

GUILT3

EPISODE 4

SHOOTING SCRIPT

15/9/22

"LET THEM COME"

Written by

Neil Forsyth

1. INT. LIVING AREA. LYNCH FLAT. EDINBURGH. NIGHT 6/DAWN 7.

(MAGGIE)

This is the last day.

It is still dark, though dawn is coming.

Maggie Lynch sits in her flat, looking out at Edinburgh, speaking into her phone.

MAGGIE
This city is a prize.

CUT TO:

2. INT. BEDROOM. SHEILA'S HOUSE. NIGHT 6/DAWN 7. MEANWHILE.

(MAX, JAKE, MAGGIE V.O.)

The twin bedroom, with a window to the street.

In his bed, Max is sleeping.

MAGGIE (V.O.)
It is a prize to be won.

In his bed, Jake can't.

MAGGIE (V.O.)
And a prize to be defended.

Jake gets up.

CUT TO:

3. EXT. FRONT DOOR. SHEILA'S HOUSE. NIGHT 6. MINUTE LATER.

(JAKE, MAGGIE V.O.)

Jake slips out of Sheila's house, and walks out to the road.

MAGGIE (V.O.)
Winning it was easy. The hard part
is the defence.

CUT TO:

**1. CONTD. INT. LIVING AREA. LYNCH FLAT. NIGHT 6/DAWN 7.
CONTINUOUS.**

Maggie, on the phone, looking out...

MAGGIE

But Roy and I always welcomed the defence. Because the defence is what made us strong.

CUT TO:

3. CONTD. EXT. STREET. NIGHT 6/DAWN 7. CONTINUOUS.

(JAKE, MAX, MAGGIE V.O.)

Jake walks. Then stops. Where they hit Walter.

MAGGIE (V.O.)

It is what made us ready.

He senses something. He looks to Sheila's house.

MAGGIE (V.O.)

So, if my enemies are coming for me...

Max is standing, awake, watching from the window.

They lock eyes. For a long beat.

MAGGIE (V.O.)

Then I welcome them.

And then Max turns away...

And retreats into the shadows.

MAGGIE (V.O.)

If they are coming for me...

CUT TO:

1. CONTD. INT. LIVING AREA. LYNCH FLAT. NIGHT 6/DAWN 7. CONTINUOUS.

Maggie.

MAGGIE

Then let them come.

Maggie hangs up. And looks out.

At the city. At her enemies.

CUT TO:

TITLE CARD.

GUILT

CUT TO:

4. EXT. STREET. DUNDEE. MORNING 7.

(ERIN)

A woman walks. This is ERIN, and this is Dundee, but we don't know either of those things yet.

We just watch a woman, in a distinctive red coat, from behind, as she walks.

CUT TO:

5. INT. LIVING ROOM. SHEILA'S HOUSE. MORNING 7.

(MAX, JAKE, SHEILA)

Jake and Sheila sit together. Or near each other anyway.

Sheila reads a newspaper. We notice the headline...

BANK SALE TODAY

And a photo of a beaming Sir Jim Sturrock.

A smiling Max comes through and is particularly dickish with...

MAX

Well, isn't this nice?

SHEILA

Your brother was just telling me about your Dad, and his accident, and living up there all on his own.

MAX

Lucky you.

SHEILA

And he told me about his band, and the big break they never got.

MAX

Really, Jake? That's where we are? Back at the beginning?

SHEILA

Beginnings are where you find the endings.

MAX

Is that right?

SHEILA

If you want to know how this finishes for you, son, just think about what you did at the start.

Max smiles.

MAX

This finishes well for me. For example, I will no longer be cohabitating with yourself.

Sheila smiles right back. Jake looks at Max, in accusation...

JAKE

You were back late.

Max looks at Jake, in accusation...

MAX

You were up early.

JAKE

What's the plan?

MAX

The plan is on track, which is all you need to know.

Jake bristles at Max's patronising, as Max leaves...

JAKE

Where are you going, Max?

MAX

To finish it.

Max leaves, no further information given. Sheila looks to Jake...

SHEILA

Ready?

JAKE

Nearly.

CUT TO:

6. INT. STURROCK OFFICE. NBC. EDINBURGH. DAY 7.

(STURROCK)

In his office, Sturrock is on the phone...

STURROCK
Do you have the American?

INTERCUT WITH:

7. INT. MAGGIE'S FLAT. EDINBURGH. DAY 7.

(STURROCK, MAGGIE)

To Maggie, on her phone. Dressed differently different from her early morning call, in a coat, ready to leave.

She thinks, she dodges.

MAGGIE
I've never trusted the telephone,
Jimmy. Why don't you come over?

REVEAL that her two new Minders (BAZ and DAZ) are there.

With Sturrock, we see tension. Fear? But he says...

STURROCK
I'm selling Scotland's national
bank today, I'm not in the market
for house calls.

MAGGIE
You can only sell it, when I get
what's mine.

STURROCK
Do you have her?

MAGGIE
I believe that she is with an
associate of mine.

That's true. And to Sturrock, it appears to mean Maggie carefully acknowledging that yes, she has Aliza.

STURROCK
What about our jailbird lawyer?

MAGGIE
He is heading towards a natural
conclusion. Send me what I'm
waiting for.

STURROCK
OK. It'll take a few hours.

MAGGIE
Don't make me come and get it. I've
got a busy day too.

Maggie hangs up. She leaves. But we linger. On some photos.
A young Roy. A young girl.

CUT TO:

8. EXT. YVONNE AND STEVIE MEETING PLACE. EDINBURGH. DAY 7.

(MAX, YVONNE, STEVIE)

Yvonne is in her parked car, on the phone which is ringing, then we hear a VOICEMAIL that we have heard before...

KENNY
(Recorded message)
Leith Legals, getting you out of
bother, just as quick as we can!

She hangs up. She looks exhausted, fearful.

A KNOCK on her window gives her, and us, a fright.
It's Stevie. He's with a smiling, 'friendly' Max.

CUT TO:

9. INT. LIVING ROOM. CARRIE'S FLAT. LEITH. DAY 7.

(SKYE, DANNY, ALIZA, CARRIE)

Aliza WAKES UP.

She's lying on a couch. Like when we met her. But this time she's in the cramped living room of Skye and Carrie's flat.

Aliza doesn't look well. Sweaty, shaken. It doesn't help that she faces a smiling Carrie, holding a plate of food.

CARRIE
Well, you needed that, love. You
slept like the dead.

ALIZA
Who the fuck are you?

CARRIE
What is it with you lot and the language?

ALIZA
Where are the others?

Carrie shouts through the flat...

CARRIE
Skye! Your pal's awake!

Then she offers Aliza the plate...

CARRIE (CONT'D)
I've done you a Lorne sausage roll.

ALIZA
I'm a vegetarian.

CARRIE
You're on holiday.

ALIZA
Does this look like a holiday?!

Skye and Danny come through, fresh from sleep...

CARRIE
She's a vegetarian and here's me after doing a roll...

Skye takes the Lorne sausage roll (and will calmly eat it during this scene)...

SKYE
Give us a minute, Mum.

Carrie leaves, Skye and Danny sit with Aliza...

ALIZA
I need the rest of my stuff.

DANNY
You can't go back to the hotel.

ALIZA
I told you last night, I appreciate you getting me out of there, but I'd be going in the morning. And it's the morning.

We see a flicker of agitation here, she's missing her pills.

SKYE

You need to stay here while we work out what to do.

An irritable Aliza cuts in...

ALIZA

If you knew what to do, you'd know by now. I didn't get in that laundry cart because you told me about the men outside. I got in because you showed me photos of paperwork I can no longer access. Get it, or tell me where it is.

DANNY

That's our leverage.

ALIZA

Leverage? Who taught you that word honey?

DANNY

(thrown)

I just, sort of picked it up along the way...

