

GUILT

EPISODE 1 - "WALTER"

SHOOTING SCRIPT

05/04/2019

Including:

Pink Amendments 19/04/19

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EPI SODE 1 - "WALTER"

PRE-CREDITS

1.1 EXT. STREET. EDINBURGH - NIGHT. 1.1

MUSIC PLAYS.

An empty residential street. It's late, dark, quiet.

Long beat. Then, approaching NOISE...

An expensive car PASSES BY and we...

CUT INSIDE:

1.2 INT. CAR./EXT. STREET - NIGHT. 1.2

Where the music is turned OFF by a disapproving MAX (40s,
CUT INSIDE:

MAX
(passive aggressive)
You've got too much...

Max swigs as Jake turns a corner. He's jolted, spills...

MAX (CONT'D)
Shit...

JAKE
Sorry...

MAX
(considers tux)
That'll stain.

JAKE
I'm sure you can spare the deposit.

MAX
(disgusted)
It's not rented, Jake! I don't rent
clothes.

JAKE
(considers, then)
A man from Leith with his own
tuxedo.

MAX
(considers, then)
You know Jake your whole problem is
that you think that's a criticism.

They drive on, the tense silence returns...

Jake looks at the dashboard.

JAKE
What does that light mean?

MAX
You've turned on the heated seat.

JAKE
A heated seat?

Beat. Max sighs, looks ruefully out the side window...

MAX
A honeymoon Kickstarter and a cash
bar...

JAKE
(equally rueful)
Eighty per cent of the world live
in poverty and folk like you are
driving about toasting your arses.

MAX

That wasn't a wedding, Jake.

JAKE

(Looks dash, distracted)
I'm not getting involved in this...

MAX

It was a glorified Ponzi scheme.

JAKE

(Looks dash, distracted)
How do you turn it off?

MAX

Some people just don't know the difference between right and wrong.

They HIT SOMETHING.

Max SHOUTS, Jake SCREAMS.

They screech to a halt as a BODY rides on the bonnet.

The car stops, the body rolls off. Silence.

In the street, there is one light on at one window.

Max thinks. Jake looks out. He sees a pair of feet.

JAKE

Call an ambulance.

MAX

(thinks, then)
Let's not do anything hasty.

JAKE

(stressed)
Give me your phone.

MAX

What's wrong with yours?

JAKE

I'm off-grid, Vodafone and I are in this (whole)....

MAX

What kind of grown man...

JAKE

Call an ambulance!

MAX

Fuck that, let's go.

JAKE
Max, we've just run someone over.

MAX
They're fine, they're just winded.

JAKE
(re: the feet)
Winded?!

MAX
Drive.

Jake looks at the feet. He gets out the car...

MAX (CONT'D)
Jake?!

JAKE
(snaps back)
Are you such a narcissistic prick
that you're going to leave some old
boy dead in the street?

On that, Jake gets out of the car and walks back to Walter.

Max watches in horror as Jake begins to move Walter off the road.

MAX
(mutters)
What the fuck.

Max gets out...

CUT TO:

1.5 EXT. STREET. /DRIVEWAY. WALTER'S HOUSE - NIGHT. 1.5

Jake drags Walter's body off the street. A frantic Max catches up...

MAX
What are you doing?!

JAKE
We can't leave him there, it's not
right, we'll just say we found him.

MAX
Jake, you're disturbing a crime
scene! This is another year. This,
right now, this is a year of your
life.

Amidst the panic, Jake shows self awareness. He stops, loses confidence...

JAKE
Ok, ok, ok. Shit. What shall I, I
mean, should I move him back?

Max steadies, thinks...

MAX
Which one's his?

JAKE
Seven.

Max scans the street, sees number 7, and the darkened house it comes with. He thinks, then...

MAX
Ok, let's get him off the street.

Max helps Jake as they drag Walter (across grass, garden) up to the darkened bungalow.

They reach the front door, where they set him down. From here there is a flickering at a window. In urgent whisper...

MAX (CONT'D)

Alright, good...

(Walter's prone body)

This could have been anything. Come on...

Max makes to leave. Jake does the same but then hesitates and considers Walter. He is torn between morality and Max.

Beat of decision, then Jake takes a deep breath, and RINGS the doorbell.

Max freezes, turns in horror. Jake, anticipating his fury, repeats...

JAKE

We'll just say we found him.

We watch Max battle the need for silence with his utter fury.

Long silent beat. During which, Max slowly moves from furious to thoughtful. He looks at the house. Then he walks to the window and peeks in to see...

An empty living room, lit by lamplight. A TV playing (the flickering).

He thinks then turns away, and creeps away around the side of the house, ignoring...

JAKE (CONT'D)

Max?

Jake is left alone with Walter. Not for long, but under the circumstances, it's long enough that by the time Max returns Jake is losing it...

JAKE (CONT' D)
What are you playing (at)...

MAX
It's empty.

Max considers the front door. And now he, and we, notice that the door is very slightly ajar.

MAX (CONT' D)
Let's get him off the street.

1.6 INT. LIVING ROOM. WALTER'S HOUSE - NIGHT.

1.6

In the light, we see the bulky clothing and hat that gave Walter some protection from the crash. They're tired from carrying him. Jake breathes heavily, offers a smoker's cough. Max studies the layout, sees an armchair in front of the TV.

MAX
There.

The sweating Jake removes, hangs his jacket over a chair for the final push. They lift, set Walter on the armchair as if watching TV.

Jake stands considering Walter. Max notices medication and

1.10 EXT. HOUSE/INT. KITCHEN. MAX'S HOUSE. CRAMOND - DAY. 1.10

Establishing SHOT of Max's house. A big, expensive, glassy, new-build.

