

GUILT 2

EPISODE 1

"A NEW LEITH"

Written by

Neil Forsyth

SHOOTING SCRIPT - BLUE Revisions

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PRE-CREDITS

1 EXT. VARIOUS./BUILDING SITE. EDINBURGH. NIGHT 1. 21:01 1

Over MUSIC...

THE CRAMPS - HUMAN FLY

We drift through darkened Edinburgh streets.

It's late, quiet. Dark. Until we find...

A bill board.

Unlike the shadowed building site behind it, the billboard is lit up.

It shows images of a development. Of flats, offices, shops. And it says, in huge lettering...

A NEW LEITH

Music STOPS.

Silence.

Until we hear...

ERIN (O.S.)
I'm not one for sentiment.
(beat)
It's not in my genes.

CUT TO:

2 INT. DINING AREA. ERIN'S HOUSE. EDINBURGH. NIGHT 1. 21:03 2

ERIN (40s). She's composed, dry as she continues...

ERIN
But I suppose the occasion deserves
it.

REVEAL a dinner party in a large, elegant house.

ERIN (CONT'D)
It's a year since Adrian went into
that place.

Erin looks to ADRIAN (40s, the epitome of middle-class Edinburgh, including red trousers), sitting beside her.

ERIN (CONT'D)

Which means that it's a year and two weeks since Adrian said he was going to Waitrose, then got home a fortnight later, having lost two stone and gained a tattoo.

ADRIAN

People underestimate the dietary value of cocaine.

GUEST 1

What's the tattoo?

ADRIAN

Geronimo.

ERIN

It looks like Jimmy Krankie.

Laughs. This is all very middle-class, very safe.

GUEST 2

Where did you lose the two weeks?

ADRIAN

(not enjoying this)

No, it's not really about the immediate surroundings with that stuff...

ERIN

(very much enjoying this)

No, it's about the glamour of it. Which in Adrian's case meant a fortnight off his tits in a Travelodge.

ADRIAN

It was a Premier Inn, and I can't help feeling this speech is coming off the rails a bit.

Erin considers Adrian, then smiles, continues...

ERIN

If I was one for sentiment, then I'd, well I'd not thank Adrian, that's a bit much considering what came before, but I'd acknowledge that, one way or another, he's pulled himself up to somewhere near normality.

She looks to Adrian, and we see the warmth...

ERIN (CONT'D)

I'm glad you got there, and I hope
you stay there.

They exchange a smile, then Adrian jokes to the others...

ADRIAN

She means stay boring.

Erin considers then, with an edge of defiance...

ERIN

Yeah, I do.
(proposes a toast)
So, here's to boring.

They toast. Adrian toasts with Irn-Bru.

And now we're tight on Adrian, to see the falseness to his
smile.

3 INT. BEDROOM. ERIN'S HOUSE. NIGHT 1. 23:58 3

They're in bed. Erin's sleeping. Adrian's not.

He slips carefully, and expertly, out of the bed...

4 EXT. DRIVEWAY. ERIN'S HOUSE. NIGHT 1. 00:08 4

Adrian walks down the steps from the house.

5 EXT. STREET. EDINBURGH. NIGHT 1. 00:34 5

On a darkened street, we pick out Adrian's red trousers as he
walks.

Then pull out to see him walk into a doorway, with a lit,
distinctive symbol above it.

6 EXT. DRIVEWAY. ERIN'S HOUSE. NIGHT 1. 02:03 6

Adrian walks, a little drunk, carrying the bag, up the steps
to the house.

7 INT. CORRIDOR. ERIN'S HOUSE. NIGHT 1. 02:04 7

The front door opens, Adrian enters.

We don't know what he's done for the last two hours, but it's
taken it's toll.

He's sweating, nervous, edgy as he lets himself back into the house. He has gained a large, distinctive BAG, a leather holdall.

He walks to the bottom of the stairs. Checks for noise. Nothing.

He walks on, opens a door, and walks down into...

8

INT. CELLAR. ERIN'S HOUSE. NIGHT 1. 02:04

8

He closes the door, and edges down a wooden staircase into the dimly lit cellar.

At the foot of the stairs, he turns on the light. A solitary bulb.

It's an old, Edinburgh cellar. Thick stone walls. Freezing stone flagstones. There are storage cupboards, a wine rack, forgotten exercise machines, sports equipment.

Adrian opens a cupboard. It's full of boxes of Christmas decorations.

He works to make room for the bag.

He moves things around.

As he does so, a bauble falls from a box, to the stone floor and rolls away...

Adrian turns to watch it roll...

To Erin, in nightclothes, standing watching. He's panicked. She's not. She is calm, steely as she evaluates him. The sweating.

ERIN

You're as high as a fucking kite.

He can't deny it.

ERIN (CONT'D)

It's over. Obviously.

In response, Adrian unzips the bag and gives her a glimpse at the contents.

It's full of cash. Used notes, inexpertly bundled together.

ADRIAN

This is a hundred grand, easy.

She looks at the money. The grubby notes. And her coolness only grows.

ERIN
Where have you been?

ADRIAN
I couldn't sleep.

ERIN
Clearly.

ADRIAN
I went out. And one thing led to another, but the important thing is that this...

He means the bag...

ADRIAN (CONT'D)
Was an accident. I saw an opportunity, and I took it. And this is it, Erin. This is us getting out the hole.

ERIN
I wasn't aware that we were in a hole.

ADRIAN
The rehab's still on my credit card. And a few other...

He doesn't want to extend that, returns to the bag, reiterates...

ADRIAN (CONT'D)
This is it. The way out.

ERIN
We took money out the house to pay off the rehab.

She looks at him, reads his guilt, and works it out as she goes...

ERIN (CONT'D)
But you didn't pay it off. And you've spent that money. Because you never stopped.
(considers)
The nights away with work. You weren't away. You were just somewhere else.

He shows yet more guilt.

ERIN (CONT'D)
You're pathetic.

ADRIAN

I'll sort myself out, I promise.
This is what I needed. A clean
slate.

Anger creeps into Erin...

ERIN

You've never wanted for anything in
your life, and that includes clean
slates.

ADRIAN

This is (different)...

ERIN

You know, Adrian, people like you
grow up with so much safety, you
think danger is exciting. Well,
it's not. It's pain, and misery,
and desperate men doing desperate
things.

ADRIAN

I was thinking that maybe you could
speak (to)...

ERIN

I'm leaving now. I'm going
upstairs, packing a bag, and I'm
leaving. And I wish you luck.
Because a man like you...
(re: the money)
In a world like that, is going to
need plenty of luck.

She turns, and she's walking up the steps when...

ADRIAN

I don't, I don't know what to do.

She hesitates. Turns. He means the money.

ADRIAN (CONT'D)

I don't know what to do next.

ERIN

(considers, then)
That's how it starts.

Above them, THE SOUND OF A DOOR BEING KICKED IN.

They're both thrown. Adrian panics. She's scared too, but
aware enough to turn off the light.

They stand in the darkness.

They hear footsteps above them in the corridor. Passing the cellar door.

They look up. Erin's left it slightly ajar. They see the shadow pass.

He walks on. There is some respite, some hope. And then the footsteps return to the door. And the shadow opens it.

He walks down the stairs into the darkness. Erin backs into a hiding space. Adrian searches behind him.

The Man arrives. He's called JOE, not that it matters yet.

Joe finds the light switch. And turns on the light.

Joe is not a big man, not a scary man. But there is a calmness to him. Not to Adrian.

Joe walks towards Adrian, who lifts a cricket bat and says, unconvincingly..

ADRIAN

Big mistake, buddy, big mistake.

And Joe lifts a GUN AND SHOOTS ADRIAN IN THE HEAD.

Adrian drops to the ground, dead.

Joe turns and makes for the bag and...