Aliza stands. Danny is blocking her way.

ALIZA

Move.

DANNY

Absolutely not.

Skye watches them, calmly...

SKYE

You're not in Edinburgh any more. You're in Leith. Different rules apply.

Aliza turns to Skye. She smiles, both at the threat, and at Skye, who she's warming to. Aliza abandons any attempt to leave, because she has a new plan, she cuts in...

ALIZA

I grew up in a project in Baltimore and ended up running a bank worth more money than you can imagine. One of the ways I did that was always working out who was in charge.

(MORE)

ALIZA (CONT'D)

If you're involved in something
that helps me take down Jim
Sturrock then great, but you need
to take me to who's in charge,
because it sure as Hell isn't you
two.

Danny is angered by that. But Skye isn't. She considers,
takes a bite of the roll, and weighs her options.

CUT TO:

10. EXT. YVONNE AND STEVIE MEETING PLACE. EDINBURGH. DAY 7.

(MAX, STEVIE, YVONNE)

A stern Yvonne stands facing Stevie and Max.

YVONNE

What have you done, Stevie?

STEVIE

Just hear him out.

Max takes charge...

MAX

This is a mutually beneficial
situation. You want to take down
Maggie Lynch, I can provide the
evidence that will allow you to do
so.

YVONNE

Such as?

MAX

Conspiracy to murder.

That gets Yvonne's attention. She considers, then...

YVONNE

Give me what you've got, I'll
review it, and we'll let you know.

MAX

If you give me what you've got on
Jim Sturrock. Specifically phone
data, showing all contact between
himself and Roy Lynch.

This is the deal. Yvonne looks, accusingly, at Stevie. Who
she showed one page of it in Ep2. He looks defiantly back.

STEVIE

I told you, if you want Maggie Lynch, you'll have to get a little dirty. Sturrock isn't our concern.

YVONNE

There's no such thing as a little dirty, Stevie. I'd be illegally sharing evidence.

MAX

I'm giving you Maggie Lynch.

YVONNE

And you get away with whatever it is you've done.

MAX

It's not just me who would get away with it.

That is loaded. Yvonne looks at him. A beat, then...

YVONNE

Where's Kenny?

Max looks blankly back.

MAX

What do you mean?

YVONNE

He didn't come home last night.

MAX

As you know, Kenny is an alcoholic. I'd imagine that bed-time is never straightforward.

YVONNE

I'd know if it was that.

MAX

I'll tell him that you're looking for him.

YVONNE

You'll leave him alone.

A beat then, also loaded...

MAX

Then take the deal.

YVONNE

You're talking to a police officer.

MAX

I'm talking to a police officer who wants a way out.

Again, Yvonne shoots an accusatory look to Stevie.

MAX (CONT'D)

And I'm giving you it.

Yvonne considers, then rejects...

YVONNE

No. This isn't a way out. This is a way into something else.

She looks to Max, with threat...

YVONNE (CONT'D)

But let me tell you both, if something's happened to Kenny, then that's when it'll get dirty.

She leaves. Max and Stevie watch her go. Max frustrated.

CUT TO:

11. INT. CAFÉ. DUNDEE. DAY 7.

(MAGGIE, ERIN)

We open on Maggie, who smiles...

MAGGIE

It's about time.

REVEAL ERIN. In that same distinctive red coat. They are in a café. A tense meeting on neutral ground.

ERIN

It sounded important.

The air is murky between them. Maggie doesn't want to get to her point yet, so she diverts...

MAGGIE

I never thought a daughter of mine would end up in Dundee.

ERIN

It's not Edinburgh, which is all
that matters.

That is loaded. Maggie tries to soften with...

MAGGIE
Could be worse. Could be Glasgow.

But Erin isn't for softening. She sends a barb to Maggie...

ERIN
You're looking well. And a lot more mobile than I remember you.

And Maggie sends one back...

MAGGIE
You're looking well too, love. But then all the money you nicked from me will be keeping you healthy.

Erin considers Maggie, then repeats...

ERIN
It sounded important.

MAGGIE
I'm going away, and I thought I should see my daughter before I go, in case I don't see here once I've gone.

Erin shows a little intrigue to that.

ERIN
What do you want, Mum?

MAGGIE
I want to know that you're OK. I want to know something, anything, about your life. I want to take those things with me.

ERIN
I wanted a life that wasn't poisoned by being a Lynch, and all the lies that came with it, and I've found one. You can take that.

Maggie takes a moment, and we see rare discomfort with...

MAGGIE
For what it's worth, I'm sorry.
About Roy, and Sandy, and everything that happened.

ERIN

You have a look, Mum, when you talk about that stuff, that I've not seen before.

MAGGIE

And I'm sorry for how you found out. That wasn't right.

Maggie toughens for...

MAGGIE (CONT'D)

Max McCall should have minded his own business.

Erin smiles darkly...

ERIN

Oh, it was Max's fault, was it?

Maggie shows rare slippage, rare anger, with...

MAGGIE

He shouldn't have told you, and he'll face the consequences of doing so.

A beat as that lands. Maggie immediately regrets that. Erin immediately pricks up.

ERIN

And how might you do that?

Maggie attempts to divert...

MAGGIE

It was a lovely view right enough, coming over the bridge, and you always want Fife in your rear view (mirror)...

Erin cuts in...

ERIN

Is Max back?

MAGGIE

What does it matter?

ERIN

Is he back?

She stares Maggie down. Maggie shows that same, rare discomfort, with...

MAGGIE

No.

Erin looks at her. She recognises the connection, as do we.

ERIN

There's that look again.

MAGGIE

I wanted to see you.

ERIN

Well, now you've seen me.

(beat)

And I've seen you.

At the end, the air is as murky between them as it was at the start.

CUT TO:

12. EXT. FRONT DOOR. SHEILA'S HOUSE. DAY 7.

(MAX, SKYE)

Max gets back to Sheila's house, Skye opens the door with...

SKYE

I've got something for you, and
it's worth a lot more than twenty
grand.

Max frowns.

CUT TO:

13. INT. UPSTAIRS ROOM. SHEILA'S HOUSE. EDINBURGH. DAY 7.

(MAX, JAKE, SKYE, DANNY, ALIZA)

A tense Aliza sits in an upstairs room at Sheila's house.

ALIZA

Aubergine?

REVEAL an uncomfortable Jake, sitting nearby. Danny lurks in the background.

JAKE

I was undercover.

ALIZA

Yeah, that was some real James Bond
shit.

Max strides into the room, with Skye behind...

MAX

Welcome to the resistance.

Aliza looks at him in curiosity.

ALIZA

You're in charge?

MAX

Clearly.

We play off Jake for that.

ALIZA

I want those documents.

MAX

Why?

ALIZA

To stop the deal.

MAX

And there's the problem. You want
to shaft Jim Sturrock and stop the
deal, I need the deal to go through
so Jim Sturrock can pay me, and
then I'd support any shafting of
Jim Sturrock with considerable
gusto.

Skye's phone RINGS, she goes to answer out of earshot...

ALIZA

I want the documents, and I need to
get my stuff.

MAX

No pills.

Aliza shows some discomfort at his knowledge.

MAX (CONT'D)

You know more about that world than
me, which means you need to tell me
how the sale going through can help
us both. To work that out, you need
clarity.

(MORE)

MAX (CONT'D)

This house doesn't offer much but,
My God, it offers clarity.

ALIZA

(scoffs)

Oh, so now you're going to kidnap
me?

MAX

We don't need to. We have something
you want badly enough to stay for.
You just need to sit here, until
you can tell me how we both win.

ALIZA

How is that not a kidnapping?

MAX

Because it's for your own good.

JAKE

It feels like a kidnapping.

MAX

That's not helpful.

DANNY

I'm not doing a kidnapping.