INSIDE, we FOLLOW a tired, tense looking Max into his kitchen where he is hit by...

CLAIRE

What the fuck is wrong with you?

An angry CLAIRE (40s, smart, unsatisfied, a not superficial person trapped in a superficial world)...

MAX

(beat, then half-hearted)

Sorry.

He makes for the sink, near the window (and pours a glass of water)...

CLAIRE

Who goes to a wedding and argues

MAX
(conciliatory)
I know, I know, you just...

He trails off, gathers and there's something deeper in...

MAX (CONT'D)
I wish we'd come home together,
that's all.

Claire goes to the window, sees the car, and it threatens another row...

CLAIRE
You drove home?! In that (state)...

MAX
Jake.

She stops. And again, there's something deeper in...

MAX (CONT'D)
Jake drove.

Beat. Claire looks closer, sees the dent...

CLAIRE
What happened to (your car)...

MAX
(instantly smooths)
Someone reversed into it at the
wedding.

Claire considers then, no more than half-joking...

CLAIRE
It was probably the bride.

MAX
(smiles, then)
Yeah.

Max's phone RINGS, lying out with his car keys. Claire reads, hands it over...

CLAIRE
Jake.

Max, wary of Claire overhearing, rustles up enthusiasm...

MAX
Hi!

INTERCUT WITH:

MAX

Why would we want to do that?

JAKE

Don't you feel it, Max?

MAX

What?

JAKE

The guilt.

MAX

He was dying, Jake. Pancreatic cancer. That's a carnival of pain. If he was here now, he'd probably thank us.

JAKE

I think he'd want to at least touch on the fact that we killed him.

MAX

Jake, we gave him a dignified exit. Now someone finds him, he's spruced up and there's not a dry eye in the church now pay your phone bill...

MAX
 No, no, no, let's not go through
 the charade.

Jake, in panic at the sign of MAX leaving...

JAKE
 Max, where are you going, what are
 we going to do?!

Max hesitates, considers...

MAX
 Nothing. We move on.

Max LEAVES.

CUT TO:

1.13	OMITTED	1.13
1.14	OMITTED	1.14
1.15	OMITTED	1.15
1.16	INT. JAKE'S RECORD SHOP - DAY. Jake scours through the Obituaries section of the <i>Edinburgh Evening News</i> .	1.16
1.17	EXT./INT. GARAGE. EDINBURGH - DAY. Max points out his car's dented bumper to a MECHANIC.	1.17
1.18	INT. JAKE'S RECORD SHOP. LEITH - DAY. Jake scours the Obituaries.	1.18
1.18A	INT. RESTAURANT. EDINBURGH. DAY. A perfectly happy Max has lunch with BUSINESS TYPES.	1.18A
1.19	EXT. WALTER'S HOUSE - DAY. A Police car is outside Walter's house. Over the road a man MAURICE (40s) and woman (SHEILA, 60s), huddle, watch with interest.	1.19

1.20 INT. JAKE'S RECORD SHOP - DAY. 1.20

Jake scours the Obituaries. Stops. Eyes widen.

CUT TO:

1.21 INT. JAKE'S SHOP - DAY. 1.21

Jake looks awful. Exhausted, paranoid. Max looks fine.

Music STOPS.

JAKE
(from paper)
Died peacefully. If only they knew.

MAX
(tense)
Would that be good Jake? Would that
be good if they knew?

JAKE
I'm just saying...

MAX
You're losing it.

JAKE
I wonder why?! Not sleeping for a
week or reading a hundred
obituaries, because believe me Max,
that's quite the fucking combo.

MAX
(calming)
Jake, they couldn't bury him this
quickly if there was a post-mortem.
Which means they concluded natural
causes. Which means it's over.

The shop's phone starts RINGING. Jake reads...

JAKE
All those who knew Walter are
invited to celebrate his life.

MAX
See? Sounds fun. I'm going to work.
Get some sleep.

Max starts walking away, Jake answers the phone...

JAKE
Leith Beats.

We hear the genial voice of HENRY on the phone...

Jake? HENRY (V. O.)

Speaki ng. JAKE

Max approaches the door...

JAKE
No problem.

HENRY
Then I'll leave it here shall I,
and you can get it at the wake?

JAKE
(beat, flailing)
Eh, yeah, we could maybe do
(that)...

HENRY
Very good...

JAKE
Or, could I...

But Henry's hung up. Max stares darkly at Jake...

1.22 OMITTED 1.22

1.23 INT. MAX'S CAR. /EXT. WALTER'S STREET - DAY. 1.23

Max and Jake sit in Max's car, watching MOURNERS come and go from Walter's house. Jake looks even worse. Drained, guilt-ridden. Max still looks fine, albeit furious. Tense silence.

JAKE
I'm sorry, Max.

MAX
I don't accept your apology. Ready?

JAKE
(considers, then)
Let's just leave it. Get them to
post it or something.

MAX
(as if to child)
No Jake, because that could arouse
suspicion. And while you've
probably aroused some suspicion
through your signature fuckwittery,
I'd like you not to arouse any
more, which leaves me in the
horrific position of giving you
some responsibility.

JAKE
I can't go back in there, Max.

Max leans into Jake, with ingrained sibling authority...

MAX

You go in. You get the wallet. You
leave. There are no other steps. I

ANGIE

I was just looking at his records.
Solid collection, huh? And
vertically stacked which (is)...

JAKE

Crucial.

She offers him the plate of sandwiches...