Erin emerges and HITS HIM IN THE HEAD WITH A GOLF CLUB.

Joe falls to the ground, his gun falls from his grip.

Erin, running on adrenalin and panic, picks it up. She turns, faces him, she's scared, shaking...

ERIN

OK, listen...

Joe gets up, rushes her...

ERIN (CONT'D)

No.

She waits as long as she can before, with him nearly upon her she calls out...

ERIN (CONT'D)

No!

And SHE FIRES THE GUN.

Joe falls.

She's in shock. Fear. Adrenalin courses through her. She stands, holding the gun. Joe lies still.

A long, long beat.

Then Erin walks to Adrian. We don't have to see what she sees, but what she sees is conclusive.

She battles that reality.

She watches the blood, pooling away from Adrian. It's creeping towards the bag, towards the money.

She moves the bag, away from the blood.

She walks back to the steps. As she gets there, Joe chokes. Erin turns. He's alive, just.

She stands over Joe. With the gun. She looks at him. He looks at her. For a tiny flicker, she considers lifting the gun. But she can't.

Instead, Erin walks away. She turns off the light. She walks up the steps. She emerges into the light of the corridor. She closes the door behind her. She locks it.

She leans back against the door.

She needs a moment to find the control, then she walks, haltingly, zombie-like through the house to...

9 INT. DINING AREA. ADRIAN AND ERIN'S HOUSE. NIGHT 1. 02:!4 9

Where she sits at the head of the dining table, in the seat where we met her.

A few hours ago, before the world turned.

She places the gun on the table. Sees blood on her hand.

She looks at the plates of half-eaten food, the champagne glasses, Adrian's Irn Bru.

Her breathing finally steadies as we...

CUT TO:

10 TITLE CARD 10

GUILT

CUT TO:

11 INT. WALKWAY. PRISON. EDINBURGH. DAY 1. 08:03 11

Music STARTS.

THE FALL - F-Olding Money.

We are on an empty corridor. That of an institution.

Pale green walls. Cold.

The Music BUILDS.

And then, rounding the corner towards us...

Comes MAX.

He wears the clothes of an institution. T-shirt. Cheap jeans. White trainers. This is not how we know Max.

We watch him as he walks.

The same face. The same determination.

CUT TO:

12 INT. PROCESSING ROOM. PRISON. MINUTES LATER. DAY 1. 08:04 12

Music CONTINUES.

As Max is processed out of prison.

He is given his possessions in clear, air-zipped bags. Which include the clothes he came in with (a suit).

CUT TO:

13 13. INT. TOILET. PRISON. MINUTES LATER. DAY 1. 08:08 13

Max is changing in a grimy toilet.

He does so carefully. He puts on his suit. His shoes.

He stands in front of a mirror.

This is how we know Max.

CUT TO:

14 INT. WAITING ROOM. PRISON. MINUTES LATER. DAY 1. 08:14 14

Max sits and waits with the bags on his lap.

He thinks, and looks in one of the bags.

He takes out a padded envelope. It has his prison address scrawled on it, and it's been opened before.

Now he opens it again. And removes something from it.

He holds it in his hand.

He looks at it in anger. In wonder. That this is what he has.
That this is the answer to a question.

REVEAL that it is a set of keys.

CUT TO:

15 EXT. VARIOUS. LEITH. DAY 1. 09:03 15

In Jump Cuts, Max walks through Leith.

CUT TO:

16 INT. JAKE'S FLAT. LEITH. DAY 1. 09:23 16

We're in Jake's flat. The same posters. The same gloom. The same tired, failed atmosphere.

The door opens, Max enters.

He walks to the centre of the flat. He places down his bags.
He places down the set of keys.

He looks around.

CUT TO:

17 INT. DOOR/FOYER. DAY 1. 09:56 17

Max enters an office building.

We still see the confidence. We still see Max.

CUT TO:

18 INT. RECEPTION/ROY'S OFFICE. CONTINUOUS. DAY 1. 10:02 18

Max rounds a corner, walks down a corridor.

In the offices, PEOPLE stir. Max shows discomfort in response.

In the reception area, a suitably intimidating Man (this is TAM, Roy's Minder), sits reading the paper.

Max reaches a desk. It's the same SECRETARY from Series One (ANNIE). Max hesitates, awkwardly. She shows a little guilt.

He looks to an office, through a glass wall.

From here he, and we, just see Roy's hands at the desk.

Annie reaches for the phone.

Music STOPS as we...

CUT TO:

19 INT. ROY'S OFFICE. A MINUTE LATER. DAY 1. 10:12

19

MAX

It is important, Roy, to recognise
that things have changed.

REVEAL ROY LYNCH sits opposite Max, behind the desk.

Max is uncomfortable. Roy is not.

ROY

Very good.

MAX

I accept the fall. The fall is
deserved. Perhaps, at some level,
the fall is needed. What I cannot
accept is how far it is being
suggested that I have fallen. It's
disproportionate. It's not right.

ROY

I see.

MAX

Because there was another way that
it could have gone. A way where I
would have barely fallen at all.
But others would have, Roy. You
would have.

That is aimed, not subtly, at Roy.

MAX (CONT'D)

And I didn't pursue that option. I
kept quiet. I sat in that cell,
with a lunatic for company, for two
years, and kept quiet. So I am
asking you, with respect, to soften
the fall.

Roy shakes his head in wonder...

ROY

Two years. The game's crooked.

Max shrugs in explanation...

MAX

I'm a lawyer.

ROY

Were. And now you're out, and wounded, and bitter, and greedy.

MAX

This is not greed. This is many things, but it is not greed.

ROY

I've already granted you the greatest favour I can. I have allowed you to continue to breathe the rich air of Edinburgh. And you will continue to do so. As long as you're...

(picks word)

Irrelevant.

That digs into Max, he just about stays polite...

MAX

I just want a piece. Of what I had. Of who I was. Just a piece. And I can get myself back from there.

Roy considers Max. There is a recognition of a shared experience, when he says...

ROY

It doesn't matter who you are, Max. When you come out of there, you find that your old life has run for the hills.

MAX

It hasn't run too far though, has it? This was my business. And now you owe me. For this, for everything.

ROY

Even if that were true, I can't engage with you. Not now that I'm legit. Not now that you're dirtier than ever.

Roy leans forward, and offers a conclusion...

ROY (CONT'D)

You are still falling, Max. You are yet to land. And if you're looking for salvation, you should aim a little lower.

Max considers.

20 EXT. BURNS INVESTIGATIONS. LEITH. DAY 1. 10:43 20
In a rundown street, Max considers a rundown office signed...

BURNS INVESTIGATIONS

Max frowns. As we hear...

KENNY (O.S.)
The damage.

CUT TO:

21 INT. BURNS INVESTIGATIONS. MINUTE LATER. DAY 1. 10:44 21
KENNY
The damage you do.

And here's KENNY BURNS. Looking, healthy, confident, sitting behind a messy desk.

REVEAL he faces Max.

MAX
I wasn't exactly spared damage myself.

KENNY
How was it?

Max looks round as he talks.

MAX
It was dispiriting. It is a dispiriting place. By design. What's the story with the animals, Kenny?

REVEAL a number of animal murals on the wall.

KENNY
It was a kids party shop. I got a good deal.

MAX
I'd hope so.

A beat and then, delicately...

KENNY
Jake?

MAX
Chicago. That's where the keys came from, anyway. To his flat. Where, astonishingly, I currently reside.

KENNY

No note?

MAX

The keys were the note.

(moves on)

Kenny, you once suggested to me that we work together as partners. It is a cause of not inconsiderable surprise, that the idea now makes a sort of sense. On a business level and...

(awkwardly)

On another.

Max takes a moment to rustle this up...

MAX (CONT'D)

I feel guilt, Kenny. About how I treated you. This is a chance to rectify that. I've heard you're doing OK. Now it's time for you to do even better.