MAX

(rising anger)

If you lot don't want to do a
kidnapping, then the first step
would be to stop calling it a
fucking kidnapping...

A pale Skye returns, and bursts the tension with...

SKYE

It's Uncle Kenny.

Max frowns.

Music STARTS.

CUT TO:

14. INT. CORRIDOR. HOSPITAL. EDINBURGH. DAY 7.

(SKYE)

We're FOLLOWING a frantic Skye as she walks along a corridor, then into...

CUT TO:

15. INT. HOSPITAL ROOM. HOSPITAL. EDINBURGH. DAY 7.

(KENNY, SKYE, CARRIE, YVONNE)

A hospital room where Kenny lies in a coma.

Carrie sits in a chair next to Kenny. She stares at Skye in accusation.

A shocked Skye sits down next to Carrie.

Music STOPS.

We see a new firmness, a new coldness to Carrie with...

CARRIE
What have you done?

A beat, and then there is honesty to...

SKYE
I don't know.

CARRIE
This is what happens, Skye, to folk like us. You get involved in something, and you come out worse. You try and fix it, and things get worse again.

SKYE
They said he was stable.

CARRIE
Does he look stable to you?

Kenny looks (superficially) awful.

SKYE
I'm not a Doctor.

CARRIE
You could have been. You could have been anything. And you went for this.

SKYE
This isn't the end for me, Mum.

CARRIE
It is, if you stay.

Skye looks at her in surprise. Carrie clarifies.

CARRIE (CONT'D)
You're a clever girl, Skye. And
that's why it confuses me.

SKYE
What does?

CARRIE
That you're still here.

Skye thinks. Something catches her eye.

Down the corridor, not having seen them, unsure where to go and asking a nurse, Skye sees Yvonne.

SKYE
Take a break Mum, I'll let you know
if anything changes.

CUT TO:

16. INT. LEITH LEGALS. LEITH. DAY 7.

(MAX, JAKE, ERIN)

Max and Jake are at Leith Legals. Jake is distracted. Max is more focussed, he alights on Kenny's desk, drawers...

JAKE
Do you think they took him from
here?

MAX
I don't know.

Max is busy at Kenny's desk, looking through paperwork, files, while he talks...

MAX (CONT'D)
What I do know is that, when I called Kenny from the airport, before he was sadly side-tracked by his sperm, I was going to ask him to dig out paperwork that would have given us a level of protection.

(MORE)

MAX (CONT'D)

Now I need to work out where in the
chaotic mind of Kenny Burns that
paperwork might be stored....

Jake has watched all that, Max talking while methodically looking through Kenny's files, with mounting anger...

JAKE
You don't care, do you?

MAX
Sorry?

JAKE
Kenny's in a coma and you don't care.

MAX
That's not true. I think Kenny being in a coma is a bad thing. I wish Kenny wasn't in a coma. But Kenny is in a coma, and I need to react accordingly.

Max pockets paperwork (bank statement/bank account info), keeps looking. Jake watches, thinks, then...

JAKE
We should visit him.

MAX
Jake, this is what is known as a busy day.

JAKE
He'd appreciate a visit.

MAX
Do you know how comas work?

Max finds and pockets a bank fob.

JAKE
There's no-one in this world, Max, who has been around you and hasn't been left ruined.

MAX
That's not true.

JAKE
Give me an exception.

Max thinks and is struggling to rustle up a name, when...

ERIN ENTERS.

She's holding the Leith Legals card that Max once gave her.

The only clue she has. She holds the card in her hand.

ERIN
I remembered the owls.

CUT TO:

17. INT. CORRIDOR./ROOM. HOSPITAL. EDINBURGH. DAY 7.

(KENNY, SKYE, YVONNE)

Skye stands in the corridor alone.

REVEAL her view. In the room, a shocked Yvonne and Kenny. She holds his face. Then she steels and walks out to Skye.

They're inscrutable as they weigh each other up. Then...

YVONNE
Thanks for calling.

SKYE
He's stable. They reckon he'll be, you know, back. I'll take Mum home for a bit, she's no good in hospitals.

YVONNE
What happened?

That's loaded, she looks at Skye in suspicion, and maybe accusation, which Skye responds to in kind...

SKYE
How long have the Lynches done whatever they've wanted?

Yvonne tenses.

SKYE (CONT'D)
You lot are the biggest gang in town, and you've done nothing.

Yvonne sends an accusation back, gesturing to Kenny...

YVONNE
I don't think Kenny is lying there because of something he's done. I think he's through there because of the man he is. Because he believes in things that others don't.

The tension only grows between them, with...

SKYE

Kenny won't tell you lot what happened. But I'll find out. And the difference between us, is that I'll do something about it.

YVONNE

No you won't. You've got too much to lose, and Kenny won't forgive me if I let you lose it.

Skye thinks, and looks to Kenny.

SKYE

If I don't do anything, then who will?

Yvonne thinks, looks to Kenny. We see her upset and her rage.

CUT TO:

18. INT. LEITH LEGALS. LEITH. DAY 7.

(MAX, ERIN)

Max and Erin and tension. A beat, then...

MAX

It's good to see you.

ERIN

How long have you been back?

MAX

A few days.

ERIN

Right.

MAX

It's not. I mean it's not a holiday.

ERIN

I should hope not. Leith in November.

Max smiles.

ERIN (CONT'D)

Thank you, for what you did. For what you told me.

MAX

It was the right thing to do.

ERIN

I don't know about that. But thank you.

MAX

Did it give you some peace?

ERIN

I wouldn't go that far.

Max views her with an intrigue he doesn't show elsewhere.

CUT TO:

19. EXT. STREET. LEITH. DAY 7.

(JAKE)

Jake walks down a street. He's round the corner from Leith Legals, not that we know it. Jake walks on, when...

He sees something. There is a moment's thought here, about whether he keeps going, or whether he doesn't.

But he turns and starts walking back to Leith Legals. As he walks back, Jake peeks over his shoulder. Then walks faster.

CUT TO:

20. INT. LEITH LEGALS. DAY 7.

(MAX, JAKE, ERIN, DAZ, BAZ)

Back to Max and Erin, and the tension.

ERIN

I wanted to see you. And your life.
I wanted to see what capacity you
might have, for something more.

Max smiles ruefully...

MAX

How am I looking?

She considers him.

ERIN

Hunted.

MAX
That's about right.

He looks at her, thinks...

MAX (CONT'D)
I say things to you that I wouldn't
say to other people. Things like
'it was the right thing to do'. I'm
not entirely sure why that is. And
I'm not entirely sure that it's a
bad thing.

ERIN
That's about as good as it gets,
isn't it, Max? From you.

MAX
I had this idea, Erin. Of who I am.
Where I came from. Who I came from.
And it turns out that some of that
was wrong, and maybe all of it is
wrong. But that's not...
(stumbles a little)
That's not a road I can go down
right now. Soon, maybe, but not
now.

ERIN
Now is where things happen, Max.

Max considers Erin, then...

MAX
Where would I find you, when I'm
ready?

ERIN
Dundee.

MAX
Dundee?

ERIN
It offers more than you think.

MAX
I imagine this would be a small
city to share with your mother.

ERIN
She's leaving, apparently.

Max tenses.

MAX
You've seen her?

ERIN
This morning. She told me you were back, not that she meant to.

Max tenses further and there is an edge to...

MAX
Why are you here, Erin?

She tenses in response.

ERIN
Oh, you think I'm here for her?!
I'm here to tell you what your life could be, if you thought for one moment about the other people in it.

We see her consider, make a decision, reach into a pocket and take out an envelope...

ERIN (CONT'D)
I didn't think you'd be here. I only came to leave (this)...

During that, Max thinks, now interrupts and stops her with...

MAX
Erin.

She looks at him. He looks back.

MAX (CONT'D)
Your mother doesn't make mistakes.

