly seen as the deranged ravings of a woman with a history of dementia trying to stay out of prison.

Sturrock is intrigued by Max.

MAX (CONT'D)

I give you the evidence of the money laundering, rather than the police. You give me the money, rather than Maggie. Your sale goes through, and you skip off into the sunset. If you can take care of the American, and what she can do to stop it.

STURROCK

I can take care of that.

MAX

Then we're sorted.
(smiles, then)
Two Leith boys with a mutual opportunity.

STURROCK

(smiles, then)
Come to the club, bring everything you have, and we can agree terms. And wear a better suit than last time.

He leaves. Max smiles in victory.

CUT TO:

45. INT. YVONNE OFFICE. LOTHIAN POLICE. EDINBURGH. DAY 6.

(YVONNE, SUPERIOR)

From outside, through an internal window, we see Yvonne in her office.

She is being talked to, and not positively, by a SUPERIOR.

She doesn't look impressed.

CUT TO:

46. EXT. DOCKS. EDINBURGH. DAY 6.

(MAGGIE, TEDDY, BAZ, DAZ, JIM, DANNY)

Maggie stands facing Teddy.

MAGGIE

There is a porter at The Royal Mile Hotel with a spectacular collection of vices, which have led to him owing us a little over five thousand pounds.

REVEAL she speaks to Teddy.

The first new Minder (Baz) is nearby.

Teddy is calm.

MAGGIE (CONT'D)

Or at least, that's what he owed us yesterday. Today he doesn't owe us a penny. Because today he told us that he saw Max McCall waiting in the hotel car park. He thought that information would be of interest to me, what with Max McCall's much-rumoured history with my late husband. And he was right.

Teddy remains unruffled.

MAGGIE (CONT'D)

Where are they?

There is a note of defiance to...

TEDDY

I don't know.

MAGGIE

What was he doing at the hotel?

TEDDY

I don't know.

MAGGIE

Max being alive isn't good news for you. Max getting involved in my affairs, well, that is something that could spread beyond you in consequences.

Teddy looks at Baz. Then back at Maggie.

TEDDY

If that's your consequences, then I'm a wee bit insulted.

MAGGIE

He's got a gun. And I've got
something even better than that.

As she says that, Teddy's DAD is brought into view by Daz.

Teddy looks at his Dad, then at Maggie.

TEDDY

I'll not forget this.

MAGGIE

I should hope not. Where are they?

And this time there is no defiance to Teddy, only honesty.

TEDDY

I don't know.

MAGGIE

You have until tonight.
(she gestures to his Dad)
Which means he has until tonight.

CUT TO:

47. EXT. CAR PARK. EDINBURGH. DAY 6.

(STEVIE, YVONNE)

Yvonne and Stevie have met in their usual car park.

STEVIE

What did they say?

YVONNE

To cease all operational interest,
of any nature, in Maggie Lynch.

STEVIE

They know she's leaving. And they
want her to go, and take her power
over them with her.

YVONNE

This is why I'm not going to stop.
Because she shouldn't be able to do
that.

STEVIE

If you don't stop, it will be the
last thing you do.

YVONNE

I know. I'm ready to go. But I'll be taking her with me.

STEVIE

Then I'll keep watching her, and tell you when I see something interesting.

YVONNE

OK.

STEVIE

Did you get anywhere? At the flats?

Yvonne considers. The flats. Carrie. Kenny.

YVONNE

No.

STEVIE

You know, Yvonne, taking down Maggie Lynch is hard enough. Trying to do it cleanly, that's even harder.

YVONNE

Do you know, Stevie, I always thought that bent cops would feel bad about being bent cops. But then I met you, and I can't help thinking that you absolutely love being a bent cop.

Stevie smiles, then...

STEVIE

I'm just saying. There's going to be a time when you have to decide what you'll give up to get her. And it's coming down the road.

Stevie leaves. Yvonne thinks.

CUT TO:

48. INT. ROOM. SHEILA'S HOUSE. EDINBURGH. DAY 6.

(JAKE, MAX)

Jake stands in a room at Sheila's, looking out the window.

Max comes in and joins him.

Max is wearing a smart suit, which Jake notices.

MAX

I bought it with Dad's money, which
is a calculated investment that I
don't expect you to (understand)...

Jake has no interest in the suit, he talks over, looks out...