Kenny smiles, and then...

KENNY

Let me tell you how I've spent the last two years. A morning meeting, a day's graft, and evenings at Sighthill College. Now I'm two years dry, I get the kids every other Saturday, and I have an HND in Legal Services. Which, as you and I both know, means I'm licenced to produce legal documents.

(beat)

And you're not.

Kenny enjoys this, a victory.

KENNY (CONT'D)

You're disbarred. So you want to produce legal documents on my licence. That's all this is. There's no guilt. That's not an emotion that you would entertain.

Max considers, then takes charge, as he always does...

MAX

An HND leaves you somewhat lacking in legal expertise. Which is why you're working out of a shithole in Leith, and have made the catastrophic decision to name your business Burns Investigations.

KENNY

It's my name.

MAX

It sounds a little niche.

KENNY

There's been the odd
misunderstanding but (that's)...

MAX

Still living in Pilton?

KENNY

(unconvincing)
It's Pilton borders.

MAX

Remember this moment. This is when
your life turns. Me and you. Legal
services for the good people of
Leith. Your licence, my knowledge.
Start small, get bigger. And get
out of Pilton.

Kenny considers, but puts up a fight.

KENNY

If you were to work under my
licence, you'd be working under me.

MAX

With you, as partners.

Kenny thinks. Then...

KENNY

This is your last resort, isn't it?
Coming here.

Max doesn't deny it.

KENNY (CONT'D)

And that's you all over, Max.
Thinking too much of yourself, and
too little of me.

MAX

What are you saying, Kenny?

Kenny looks round the shop, thinks, then...

KENNY

I'm saying you're right, this place
needs a bit of work. So maybe
that's where we start. A wee trial
run.

Max is confused.

CUT TO:

22 EXT. CAR PARK CHURCH. LEITH. DAY 1. 17:21 22

We come in on the back of a battered car. It's festooned with bumper stickers. Scotland, Hibs and God are the subjects. In pride of place, a faded sticker reads...

STANTON SHOOTS, JESUS SAVES!

The car is parked outside a church.

As we admire the car we hear...

YVONNE (O.S.)
I don't have a story.

And then...

CUT TO:

23 INT. MEETING ROOM. CHURCH. LEITH. DAY 1. 17:22 23

Inside, where the voice belongs to YVONNE (30s).

She sits in a sparse room. She picks her words, there's a guardedness to her.

We stay on her throughout...

YVONNE
Not yet.

She considers, gathers...

YVONNE (CONT'D)
I sit over there, in the corner,
and I watch you tell your stories,
and I'm grateful, because you let
me sit there, without speaking, and
count another meeting, another day.
And now I've done a hundred days,
and maybe I'm close to the one
where I tell a story too.

She looks at her hand, at a pin.

YVONNE (CONT'D)
Thank you.

Off Camera, people clap. We REVEAL she's in a church meeting room. Sunlight shards through stained glass windows.

We REVEAL, watching from the back, intrigued by Yvonne, is Kenny.

24 INT. BURNS INVESTIGATIONS. LEITH. DAY 1. 17:23 24

Max has changed out his suit. Because he's working.

Clearing up.

This, Max decides, this has to be the nadir.

25 EXT. STREET./CHURCH. MEANWHILE. DAY 1. 17:52 25

We see the car again...

STANTON SHOOTS, JESUS SAVES!

A side door of the church opens, Kenny and Yvonne leave together. They speak with the ease of shared experience.

YVONNE

How do you do it, sit there and offer up your worst moments?

KENNY

Offering them up robs them of something.

YVONNE

I don't want to think about who I was before I came here.

KENNY

Neither do I. But the more I talk about who I was in there, the more I leave him in there.

They walk on...

KENNY (CONT'D)

Give it a go. When you're ready.

They reach her car. It's impressive. Kenny's intimidated.

KENNY (CONT'D)

Nice motor.

YVONNE

It was his pride and joy. Divorce, you know, little victories.

Kenny smiles.

YVONNE (CONT'D)

Where are you parked?

We might recognise Kenny's car nearby. He lies...

KENNY
Round the corner.

She builds confidence, then...

YVONNE
Maybe some time we could, I don't
know, meet up and do what people do
when they don't drink.

Kenny looks uncomfortable.

YVONNE (CONT'D)
A cup of tea? God, is that what
they do? Meet up for cups of tea?

KENNY
(smiles, then)
We can't meet. Not away from here.

YVONNE
Oh, right.

KENNY
It's sort of, frowned upon.

And now she's a little awkward, a little embarrassed.

YVONNE
I get it.

KENNY
You can call me, if you like? I'm
only just in the door myself, in
the grand scheme of things, but if
(it helps)...

YVONNE
I'd like that.

She drives away. He watches her go, then looks at his car,
which is not round the corner.

26 INT. BURNS INVESTIGATIONS. DAY 1. 17:53

26

Max has finished clearing up.

Now he stands with a bunch of paint pots around him. He wets
the brush. Begins to paint.

We watch him do so. And there is a fleeting suggestion that
maybe there is something in Max that is appreciating the
task. The simplicity of it.

He briefly, superficially, looks at peace.

- 27 EXT. FLATS. PILTON. EDINBURGH. DAY 1. 17:54 27
Kenny gets out his car, outside a rough block of flats.
This isn't the Pilton borders. This is Pilton.
Kenny looks at the flats, the same way he looked at his car.
- 28 INT. ROY'S APARTMENT. EDINBURGH. NIGHT 1. 20:04 28
We drift through a contrastingly smart, expensive apartment.
Open plan, with stunning evening views over Edinburgh.
There is good art on the walls. Stylish furniture.
And then we arrive at the kitchen, to meet a different Roy.
He wears a pair of old glasses. A woollen jumper. He mutters
to himself as he prepares dinner, following instructions from
a handwritten recipe book.
- 29 EXT. BURNS INVESTIGATIONS. NIGHT 1. 20:06 29
Night-time establishing shot of Leith Legals.
- 30 INT. BURNS INVESTIGATIONS. NIGHT 1. 20:06 30
Inside, Max paints. And he's concerned. Because this is the
last tin, and he's not finished a last animal mural. He adds
a little water to what paint is left. He keeps going. But any
sense of peace has gone. Tension creeps back into him.
- 31 INT. LIVING ROOM. KENNY'S FLAT. PILTON. NIGHT 1. 20:14 31
Kenny sits in his cramped flat, trying to watch TV, eating a
disappointing dinner.
And then LOUD MUSIC starts next door. From Kenny's reaction,
not for the first time.
- CUT TO:
- 32 INT. ROY'S APARTMENT. EDINBURGH. NIGHT 1. 20:23 32
Roy sits, alone, eating his dinner.
- 33 INT. BURNS INVESTIGATIONS. NIGHT 1. 01:04 33
Max has run out of paint. And there is still a corner left
unpainted. A cheetah's tail.

INTERCUT WITH:

39 INT. BEDROOM. KENNY'S FLAT. NIGHT 1. 02:14 39

Kenny in bed, the Music thudding from next door.

He speaks quietly, thoughtfully.

KENNY
Did you do it?

MAX
I did.

KENNY
So you're serious.

MAX
Yeah.

KENNY
I never thought I'd see you like
this, Max.

MAX
I share your surprise.

A beat of decision for Kenny, then...

KENNY
I want a better life.

MAX
I can give you it.

A final beat of decision for Kenny, then...

KENNY
You'd be working for me.

Max looks, again, at the unpainted corner.

A final beat of decision for Max, and then...

MAX
I'd be working for you.

Kenny hangs up. He already regrets it.

Max hangs up. He already regrets it.

CUT TO:

40 INT. KITCHEN. ROY'S APARTMENT. NIGHT 1. 02:14 40

Roy looks at the number calling in surprise. He answers...