A beat, and then...

JAKE BURSTS INTO LEITH LEGALS and RUNS through the shop and out the (unseen) back door (we hear off screen sound of it flung open)...

JAKE
Maggie Lynch!

Max looks at a bewildered Erin and offers what counts as kindness for Max, excusing her from what might come next.

MAX
This wasn't you.

Then RUNS after Jake through the same unseen back door.

A beat. Erin stands in shock. Then...

DAZ AND BAZ BURST INTO LEITH LEGALS.

They ignore Erin. They see the open back door.

THEY RUN ON AND OUT THE DOOR.

A beat. Erin stands in shock. Then...

Maggie walks into Leith Legals.

Maggie smiles at her daughter.

Erin puts the envelope back into her pocket.

CUT TO:

21. INT. HALLWAY. SHEILA'S HOUSE. EDINBURGH. DAY 7.

(SKYE, DANNY)

Skye's back, Danny heads her off...

DANNY

How is he?

Skye looks at him, with an edge.

SKYE

Why don't you ask your mates,
seeing as they'll have put him
there for Maggie Lynch.

Danny pushes back on that.

DANNY

They weren't my mates, and they
won't be doing anything for her.
The day after the Lynch farm was
busted, those boys were selling
drugs for someone else. That's why
I knew her offering me the drugs
network was a trap. There's no
loyalty in that world. That's one
of the reasons I'm here, Skye. To
look for things like that.

Skye stares Danny down.

SKYE

Can I trust you?

Danny is offended, and serious in his reply, as he stares right back.

DANNY
I've never asked you that, Skye.
And you don't have to ask me.

Skye walks away. Danny is inscrutable as he watches her go.

CUT TO:

22. EXT. STREET/HIDING PLACE. LEITH. DAY 7.

(MAX, JAKE, DAZ, BAZ)

Max and Jake take up a hiding place.

They're sweating, their chests heaving from running.

Max peeks out. The Minders are approaching from distance.

We see Max and Jake's fear.

CUT TO:

23. INT. LEITH LEGALS. LEITH. DAY 7.

(ERIN, MAGGIE)

Erin looks at Maggie in disdain.

ERIN
You used me to find Max.

Maggie shrugs...

MAGGIE
I don't have you, so I might as well use you to get him.

Erin looks at her unrepentant mother.

ERIN
I have to tell myself that you became this. I have to tell myself that this isn't what you always were.

MAGGIE

I'm exactly who I have had to be,
to do what I've done.

ERIN

And look at what it cost you.

MAGGIE

Do you know how hard it was, to
give you the love I did? Do you
know how alien that was for me?

ERIN

Your love sent Roy into the North
Sea.

MAGGIE

It was more complicated than that.

ERIN

I know. The more I understand you,
the more I understand Roy. And what
you did to him.

She looks at Maggie. And twists the knife.

ERIN (CONT'D)

I miss him, and I don't miss you.
You're in my blood, but he's in my
soul.

We see, fleetingly, that affects Maggie. But, as ever, she
steels herself quickly enough.

MAGGIE

I'm glad to hear it. He was a good
man.

ERIN

He gave it a go. But you? Whatever
you think you did in your life,
whatever you think you achieved, it
twisted you along the way. And you
were only ever going to end up like
this. Alone, angry, and scared.

Maggie smiles.

MAGGIE

I'm alone.
(beat)
I'm angry.
(beat)
But I'm not scared.

Maggie leaves.

Erin takes the envelope out of her pocket and considers Leith Legals.

MUSIC starts.

CUT TO:

24. INT. HOSPITAL ROOM. HOSPITAL. EDINBURGH. DAY 7.

(KENNY)

Kenny lies, in his coma.

CUT TO:

25. INT. UPSTAIRS ROOM. SHEILA'S HOUSE. EDINBURGH. DAY 7.

(ALIZA, DANNY)

Aliza sits in a chair, at one end of the room.

At the other, sits a watchful, guarding Danny.

She's exhausted, drained, half asleep.

CUT TO:

26. EXT. STREET/HIDING PLACE. LEITH. DAY 7.

(MAX, JAKE, BAZ, DAZ)

Max and Jake in their hiding place.

The Minders approach, getting close...

CUT TO:

27. INT. HOSPITAL ROOM. HOSPITAL. EDINBURGH. DAY 7.

(KENNY)

A long beat, then...

Kenny wakes up.

CUT TO:

28. INT. UPSTAIRS ROOM. SHEILA'S HOUSE. EDINBURGH. DAY 7.

(ALIZA, DANNY)

A long beat, then...

Aliza sharpens up.

CUT TO:

29. EXT. STREET/HIDING PLACE. LEITH. DAY 7.

(MAX, JAKE, BAZ, DAZ)

The Minders close on Max and Jake...

And walk past.

CUT TO:

30. INT. HOSPITAL ROOM. HOSPITAL. EDINBURGH. DAY 7.

(KENNY, YVONNE)

Kenny is checked by a Doctor and Nurse.

Now we see that Yvonne is there with him.

She is relieved, but there is strain there too.

CUT TO:

31. EXT. STREET/HIDING PLACE. LEITH. DAY 7.

(MAX, JAKE)

Max and Jake emerge from their hiding place.

Music STOPS for...

JAKE

Well, that seems like another
successful relationship you've got
there.

MAX

That wasn't her fault.

Jake looks at Max in surprise, and enjoys his brother's rare
discomfort, and this switching of traditional positions...

JAKE
You're right. Smart, pretty, Mum
wants to kill you. She's perfect.

Max's phone rings. He answers...

MAX
Yes?

INTERCUT WITH:

32. INT. UPSTAIRS ROOM. SHEILA'S HOUSE. EDINBURGH. DAY 7.

(ALIZA, SKYE, DANNY)

Aliza is on Skye's phone at Sheila's, Skye and Danny sitting nearby.

ALIZA
We can both win.

CUT TO:

33. INT. HOSPITAL ROOM. HOSPITAL. EDINBURGH. DAY 7.

(KENNY, YVONNE)

Kenny lies in bed, groggy, but through the bruising and the drugs, he offers enthusiasm...

KENNY
An epiphany, that's what it was. No
more, no less.

She smiles sadly at him.

YVONNE
They said total rest, Kenny. I
don't think total rest includes
epiphanies.

KENNY
I was out for nineteen hours, I'm
well rested. And it was a Hell of a
shift in the darkness, but I can
genuinely say I enjoyed it, because
I came out of it with this...

He pauses for effect, before...

KENNY (CONT'D)
Me, you and Leith Legals.

He looks at her with hope. She looks with sadness, anger as he sits, battered and bruised and offers his upbeat outlook.

KENNY (CONT'D)
We'd be unstoppable. You can tell me all the places I've been going wrong with the old investigatory, we can work together, play together.

Through the bruising, and pain, and the drugs, he smiles, points to his face...

KENNY (CONT'D)
I know the coupon has taken a right old pasting, but I am delighted to confirm...
(points downwards)
That the crotch got an easy ride...

YVONNE
I'm not out yet, Kenny.
(beat)
And I have to do something first.

Kenny sees her resolve, her anger.

KENNY
Not if it's to do with this you don't.

YVONNE
Who did she get to do it?

Kenny tenses at Yvonne's Maggie knowledge, and what she might do with it. His tension confirms Yvonne's Maggie suspicion.

KENNY
You see, that's the kind of question you'll not have to ask any more. You can pick your battles at Leith Legals, and we don't pick battles that are beyond us, we're pretty militant about that...

YVONNE
Then I'll go straight to her.

KENNY
Yvonne, please, don't go down that road.
(MORE)

KENNY (CONT'D)

Because there's no way you get
Maggie Lynch without sacrificing
who you are. And if you get in the
gutter with her, you won't get out.

Yvonne considers Kenny, then...