JAKE

Every time I look out there, it
comes right back to me, Max. That
night, that decision.

Max considers, then...

MAX

Then don't look out there.

JAKE

How can that road not speak to you?

Max looks outside, then back to Jake.

MAX

Because it's a road.

Jake considers Max, then...

JAKE

Look at you. Back here, in the same
situation. Risking it all, to claw
back what you think you had. What
you think you deserve.

MAX

If you have an alternative plan, I
would be genuinely delighted to
hear it.

JAKE

Leave, go somewhere else, start
again.

MAX

I am a disbarred lawyer without a
penny to my name, and at risk of
arrest for parole violation. The
only way I get the chance to
rebuild my life, is by taking a
large amount of money meant for
Maggie Lynch.

JAKE

There are other lives you could have.

MAX

Well, yes, I could check into some form of hostel and sign on. Is that the kind of life you're suggesting I pursue, Jake?

JAKE

You're too good for that, are you?

MAX

Yes, I am inarguably too good for that.

Max pushes back...

MAX (CONT'D)

And it's not just me that's back here, Jake. You're here because you know I can pull this off. You know that after all this time, I, and only I, could still give you the life you want.

Jake considers, then...

JAKE

Were you going to split the money with me, in Chicago?

Max considers. A long beat. And we see something unusual from Max, a rare flash of pure honesty, before...

MAX

No.

Jake is surprised. Partly by the answer, mostly by the honesty.

MAX (CONT'D)

Because you had Angie. You had something real. You had a life.

(beat, adds)

Of sorts.

Jake watches Max, with intrigue...

MAX (CONT'D)

And I had nothing. So I felt I needed that money more than you. But I don't feel like that now.

He looks to Jake...

MAX (CONT'D)

I'm getting the money tomorrow.
I've done it. And when I do,
I'm going to give Kenny, and the
girl, and that witch downstairs
what they need. And then I'm going
to split the rest with you, Jake.
Right down the middle. Because now
we're both looking for something.
Both looking for a life.

JAKE

Thanks for not lying to me again.

MAX

No more lies.
(beat)
It's too late for that.
(beat)
We're too near the end.

That felt genuine.

The Brothers stand, looking out at the street. Out at the
memories.

CUT TO:

49. EXT. STREET. LEITH. DAY 6.

(YVONNE, KENNY V.O.)

*

Yvonne walks through Leith, she's on the phone.

We hear the ringing, then an upbeat MESSAGE...

KENNY (V.O.)

Leith Legals, getting you out of
bother, just as quick as we can!

The machine BEEPS, then...

YVONNE

Hey, I'm coming to see you. And
there's no maybe any more. I want
out. I want her. And I want to do
it together.

She hangs up. She walks on as we...

CUT TO:

50. INT. LEITH LEGALS. LEITH. DAY 6.

(KENNY, TEDDY)

Kenny comes up from the bottom office/toilet.

Teddy is here waiting. Kenny gets a fright, then recovers.

It's never great to see Teddy, but for Kenny this visit is just about OK.

KENNY

Hi, Teddy.

Teddy smiles. Which we haven't seen before, and has an attempt at small talk. .

TEDDY

How are you, Kenny?

KENNY

Getting by.

From his desk, Kenny's phone BEEPS with Yvonne's Voicemail.

But Kenny and Teddy's attention is on each other.

Teddy moves beyond small talk.

TEDDY

Where are they?

KENNY

Who?

He knows who.

TEDDY

Max and Jake.

There is a small, niggling concern within Kenny now.

But he pushes that down, and smiles...

KENNY

We've got a wee security set up going, Teddy. A need to know sort of thing. I can pass on a message (though)...

TEDDY

I need to see Maxie.

KENNY

Then I can tell him to contact you rapido.

TEDDY

Where are they?

Kenny looks at Teddy.

He sees Teddy's building tension. Building desperation.

Kenny's concern is now more than niggling.

KENNY

I can pass on a message. But I can't tell you where they are. And I'm not sure, Teddy, with a huge amount of respect, why you need to know where they are.

Teddy doesn't answer.

Kenny continues, with building nerves...

KENNY (CONT'D)

But I know others who would like to know that.

Teddy considers Kenny, then...

TEDDY

Maggie Lynch has got my Dad. He's not much of a Dad. But he's my Dad.