ROY

Hello.

FEMALE VOICE (PHONE)

Dad?

A beat of rare vulnerability from Roy, then...

ROY

How are you?

CUT TO:

41 INT. DINING ROOM. ERIN'S HOUSE. NIGHT 1. 02:14 41

And we're back to the end of the Pre-Credit sequence.

To Erin, sitting at the dining table.

The blood on her hand. The plates of half-eaten food. The champagne glasses. Adrian's Irn Bru.

The gun on the table.

She holds her phone.

A final beat of decision, then...

ERIN

Well, I'm calling you.

CUT TO:

42 EXT. ERIN'S HOUSE. NIGHT 1. 03:02 42

External shot of the darkened house.

And now Roy's car is parked outside.

CUT TO:

43 INT. DINING AREA/CORRIDOR. ERIN'S HOUSE. NIGHT 1. 03:04 43

Erin sits at the dining table. Pale, drawn, barely out of the shock.

Roy emerges from the cellar. He closes the door behind him, walks over, and sits beside her.

He looks at his daughter. There is a sense of a man battling deep emotions, and trying to find a way to let them out.

ROY

It's good to hear from you. Shame about the circumstances.

ERIN

You're hearing from me because of
the circumstances.

Roy's not getting anywhere there, so he turns to the matter
in hand...

ROY

Tell me about Adrian's family.

ERIN

They gave up on him a few rehabs
ago. But I presume they'll come
looking eventually.

Roy considers. Then...

ROY

A police detective will file a
Missing Person's report which will
say that Adrian left suddenly. That
he had a troubled private life.
That he took his passport, emptied
his accounts and was sighted at the
airport.

ERIN

Why would a policeman do that?

ROY

Because I'll suggest that he does.
Tell your friends he relapsed, you
kicked him out. You're sad, but
it's hardly the first time, and
you've got to move on.

ERIN

What about...
(considers phrasing)
The other one.

ROY

He has a regimental tattoo and
smells like a brewery.

Erin is confused, he clarifies...

ROY (CONT'D)

Ex-Army, full of drink and owns a
gun. We can make that look the way
people would expect it to look.

A beat, then, delicately...

ROY (CONT'D)

The money.

ERIN

I don't want it.

ROY

Not like that you don't. But cleaned up, legitimate, it becomes something else. It becomes enough to repair any damage he's done, and to give you a break from men like him.

ERIN

I don't want it. And I don't need it.

Roy looks at her in question...

ROY

Really? I heard about your business. And cocaine's expensive.

ERIN

This isn't going to be what you hope it will be.

Erin looks at her father. And it's jarring for us to see someone face Roy with such fearlessness. Such control.

ERIN (CONT'D)

I've managed without you for a long time.

Roy thinks, then gestures to the cellar door.

ROY

How's that working out?

There is a long beat, as Roy looks at his daughter, and then says...

ROY (CONT'D)

I couldn't help noticing, when I was down there, that the other one hasn't been dead as long as Adrian.

It hangs in the air between them. Roy looks at his daughter with intrigue.

She stares him down in response. And then says, simply...

ERIN

Are we finished?

Roy takes charge...

ROY

Go to bed. There will be some coming and going, but you stay up there. It'll be daylight in three hours, give it four for safety, then come downstairs and this is all gone. A new day.

Erin stands, and heads for the stairs when...

ROY (CONT'D)

Thanks.

She turns, confused. And we see that same, rare vulnerability from Roy with...

ROY (CONT'D)

For calling me.

He means it. Erin hesitates. And there's a coldness to her response...

ERIN

I don't know anyone else who does what you do.

ROY

You won't believe me, but I don't do this anymore.

Erin doesn't believe him. She smiles ruefully...

ERIN

Bye, Dad.

She leaves Roy sitting there, waiting to clean up.

Music STARTS. And continues over...

44 EXT. VARIOUS. EDINBURGH. DAY 2. 08:03

44

GVs of Edinburgh awakening.

Leading into...

45 INT. LIVING ROOM. JAKE'S FLAT. DAY 2. 08:04

45

Max sits having a cup of tea.

We follow his eyeline to...

A framed photo. A young Max and Jake. With their parents.

He takes a drink. He stops. He looks at his hand.

At the multiple, tiny spatters of paint.

46 INT. BEDROOM. ERIN'S HOUSE. MEANWHILE. DAY 2. 08:05 46
Erin lies in bed alone. On her side. She looks ghostly.
We follow her eyeline to...
Her clothes from last night, hanging on a chair.
She looks at the shirt.
And we need to go a little closer with her.
To see the flecks of blood.

47 INT. LIVING AREA. ROY'S APARTMENT. DAY 2. 08:06 47
The apartment is empty.
The door opens.
Roy arrives home, from a night's work.
He closes the door. He walks a few steps in. Then he stops
and looks behind him. At the dirt, the footprints.

CUT TO:

48 INT. BATHROOM. JAKE'S FLAT. DAY 2. 08:11 48
Max is at the sink, scrubbing at his arms.

CUT TO:

49 INT. KITCHEN. ERIN'S HOUSE. MEANWHILE. DAY 2. 08:11 49
Erin is at the sink, scrubbing the shirt.

CUT TO:

50 INT. UTILITY AREA. ROY'S APARTMENT. DAY 2. 08:11 50
Roy is at the sink, scrubbing his shoes.
The Music STOPS.
We only hear the scrubbing.
Then...

YVONNE (O.S.)
Thursdays. They were the problem.

CUT TO:

51 INT. MEETING ROOM. CHURCH. DAY 2. 08:22

51

Where Yvonne is in the chair again. This time with morning sun slanting through the window.

She talks a little hesitantly, a little self-consciously...

YVONNE

Because on Thursdays I worked the same shift as my ex, and she'd pick him up. She's this New Agey sociopath, so she seemed to think we were fucking mates or something. But she'd always slip something into the conversation, and I'd miss it at the time, then that night it would grow and grow inside me and the only way to...

She drifts. And she looks...

And we see Kenny, in the corner. He smiles supportively, she gathers and grows in confidence as she goes...

YVONNE (CONT'D)

So I drank. And Thursdays got so bad that on Friday I had to drink to get past them. Then the fear of Thursday took down Wednesday. But that was OK. Wednesday, Thursday, Friday, that's less than half the week.

Now she talks smoothly, confidently, she's enjoying it...

YVONNE (CONT'D)

But then my colleague got promoted over me, and that made Monday hard, going back to that. So Monday went, then the thought of it took down Sunday, and Tuesday was just sort of hanging about feeling sorry for itself, so I put it out it's misery.

Kenny smiles, in recognition and attraction.

YVONNE (CONT'D)

That's six days, not great, but it was OK, because of Saturday.

Kenny watches admiringly...

YVONNE (CONT'D)

I ran on Saturday, up Arthur's Seat. Ten miles. Then I came home and cleaned and washed and slept, and it was safe.

(MORE)

YVONNE (CONT'D)

And then one Saturday I was at the top of Arthur's Seat, looking out over the city, feeling halfway good about myself and there she was. My ex's wife. All tits and lycra with not a drop of sweat on her, and talking about the healing power of clouds, and that was Saturday gone.

Transfixed, Kenny smiles. Yvonne considers, and she's a little less confident with this moment...

YVONNE (CONT'D)

And that was when I started drinking in a way that had to take me somewhere and I'm glad...

(beat, then)

I'm glad it took me here. Thank you.

Off Camera, people clap. None more so than Kenny.

CUT TO:

52

INT. MEETING ROOM. CHURCH. DAY 2. 08:24

52

Coffee break. As other Members chat, Kenny and Yvonne sit in the corner.

KENNY

Feel good?

YVONNE

Yeah. Particularly when I got to slag her off.

KENNY

That's what this place is all about. Slagging folk off and shit coffee.