YVONNE

You're a good man, Kenny.
(beat)
But sometimes you're too good a
man.

She kisses him. But there is a coldness to her. A resolve.

She leaves. Kenny watches her go in trepidation.

CUT TO:

34. INT. UPSTAIRS ROOM. SHEILA'S HOUSE. EDINBURGH. DAY 7.

(ALIZA, SKYE)

Aliza gestures to Skye's phone...

ALIZA

Hey, can I make a call?

Skye nods, then...

SKYE

I wouldn't trust him.
(off Aliza confusion)
Max.

ALIZA

I don't. Do you?

Skye considers Aliza, then...

SKYE

I tried to do what you did. Go from
nothing to something. And, as you
might have noticed, the wheels have
come off that plan pretty
spectacularly. I don't want to be
in this house, I don't want to be
in this city, but I've got no
choice.

Aliza considers Skye, a kindred spirit.

ALIZA
Then let me give you one.

CUT TO:

35. EXT. MAX AND STURROCK MEETING PLACE. DAY 7.

(MAX, JIM)

Max and Jim Sturrock at the same meeting place.

STURROCK
How did you get the American?

MAX
That's not relevant. What is
relevant is that I have her, and
she won't derail the sale and, in
return...

He hands Sturrock some paperwork...

MAX (CONT'D)
You pay the two million into this
account before the announcement,
smile for the cameras, and no-one
will know that Leith's golden boy
is a crook who has run the nation's
bank into the ground.

That's cutting. And Sturrock thinks, then strikes back...

STURROCK
Must have been hard for you,
looking at me, coming from where
you came from, and doing so much
more. You can't blame Leith. You
just didn't make it.

MAX
(smiles)
Let's see where we are at the end
of the day.

Max leaves. Sturrock considers.

Then he looks over, to his car, and his Driver, and nods.

CUT TO:

36. INT. CORRIDOR. SHEILA'S HOUSE. DAY 7.

(SKYE, DANNY)

Skye approaches Danny...

SKYE
Quick word?

He's confused, he follows her into...

CUT TO:

37. INT. BATHROOM. SHEILA'S HOUSE. DAY 7. CONTINUOUS.

(SKYE, DANNY)

The bathroom where she grabs him, and kisses him passionately. She breaks off.

SKYE
So, new plan.

DANNY
Works for me so far.

She goes to the window. (This is the window we saw her climb out of in Episode 3).

SKYE
Uncle Kenny's OK, Max is a liar, and that dragon downstairs is up to something. So I'm leaving, through here.

She points at the window.

DANNY
Classy.

SKYE
And I think this is going to be good but it might be mental.

DANNY
Clearly.

SKYE
Are you coming?

DANNY
Just to be clear, you're asking me to blindly follow you out of a first floor window, with no idea what comes next?

SKYE
Pretty much.

DANNY
Let's go.

Skye smiles.

CUT TO:

38. INT. HOSPITAL ROOM. HOSPITAL. EDINBURGH. DAY 7.

(KENNY, TEDDY)

Kenny is lying in his bed. And now, alone, we see the reality. He's scared. Of a lot of things.

And then, he looks up. And now he is even more scared. Of just the one thing...

TEDDY, standing before him.

TEDDY
A relapse. That's what it was.

Kenny watches, terrified, transfixed.

TEDDY (CONT'D)
If I tell myself it was a relapse, then I can still recognise the progress. And there's been progress. There's no doubt there's been progress. Is there?

Kenny lies, battered in bed, and offers...

KENNY
I'm not sure, if I'm the best judge of your progress.

Teddy considers.

TEDDY
I want to be cleansed. I want to be rid of it all. And there's one way that could go, but that feels awful easy. And it's only me that suffers. And I should suffer, I'm ready to suffer, but I'd like to spread it about a bit. To the people that made me who I am, and who made me do all the things I did.

He looks at Kenny...

TEDDY (CONT'D)
Things like this.

Kenny shifts. He sees something else. Hope.

KENNY
I can give you that, Teddy. I can tell you how to cleanse yourself and hurt them in the process. And if you do what I ask, I can give you what you might just need the most.

TEDDY
What's that?

KENNY
Forgiveness.

Teddy waits for more.

CUT TO:

39. INT. STURROCK OFFICE. NBC. EDINBURGH. DAY 7.

(STURROCK)

Sturrock sits, talking on his mobile. He is calm, confident.

STURROCK
You don't have her. Max McCall has her. And they can get my deal over the line.

INTERCUT WITH:

40. INT. LIVING AREA. LYNCH FLAT. EDINBURGH. DAY 7.

(MAGGIE, STURROCK)

Maggie on her phone. We see a rare unravelling, anger rises.

MAGGIE
Now you listen to me, Jimmy...

STURROCK
It's Jim. It's been Jim for a long time.

MAGGIE

Oh, is that right?

STURROCK

Sir Jim, actually, but what's a knighthood between old friends?

MAGGIE

(undisguised anger)

You know your problem, son, is that you don't know how Leith works. You never did. Because you're not from Leith.

STURROCK

(smiles)

Oh, really? I grew up round the corner from the Boundary Bar...

MAGGIE

Round the corner in Albert Street. You weren't in Leith, you were one street out. You're from Edinburgh and you fucking know (it)...

STURROCK

(smiles, interjects)

I'm not going with Max, Maggie. I'm Jim Sturrock. I'll not be blackmailed by a bent lawyer from the Lochend Road. I had him followed, and I'm giving him to you.

(beat, coded)

He and the American are your problem. Not mine.

Maggie has calmed. And follows the message.

MAGGIE

Correct decision.

Sturrock smiles again...

STURROCK

Well, I know how Leith works.

CUT TO:

41. INT. EVIDENCE ROOM. LOTHIAN POLICE. DAY 7.

(YVONNE, DAVIE)

A uniformed POLICE OFFICER is outside a door.

Yvonne approaches, smiling...

YVONNE
Hey Davie, how you doing?

DAVIE
Aye, no bad Yvonne, yourself?

YVONNE
Fine. I need to review some
evidence, that drugs bust last year
in Craigmillar.

DAVIE
That's got restricted materials
doesn't it?

YVONNE
Yeah, I've had a Section 86 in from
the suspect's solicitor, I need to
check the itinerary.

He's hesitant, she smiles, charms...

YVONNE (CONT'D)
I'm just reviewing it, Davie, I'll
be in and out before you know it.

She smiles. A beat, then he smiles back...

DAVIE
Go on, then.

YVONNE
Thanks, mate.

She walks on. As MUSIC starts.

CUT TO:

42. INT. EVIDENCE ROOM. LOTHIAN POLICE. DAY 7.

(YVONNE)

In a small, secure room, Yvonne unlocks a cupboard, then
takes out an evidence box.

She goes through drug paraphernalia...

To find a GUN.

CUT TO:

43. INT. CORRIDOR. LOTHIAN POLICE. DAY 7.

(YVONNE, CAROL)

Yvonne walks down a corridor. She approaches an external door, taps in a code, opens the door.

The MUSIC peaks then CUTS for...

CAROL

Yvonne!

Yvonne stops, turns.

Carol's looking at her. It's unclear why.

Yvonne, with her hand on the door handle, hesitates.

CUT TO:

44. INT. YVONNE'S OFFICE. LOTHIAN POLICE. DAY 7.

(YVONNE, CAROL)

Carol leads Yvonne to her office. She walks in.

Whatever she sees, makes her close the door...

CUT TO:

45. INT. YVONNE'S OFFICE. LOTHIAN POLICE. DAY 7.

(YVONNE, CAROL, TEDDY)

And takes a seat.

REVEAL she sits opposite Teddy.

A long beat as they size each other up. Then...

YVONNE

How can I help?

TEDDY

I worked for Maggie Lynch.