JAKE (CONT'D)

Cheers.

He says as he takes a sandwich, she's confused...

ANGIE

Sorry, can you...

ANGIE (O.C.)

Hey!

She's joined them...

JAKE

This is Angie.

ANGIE

I'm Walter's niece. Or was, I guess.

JAKE

(thrown)

Oh, right. I didn't (realise)...

MAX

Nice to meet you.

He makes a clear decision not to give his name.

JAKE

This is my brother, Max.

Max shoots a look to Jake.

ANGIE

Do you work at the record store?

MAX

Christ, no, what a concept.

ANGIE

How did you know Walter?

Max is just hesitant enough for Jake to want to help...

MAX

Oh, just (through)...

JAKE

The trumpet.

Max looks at Jake with a sickly smile...

MAX

I was going to say through you.

JAKE

They blew a little horn...

ANGIE

Sounds fun.

MAX

It was fine.

ANGIE

More fun than he'll have had with
this lot.

Jake views the Mourners with discomfort. One Mourner is
Sheila (glimpsed earlier), who looks at them in interest from
across the room.

JAKE

Is this, his family?

Max warily sees Jake's discomfort...

ANGIE

No, I'm it for family. These are
friends and neighbours, I think,
they're kind of a tough crowd.

MAX

(wraps up)

Well, I hope you enjoy your visit.

ANGIE

Funeral today, attorney tomorrow, a
few days to pack this place up then
fly home. Not exactly a vacation.

That gets Max's attention. He asks, 'casually'...

MAX

Who's the solicitor?

(with an edge)

Jake didn't think to ask.

ANGIE

I can't remember, something
Scottish.

MAX

OK, we'd (better)...

ANGIE

When did you last see him?

MAX

It had been a while.

JAKE

Too long, really.

ANGIE

I hope it was peaceful, at the end.

JAKE

Or quick...

MAX

Either fine.

ANGIE
Well, I'm sure the attorney will
fill me in. OK, well...

She leaves with a smile that is directed firmly at Jake...

ANGIE (CONT'D)
It was nice to meet you.

She leaves, goes and serves food. Jake and Max watch her.
Jake curiously, Max in concern...

MAX
Stay here.

JAKE
What?

MAX
(points to Angie)

MAX (CONT'D)

And you're not entirely incapable
of charm.

Jake looks at the wake, the situation. And, genuinely...

JAKE

I feel like I'm going to cry.

MAX

(considers, genuine)
Could help.

He LEAVES. Jake stays. Angie, talking to an elderly Mourner, catches Jake's eye and smiles. Jake smiles back. Angie looks away. Amidst Jake's fear there is a trace of Angie curiosity.

1.27A INT. SPINNING CLASS. GYM. STOCKBRIDGE.

1.27A

An energetic SPIN CLASS. The CLASS work away, the loud, enthusiastic INSTRUCTOR at the front...

INSTRUCTOR

Stay in the zone, stay in the
zone...

And at the back, Claire. Going about five miles an hour, bewildered, trying to adjust the controls...

INSTRUCTOR (CONT'D)

You know it's coming, you know it's
coming, let's do it together...

The Instructor spots Claire's travails...

INSTRUCTOR (CONT'D)

Are we in the zone?

Claire is increasingly irritated as she tries to adjust the controls...

INSTRUCTOR (CONT'D)

Are we in the zone at the back?

Claire knows that's aimed at her...

INSTRUCTOR (CONT'D)

Are we?!

CLAIRE

(snaps, SHOUTS)
No!

That gets the room's attention, as Claire launches a loud tirade...

CLAIRE (CONT'D)

No, I'm not in the fucking zone,
because I'm supposed to be in Body
Pump but that's full so I thought
I'd try this, which I hadn't done
before but I thought that's fine,

1.31 INT. LIVING ROOM. WALTER'S HOUSE - NIGHT.

1.31

A record PLAYS. Angie potters round the room. They sip large drinks, both a little tipsy, Jake settled by the drink...

JAKE
Where are you from?

ANGIE
Chi cago.

JAKE
Love i t.

ANGIE
Have you been?

Angie consi ders a photo of Wal ter...

He selects a record, puts it on...

CUT TO:

1.32 INT. LIVING ROOM. WALTER'S - NIGHT.

1.32

Record PLAYS (Jazz with piano). Angie and Jake, increasingly enjoying each other's company, slump tipsily on the couch.

JAKE

What's interesting about this is that it's Mike Garson on the keys.

ANGIE

Wow, you guys use interesting in a totally different way.

JAKE

(smiles, then)

It's interesting because he went straight from this to Aladdin Sane, which is of course Bowie's best album, for four...

(considers)

Arguably five reasons, starting (with)...

ANGIE

It's top three. Maybe.

JAKE

(joking)

Oh, sorry, this isn't a debate, this is me trying to deepen your understanding of the music.

ANGIE

(enjoying this)

I'm happy to tell you his best, if that's helpful?

JAKE

That would be high risk, I have to warn you, it would be high risk.

ANGIE

I'll take the chance.

JAKE

If you say Ziggy Stardust I'll throw you through a window. That's not misogynistic, I'd do it to anyone who said Ziggy Stardust. I'd do it to a child.

ANGIE
(smiles, then)
Station to (Station)...

JAKE
(note of relief)

ANGIE

(awkwardly over-talks)

I hope this is OK, I found a kind of extreme store called Lidl. It's got a whole Hurricane Katrina vibe.

JAKE

This is lovely, thanks.

ANGIE

(beat, addresses issue)

So, that was, I mean that's not my usual approach, you know?