She smiles, and we see conflict from Kenny before...

KENNY (CONT'D)

Maybe we can...

(final beat of decision)

Meet up. You know, not here.

YVONNE

(brightens)

Really? I thought it (wasn't)...

KENNY

It'll be fine.

YVONNE
 (smiles, then)
 Fine?

KENNY
 (smiles, then)
 Good. It'll be good.

She smiles too. There's an awkwardness though. A sense they're heading for a path they shouldn't go down...

CUT TO:

53 EXT. THE PINES ASSISTED LIVING. EDINBURGH. DAY 2. 10:14 53

A sign -

THE PINES ASSISTED LIVING
Supporting Your Independence

With a stock photo of pensioners laughing a bit too much, is positioned outside a sleek block of flats.

We go...

CUT TO:

54 INT. FLAT. ASSISTED LIVING. CONTINUOUS. DAY 2. 10:14 54

Inside a ground floor flat to find MAGGIE (60s), sitting having a cup of tea, looking out the open doors to the communal gardens. A crossword to hand.

As always when she is in sitting in her flat, a stick is close to hand.

REVEAL what she is watching.

Nearby, a suited MAN (30s, charming, this is PAUL) talks to a slightly befuddled looking older LADY as he leaves her flat. He gives her a brochure, and leaves.

Maggie watches, intrigued.

55 INT. BURNS INVESTIGATIONS. DAY 2. 10:44 55

Kenny sizes up Max's work, the rejuvenated shop.

KENNY
 There we go, Max. Honest toil.
 Nothing like it. The work is it's
 own reward. Conan Doyle said that.
 (MORE)

KENNY (CONT'D)

Do you know he grew up in a flat on Picardy Place?

MAX

Yeah, there's a rather large statue outside it. Now, I was thinking that our priorities (should be)...

The door opens, a DELIVERY MAN enters...

KENNY

Here we are! I thought I'd do my bit to kick us off.

Kenny signs for a few boxes then opens one, puts aside a rolled temporary shop sign, to get to something else, while talking...

KENNY (CONT'D)

A niche. That's what we need. Something to get people's attention, get them in the door. And what I landed on, for our niche, was wills.

MAX

Wills?

(Delivery Man leaves). Kenny holds a stack of posters. He holds one up, which gives this information...

KENNY

Ninety nine, ninety nine. A hundred quid will. Can you imagine it?

MAX

Is that a hard thing to imagine?

KENNY

But that's just to get them in the door, you see? Because when people think about their will, that's when it all comes tumbling out. Estrangements, kaput marriages, money disputes.

He opens the smaller box, full of business cards...

KENNY (CONT'D)

So they hear about our deal on wills, they come in, take a card...

He throws Max a bundle of business cards...

KENNY (CONT'D)

And soon enough they're back for more.

(MORE)

KENNY (CONT'D)

More paperwork for you to draw up,
a wee bit of the old investigatory
for me...

Max looks at the card. We don't see it. And we don't have to,
to know that something has gone horribly wrong...

MAX

What...

(pauses, clears throat)

What's going on here?

KENNY

It's an owl.

MAX

I can see the owls. I'd struggle
not to see the owls.

KENNY

The owl, as you should really know,
was the Roman symbol of justice.
They'd have them caged in their
courtrooms, which is a wee bit
cruel right (enough)...

MAX

My issue with the owls, is that
they are so plentiful.

Kenny lifts, looks at the cards. Beat.

KENNY

Right, yeah, they've gone a bit
heavy on the owls.

MAX

We look like a fucking aviary.

KENNY

Now, now, Max. Let's stay positive.
Conan Doyle grew up in a one-bedder
with no shoes on his feet and a Dad
in the Royal Asylum, and look where
he (got to)...

The door opens.

Roy ENTERS, with Tam. Roy carries a bottle of whisky, Tam
carries the bag we know.

For Kenny, this is a moment of terror.

For Max, this is a moment of hope.

56

**** SCENE OMITTED ****

56

57

INT. BURNS INVESTIGATIONS. DAY 2. 10:48

57

Roy enters, and talks...

ROY

It's a terrible thing, getting old.
All the things you thought were
dealt with. They come back
stronger, just as you get weaker.

We see an uncertain Max and Kenny.

ROY (CONT'D)

And maybe that's it. Maybe I'm
going soft. Either way, you're
right, Max. I owe you. Because a
lot of men lose their nerve in that
place. And you didn't. So...

He hands Max the whisky.

ROY (CONT'D)

A wee gesture.

He nods to Tam, who lifts the bag onto Max's desk.

ROY (CONT'D)

And a bigger one.

Max and Kenny look in the bag.

ROY (CONT'D)

Clean it, take your usual cut, give
it back.

MAX

I thought you were legit.

ROY

I am. That's why I'm here.

Max thinks, then...

MAX

Where's it come from?

Roy looks at Max in confusion, that he would ask that. Before
Roy can answer, Kenny chips in...

KENNY

I'm not involved in this.

And now, for the first time, Roy turns away from Max, and looks at Kenny.

ROY
You're looking well, son.
Considering what happened the last
time you were in my vicinity.

Kenny wilts.

ROY (CONT'D)
Let's keep you looking well.

Max considers the money. Then Roy. He's not giving in yet.

MAX
This isn't help, Roy. This is
something else, I just don't know
what yet.

Roy considers Max and Kenny, then...

ROY
You know, gentlemen, all those
things I did as a young man. All
those stories you'll have heard.
That wasn't about me showing
strength. It was about me
recognising weakness in others.
Strength, violence, that's easy.
Recognising weakness, that's a
rarer talent and it's one I would
hope that I still possess.

Max and Kenny's silence confirms he still possesses it. Roy points to the bag...

ROY (CONT'D)
Clean it, and give it back.

Roy leaves.

58 INT. ADRIAN'S OFFICE. ERIN'S HOUSE. DAY 2. 10:49 58

Erin enters Adrian's office. She's uncomfortable, unnerved. She pushes on, sits at his desk. She turns face down a framed photo of him and her, then she starts to open drawers.

59 59. INT. BURNS INVESTIGATIONS. DAY 2. 10:51 59

Kenny and Max consider the bag, the money.

Kenny looks warily at Max.

KENNY
We're not doing it.

Max considers. He's not trying to persuade Kenny here, he just knows they have no choice.

MAX

I can clean it in a day. Our cut would be the first step to setting up properly. Up town.

KENNY

This isn't what this is going to be Max. Me, you, this place.
(re: bag)
It's not going to be this.

MAX

I agree. And it won't be, after this.

Kenny's not convinced, so Max points out the obvious.

MAX (CONT'D)

The thing about Roy asking you to do something, is that he isn't really asking.

Kenny can't argue with that.

A beat, then he starts inspecting the bag...

KENNY

If he's legit, then the money's not his. And it looks like the sort of money that people will come looking for.

MAX

He can't lose. We clean it, or we get caught with it.

KENNY

Whoever's money it is, they don't know it's missing yet.

MAX

How do you know that?

Kenny has found something. He takes out a small, plastic tracker. With a tiny flashing light.

KENNY

Because they're not here.

A long beat of thought from Max. Then...

MAX

So let's see who comes looking for it.

Kenny understands. He dumps the money out the bag, puts the tracker back in, and leaves.

60 INT. ADRIAN'S OFFICE. ERIN'S HOUSE. NIGHT 2. 19:48 60

Erin sits up at the desk with a glass of wine and surrounded by paperwork. Financial statements.

A long beat. Then she reaches for her phone. Makes a call...

61 INT. LIVING AREA. ROY'S FLAT. NIGHT 2. 19:58 61

Late at Roy's flat. He watches a Western, a whisky to hand. He looks pre-occupied.

His phone rings. He answers...

ROY

Hi.