KENNY

Tell Max. He'll come up with something.

TEDDY

Aye, Maxie would come up with something. But I'm not sure it would favour me.

KENNY

Teddy, there's got to be (another way)...

TEDDY

Where are they?

KENNY

I can't tell you.

TEDDY

No. Not that. Don't do that.

Teddy is not balanced here. He looks strangely fearful.

About where this might go.

About what he might have to do.

But if you think Teddy is fearful, you should see Kenny.

KENNY

This isn't Max and Jake. If it was
just them I'd tell you in a shot.
But they're with my niece. And
Maggie Lynch is looking for her
too. So I can't tell you.

There isn't much heroism in this show, but this is heroism,
as Kenny looks at Teddy and says...

KENNY (CONT'D)

And I know what that means. But I
can't tell you.

Teddy walks to the window, to the blinds.

As he talks, he lowers the blinds.

TEDDY

I've tried. With the Zen. With
everything. I've tried. To not be
who I am. But, right now, I can
feel the Zen fairly legging it from
my body. From my mind.

Teddy turns back to Kenny.

And again, we see Teddy unbalanced. Fearful. Of himself.

TEDDY (CONT'D)

And I can feel everything else
coming back. All the things I've
worked hard to get rid off.

Teddy pinches his arm.

TEDDY (CONT'D)

They're coming back, Kenny. They're
coming back with fucking bells on.

He looks to Teddy, there's an edge of pleading to this...

TEDDY (CONT'D)

Please tell me. Please tell me
where they are.

He looks at Kenny with an air of desperation.

Kenny looks back with an air of desperation.

And we cut away to...

CUT TO:

51. EXT. STREET. LEITH. DAY 6.

(YVONNE)

Yvonne walks along a street.

She crosses the street.

REVEAL she is heading towards Leith Legals.

The blinds are down.

She's confused.

She keeps walking, when...

Her phone RINGS.

She answers...

YVONNE

I'm busy.

INTERCUT WITH:

**52. EXT. STREET/STEVIE'S CAR./EXT. EDINBURGH. DAY 6.
CONTINUOUS.**

(STEVIE, YVONNE)

Stevie rushes to his car...

STEVIE

I'm on Maggie Lynch. She's just
dropped two of her goons at The
Royal Mile Hotel.

YVONNE

What does that mean?

STEVIE

Well, there's a sign in Reception,
welcoming the Americans who are
buying Jim Sturrock's bank.

Yvonne thinks.

STEVIE (CONT'D)

I think whatever connects Sturrock
and Maggie Lynch is in that hotel.
And I think something's about to
happen. I'm on her, so you need to
get to The Royal Mile Hotel.

Stevie opens his car.

Yvonne thinks. She looks at Leith Legals. At the blinds.

We see her conflict.

CUT TO:

53. INT. CUBICLE./TOILETS. HOTEL. EDINBURGH. DAY 6.

(DANNY, DAZ)

Danny, in a toilet cubicle, texting frantically.

He comes out into an elegant hotel toilet.

Daz is there, waiting.

Danny goes and washes his hands.

CUT TO:

54. INT. BEDROOM. SHEILA'S HOUSE. DAY 6.

(JAKE, SKYE)

Skye lies on a bed, looking at her phone, listening to HOUSE
MUSIC.

Jake walks past, enters.

JAKE

Palatial by Love Corporation,
original twelve inch, Danny
Rampling remix. He opened with that
at Cream in '97.

SKYE

You like house music?

JAKE

I detest it, where did you go?

SKYE

When?

JAKE
You know when.

SKYE
None of your business.

JAKE
Correct answer.

She's confused, he clarifies.

JAKE (CONT'D)
You know where I wish I was right now? Berlin. I'd like to open a recording studio in the Kreuzberg district, feed off the Bowie ghosts and help kids find the dream that I lost. Instead, I'm sharing a twin bedroom with my sociopathic brother while folk try to kill me.

He looks at her.

JAKE (CONT'D)
You're young enough and smart enough to still have possibilities. Max takes a lot from people, and the thing he takes most is possibilities.

Skye's phone BEEPS with a message (from Danny).

Jake reacts to the beep...

JAKE (CONT'D)
If you have a way out, then take it.

He leaves, she thinks.

CUT TO:

55. INT. CONFERENCE ROOM. NBC. DAY 6.

(ALIZA, STURROCK)

*

A smiling Sturrock stands in the empty room and smiles...