JAKE

ANGIE (CONT'D)
(smiles)
Spread around.

JAKE
Right, yeah.

Angie LEAVES. Jake looks around. He's relatively relaxed. Angie is intriguing, the sun is shining outside, he has breakfast. And then he sees...

A book with bookmark waiting to be moved, a packet of lozenges, a hairbrush with strands of Walter's hair. Reality returns for Jake. Hungover, in a dead man's bed.

1.34 INT. MAX'S OFFICE. CITY CENTRE - DAY. 1.34

Sleek office. A glass wall looks onto a Reception area with a SECRETARY. Max is on his (mobile) phone...

MAX
That's a somewhat unconventional approach to babysitting.

INTERCUT WITH:

1.35 EXT. WALTER'S STREET - DAY. 1.35

A troubled Jake scurries down Walter's street, on the phone.

JAKE
It, just, I don't know, I was a bit pissed. And I hadn't eaten. Well, I had a few canapés but you can hardly call that a proper (meal)...

MAX
Not exactly overcome with grief, is she?

JAKE
I suppose there's no rules with that stuff.

MAX
Clearly not. Where is she?

JAKE
The solicitor's. I'm seeing her later.

MAX
Fine. Keep me posted.

They hang up. Jake walks opposite Sheila's house where she works in the garden. He walks past. They don't see each other.

1. 35A EXT. CAR PARK. GYM. STOCKBRIDGE.

1. 35A

We come into Claire and Tina laughing...

CLAIRE

Oh, God. There should be an age limit on changing room nudity.

TINA

I don't know. It's interesting. Like a journey through the history of female maintenance.

CLAIRE

That's not a journey I need to take. Not before breakfast.

TINA

(considers, then)
We could get breakfast?

CLAIRE

(hesitates)
Eh...

TINA

Have you got somewhere to be?

CLAIRE

(considers, genuine)
No, I don't. God, that's depressing isn't it?

TINA

Follow me?

CLAIRE

(smiles)
OK.

1. 36 INT. HENRY'S OFFICE. EDINBURGH - DAY.

1. 36

Henry, behind a disorganised desk, is engaged, excited...

HENRY

So then big Jim Malone has a wee think, and leans over to Eliot Ness and says...

(adopts American drawl)

He sends one of yours to the hospital, you send one of his to the morgue. That's the Chicago way.

(back to normal voice)

Christ, what a line. I'm buzzing just saying it. Absolutely buzzing.

Henry looks across the desk for approval. REVEAL Angie, who is not buzzing. She's bewildered. Henry clarifies...

HENRY (CONT'D)

Sean Connery.

(off Angie confusion)

The Untouchables.

Henry lifts Angie's U.S. passport, points to her address...

HENRY (CONT'D)

Chicago!

Angie gets it. But it wasn't really worth it...

ANGIE

So, what do you need?

She refers to paperwork on the desk. Henry stands, heads for

ANGIE
No autopsy?

HENRY
Post-mortem we call it, and no, not
with a terminal condition.
(hands back passport)
Here you go...

HENRY produces wrapped up clothing.

HENRY (CONT'D)
That's his bits and pieces from the
Funeral Director's. Came in a wee
bit bruised apparently, poor old
sod. They often do though when
they're frail. Who'd be old, eh?
Although, Connery's pushing ninety
and he's still got the peepers and
the cheekbones, and thank God for
that because they're Scotland's
crown jewels really, Connery's
peepers and (cheekbones)...

ANGIE
Where were the bruises?

1. 37 OMITTED 1. 37

1. 38 INT. JAKE'S RECORD SHOP. LEITH - DAY. 1. 38

Music PLAYS. Angie looks round, Jake watches nervously.

ANGIE
On his legs? You don't think that's
weird?

JAKE
I wouldn't worry about it, you
know, sleeping dogs and all that...

Looking to distract, he refers to the racks Angie is at...

JAKE (CONT'D)
That section is solid gold
classics.

ANGIE
So it says.

JAKE
Find me a record in there that's
not a solid gold classic and I'll
close this place down today.

JAKE
But it's actually about...

ANGIE
Heroin, why would the bruising only
be on his legs?

JAKE
(thinks, then)
Tell you what, let's get Max
involved.

He edges away to his back office...

JAKE (CONT'D)
He's a great lawyer. And, more
importantly, a great guy.

1.39 INT. MAX'S OFFICE. CITY CENTRE - DAY.

1.39

MAX
You're sacked.

REVEAL Max sits across from a dishevelled KENNY (40s, a man
in hock to various demons).

KENNY
I knew this day would come.

MAX
Obviously it's your performance and
the drinking and, frankly, the
odours.

KENNY
I used to run marathons.

MAX
I remember.

Max gets a CALL on his mobile (unseen by us), he kills it.

KENNY
And now look at me.

MAX
It's been quite the collapse.

KENNY
My wife's taken the kids to her
Mum's.

MAX
Maybe a wee bit of space is...

KENNY

She caught me drinking Midori in the Soft Play Centre.

MAX

Right.

KENNY

Not in front of the kids, I was in the disabled toilet.

MAX

Feels like a moot point.

Phone RINGS (landline).

MAX (CONT'D)

Well, safe journey home.

Kenny sighs, LEAVES, as he does so, Max answers...

MAX (CONT'D)

Max speaking.

INTERCUT WITH:

1.40 INT. BACK OFFICE. JAKE'S RECORD SHOP - DAY.

1.40

Jake hides, peeks out at Angie...

JAKE

You were right. Natural causes, no post-mortem.

Max looks at his Secretary, headphones on. Listening?