ERIN (PHONE)

There's debt I didn't know about.
He's been forging my signature.

ROY

Well, at least he had one talent.

ERIN

If it's safe, then I'll take it.

ROY

I thought you might. It's in motion.

(beat, re: Adrian)

How are you doing?

She's already hung up.

He goes back to the Western, back to his thoughts. Back to his pre-occupation.

62 EXT. VARIOUS. EDINBURGH. DAY 3. 08:53 62

GVS of Edinburgh waking up for the day, ending with...

63 EXT. WASTELAND. DAY 3. 08:54 63

Early dawn at the wasteland. Kenny's here.

He's left his car, taken up a vantage point.

REVEAL what he's looking at. The bag, which he's stashed a safe distance away.

Kenny's phone beeps with a text. He reads it. Smiles.

Then thinks. He looks at the bag. He's uncomfortable with the choice in front of him.

But he makes his choice, and leaves...

64 EXT. LEITH LEGALS (NÉE BURNS INVESTIGATIONS). DAY 3. 09:16 64

The temporary sign spotted earlier has now been hung over Burns Investigations.

From now on, for the show, this office is called - according to the crudely hung temporary sign...

LEITH LEGALS

Roy approaches. Looks up at the sign. Then enters...

CUT TO:

65 INT. LEITH LEGALS. DAY 3. 09:18

65

Inside, Max looks up.

ROY
Leith Legals. Should be busy.

MAX
You'd think so.

ROY
Are you done?

MAX
Yeah.

ROY
How clean is it?

A touch of defiance from Max as he shows Roy some paperwork.

MAX
Spotless.

Roy reads, considers, then produces his own paperwork.

ROY
Send it here. Not directly...

MAX
I know how it works. I invented how it works.

Roy smiles in acceptance. Max is confused by his presence.

MAX (CONT'D)

Running your own messages, now?

Roy considers, then...

ROY

Do you like Westerns, Max?

MAX

(beat)

No.

ROY

Escape. That's what they've been for me, since I was a boy, at the Alhambra at the foot of the Walk. Sunday double bill. The good stuff, you know, John Ford, Howard Hawks. Men that knew their way around a story. And I still escape into those stories just like I did at the Alhambra. But last night, I couldn't. Because I kept thinking, why did you ask me that? Why did you ask me where the money was from? When you know how it works.

He stares at Max. But Max stays strong, calm. He gestures at Kenny's empty desk.

MAX

Because of him. It's his licence, and I feel...

Max considers, and looks uncomfortable with his own conclusion...

MAX (CONT'D)

I don't know. I feel responsible for him I suppose, to a degree.

Roy considers Max.

ROY

Not many men go inside and come out better.

He says that with suspicion. Max is calm in his reply...

MAX

Well, I couldn't have come out worse.

Roy considers Kenny's empty desk.

ROY

Where is he?

MAX

AA.

Roy considers the half painted animal mural, the peeking out cheetah's tail.

ROY

So that's what's wrong with him.

MAX

You should have seen him before.

Roy smiles ruefully, then...

ROY

Do you trust him?

Max considers, then...

MAX

More than I trust you.

Roy smiles. Then leaves.

Max watches him go, then looks at the paperwork.

A long beat as he reads it, showing intrigue.

66 INT. CAFE. EDINBURGH. DAY 3. 09:41

66

Kenny and Yvonne finish breakfast. They shouldn't be doing this, and know it, so there is an awkward beat before...

YVONNE

If I'd walked past this place a few months ago, and seen us, sitting here like this, I'd have thought, "You fucking bitch".

Kenny smiles, in instant recognition.

YVONNE (CONT'D)

Sitting there, fresh as a daisy, with your peppermint tea, and a good looking guy, while I walk to work because I'm too scared to drive.

KENNY

I used to feel sorry for people. Normal people. I convinced myself they were all living these empty lives.

(MORE)

KENNY (CONT'D)

I'd be walking about half-cut,
freezing cold because I'd lost my
jacket three pubs back, trying to
find the bus fare home and
thinking, look at all those poor
bastards with their boring lives
and their nice, warm jackets.

She smiles. A beat, then...

YVONNE

I have to go to work.

KENNY

Same.

There's another awkward silence here. An awkwardness of omission. Kenny tries to fix it by volunteering...

KENNY (CONT'D)

Legal services.
(note of pride)
I've got my own practice.

YVONNE

Right.

She's awkward. And silent. Kenny tries to help..

KENNY

You don't have to...
(tries again)
We share what we want to share.

She smiles at him, and moves it on.

YVONNE

I'd like to do this again.

A beat of decision from Kenny, then...

KENNY

So would I.

Again, we see that difficult mix - excitement, attraction, discomfort.

66A INT. LIVING ROOM. ERIN'S HOUSE. DAY 3. 10:06

66A

Erin sits, looking tense.

REVEAL why. Her view carries through to the corridor. Through to the cellar door.

A beat. Then the DOOR BELL gives her a fright.

67 **** SCENE OMITTED **** 67 *

68 **** SCENE OMITTED **** 68

69 INT. LIVING ROOM. ERIN'S HOUSE. DAY 3. 10:11 69

Erin sits, looking uncomfortable.

REVEAL the reason why. She faces Max.

He sits looking at this middle-class women, in her safe, middle-class house, and assumes this is a situation he can control.

He talks confidently, fairly patronisingly...

MAX

The thing about blind trusts is
(that)...

ERIN

Do you have a card?

Max hesitates. Understandably. Then hands one over...

Erin looks at the card, frowns, but Max cracks on...

MAX

Blind trusts are supposed to stop conflicts of interest, to maintain purity and honour. But law is no match for humanity. And so there is another form of blind trust. Which is about diversion. Confusion. Building a maze. That's what they tried to do with your blind trust. But they didn't do it very well. Which is why I know it's yours.

Max stares at Erin. And she's on edge. Is this Adrian? Is it Roy? Is it what happened? But she's also poised. So she just about hides her fear, and stares right back.

ERIN

I've got no idea what you're talking about.

MAX

You're the sole beneficiary of a blind trust, stuck together by a bunch of hack lawyers working for a man called Roy Lynch.

Now Erin knows it's the money. What Roy meant by "in motion".

Max looks for a reaction, he doesn't get one.

ERIN

I see.

MAX

Is he an associate of yours?

ERIN

No, he's not.

MAX

I didn't think so. Is your husband home?

ERIN

No.

MAX

I used to have a house like this. They come with pressure. The kind of pressure that might lead your husband to hiding things in your name. The kind of pressure that might send your husband to Roy Lynch.

ERIN

We're separated. This is my house. So, tell me, in what capacity are you here, in my house, asking me these things?

MAX

(thinking on his feet)

I'm setting up the trust. This is my due diligence. Making sure everything's above board.

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

ERIN

Should I speak to the police?

Max's confidence shakes a little there, but he recovers...

MAX

Lothian Police? Christ, they couldn't get a cat out a tree. No, no, I'll sort this out myself.

It's the answer she expected. And maybe the answer she hoped for.

She looks at the card again then curiously, drily...

ERIN

You're a long way from Leith. And
your owl sanctuary.

Max tenses.

MAX

My partner designed the cards.
(beat)
He's an alcoholic.

Erin frowns.

MAX (CONT'D)

Thanks for your time.

70 EXT. WASTELAND. LEITH. DAY 3. 10:13 70

Kenny is back at the wasteland. He's nervous as he takes up
position, and checks...

But the bag is still here.

He's relieved. He settles in again, watching.

CUT TO:

71 INT. OPEN PLAN OFFICE. POLICE STATION. DAY 3. 10:14 71

Adrian's face. On a computer.

REVEAL that it's a Police Missing Person's Report, which is
being entered by STEVIE MALONE (Series One).

He looks up. He's in a private office, but he looks out to
the open plan area.