Yvonne looks. And now she sees the bruises on his hands.

We see the wheels turn within Yvonne.

Then we see a bulge, the gun, in Yvonne's jacket pocket.

Her hand hangs down near it. Another beat, then...

TEDDY (CONT'D)
Sorry.

Another beat, then...

YVONNE
How sorry?

Teddy takes out his phone. It's cracked. But works. He hits play on the recording he made in Episode 3, and gave to Max. We hear him, then the unmistakable voice of Maggie Lynch...

TEDDY (RECORDING)
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 (RECORDING)
Friday. Two days time. That's when you get your money. That's when it ends.

Teddy presses stop, and look to an intrigued Yvonne.

TEDDY
That's just the start.

CUT TO:

46. INT. LIVING ROOM. SHEILA'S HOUSE. DAY 7.

(JAKE, STEVIE, SHEILA)

Jake and Stevie sit together. (Nearby, Max has taken his jacket off, it hangs on the back of a chair).

Jake looks at Stevie, who shows discomfort. A beat, then...

JAKE
What are you getting out of this?

Stevie considers, then...

STEVIE
Redemption.

JAKE
(smiles)
And what does redemption look like,
to a man like you?

STEVIE
I'll know it when I see it.

Sheila enters the room, and Stevie sees an escape...

STEVIE (CONT'D)
May I use your toilet?

SHEILA
Oh, it's open bloody house here,
son, you crack on.

Stevie leaves.

Jake's attention turns to Max's jacket.

CUT TO:

47. INT. UPSTAIRS ROOM. SHEILA'S HOUSE. DAY 7. CONTINUOUS.

(MAX, ALIZA)

Max is with Aliza, who has finished explaining something, while getting ready, doing make up etc...

ALIZA
Got it?

MAX
I think so.

Aliza, looking at her skin in the mirror...

ALIZA
Jesus, I need to sleep.

MAX
What happened to the kids?

ALIZA
They've gone.

MAX
What a pair of imbeciles.

ALIZA
Oh, I think she's the smartest one out of the lot of you.

She unbuttons her shirt, to spray deodorant...

ALIZA (CONT'D)
Can I have a minute?

MAX
One.

He opens the door...

CUT TO:

48. INT. LIVING ROOM. SHEILA'S HOUSE. DAY 7. CONTINUOUS.

(JAKE, SHEILA)

Jake turns to Sheila...

JAKE
I'll need a drink for this.

SHEILA
(smiles)
Good lad.

She gets up and walks to the kitchen.

Jake is alone. He moves, QUICKLY, to Max's jacket.

He starts checking the pockets.

CUT TO:

49. INT. TOILET. SHEILA'S HOUSE. DAY 7. CONTINUOUS.

(STEVIE)

In the toilet, Stevie locks the door, takes out his phone.

CUT TO:

50. INT. LIVING ROOM. SHEILA'S HOUSE. DAY 7. CONTINUOUS.

(MAX, JAKE, SHEILA, ALIZA, STEVIE)

Jake checks the pockets. There are SOUNDS of Max approaching from upstairs/the stairs...

And from the kitchen, Sheila calls through...

SHEILA
It's early for whisky, but you look
like you need it...

Jake checks frantically. And then we CUT OVER...

To see Max come down the stairs...

And back into the living area...

Just as Sheila comes back with a drink...

All to find...

Jake, sitting back in his seat.

MAX

Right, Jake, let's go.

But Sheila smiles, and hands Jake his drink.

SHEILA

He's not coming with you.

Max looks at Sheila in confusion.

SHEILA (CONT'D)

This money, that you and Maggie
Lynch are fighting over...

Max looks at Jake in accusation, Jake avoids his look.

SHEILA (CONT'D)

Your brother and I are having it.
It's all in motion. You can't stop
it. And if you try to then, well,
word might get out about parole
violations, and dirty money going
through a wee record shop in Leith.

Max looks defeated. As Sheila twists the knife.

SHEILA (CONT'D)

The fact of the matter is that if
I've got him...

(she points to Jake)

Then I've got you.

She looks at Max in victory.

SHEILA (CONT'D)

I told you, if you want to know how
this finishes, think about what you
did at the start.

Max is expressionless for a long beat. Then he smiles.

MAX

I came here for two reasons. It
would be safe and I knew that you'd
screw me over. Which is fine,
because I knew how you'd do it. By
targeting my weak link. My
Achilles' Heel. My brother.
(MORE)

MAX (CONT'D)

I told him that you'd come for him,
and as long as you were doing that,
I could get on with what I needed
to do.

She looks to Jake. Who looks a touch guilty in response.

MAX (CONT'D)

Nothing is in motion, and you don't
have Jake. I do. And now he and I
are going to finish this.

SHEILA

I know what you're doing, I could
stop it.

Stevie returns. Max, greatly enjoying this, gestures to him.

MAX

Which is why young Steven here will
keep you company until it's done.

Sheila is defeated, she looks to Jake, bitterly...

SHEILA

Well, that's you fucked.

JAKE

We'll see.

There is a KNOCK at the door. Stevie looks in interest.

MAX

That'll be the taxi.

Aliza comes down.

Max gives Sheila her car keys, and some bank notes.

MAX (CONT'D)

That's us done. I can't go to six
grand, but here's a wee bit of
petrol money.

He walks, in victory, to the door as...

CUT TO:

51. INT. STURROCK OFFICE. NBC. EDINBURGH. DAY 7.

(STURROCK)

Sturrock sits in his office, tense, thinking...

CUT TO:

52. INT. LIVING AREA. LYNCH FLAT. EDINBURGH. DAY 7.

(MAGGIE)

Maggie sits in her flat, waiting, with bags packed.

CUT TO:

53. INT. LIVING ROOM. SHEILA HOUSE. EDINBURGH. DAY 7.

(SHEILA)

Sheila stands in her house, we're tight on her when there is...

ANOTHER KNOCK. Harder. She looks up.

CUT TO:

54. INT. STURROCK OFFICE. NBC. EDINBURGH. DAY 7.

(STURROCK)

Sturrock in his office, looks up as someone enters...

CUT TO:

55. INT. LIVING AREA. LYNCH FLAT. EDINBURGH. DAY 7.

(MAGGIE)

Maggie in her flat, looks up as someone enters...

CUT TO:

56. INT. LIVING ROOM. SHEILA'S HOUSE. EDINBURGH. DAY 7.

(SHEILA, STEVIE, BAZ, DAZ)

At Sheila's, the door is KICKED IN.

We are on Sheila for that, standing near the kitchen.

Then we are on Maggie Lynch's two Minders, Baz and Daz, as they walk in.

By the time they reach the living room...

Sheila has GONE. Ducked into the kitchen.

Only Stevie remains. He smiles...

STEVIE
About time.

One of the Minders, Daz, checks the kitchen where...

We see an unusually shaken Sheila tucked in.

He doesn't see her, and runs upstairs to check the house.

STEVIE (CONT'D)
You've missed them, but I know
where they are...

The Other Minder, Baz, lifts a gun and points it at Stevie.

STEVIE (CONT'D)
What you doing?!

Baz stares at him dispassionately.

STEVIE (CONT'D)
I spoke to Maggie this morning. A
clean slate, in exchange for Max,
that's what she said.

Daz comes back down the stairs...

STEVIE (CONT'D)
Along with all her 'let them come'
shite. I just tried to tell her
that we're here...

Daz shakes his head (no-one upstairs). Baz turns to Stevie.

STEVIE (CONT'D)
I'm on her side.

Baz lifts the gun. And he says the words, the only words that either of these Minders speak, the words that Stevie shouted at the farm and that led to Roy Lynch's death.

BAZ
Gun sighted.

A beat as Stevie realises what's coming next.

And then Stevie is SHOT DEAD.

He falls to the floor, onto a rug.