MAX

(careful, measured)

Well, I hope that's settled any concerns your friend may have.

JAKE

(increasingly edgy)

Our friend. And no, because the solicitor told her that Walter's legs didn't look too clever, which apparently everyone is putting down to a fall (thankfully)...

MAX

Stop talking...

JAKE

But now she's going a wee bit Columbo on me.

MAX

Stop!

Jake stops. Max thinks.

MAX (CONT'D)

OK.

1.40A INT. CORRIDOR. MAX'S OFFICE. DAY.

1.40A

Angie, Jake and Max walk down the corridor. Angie, as Max planned looks a little intimidated...

ANGIE

Nice place.

Max gets a CALL on his mobile, doesn't take it...

MAX

It is.

CUT TO:

1.41 INT. MAX'S OFFICE - DAY.

1.41

The three of them are in Max's office...

MAX

So, Jake filled me in. I really wouldn't worry yourself about any of this Walter stuff.

ANGIE

No?

Max and Jake work together...

MAX

Sad as it is, I remember him having falls.

JAKE

It was just, you know, part of his life.

MAX

I don't know if it was the medication, (or)...

JAKE

It was quite endearing in its own way. Probably one of the reasons we loved him so much.

MAX

Liked.

ANGIE
I guess at that age they get a
little sloppy.

Max gets a mobile CALL that we see is from CLAIRE, kills it.

MAX
Sadly so.

ANGIE
Who was around him towards the end?

Both brothers are thrown, Max just hides it better...

MAX
I think he was a pretty solitary

1.42 INT. KITCHEN. MAX'S HOUSE - DAY.

1.42

Claire and Max eat breakfast, then...

CLAIRE

You were a bit elusive yesterday.

MAX

I was in court.

CLAIRE

Your secretary said you were dealing with some personal business.

(half-joking)

Sounds exciting?

MAX

Right, yeah, I saw Jake as well.

Beat. A note of building suspicion from Claire...

CLAIRE

Really? What's going on between you two?

(off Max confusion)

Forty years of winding each other up and suddenly you're best pals.

Max stands, puts on his jacket...

MAX

He was upset after a funeral.

CLAIRE

I thought it was a legal thing...

MAX

(tense)

It was, and then it was this. He's got a few things going on and asked me for help, Claire, what's so (hard)...

CLAIRE

He asked you?

Max hides his unease through anger, and by heading for the door, then the driveway as Claire follows...

MAX

I'm his brother!

CLAIRE

Well, on paper...

They walk OUTSIDE...

1.43 EXT. FRONT DOOR/DRIVEWAY. MAX'S HOUSE - DAY.

1.43

Towards Max's car. Max trying to bat Claire off, Claire refusing to be batted...

MAX

I'm helping him out, it's good to help people out.

CLAIRE

Yeah. I'm just trying to think of a time that you've helped anyone out.

MAX

Of course I have! It's 'm justffH898cm BT -0.024801 TtffHε

MAX

Of course not.

ANGIE

It's nuts. That's Ugandan Salami.
How does that even happen?

MAX

So, I spoke to the police who found
Walter. They said he slipped away
in front of the telly. Apparently
he looked peaceful, happy and,
their words not mine, ready to go.

Jake 'sighs sadly'...

ANGIE

Nothing weird?

MAX

Nope.

ANGIE

Well, I guess that's good news.

JAKE

Thanks Max, we appreciate it.

MAX

(frowns, then)

Oh, did you get that solicitor's
name?

ANGIE

Is it, McKinnon?

MAX

Henry McKinnon?

ANGIE

That's it.

MAX

Fantastic!

ANGIE

He's kind of flakey...

MAX

He's ideal!

(stands)

OK, enjoy this little spread.

The doorbell RINGS. The Brothers swap a look. Angie GOES to
the hallway (and on to the door)...

MAX (CONT'D)

What's all this "we" bollocks?

JAKE
I'm just getting into character...

MAX

He was a customer of Jake's...

JAKE

(quick, nervous)

Friend first, customer second.

MAX

I'm just helping Angie with a couple of things, you know, pro bono, before she flies home.

ANGIE

He's been awesome. They both have.

Claire's anger has switched to embarrassment.

CLAIRE

Sorry, Max should have told me.

Horrible tension, Angie sees a way of breaking it...

ANGIE

Hey, why don't we all get dinner later? I'm heading home tomorrow, and there's got to be more to Edinburgh than this place.

Claire sees a way out of her embarrassment, smiles...

CLAIRE

Why not?

Max and Jake compete to offer the least convincing smile.

1.45 EXT. WALTER'S STREET. /INT. MAX'S CAR - DAY.

1.45

Max and Claire go to their cars...

MAX

You followed me?

CLAIRE

Bloody right I did, you've been acting weird since that wedding.

MAX

That's just, work (and)...

CLAIRE

And since when did you do pro bono? You charged Dad two grand for that thing with his neighbour's hedge.

MAX

No, I charged two grand to listen, on several occasions, to your Dad talk about a hedge.

CLAIRE

Why didn't you just tell me about this Mother Theresa bollocks?

MAX

(almost genuine)
I know, you're right. I'm spinning a lot of plates just now Claire, but you're right. I'm sorry.

Claire calms down, they reach their cars.

CLAIRE

She's interesting.

MAX

She's a pain in the arse.

CLAIRE

A step up for Jake though, after old whatsername...

MAX

With the guitar.

CLAIRE

(a pained memory)
Ukul ele. It was a ukul ele.

They swap a smile. Max opens his car door then, 'breezy'...

MAX

We'll give it an hour then cancel.