Where Yvonne arrives, and sits at her desk.

Revealing that she, like Stevie, is a Police Detective.

72 INT. MAGGIE'S FLAT. ASSISTED LIVING. DAY 3. 14:08 72

Maggie sits, considering a hand of cards.

MAGGIE

You diddle me. With your dealing. I
don't know how, but you diddle me.

REVEAL who she's playing with.

Erin. Who smiles, but she's tense, preoccupied. She takes a
card, and then says, quietly...

ERIN

I called him. I saw him. I'm sorry.

Maggie takes a moment with that, before...

MAGGIE

Well, you must have been desperate.

Erin decides against replying. She plays a card...

ERIN

It won't happen again.

Maggie takes a card, they play on...

MAGGIE

Just because I don't have anything to do with him, doesn't mean you shouldn't. He's got his uses.

ERIN

I don't. It was just...
(beat, gathers)
It won't happen again.

They play on and then, and she's doing her best to appear relaxed, jokey when she says...

ERIN (CONT'D)

But you'll be pleased to hear Adrian's gone.

MAGGIE

(dry)
How can you tell me that, love, and expect my old heart to take it?

ERIN

(smiles, then)
He wasn't a bad man, under it all.

MAGGIE

Under the trousers?

Erin smiles.

MAGGIE (CONT'D)

What kind of Scotsman rises in the morning and decides that their very best option is to spend the day cutting about town in a pair of red trousers?

ERIN

I'm happy you're happy.

Discomfort is creeping into Erin on the Adrian subject, which Maggie misreads...

MAGGIE

It's alright to aim upwards love,
God knows I wish I had, but you
don't have to settle for that.

ERIN

(moves it on)

Can you move in with me now, Mum?

There is a sense that this is not the first time she's asked,
and it's not the first time Maggie's said no.

MAGGIE

No. Here, I'm just about bearable.
There, I'd be a pain in the arse.

They play on. A beat, then Erin feels the need to say...

ERIN

It won't happen again.

73

INT. OPEN PLAN OFFICE. POLICE STATION. DAY 3. 14:51

73

Stevie approaches Yvonne's desk, and hands over a stack of
folders...

STEVIE

Can you write these up? Sorry, I've
been up to my ears.

Yvonne looks at the stack...

YVONNE

I'll be here all night.

He smiles...

STEVIE

Well, that'll keep you out of
trouble.

He pauses then, with a clumsy attempt at warmth...

STEVIE (CONT'D)

How it's going? With the other
thing?

YVONNE

Fine thanks.

STEVIE

And you're being careful?

Yvonne looks at him in question...

STEVIE (CONT'D)
In this job, anything like that,
any weakness, folk can use it
against you.

YVONNE
I'm aware of that, Stevie.

There's an edge to that, a suggestion of unresolved conflict
between them, before she adds...

YVONNE (CONT'D)
I'm being careful.

He tries again for warmness...

STEVIE
Well done, pal. I'm proud of you.

He LEAVES the offices.

A beat, and then she grabs her jacket...

CUT TO:

74 EXT. MAGGIE'S FLAT. ASSISTED LIVING. EDIN. DAY 3. 14:52 74

Maggie sits outside her flat.

Paul walks past. He's carrying his brochures.

He ignores Maggie. She seems to ignore him, until...

MAGGIE
I'm watching you, son.

He stops, surprised.

PAUL
Sorry?

She still speaks warmly, innocently in tone, even with these
words.

MAGGIE
I'm watching you. Scouting around.
Picking off stragglers.

Paul has moved past surprise to anger. He walks towards her.

PAUL
What are you suggesting?

MAGGIE
It's the weak ones, isn't it? I
mean, we're all weak, but even
then.

(MORE)

MAGGIE (CONT'D)

I saw you over at Moira's
yesterday. She's half-cooked with
dementia, what can you be peddling
that's going to help her?

*

Paul has recovered. And he's not going to take this, from her.

PAUL

I'm not peddling anything. I'm
offering a highly attractive
property investment that will offer
financial security to some of your
fellow residents.

He hands her a brochure.

PAUL (CONT'D)

The new flats in Leith.

She reacts to that, in intrigue, looks at the brochure and says...

MAGGIE

And they're yours to sell are they?

He says this confidently, even professionally...

PAUL

Yes. Which means I'm busy. Which
means wind your fucking neck in.

Maggie looks at him. A beat, and then she smiles.

MAGGIE

Best of luck to you, son.

Paul turns, walks away. Maggie watches him go. Still smiling, still calm, still a perfectly pleasant old lady.

CUT TO:

75

EXT. STREET. LEITH. EVENING 3. 17:53

75

We see the billboard from the Cold Open, now in daylight. The images of the development. Of flats, offices, shops. And in huge lettering...

A NEW LEITH

This time we pick out in the corner, a company name. **PHOENIX.**

Max, in running gear, jogs into shot, past the billboard, and out...

CUT TO:

76 EXT. CALTON HILL. EDINBURGH. EVENING 3. 17:55 76

On Calton Hill, looking out over central Edinburgh, we meet JACKIE (late 50s/60s) walking her dog (West Highland Terrier).

Jackie mutters to the dog, to herself. No-one has every looked less threatening.

77 SCENE OMITTED. 77

78 SCENE OMITTED. 78

79 EXT. TEDDY'S FAMILY HOME. LOCHEND. EVENING 3. 18:08 79

Establishing shot of a council house.

With a police car parked outside.

CUT TO:

80 INT. COUNCIL HOUSE. LOCHEND. EVENING 3. 18:11 80

Inside, a MAN (JIM, 60s, Teddy's Dad) sits in shock. Two POLICE sit nearby. Their news imparted, they sit in sad, hopeless silence.

And watching them all, sits TEDDY.

Teddy is physically intimidating. But he's more than that. He burns with intensity.

He shows no obvious emotion, as he watches his father battle a broken heart.

CUT TO:

81 INT. ERIN'S HOUSE. EVENING 3. 18:22 81

On a table, paperwork and a bank card.

REVEAL Erin and Roy sitting considering it.

ROY

It's safe. Anonymous. Withdraw what you need, when you need to.

Erin looks at the paperwork.

ERIN

Who's done this?

ROY

My team.

ERIN

A lot of demand for blind trusts in
Leith, is there?

ROY

We're not in Leith any more.

Erin watches him with intrigue (the disconnect between that
and the Max visit).

Roy sees an opportunity to impress...

ROY (CONT'D)

It's not...

(chooses carefully)

What is was. It's legal work. Up
town. We've got a view of the
castle. From the toilet window,
right enough, but it's a view all
the same.

He smiles, she doesn't. He misreads her silence for
hesitancy.

ROY (CONT'D)

You're not taking my money. You're
getting something out of him. A
silver lining. For what he took
from you. For what he made you do.

She considers, then...

ERIN

I spent so much time trying to get
away from you. And here I fucking
am.

Roy considers and then, with a sense of nothing to lose...

ROY

Growing up in this city, with my
name. If you were a boy, you'd
maybe have been proud, or a wee bit
gallus with it. But you were
embarrassed. You thought running
away from me would make life
easier. But you got that backwards.
You should have embraced who I am.
Because that's who you are.

Watching him, she is surprised to see the gentleness, the
vulnerability.

ROY (CONT'D)

People used to say to me, do you wish you'd had a boy? To pass it on to. But it's not about sons or daughters, it's deeper than that. It's about what's inside. And you're forged from steel, Erin. You always have been. I've seen it in you from when you were a wee girl, and I see it now, and I saw it...

He points over, to the cellar door...

ROY (CONT'D)

When I was down those stairs over there. Thinking about what I told you when you were young, that we don't call the police, and how that's still there inside you.

He looks at his daughter. And he has no defences, no agenda other than love and hope as he says...