STURROCK
I hear you've seen the light.

Faces Aliza.

ALIZA

Sorry if you feel I've been a little tough on you.

STURROCK

That's OK. You're jet lagged.
(beat, loaded)
At a minimum.

She smiles that off, then...

ALIZA

Your paperwork looks good. Solid capital ratios. A little bit eager on the leveraging, a little bit ambitious on the valuations, but these are the games we play, right?

STURROCK

Right.

ALIZA

But then I went under the hood. And I tried to pin down where the capital is. Where the assets are. Because you're re-hypothecating those assets like no-one's business...

STURROCK

Re-hypothecation is...

ALIZA

Legal. You can leverage the same asset a hundred times, but you've got to have the asset.

STURROCK

Which we do.

ALIZA

On paper, sure. There's an off balance sheet vehicle with £8bn in it listed in the accounts. The accounts you give your board, your shareholders, your finance team which as far as I can tell are a couple of guys who have been with you from the start. Whose pensions you converted to shares, so they're locked in, and that's before you get to the NDAs and a management structure where everything leads to you.

STURROCK

That structure is what got us where we are. It's not a democracy.

ALIZA

I followed it, the off balance sheet vehicle. All the way across the world, round all the corners, through the fucking hall of mirrors of your accounts. And at the end, I found it. In our accounts. Listed with that same eight billion.

STURROCK

There's nothing wrong with disguising ownership...

ALIZA

I thought, worst case scenario, that vehicle is full of sub-prime bullshit, that you're underpinning your loans with eight billion of shaky collateral. But then I got in, Jim. Into the vehicle.

Sturrock senses danger.

ALIZA (CONT'D)

And that's a lonely place to be.
(beat)
Seeing as it's empty.

Sturrock is flailing here.

ALIZA (CONT'D)

Any collateral you had is long gone. Your loans are underpinned with thin air. And a lot of those loans are from us. And I think the only people who know that those loans are worthless are you and Richard. This deal is your way out.

Sturrock tenses further, which confirms it to Aliza.

STURROCK

The growth of the new company will replenish...

ALIZA

Sure, the share price will double, you siphon off profits, replace what you stole, that's a fucking fairy tale and you know it.

She looks at Sturrock. A beat. Then she works it out.

ALIZA (CONT'D)

You do know it.

(beat)

So does Richard.

(beat)

You get out after the deal. Richard follows, what, a few months later? And you leave that bomb for others to find. Others who will work just as hard as you to stop it going off, and taking them down with it.

STURROCK

That's the way the world works.

ALIZA

It's the way your world works.

Aliza stands.

ALIZA (CONT'D)

Pull the deal tonight, or I'll go public. I want to hear from you within an hour.

Sturrock shows unusual nerves with...

STURROCK

We'll cut you in.

Aliza looks at Sturrock with defiance.

ALIZA

One hour.

Aliza leaves. Sturrock watches her go.

A beat, then he stands.

CUT TO:

56. INT. CORRIDOR. THE OSPREY CLUB. EDINBURGH. DAY 6.

(MAX, ASSISTANT)

Max, carrying paperwork, is led through the grand, wood-panelled club by an ASSISTANT...

ASSISTANT.

Mr Sturrock booked the Ellieslea
room. He's running a couple of
minutes late.

MAX
No problem.

The Assistant gestures to a door, then leaves.

Max walks in...

CUT TO:

**57. INT. ELLIESLEA ROOM. OSPREY CLUB. EDINBURGH. DAY 6.
CONTINUOUS.**

(MAGGIE, MAX, BAZ)

To a quiet room, with windows to the street and a fire door slightly ajar.

And Maggie Lynch, sitting waiting.

As Max enters, Baz closes the door behind him.

CUT TO:

58. INT. HOTEL. RECEPTION/CORRIDOR. EDINBURGH. DAY 6.

(ALIZA)

Aliza walks through the hotel Reception, past the sign welcoming her party to Edinburgh.

Her phone RINGS, she steels herself, then answers...

ALIZA
Richard.

INTERCUT WITH:

59. INT. OFFICE. BANK. NEW YORK. DAY 6.

(ALIZA, RICHARD)

Richard simmers with understated rage...

