

GUILT 2
EPISODE 4
"THE EDINBURGH CASTLE"

Written by

Neil Forsyth

SHOOTING SCRIPT - YELLOW Revisions

11.01.21

3 EXT. WALTER' S STREET. MI NUTES LATER. FLASHBACK. DAY. 3

Max and Jake have thei r fi n

7 INT. ROY' S CAR. CONTINUOUS. DAY. 7

INSIDE the car.

Roy sits in the driver's seat, watching. We stay on Roy, for...

MAGGIE (O. C.)

I thought about all the steps taken
in this city by those marked souls,
and how their feet have worn sorrow
into our streets. And that's why.

And now REVEAL, sitting in the passenger seat, watching,
monitoring...

Maggi e.

I
MAGGIE (O. C.) (CONT' D)
a That's why it broke my heart.

And she looks as affected as we will ever see Maggie look.

MAGGIE (O. C.) (CONT' D)
Seeing you two.

Beat.

MAGGIE (O. C.) (CONT' D)
Out there.

Beat.

MAGGIE (O. C.) (CONT' D)
Out on the street.

Maggie shows rare emotion, sitting in the car, watching the
Brothers drift apart.

We watch that surprising sight, for a long beat, then...

MAGGIE (O.

GUI LT 2: Epi sode 4 "The Edi nburgh Castl e" Shooti ng Scri pt (06.11.20) 4.

REVEAL Max and Jake. As we saw them at the end of Epi sode 3.
Max trapped and angry. Jake sheepi sh and gui l ty.

CUT TO:

TITLE CARD12 0 0 120 12 514 761 Tm /TT261Tm /TT2 1 Tf178 677TmJ 4378

GUILT 2:

MAX

I'm not really in the market for a holiday right now.

JAKE

I used Roy's money to buy a bar.

MAX

Pub.

JAKE

And I've got something else.

Ms

A NEW LEITH

Resplendent in the morning sun. Then we go to...

CUT TO:

12 EXT. LEITH LEGALS. LEITH. DAY 8. 09:11 12

External of Leith Legals then...

13 INT. LEITH LEGALS. CONTINUOUS. DAY 8. 09:12 13

Inside, where a pensive Kenny sits.

We see the bottle, close to hand.

Long beat, then...

KENNY

I didn't deserve it.

RE

YVONNE

A couple of years ago, I was the
key witness against a joyrider who
ran over a woman in Craigmillar.

There is a final beat of deci

(MORE)

GUI LT 2: Epi so

ROY (CONT' D)

GUILT 2:

A beat of deci si on f

Sandy

26A INT. LIVING ROOM. ERIN'S HOUSE. CONTINUOUS. DAY 8. 12:12 26A

Roy and Maggie (Maggie with a stick beside her chair).

Through a door they see Erin making tea in the kitchen, out of earshot.

Maggie considers, then...

MAGGIE

That poor wee brother. All that way
for Max to blame him for everything
under the sun.

ROY

When people look for blame, they
don't tend to look far.

MAGGIE

Have we heard from Leith's Billy
Graham?

ROY

GUILT 2:

STEVE

He's out on licence. They took it
out t

32 INT. LEITH LEGALS OFFICE. DAY 8. 12:27

32

Jake, playing it matey, to a deeply uncomfortable Kenny.

JAKE

So,

Kenny's silence answers that.

JAKE (CONT'D)

This is Max's doing. Not mine. Not yours. I don't want it to end like this, but it's the only way it can.

(beat, firmly)

Don't come here tomorrow.

Tam is closer now, backing up the message. A beat. Then Kenny
not by
TT2 JAKE Tam BT 12 0 0 12535 653Tm /TT2 1 Tf (T) Ty3ET BT 12 0 0 12 T

JAKE

Max took me to see them at The Playhouse. 23rd July, 1985. My first gig.

REVEAL Tam, sitting in the room, entirely uninterested.

JAKE (CONT'D)

People said it was the day that punk died, The Clash signing to CBS. And so they went and made the greatest punk record of all time. I remember Max telling me, that this record was an act of revenge.

ET BT 12 0 0 12 362 601 Tm (2) 12 05 10 12 m 18 16 Tm 2 12 0

GUI LT 2: Epi sode 4 "The

GUI LT 2: Epi so

GUILT 2:

GUILT 2:

GUI LT 2: Ep

GUILT 2: Episode 4 "The Edinburgh Castle" Shooting (06.11.2012)

SAND

BBT 12 0 0 12 180 749 Tm T ET BT 12

GUI LT 2: Epi sode 4 "Th

45 INT. OFFICE. CHURCH. CONTINUOUS. NIGHT 8. 20:04 45

As the conversation carries through from the main Church...

We cut to Max, who now sits alone in the office, staring off camera...

REVEAL his view. A noticeboard, pinned with paraphernalia.

Amongst it, a faded Hibs team photo (printed on paper) from the 1970s.

CUT BACK TO:

46 INT. CHURCH. CONTINUOUS. NIGHT 8. 20:05 46

SANDY

You think I do this job because of the guilt of what we did to that man. And you're wrong. That was just the final instalment. I was already carrying a heavy load. An old load.

Beat. He stares Roy down.

~~SANDY (DONT' D)~~

I thought doing this might make it lighter. But it ju

GUILT 2:

S

Max is thrown. She clarifies...

ERIN (CONT'D)
Mum. She confessed.

MAX
That's great.

Nothing from Erin. Stirring of concern within Max.

MAX (CONT'D)
Can I have it?

ERIN
I deleted it.

Max is confused once more.

ERIN (CONT'D)
They talked about other stuff as well. Things about my Dad, that other people don't need to know.

A silence groe0 509 Tm /TT2 1 2 1 Tm /TT2 1 Tf (p)43 509 Tm /TT2 1 Tf (112 278 500)

GUI LT 2: Episode 4 "The Edi nbu

We watch emotion try to force it's way out of two hardened people, and barely managing. This is a masterclass

GUI LT 2: Epi sode

GUI LT 2: Epi sod

ROY

No. You survived. And now you'll do more than that. You can't not, the woman you are.

ATf (o) Tj ET BT 12 0 0108 7

GUI LT 2: Epi sode 4 "The

GUI LT 2: Epi sode 4 "The E

MAX

Everything you need. Everything you weren't given. You just need to ask.

ERIN

(emotional)

Tell me.

MAX

And I want you to know that this isn't...

(falters)

It's not about revenge. Because revenge only gets you halfway. What I'm giving you comes from love. And hope. For you, and for me. For what I was when I was young. For wh

I NT.

MAGGIE
I'm allowed a phone call.

JACKIE
It's too late.

Maggie shows concern. As does Stevie. A long beat, then Maggie's steel returns, the vulnerability goes, as she switches to doddering woman and turns to Stevie...

MAGGIE
Can you get my chair please, Lov

GUI LT 2: Epi sode 4 "

GUILT 2: Episode 4 "The Edinburgh Castle" Shooting Script (06.11.20) 55.

He has to peer, through the evening gloom to the far end, to the door.

To see Erin.

CUT TO:

INT. LEITH LEGALS. DAY 9. 16:47

GUI LT 2: Epi sode 4 "The Edi n

HARRY LAUDER (CONT'D)