ROY (CONT'D)

You are me. And I am getting old.

(beat)

And there is a kingdom.

(beat)

And it requires an heir.

That was Roy at his most vulnerable. So when, after a long beat, and in finality, Erin says...

ERIN

Thanks for the money.

We see Roy's hurt.

82 EXT. STREET. LEITH. EVENING 3.

82

Max jogs. Then briefly stops. We see what he sees.

Leith Beats. Which is now a trendy showroom.

Max smiles ruefully, and jogs on.

CUT TO:

83 EXT. CALTON HILL. MEANWHILE. EVENING 3.

83

And Jackie walks up it from the other side...

CUT TO:

84 INT. OFFICE. POLICE STATION. NIGHT 3. 19:06

84

Yvonne works at her desk.

A POLICEWOMAN (Kate) approaches...

KATE

Is he still here?

YVONNE

What do you think?

They share a smile.

YVONNE (CONT'D)

What's up?

KATE

He filed a Missing Person, but he cocked up the registration. He's been too long out the trenches, that one. What's he doing his own filing for, anyway?

Yvonne is equally confused.

YVONNE

I don't know.

She reaches for the report...

YVONNE (CONT'D)

Here, I'll enter it again.

She gives her it. Kate pauses, then...

KATE

How did he get it? The DI position. Over you?

Yvonne smiles, and says, vaguely...

YVONNE

He used what he had.

She takes the Missing Person's Report from Kate (who leaves).

Yvonne opens up the report...

85 EXT. WASTELAND. LEITH. NIGHT 3. 19:07

85

Kenny is watching.

A car passes. He takes an interest (we don't see it).

86 86. EXT. BALCONY. TEDDY'S FAMILY HOME. LOCHEND. NIGHT 3. 86

The Police have gone.

Teddy and Jim sit on the balcony. A long beat, then...

JIM

He'd not have done it. Not like that.

Teddy doesn't know what to say.

JIM (CONT'D)

Coward's way out.

TEDDY

He wasn't a coward.

JIM

That's what I'm saying.

And Teddy thinks.

87 EXT. CALTON HILL. NIGHT 3. 19:11

87

Jackie sits at one end of a bench giving a wide view over the city, laid out before her in the evening light.

She plays with her dog, and looks out...

Max jogs into shot.

He sits at the other end of the bench.

He looks out too, gathering his breath.

Jackie's dog comes to say hello to Max.

MAX

Nice dog.

Jackie considers Max, the dog, the view, then...

JACKIE

In 1588 a ship from the Spanish Armada was wrecked on Skye, and the only survivors were three white dogs. The Clan Donald took them, fed them, kept them away from the local mongrels, and bred them for centuries. They called them West Highland Terriers and they kept them a secret for two hundred years.

(beat)

You can keep anything secret, if you work hard enough.

Max looks out over Edinburgh.

A long beat, then...

MAX

Someone told me yesterday that I wasn't capable of guilt. And he was right. Feelings like that? Guilt. Love. Happiness. They don't touch the sides. I've always needed something more. Something deeper. When I was young, it was fear. Fear of being found out. Of being discovered in worlds I didn't belong in. That I didn't have the breeding for.

CUT TO:

88 INT. ROY'S FLAT. NIGHT 3. 19:12 88

Roy, sitting in his penthouse watching another Western.

A noise makes him turn.

MAX (V.O.)

Then fear turned to greed.

Tam is here. Roy nods, stands...

CUT TO:

89 INT. POLICE STATION. NIGHT 3. 19:13 89

Adrian's face. In the Missing Person's report, which a curious Yvonne looks through...

MAX (V.O.)

And that did a decent job for me too.

Yvonne looks to Stevie's office, in intrigue.

CUT TO:

90 INT. BEDROOM. TEDDY'S FAMILY HOME. NIGHT 3. 19:14 90

MAX (V.O.)

But, in prison. Those first few weeks.

Teddy sits in a bedroom which is a tribute to Scottish unionism. Union Jack. Framed photo of the Queen. Glasgow Rangers paraphernalia.

CUT TO:

91 EXT. FRONT DOOR. PAUL'S HOUSE. EDINBURGH. NIGHT. 19:15 91

MAX (V.O.)
I was lost.

Paul opens his front door.

To find Roy and Tam.

Roy smiles.

MAX (V.O.)
I was twisting in the wind.

CUT TO:

92 INT. KENNY'S CAR/EXT. WASTELAND. NIGHT 3. 19:16 92

MAX (V.O.)
And I tried guilt, don't get me wrong.

Kenny at the wasteland. He watches rapt.

REVEAL what he sees.

A MINISTER (SANDY) looks at the bag. He's in his 60s, in a dog collar, but imposing, a touch of a scar on his face.

He carries the bag to his car...

MAX (V.O.)
How could I not?

And we've seen this car.

STANTON SHOOTS, JESUS SAVES!

Kenny watches in curiosity and, perhaps, in recognition.

CUT BACK TO:

93 EXT. CALTON HILL. NIGHT 3. 19:17 93

Max and Jackie. She watches, intrigued.

MAX

Late at night, lying in the dark,
in a cell, you'll try anything. But
it didn't work.

CUT TO:

94 INT. DINING AREA. ERIN'S HOME. NIGHT 3. 19:18

94

MAX (V.O.)

Because guilt is about looking
back.

Erin sits back where we found her at the start, at the head
of the dining table. With a glass of wine.

She looks at Max's card. At what it might mean, at what he
might mean.

And we see the steel within her.

CUT TO:

95 INT. HALLWAY. PAUL'S HOUSE. NIGHT 3. 19:19

95

MAX (V.O.)

And what I needed, what I've always
needed, is something that can help
me now.

We look down on Paul, who lies on his back.

He's alive and in pain.

He has been stabbed in the shoulder.

The brochure, that Paul gave Maggie, is pinned to his body by
the knife.

CUT TO:

96 INT. LIVING ROOM. MAGGIE'S FLAT. NIGHT 3. 19:20

96

MAX (V.O.)

Something to drive me.

We find Maggie sitting watching TV.

And, in Maggie, we see the same steel. As Erin. And Roy.

CUT TO:

97 EXT. WASTELAND. LEITH. NIGHT 3. 19:21 97

MAX (V.O.)
Something to arm me.

Dusk is falling at the billboard.

A NEW LEITH

And this time, from this angle, we see the same Church in the background.

CUT TO:

98 INT. BEDROOM. TEDDY'S HOUSE. NIGHT 3. 19:22 98

MAX (V.O.)
Something to grant me purpose in
this world.

Teddy sits in the bedroom. And this time we see what he sees.

A photo. Of a Man in Army uniform. Smiling at the camera.

We know this Man. His name is Joe.

He is the man who shot Adrian. And was shot by Erin.

MAX (V.O.)
Because a man like me, he has to
run on something.

And, in Teddy, we see that burning intensity.

MAX (V.O.)
A man like me, he needs some heavy
fuel.

And we see him move his hand to his arm, and slowly pinch the skin.

CUT BACK TO:

99 EXT. CALTON HILL. NIGHT 3. 19:23 99

We return to Max and Jackie, looking out.

A beat, then...

MAX
And then you came to see me.

Jackie looks back at him. And now we sense the connection.

MAX (CONT'D)
And I found it. What I needed.

Max smiles, and there is genuine relief here...

MAX (CONT'D)
Thank God, I found it.

And this is the Max we know. Focused. Fearless.
And never more in charge as he says...

MAX (CONT'D)
Revenge.

He hands her a USB stick. This is the connection.
She takes it.

MAX (CONT'D)
It's revenge.

Music STARTS. *THE SKIDS - INTO THE VALLEY.*

They look at each other, with respect.

Max stands, and walks away.

The Music BUILDS as he walks back down the hill.
Back to Edinburgh.

**** END OF EPISODE ****