RICHARD
Pack a bag, personal effects only,
no paperwork, you're flying back
tonight. The others can handle
tomorrow.

ALIZA
What happened to 'buddy'?

RICHARD

You'll be taken to your apartment,
Legal will be there waiting with
details of your settlement and
details of all the terrible things
that will happen to you if you open
your mouth about any of this.

Aliza walks on through the corridor, strong, in charge...

ALIZA

What the fuck have you done?

RICHARD

We made bets that didn't pay off.
Now we're making a bigger bet that
will come off.

ALIZA

Bullshit. You're buying yourself
enough time to cash out and get
out. And I'll not let you do it.

RICHARD

What you will or will not let us do
is a moot point. You're gone. And
you can live with financial
security or you can live with no
security of any kind...

ALIZA

I'll go public.

RICHARD

Then you do so as an aggrieved ex
employee with a drug habit.

ALIZA

I have the paperwork, Richard.

She thinks she's played a trump card.

But we see Richard smirk, before...

RICHARD

Fifty three hours, eighteen
minutes.

Aliza, approaching the door to the Conference Room, is
confused.

RICHARD (CONT'D)

That's how long you've spent with
the paperwork. You've slept what,
four hours a night?

(MORE)

RICHARD (CONT'D)

You're delirious. And I don't think
it's adrenaline keeping you up.

Aliza thinks, then...

ALIZA

How do you know how long I was in
the room?

She works it out, she takes it out.

The key card.

She swipes it at the sensor.

Which, this time, flashes RED.

And BEEPS.

RICHARD

You don't have the paperwork. There
was no paperwork. You were tired.
You are on strong medication. We
are getting a signed affidavit from
a Porter at your hotel saying that
you barely left your room and went
heavy on the minibar.

Control seeps from Aliza, as she stands in thought.

There is a slight, very softening from Richard with...

RICHARD (CONT'D)

Let me get you out of there, for
your own good. Jim Sturrock, he's
not like us. It's not attorneys and
lawsuits, it's worse (than that)...

Aliza hangs up.

CUT TO:

60. INT. ELLIESLEA ROOM. OSPREY CLUB. EDINBURGH. DAY 6.

(MAX, MAGGIE, BAZ)

*

Maggie smiles at Max.

MAGGIE

You must have felt safe, coming
here. No women, for a start.

Max sits, tensely.

MAGGIE (CONT'D)

Roy and I always managed to get into parts of this city we had no business being.

(beat)

Although I did come in through the fire door. And you'll be leaving by the fire door.

Max looks at Baz. He thinks.

MAX

Why don't we split the money? You need my help. Jim Sturrock needs my help.

MAGGIE

Jimmy Sturrock will do what I tell him. And you've no need for money any more.

Max sits, wheels turning, and not coming up with anything.

CUT TO:

61. INT. ALIZA'S ROOM. HOTEL. EDINBURGH. DAY 6.

(ALIZA, STURROCK)

*

Aliza walks into her room, she takes off her coat and...

STURROCK (O.C.)

Thirty years ago, I was Assistant Manager of one of the smallest branches in Scotland.

She, and we, get a fright.

Sturrock is lying on top of her bed.

STURROCK (CONT'D)

Down in Leith. Blue collar, you'd call it. There was one family who put enough money through the bank to keep the lights on. My boss didn't like them, he thought they were criminals.

Aliza has calmed. To a degree. After all, he's the Chairman of a Bank. He is in her world.

STURROCK (CONT'D)

I said we weren't the police, but he decided he was going to tell Head Office. And if they shut us down, if I got disciplined and my career got clipped before it had even started, well he thought that was worth it. To do the right thing.

Sturrock stands from the bed. And walks towards her.

GOUGH

So off he went, up Leith Walk, to the Head Office.

(beat)

But he never made it.

It takes a lot to scare Aliza. But she's scared.

He lets that sit for a moment, before...

STURROCK

I got promoted in his place. And then I got promoted many more times. And here we are.

Fear rises in Aliza. And the realisation that Jim Sturrock isn't in her world after all.

STURROCK (CONT'D)

If I would do that, at the start, when I had nothing to lose. Imagine what I'd do now, at the end, when I have everything to lose.

Aliza manages the fear.

STURROCK (CONT'D)

This is my bank. And my city. And I need you to pack up, and go, and keep quiet. OK?

It takes a lot for Aliza to say this, but she says it...