CLAIRE

Why?

MAX

She's leaving tomorrow, we should let them get on with it.

CLAIRE

(suspicion resurfacing)
It was her idea. Max, why are you being (so)...

MAX

(quickly smooths)
You're right, you're right, we'll go. It'll be fun!

CUT TO:

1.46 INT. RESTAURANT. GEORGE STREET - NIGHT.

1.46

We come into laughter. Max/Jake/Claire/Angie in a smart restaurant. Max pours wine, Claire enjoys her night out, turns to Angie...

CLAIRE

It's a shame you're not here for the Festival...

ANGIE

Yeah, I read about that.

CLAIRE

You'll have to come back.

The Brothers react, Jake neutral, Max dismissive...

MAX

I wouldn't bother, it's all drama students and jugglers, shall we have another...

He holds up the empty bottle, fails to attract the WAITER.

ANGIE

Thanks for taking me out. That place was kind of closing in on me.

Claire, with an edge aimed at an oblivious Max...

CLAIRE

It's nice to __

CLAI RE
Come on Jake, tell her to stay...
(points Angie)
You' ll not do better than this.
I' ve seen your back catalogue mate,
and this is frankly a bit of a
miracle...

Everyone looks at Jake. He' s a rabbit in the headlights...

JAKE
Yeah, I mean, I can' t immedi ately
think why (not)...

MAX
Jake, let' s order at the bar.

1.47 INT. BAR. RESTAURANT - NIGHT.

1.47

A seething Max and nervous Jake at the bar...

JAKE
I was on the spot.

MAX
The correct answer is no. Jake. Or

MAX
A bottle of the Merlot.

JAKE
Please.

The Barman leaves, Max takes a napkin from the bar, pulls out pen, scribbles...

MAX
Right, me first. Failing to stop
and report an accident, six months.
Perverting the course of justice,
with a fatality let's say five
years. Allowing you to drive under
the influence, a year maybe?
(tots up)
So, six or seven years, on top of
the whole disbarment thing.

Jake's coming round, Max scribbles away...

MAX (CONT'D)

CLAIRE
Please stay! You're definitely the
best that Jake's ever rustled up.

Angie jokes away the suggestion...

ANGIE
Jeez, how bad were the others?

CLAIRE
Awful. The last one played the
ukulele. That was a long Christmas.

ANGIE
(Laughs)
Well, you're safe, I don't play
anything. Not like Max.

CLAIRE
(Laughs)
You mean Jake, he's the musician.
Max is tone deaf.

We leave a confused Angie during to CUT OVER TO Max and Jake
on the driveway. An awkward silence then...

MAX
You're doing well.

JAKE
Am I?

He looks over to Angie.

MAX
Last push, Jake. Get her on the
plane tomorrow and we're home and
hosed.

Beat. Jake sees something, thinks.

JAKE
I'm not sure about that.

Max follows Jake's gaze. Against the dark shadow of the
neighbouring house, a small red light FLASHES.

CUT TO:

1.49 EXT. WALTER'S DRIVEWAY - DAY.

1.49

Jake and Max (Max in golf gear), same viewpoint but daylight.
The light belongs to a CCTV camera on the neighbouring house.
It covers their driveway but undoubtedly Walter's too.

Beat. Then Max walks to an area of Walter's garden not covered by the camera, picks up a garden gnome, SMASHES it and carries the resulting pieces (Jake follows) over to...

1.50 EXT. FRONT DOOR. MAURICE'S HOUSE - DAY.

1.50

The door is opened by Maurice (glimpsed earlier). Who is reserved, cautious...

MAURICE
Alright, boys?

MAURICE (CONT'D)

Sorry I couldn't be more help.

The Brothers relax...

MAX

Don't worry about it.

JAKE

You've been top drawer.

While leaving, Max hands Maurice the gnome...

MAX

Can you deal with this?

Max walks on. Jake, as always, softens Max's rudeness...

JAKE

Walter's house has seen enough death.

He follows Max. They LEAVE.

Maurice is left with the shattered gnome. He thinks, then walks back into his house and we...

CUT TO:

1.50A INT. KITCHEN. MAURICE'S HOUSE - DAY. 1.50A

Maurice arrives, puts the gnome down. And we track another cable across the wall, to a CCTV monitor. Which is ON, showing the driveway view from the camera.

1.51 OMITTED 1.51

1.52 EXT. WALTER'S STREET - DAY. 1.52

The relieved Brothers stand by Max's car.

MAX

When's her flight?

JAKE

Tonight.

MAX

Right, well, enjoy your last day together. Don't cry. Or, you know, shite yourself and confess all.

JAKE

Then it's back to the Tesco Value Meals for One.

MAX

Sounds nice.

JAKE

You know they come with plastic
cutlery?

MAX

I didn't.

JAKE

What are they trying to say?

MAX

You take these things too

1.53 INT. LIVING ROOM. WALTER'S HOUSE - DAY.

1.53

The Brothers are unnerved. On the chair where they left Walter, Angie's laid out the clothes Walter wore that night.

ANGIE

They were in the bag from the Undertaker. That's how they got him.

Max and Jake aren't sure what to say, so they say...

MAX

Very smart.

JAKE

Debonair.

ANGIE

Not so much.

She shows the back of the trousers, dirt and grass stains, then gestures to the shoes.

ANGIE (CONT'D)

The shoes are dirty too. Why would he be wearing them inside? j ETQ q 1 0 0 -1 0.3386002 841.

MAX

OK, look. I use an investigator.
Great guy, sharp as a tack. Why
don't I have him give this place a
once over before you go?