Baz and Daz walk quickly, expertly.

They roll up Stevie's body in the rug.

They carry him out, and away.

A beat. Then Sheila walks out from the kitchen.

She looks at the missing rug.

She looks at the blood stain on the floor.

She is left alone, with nothing.

She thinks. Then she walks, puts on a coat, and leaves.

CUT TO:

57. INT. STURROCK OFFICE. NBC. EDINBURGH. DAY 7.

(MAX, ALIZA, STURROCK)

In Sturrock's office, the visitors are Max and Aliza.

They stand before Sturrock. A beat, then he switches on a smile.

STURROCK
Right then, I guess this is
happening.

CUT TO:

58. INT. LIVING AREA. LYNCH FLAT. EDINBURGH. DAY 7.

(MAGGIE, YVONNE)

Maggie's visitors are Yvonne and two uniformed POLICE OFFICERS. She's surprised to see them.

MAGGIE
How did you get in here?

YVONNE
Margaret Lynch...

Maggie laughs (recognising the formality of a police charge).

MAGGIE
Oh, here we go...

YVONNE
I am arresting you...

MAGGIE
Of course you are, love...

While talking, Yvonne looks at, and inspects, the photos of Roy and Erin...

YVONNE
For conspiracy to murder Max and Jake McCall. There will be some drugs charges on top, but I'll come back to that.

Maggie thinks, works it out...

MAGGIE
Him?! Teddy?! That's your grass?! A psychopath who's been in and out of Saughton half his life...

YVONNE
He's the first. That's all we need. Half of Saughton can get years off their sentences if they tell us what they have on you. And they'll do it, now that we've got the first. And now that we've got the recording Teddy made, of you telling him to kill Max and Jake.

That hits Maggie harder.

YVONNE (CONT'D)
You sounded very alert, for someone who used a defence of dementia in the past, which might mean the reviewing of historical (charges)...

Maggie regains her defiance, and interrupts...

MAGGIE
I need to make some calls.

YVONNE
I've already made them.

Maggie is confused.

YVONNE (CONT'D)
That layer in this city you told me about, where the decisions are made. I called some of them and told them I was coming to arrest you, and the evidence I have.
(MORE)

YVONNE (CONT'D)

And if they put up a fight I asked why their numbers were in the data from Roy Lynch's phone, and how that might be something I would revisit. And suddenly no-one had any objections. Because that's the thing about that layer. They respect strength. Which is why they respected you. And why they don't any more.

Maggie sees how this is going. She sees it's not going well.

And we see anger build...

MAGGIE

Who the Hell do you think you're talking to?

YVONNE

We got in here because you've got no-one outside. You're down to what, two hired guns, who'll hear about this and run for the hills. And why wouldn't they? I bet you don't even know their names.

We see that she's right.

YVONNE (CONT'D)

You've been trading off the past. Off memories. Off what the Lynch's were, and what they could do. But that's all gone. And now you're coming with us.

And now we see a switch in Maggie. We see fear, and anger that combines for...

MAGGIE

(SHOUTS)

This is my fucking city!

Yvonne looks at Maggie. She considers. And there is no victory to this. Only reluctant agreement. A beat, then...

YVONNE

It was.

Yvonne walks away. And the two uniformed POLICE move in...

CUT TO:

59. INT. LEITH LEGALS. LEITH. DAY 7.

(JAKE)

Jake is in Leith Legals, a quick visit. He hurriedly gathers Kenny's laptop, sticks it in a bag.

Then he sees something...

On the desk, the distinctive envelope that Erin had. Addressed to Max.

CUT TO:

60. EXT. PUB. EDINBURGH. DAY 7.

(TEDDY, JIM)

Teddy and Dad outside the same Loyalist pub. Similar MUSIC blasts out. His Dad (Jim) smokes, and scowls at Teddy.

JIM
Did you do what she told you to do?

Teddy thinks, then...

TEDDY
You've had a good year Dad, touring
the pubs, saying how your boy works
for the Lynches, seeing how many
pints that runs to.

His Dad stiffens at the dig, and fires back...

JIM
It was good to be able to talk
about you without being
embarrassed.

TEDDY
Well, here's one for you. Now you
can say that your boy is the one
that sent Maggie Lynch down.

JIM
You're lying.

TEDDY
No.

JIM
She'll come for us both.

TEDDY

She won't be coming for anyone.

Then his Dad notices. The police car, parked round the corner.

JIM

You're a disgrace to my name.

TEDDY

That's lucky. Witness Protection.
My name stays here, and I go.

JIM

There's no coming back to Edinburgh
after that. No coming back to me.

TEDDY

That's why I did it.

Teddy LEAVES. His Dad watches him go, towards the police car.

CUT TO:

61. INT. FOYER. NBC. EDINBURGH. DAY 7.

(MAX, ALIZA, STURROCK)

Aliza and Max stand at the door. Beyond, we see a press conference being set up. Sturrock arrives, hands Max paperwork.

STURROCK

Confirmation of transfer. I trust
you will be declaring it to the
relevant tax authorities.

MAX

(smiles, then)

Congratulations, looks like you're
selling Scotland's crown jewel to a
bunch of charlatans.

ALIZA

Not yet he's not.

She gives Sturrock her deal...

ALIZA (CONT'D)

The merger goes through, you fire
Richard, I can give you as many
reasons as you need for that, then
I take his job at terms I will set.

STURROCK

Anything else?

ALIZA

I want to tell Richard that he's fired.

STURROCK

Rather you than me. Shall we?

He walks out to the Press Conference, through there we see the same suited other members of Aliza's American team waiting. They look to Aliza in expectation and perhaps a lingering suspicion.

Aliza pauses with Max.

MAX

Good luck.

She smiles.

ALIZA

I think you'll need it more than me.

She leaves. She greets her colleagues warmly and takes up position.

Max watches her go in thought, then he leaves too.

CUT TO:

62. INT. HOSPITAL ROOM. HOSPITAL. EDINBURGH. DAY 7.

(JAKE, KENNY)

We are tight on Jake for...

JAKE

How are you?

BEFORE we show he is in Kenny's hospital room. Kenny considers then, for a final time, more rueful than ever...

KENNY

You see it all, Jake.

JAKE

Yeah.

Kenny gestures to a TV screen playing silently in the corner, LIVE COVERAGE of the build up to the sale announcement.

KENNY

I see the bank sale's going ahead.

JAKE

Max has a plan.

KENNY

I'm sure he does.

JAKE

Do you?

KENNY

I woke up with one. Unfortunately I was also off my tits on painkillers. And when they faded, I remembered that life wasn't as simple as that. Because Max came back. And ruined me all over again.

JAKE

I always pitied you, for what Max did to you, even while he did worse to me. But that's what he does. He infects you, with the way he sees the world. You forget about unity. About trust. About what they make possible.

KENNY

Why are you here, Jake?

JAKE

To say sorry. Because we were in the same hole. And we should have helped each other get out of it.

KENNY

I think that realisation's come a wee bit late.

Jake smiles, and during the below he produces from the bag the laptop he took from Leith Legals...

JAKE

No, Kenny...

Then Jake gives Kenny what he retrieved from Max's jacket. The paperwork and bank fob that Max took from Leith Legals.

JAKE (CONT'D)

It's come bang on time.

CUT TO:

63. EXT. STREET. NBC. DAY 7.

(MAX)

Max walks out of NBC to an empty street.

He's angered. He makes a phone call. A beat, then...

MAX

You know Jake, I really thought,
'Sit in this taxi and don't let it
leave', was a job that you'd be
capable of.

(beat, listens)

Meet you where?

(beat, listens)

Where?!

CUT TO:

64. INT. FOYER. NBC. DAY 7.

(STURROCK, ALIZA)

In the foyer, people toast the deal with champagne.

A victorious, smirking Sturrock approaches Aliza...