ALIZA

No.

Sturrock thinks.

Then Sturrock leaves the room, pausing for...

STURROCK

Sorry.

CUT TO:

62. INT. CORRIDOR. HOTEL. DAY 6. CONTINUOUS.

(STURROCK, DANNY, SKYE, DAZ)

*

Out in the corridor, Sturrock walks past Danny and Daz, he nods at them.

Daz takes that information dispassionately.

Danny shows tension.

Sturrock leaves.

Danny keeps lookout, Daz approaches the door to Aliza's room when...

SKYE COMES ROUND THE CORNER.

In her Cleaner guise, pushing a large housekeeping trolley full of bedding.

Skye smoothly knocks and enters Aliza's room, with her trolley...

SKYE

Housekeeping!

The door closes behind her.

Daz stops, thrown.

He waits, near the door. He and Danny swap a look.

Danny shrugs.

They wait.

CUT TO:

63. EXT. CAR PARK. THE OSPREY CLUB. DAY 6.

(MAGGIE, STEVIE, MAX, BAZ)

*

Maggie, Baz and Max are walking across the quiet, small, private car park of the Osprey Club when...

STEVIE (O.C.)

Wait.

Stevie approaches.

He lifts, speaks into his police radio...

STEVIE (CONT'D)
(into radio)
Control, I'm in the car park of the
Osprey Club in Cumberland Street,
checking out a possible
disturbance. Copy?

A beat, then the crackle of the radio...

CONTROL (V.O.)
Copy.

Stevie stands, his finger on his radio, looking at Maggie.

She looks at him, then...

MAGGIE
I know it was you, son. That
brought the police to the farm.
I'll get round to you soon enough.

Stevie shows nerves, but clicks the radio...

STEVIE
(into radio)
Stand by for more.

He stands, his finger on his radio, looking at Maggie.

Maggie looks at Stevie.

A beat.

Then she looks to Baz, nods.

Max walks to Stevie.

MAGGIE
This isn't escape. All this means
is that you two will be together at
the end.

STEVIE
(into radio)
False alarm. All clear.

CONTROL (V.O.)
Received.

Max and Stevie leave.

Maggie watches them go.

CUT TO:

64. INT. CORRIDOR. HOTEL. EDINBURGH. DAY 6.

(DANNY, SKYE, DAZ)

Back in the corridor, Daz is showing signs of unease, when...

Skye leaves the room.

She wheels her trolley down the corridor towards Daz and Danny.

Danny is in her way.

She nears him.

Danny's expression is inscrutable.

So inscrutable that Skye briefly falters.

And there is a moment when it's unclear where this is going.

Then Danny steps aside...

And Skye pushes her trolley onwards down the corridor.

Daz walks into Aliza's hotel room.

We see Danny hang back, then slip away...

CUT TO:

65. INT. ALIZA'S ROOM. HOTEL. DAY 6. CONTINUOUS.

(DAZ)

A confused Daz surveys the empty room.

CUT TO:

66. INT. CORRIDOR. HOTEL. DAY. CONTINUOUS 6.

(SKYE, YVONNE)

We catch up with Skye as she wheels the trolley quickly down the corridor.

While moving, she...

PASSES YVONNE.

Yvonne walks on in the other direction, lost in her determination, not taking much notice of a Cleaner...

We go with Yvonne.

We are on her. As she walks.

She thinks. About Skye. About the photo at Carrie's.

She turns.

To see Skye has gone.

Yvonne thinks, then RUNS in the direction that Skye went.

We FOLLOW as she runs out to...

CUT TO:

67. EXT. CAR PARK. HOTEL. EDINBURGH. DAY 6.

(DANNY, YVONNE, SKYE)

To the hotel car park.

A car pulls up to leave.

Driving is Danny.

Aliza is in the back (though we don't see that now).

Skye is in the passenger seat.

She looks at Yvonne.

Yvonne looks at her.

A beat as they lock eyes.

Then the car speeds away and we...

CUT TO:

68. INT. LIVING ROOM. SHEILA'S HOUSE. EDINBURGH. NIGHT 6.

(SHEILA, JAKE)

It is late.

It is dark.

Sheila sits, alone.

Having a whisky.

A long beat, and then...

Jake comes, and sits beside her.

Sheila smiles.

**** END OF EPISODE THREE ****