Jake is deeply nervous. Angie thinks, then...

ANGIE

Sure, why not?

MAX

Great, I'll go and grab him now.

ANGIE

No rush.

(off Brothers' confusion)

I've pushed my flight back a few

MAX
Jake, do you understand what's on
the line here? I could lose
everything. My career, my house,
Claire. So just sharpen up a bit...

JAKE
I tell you what Max, tell me to
sharpen up again, see what happens.

Max sees something, smoothly switches to upbeat...

MAX
Here he is!

REVEAL, having a cigarette outside a rough pub, is a downbeat
Kenny.

1.57 OMITTED 1.57

1.58 INT. SPINNING CLASS. GYM. STOCKBRIDGE - DAY. 1.58

The CLASS warm up. Angie and Claire settle on bikes (Tina
arrives in B/G)...

ANGIE
Thanks for inviting me.

CLAIRE
I'd wait till you meet the

CLAIRE

I think it's fair to say that Jake got the family's share of soul.

ANGIE

They seem very different.

CLAIRE

They are. And they certainly don't normally spend this much time together. I'm not sure what they're up to. And how they've not killed each other yet.

Angie thinks, and might have asked more but Tina arrives...

TINA

Hey.

CLAIRE

Oh, hi.
(to Angie)
This is Tina.

ANGIE

Angie.

TINA

Hey.

CLAIRE

She's visiting for a few days.

TINA

Has she warned you about (the)...

INSTRUCTOR

(shouts)
Who is ready to hurt? Who is ready for pain? Who is ready to enter the zone?

The lights FLASH, Music STARTS, the Instructor starts cycling maniacally...

INSTRUCTOR (CONT'D)

Come and chase me people, come and chase me...

The three of them laugh, start to cycle...

CLAIRE

Lunatic. Absolute Lunatic.

Angie catches Claire and Tina swap a smile.

1.59 INT. PUB. CRAIGMILLAR - DAY.

1.59

Inside the rough pub, a Barman (JAFFA) behind the bar. While, at a table, Max and Jake put aside their differences to persuade Kenny.

KENNY

I can't take on a case lads. My head's minced with the bevvy.

MAX

Really? You look great.

Kenny doesn't look great.

KENNY

The wife won't answer my calls, I haven't seen the kids for weeks, my Freeview box is frozen on More4.

MAX

Right.

KENNY

Ever tried to wank to Grand Desi gns?

JAKE

No.

KENNY

(haunted)
Don't.

MAX

Come on Kenny...

KENNY

You were right Max. All those awful things you said about me, I deserved every one.

Jake shoots Max a look.

MAX

No, that was tough love Kenny. I broke you down, then you left before I could build you up again.

KENNY

It felt like you'd finished?

MAX

Kenny, you're a good investigator stuck in a rut. Various ruts. But this is the case that could get you out of them.

Glimmer of interest from Kenny, Jake tries to help...

JAKE

Maybe taking on a new case will show your wife that you're, you know, back on your feet.

KENNY

Do you think so?

JAKE

Definitely!

KENNY

(considers, then)
I suppose I could take a (look)...

MAX

There we go!

KENNY

Just give me a couple of (days)...

MAX

(stands)
Wash your face and don't be sick in my car.

1.60 INT. LIVING ROOM. WALTER'S HOUSE - DAY.

1.60

Max/Jake/Angie watch Kenny COME from the bedroom to inspect the living room. He is a drunk man playing sober and just about getting away with it. Angie watches Kenny curiously.

MAX

He's worked for me for years. They don't come better.

Long beat. Then Angie, seeing the little signs...

ANGIE

Has he been, drinking?

MAX

No! That's just his style.

JAKE

Shabby chic...

Kenny surveys the room.

KENNY

Where did they find him?

ANGIE

On the chair.

Kenny focuses on the armchair. He's still glazed, still half-drunk but as we and the nervous Brothers watch him there is a flash of something, of thought. Then he turns, smiles...

KENNY

That's me. I'd best have a wee peek at the medical files and whatnot?

MAX

I'll send you a summary.

KENNY

Okey doke.

CLAI RE
Don' t take the pi ss.

MAX
I' m not.

CLAI RE
It was fun.

MAX
(not good)
Good.

CLAI RE
I li ke her.

MAX
Really? A bi t odd, i sn' t she?

CLAI RE
No.
(concedes)
Well , other than bei ng i nto Jake.

MAX
Och, that' s ju st a hol i day thi ng.

CLAI RE
I don' t know. She' s gi vi ng hi m her
Uncle' s records. Try i t wi th
(the)...

MAX
(sharp)
I am.

He makes an effort, smi les weakl y, and unconvi nci ngl y...

MAX (CONT' D)
Sorry. Thi s i s great, thanks.

He goes back to hi s non-bluefi n tuna. Hi s face darkens.

1.62 INT. KITCHEN. WALTER' S HOUSE - DAY.

1.62

Angie and Max i n the ki tchen. Angie enti rel y comfortable wi th
the si lence. A tense Max, l ess so. Long, si lent beat. Then...

ANGI E
Seei ng a l ot of your Brother, huh?

MAX
Al ways.

ANGI E
Yeah?

MAX

MAX
(rising anger)
It means I've got enough to worry

MAX

And that's my fault, is it?

That was instinctive, and he immediately regrets it. Jake fixes him with a glare, and we see fleeting discomfort from Max. Beat, then...

JAKE

(thinks, then)

Careful, Max.

He walks AWAY. Max is left frustrated, angry. He takes a breath, his gaze drifts and...

He stops. REVEAL he looks at Sheila. Standing in her window. Staring right back at him.

