
Written by
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GUILT 3 EP 3 - SH

SKYE (CONT'D)

See you later.

Danny stands. As they part...

DANNY

Hey...

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

DANNY (CONT'D)

Aim

THIS TIME, we linger on Danny and see that he is thrown. We see it is the

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

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

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

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

SKYE
Fuck.

CUT TO:

(AL, CARRIE, DANNY, SKYE)

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

And this time we see his guilt.

CUT TO:

(SKYE)

MAGGIE
You Look Like you've be

RI CHARD
Havi ng fun?

CUT TO:

(RI CHARD, ALI ZA)

Al i za l eaves her room, and walks down the corri dor...

ALI ZA
Shoul d I be havi ng fun?

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

RI CHARD
I hear you're going in pretty deep.

Al i za walks down the corri dor...

ALI ZA
I think I'm going to an appropriate depth.

RI CHARD
Look, buddy...

Al i za frowns, he is not the kind of man to call her buddy...

RI CHARD (CONT'D)
On Fri day,

GUILT 3 EP 3 - SHOOTING SCRIPT - PINK REVIS

TEDDY

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

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

MAX

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

JAKE

Or me.

MAX

That goes without saying.

JAKE

I'd rather it was said.

Max turns to Skye...

MAX

I've got a job for y

Skye cuts in, takes charge.

SKYE

I'm staying.

(to Kenny)

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

JAKE

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

He turns to Max...

JAKE (CONT'D)

Where exactly are you suggesting that w

Sheila considers, then...

Aliza has finished working, for now.

She leaves the paperwork on the table, walks to the
Conferenc

GUILT 3 EP 3 - SHOOTING SCRIPT -

(MORE)

CARRIE (CONT'D)

Which is

And now Kenny is the same position that Yvonne was.

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

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

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

He smiles, a bit too much

ALI ZA
Maybe another time.

Aliza leaves.

A defeated Jake watches her go in concern...

CUT TO:

(SKYE, ALIZA)

Aliza walks down the corridor.

She arrives at the door to the Conference Room.

She takes out her key card, flashes it.

The sensor flashes GREEN.

She opens the door and...

Skye is leaving.

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

SKYE

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

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

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

CUT TO:

(JAKE, MAX, SKYE)

Replicating the shot from earlier.

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

REVEAL again this is Max.

Now he sits in Sheila's car.

Skye is i 12 0 0 12 143 711 Tm /12 0 0 12 328 747i

KENNY (CONT'D)

And you?

Yvonne thinks, then...

YVONNE

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

Now Kenny is thrown.

KENNY

Right.

Yvonne considers, then...

YVONNE

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

KENNY

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

YVONNE

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

KENNY

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

Yvonne tenses.

Y

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GUILT 3 EP 3 - SHOOTING SCRIPT

GUILT 3 EP 3 - SHO

SHEILA

Late at night, when it's quiet, I
si

GUILT 3 EP 3 - SHOOTING SCRIPT - PIN

Max talks over, politely...

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

The Assistant takes the envelope, reluctantly.

Max sits, and waits.

CUT TO:

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GUILT 3 EP 3 - SHO

MAX

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

Sturrock is thrown by Max's Maggie knowledge.

And

But, perhaps, some mutual respect.

GUILT 3 EP 3 - SHOOTING SCRIPT - PIN

MAX

MAGGIE

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

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

Max i s

He looks at Kenny with an air of desperatio

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GUILT 3 EP 3 - SHOOTING SCRIPT - PINK REVISION

GUILT 3 EP 3 - SHOOTING SCRI

STURROCK

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

ALI ZA

I followed it, the off balance
sheet vehicle. All the way acrossj ET BT 12 0 0 12 376 (I) T

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

ALI ZA (CONT'D)

You do know it.

(beat)

So does Richard.

(beat)

You get out after the deal. Richard follows, what, a few months later?

And you I

ASSISTANT.

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

GUILT 3 EP 3 - SHOOTING SCRIPT - PINK REVIS

GUILT 3 EP 3 - SHOOTING SCRI

RICHARD (CONT'D)

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

(MORE)

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RICHARD (CONT'D)

GUILT 3 EP 3 - SHOOTING SCRIPT - PINK

GUI LT

STURROCK
Sorry.

CUT TO:

(STURROCK, DANNY, SKYE, DAZ)

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

Daz takes that information dispassionately.

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Maggie watches them go.

CUT TO:

(DANNY, SKYE, DAZ)

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

Skye leaves the room.

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

Danny is in her way.

She nears him.

Danny's expression is inscrutable.

So inscrutable that Skye briefly falters.

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

Then Danny steps aside...

And Skye pushes her trolley onwards down the corridor.

Daz walks into Aliza's hotel room.

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

CUT TO:

s . s

PASSES YVONNE.

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

We go with Yvonne.

We are on her. As she walks.

She thinks. About Skye. gAb



Sheila sits, alone.