ALIZA

Congratulations.

STURROCK

I spoke to Richard. He agreed that
your position should be reviewed.

ALIZA

Great.

STURROCK

You're sacked. He's hidden the
debt, better this time, and we're
issuing an injunction against any
public disclosure of those
(documents)...

ALIZA

Deals get sunk by rumour.

A buzz builds in the room, people's phones PING, an Assistant runs to talk to a senior member of staff...

STURROCK

Sorry?

ALIZA

You told me that once. And you were right.

Sturrock notices the building tension in the room...

STURROCK

What's happening?

ALIZA

Look at your phone.

He does so.

ALIZA (CONT'D)

The documents are out there. The debt, the con you and Richard pulled, the fact this has to be the worst corporate purchase in history. The share price is sinking like a stone. Right about now, it'll be falling past my cash-out point.

A beat of realisation from Sturrock, then...

STURROCK

You shorted the stock.

ALIZA

It's a big deal. Someone's got to get rich, right?

Sturrock is furious but tries to stay composed in company, as he says quietly, with venom...

STURROCK

You stupid bitch, you think you can go back to New York after this?

ALIZA

No plans to. And besides, I kind of like Edinburgh.

She smiles, and walks away. He watches her go in fury.

CUT TO:

65. EXT. GRAVEYARD. LEITH. DAY 7.

(MAX, JAKE)

In the graveyard we saw the Brothers in during Series One, in Leith beside Easter Road, Max approaches Jake.

MAX

This is a bit dramatic, is it not?

JAKE

You know, Max, the ending that people think you should have, it's not good.

MAX

It's not up to them.

JAKE

I know. It's up to me.

MAX

That seems a (stretch)...

JAKE

Those people don't know you like I do. They don't love you like I do. It's about as tough a love as you can get, but it's still there. Clinging on.

They swap a rueful smile, then Max attempts to reciprocate, in all his Scottish, repressed, damaged glory...

MAX

Well that's, I mean that's a mutual situation, obviously. Reciprocated, if you like.

JAKE

Dad told me that if I forgave you, if I understood you, I'd find peace. And maybe I will. So I forgive you, Max. And I want you to know, that this comes from love.

And the atmosphere changes, and chills. A beat.

MAX

What are you doing, Jake?

JAKE

The reason you knew what Sheila was
going to do, is because that's what
you would have done.

(MORE)

JAKE (CONT'D)

That's how you think. That's who you are. And I don't think you should be like that any more, Max. And I'm going to help you change.

MAX

(smirks, patronising)
And how might you do that?

JAKE

I watched you, at Kenny's office. I saw the wheels turning. Kenny in a coma, Leith Legals sitting there unmanned. And you in need of a bank account to pass two million quid through. That's no way to see the world, Max.

Max tenses.

MAX

I set up that bank account, I'm authorised to (use it)...

JAKE

Don't worry. The money passed through, just like you planned. Kenny and the youngsters got the cuts you wouldn't have given them, and the rest is making it's way to me.

Instinctively, Max checks a jacket pocket. And doesn't find what he's looking for (bank fob). Anger rises...

MAX

What the fuck have you done?

JAKE

I've tried life without money, but with a wee bit of soul, and it didn't suit me as well as I thought it would. And you had money, but no soul, and, well, look where it got you. So let's reverse it.

MAX

Whatever you think you're doing, you need to stop.

JAKE

What I hope is that me taking the money sends you somewhere else. Somewhere better.

Max is angry, bewildered.

MAX
Jake, that money's all I've got.

And then, instinctively, slipping out...

MAX (CONT'D)
You're all I've got.

Jake takes out the letter, addressed to Max, from Erin. It's been opened.

JAKE
That's not true, Max.

He gives Max the letter. He puts his hand on Max's shoulder.

JAKE (CONT'D)
You just need to look a little
harder.

As Jake walks away, Max is torn between the letter and his anger.

MAX
Jake.

And then, angrily, as the older Brother...

MAX (CONT'D)
Jake!

But Jake keeps walking. Max watches him go. Then looks back at the letter.

And MUSIC STARTS.

CUT TO:

66. EXT. LOCH. HIGHLANDS. DAY 7.

(ALEC)

Alec, the Brothers' father, is back fishing at that same loch.

CUT TO:

67. SCENE OMITTED.

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68. EXT. LOCH. HIGHLANDS. DAY 7.

(ALEC)

Alec has caught something.

CUT TO:

69. EXT. LEITH WALK. DAY 7.

(MAX)

Max walks up Leith Walk. And we watch him go.

We watch him pause, and look at the Boundary Bar.

Just as his Dad did.

CUT TO:

70. EXT. LOCH. HIGHLANDS. DAY 7.

(ALEC)

Alec looks at the salmon. It's another big one.

This time, he puts it back.

CUT TO:

71. EXT. LEITH WALK/THE WYND. EDINBURGH. DAY 7.

(MAX)

Max walks from Leith Walk, down the Wynd towards Waverly station (we see a sign for Waverley).

He walks on...

CUT TO:

72. INT. PASSPORT CONTROL. EDINBURGH AIRPORT. DAY 7.

(JAKE, PASSPORT OFFICER)

We come in on a boarding pass to Berlin, and a passport.

They're picked up off the desk by that same PASSPORT OFFICER.

He looks at them, while we look at Jake. There is a flicker of nerves from Jake, but the Passport Officer doesn't recognise Jake. Because it was never about Jake, only Max.

He hands Jake back his passport and boarding pass.

And then he says...

PASSPORT OFFICER
Good luck, Jake.

And we realise that he did recognise Jake. But that, yes, it was all about Max. Jake walks on.

CUT TO:

73. INT. HOSPITAL ROOM. EDINBURGH. DAY 7.

(KENNY, YVONNE)

Yvonne returns to the laid up, exhausted Kenny.

YVONNE
I'm out.

She says, meaning the police, meaning Maggie.

KENNY
So am I.

He says, meaning Max. Between them, we see closeness, unity.

CUT TO:

74. INT. ALIZA APARTMENT. NEW YORK. DAY 7. A GLIMPSE OF TOMORROW.

(SKYE, DANNY)

We are inside Aliza's empty apartment in New York.

We see the pizza boxes she left. The glasses. The half-drunk bottle of wine. The empty bottles of pills.

And then...

The door opens...

And Skye and Danny walk in.

They look around the apartment, and what it means, in wonder.

CUT TO:

74A. EXT. FRONT DOOR. ALEC'S HOUSE. DAY 7.

(ALEC, SHEILA)

Alec opens his front door.

He frowns.

REVEAL Sheila stands before him. She smiles with 'charm'.

SHEILA

I'm a friend of your sons.

CUT TO:

75. EXT. FRONT DOOR. ERIN'S HOUSE. DUNDEE. DAY 7.

(ERIN, MAX)

Erin opens her front door.

She smiles.

REVEAL Max, standing before her.

She sees his change. His new capacity.

She stands aside, and lets him in.

CUT TO:

76. SCENE OMITTED.

77. INT. WAITING AREA. EDINBURGH AIRPORT. DAY 7.

(JAKE)

Jake walks through the airport.

He is deep in thought. And then...

Jake smiles.

CUT TO:

78. INT. LIVING ROOM. ERIN'S HOUSE. DUNDEE. DAY 7.

(MAX, ERIN)

Max and Erin sit opposite each other.

A long beat. And then...

From another room... A BABY CRIES.

Max was expecting this. Or something like this.

He doesn't know how it works.

Or how it might work.

He looks at Erin.

He looks at the baby paraphernalia in the room.

Erin smiles. But we see her fear.

A long beat. This is not, necessarily, a happy ending.

Because we are looking at a man gripped with terror.

As the world shifts under him.

And Max turns to his side.

To the baby.

To the future.

To the end.

**** THE END ****