And the wheels turn for Max. He looks at where they are, on the street. And for the first time (for Max and us) we work out that it is the window that was lit on the night.

At the window, Sheila walks AWAY. And Max is left thrown, uncomfortable.

1.64 OMITTED 1.64

1.65 EXT. BALCONY. GYM. STOCKBRIDGE - DAY. 1.65

Claire and Tina are on the balcony, we come into...

CLAIRE

He mostly does commercial law stuff, nothing very exciting.

Tina looks relatively interested...

CLAIRE (CONT'D)

How about you? Have you got a bloke?

TINA

I like women.

CLAIRE

Oh. Cool.

TINA

(enjoys)

It's cool?

CLAIRE

('considers', jokes)

Well, obviously I have deeply held moral objections...

TINA

Quite right...

CLAIRE

And, frankly, quite a lot of questions on the whole mechanics of it...

TINA

You people always do...

CLAIRE

But I think, on balance, I'll find a way to be your friend.

Tina takes out her phone, taps, then always do...

He returns to the photos. It's Edinburgh in the 80s. Photos mounted on card with the occasional scrawled message beneath.

ANGIE
What's that?

JAKE
Photos.

A fleeting note of alertness from Angie...

JAKE (CONT'D)
Edinburgh in the Eighties. Which was basically just folk cutting about town in flammable clothing.

She smiles, relaxes. Jake gets to Walter photos. And he's less relaxed. He looks from the photo to the trumpet. They killed a sentient being.

Angie watches him, thinks, then...

ANGIE
Hey...

Jake looks up. She fixes him with a stare. When she speaks, there is a suggestion we are finally seeing pure, real Angie.

ANGIE (CONT'D)
I think it's time we cut the shit.

JAKE
(beat, 'casually')
What do you mean?

ANGIE
Max didn't know Walter. And he doesn't play the trumpet.

Jake buys time, flicking through the photos, pretending to be unaware of Angie watching him. The photos become more personal. Walter as a younger man.

ANGIE (CONT'D)
I don't know what Max is doing, I'm not sure that you know what Max is doing. But he's up to something.

Jake considers the escape route, turning the pages as a distraction. Walter at an airport with a suitcase. And the message - THE BIG TRIP! Walter at the other end of the flight, with a couple his age and their teenage daughter...

ANGIE (CONT'D)
Well?

Walter visiting this family. Walter and the girl. A scrawled message - MY DARLING NIWgYn

Jake doesn't know who the girl is. It's twenty years ago. She's only a teenager. But it's not Angie.

ANGIE (CONT'D)

Jake?

Jake looks up, produces an impressive performance...

JAKE

You're sort of right. Max doesn't play the trumpet. He represented Walter, some legal business in the past. So, you know, confidentiality and all that.

Claire hesitates then, instinctively, says...

CLAI RE
Wai trose. Couple of substi tutions.

She takes a long sip of wine. And wonders why she lied.

1.68 INT. LIVING ROOM. WALTER'S HOUSE - DAY. 1.68

We're close on a different Kenny. Alert, sharp, focused.

KENNY
Epi phany. That's the word isn't it?
I couldn't spell it with a gun to
my head, but that's the word.

REVEAL he talks to a deeply uncomfortable Jake and an intrigued Angie.

KENNY (CONT'D)
I feel reborn. I feel cleansed. And
I know it's only been one day, one
night, but it feels like the
beginning of something. You can't
climb Everest without taking a
first step. Do you know what I
mean?

JAKE ANGIE
No. Totally.

DOORBELL. Jake, relieved, goes for it.

KENNY (CONT'D)
And the first thing I wanted to do
with this newfound clarity, was to
come and apologise, and have
another go. If you'll allow me...

ANGIE
Sure...

Max comes striding IN with Jake following on...

MAX
What's going on, Kenny?

KENNY
It's over, Max.

MAX
Sorry?

KENNY
The booze. It's all over. And it's
all down to your wee brother.
(MORE)

I can't get what you said out my head, Jake. Solve this case and I get my family back.

Max shoots Jake a dark look, Angie a warm one...

JAKE

I don't think that's (what I)...

ANGIE

That's sweet.

KENNY

I've never been more focussed. I'll

During the above, Jake pulls back Max...

JAKE

Hey. This is probably nothing, in fact it's definitely nothing...

Max is distracted, keeping an eye on Angie and Kenny...

MAX

1.71 EXT. WALTER'S STREET. INT. CAR. - DAY. 1.71

And watch it pass Sheila. She returns to work in the garden. We stay on her. Beat. The car reverses BACK into view.

Max gets out, walks to Sheila. She sees him, stands, waits.

(In the car, Jake watches nervously.)

Max stops in front of Sheila, unsure what to say. They hold each other's gaze for a long time. There's something in Sheila that fractures Max's confidence.

When he finally speaks, he means it as a challenge, but it sounds more plaintive...

MAX
Well?

She considers, then...

SHEILA
I saw.

MUSIC STARTS - *The Jesus and Mary Chain - Darklands*

Sheila walks AWAY. Max thinks, turns, walks back to the car.

1.72 INT. MAX'S CAR. /EXT. WALTER'S STREET - DAY. 1.72

Max drives as they roll quietly down the street. They are very different Brothers, living very different nightmares. Beat. Then Jake, nervy, turns to his big Brother...

JAKE
Are we OK?

A long beat as an impassive Max thinks and Jake waits. Then Max rustles up fleeting reassurance for his wee Brother...

MAX
Yeah. We're OK.

Jake is relieved, looks out the window. We stay on Max.