

TEARS FOR DELANEY

by
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An original feature film

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EXT SEA OFF ISLE OF MULL EVENING

A small motor cruiser is tossed on an angry sea. The wind whips fiercely. Visibility is bad.

Tom Blake (35) his wife DELANEY (32) and their their sons JONATHAN (13) and JACK (12) and a large Alsation dog are getting wet.

Tom steers the boat and catches Delaney's worried look.

Jonathan stands at the prow cheering as each large wave crashes against the boat.

JONATHAN

YES!

Jack his brother sits white faced holding on.

DELANEY

(frightened)

Jonathan sit down. SIT DOWN!

They are heading towards Mull, to a cottage near the water's edge.

JONATHAN

(to Jack)

There's the cottage. I saw it first.

A huge crack of thunder spooks the dog who suddenly takes off into the water.

JONATHAN (CONT'D)

(yells)

BJ. Come back. Dad he can't swim very well.

Accidentally he rocks the boat.

TOM

Sit down. NOW! The dog will be fine.

Jonathan frantically takes off his boots. His mother sees.

DELANEY

What are you doing? No Jonathan... Tom, stop him. He's...the dog...No...NO!

Without warning Jonathan launches himself into the water.

DELANEY (CONT'D)

JONATHAN! Tom save him.

(CONTINUED)

1 CONTINUED:

But Jonathan swims on.

JONATHAN
BJ.....BJ...

Delaney struggles to take off her boots.

TOM
I'll get him. Stay in the boat.

He manoeuvres the boat in the direction of Jonathan.

Delaney throws off her jacket.

DELANEY
I can't see him. Tom I can't...

TOM
Shit!

He starts to pull off his boots, his jacket.

She starts to go over the side. Hands grab her.

JACK
(crying clings to her)
Mum. MUM. No. Don't leave me.

DELANEY
Your brother...

Tom dives in. He screams with the cold.

DELANEY (CONT'D)
JONATHAN. JONATHAN. I can't
see him. I can't see him.

Tom swims in Jonathan's direction. He can't see a thing.

TOM
I can't see him! JONATHAN.

JONATHAN
DAD. Daaad.

TOM
WHERE ARE YOU?

JONATHAN
Here.

Tom swims frantically towards the sound.

DELANEY
It's too cold. He'll freeze.

(CONTINUED)

1 CONTINUED: (2)

Jack hangs onto his mother for dear life as she hangs out over the boat.

Another crack of thunder. The heavens open.

Tom, beside himself, thrashes, swims.

TOM
JONATHAN!

No sound. Nothing. Blackness.

DELANEY (O.S.)
Have you got him.

Tom is distraught. He swims frantically.

Suddenly ahead he sees the overturned body of his son.

He swims to him. Turns him over immediately. Tries to give him mouth to mouth in the water. Unsuccessful.

He begins to tow him back to the boat which he can't see.

TOM
Delaney where are you?

DELANEY
Here.. Over here. Have you got him?

TOM
Yes. Keep shouting.

DELANEY
Thank God. Here.....here....
Here.

Tom's at the side of the boat. She sees her son.

DELANEY (CONT'D)
Oh God. Save him Tom. Save him. You have to save him.

JACK and she heave the boy on board.

Tom clambers on.

Obviously a professional he works on the child.

DELANEY (CONT'D)
Is he breathing.

JACK
Is he going to be alright?

(CONTINUED)

1 CONTINUED: (3)

TOM

Turn round. Get back to
harbour. Go woman.

He works the body of his child.

Delaney throws off a distraught Jack and turns the boat
heading back where they came.

JACK

Dad!

But Tom doesn't respond to him as he does mouth to mouth.

JACK in shock curls up in a ball in the bottom of the boat
and watches as his father tries to save his brother.

DELANEY

You promised me! Do you hear
me? You promised.

Tom hears but doesn't stop.

2 EXT SCOTTISH CROFTERS COTTAGE BY A CLIFF - DAY

The sound of metal as it hits rock; sea breaks against
cliffs; wind, seagulls.

Sight of a large metal spade.

Two damaged hands, clutch the bloodied handle.

Thunder. Rain.

Tom works tirelessly, entrenched in his pain and the
weather, digging.

Water glistens on his stubbled face.

He fills a grave on the cliff overlooking Iona.

A crofters cottage with outhouses nestles 500 metres from
the sea edge hiding from the violent fury.

Gradually he becomes a pitifully small, lost and anguished
figure in a vast, angry overpowering land/sea/sky space.

FLASH FORWARD 15 YEARS

3 EXT CREMATORIUM - DAY

A MAN digs a grave as a limousine sweeps up to the chapel.

Tom watches him out of the rain spattered window as if he
has tears on his own face, but he doesn't.

4 INT FUNERAL LIMOUSINE - DAY

Tom, immaculately turned out, his face masking the depth of his pain, sits alone in the car and waits.

The car stops.

The driver opens the door. Tom steps out.

He walks up the path to the chapel. He stumbles slightly.

Rain falls on him until the chapel swallows him.

5 INT CREMATORIUM CHAPEL - DAY

Tom walks into the chapel, jacket glistening, and is stunned that it is crammed.

The black male MINISTER approaches him.

MINISTER

Mr Blake I'm the Rev. Taylor.

TOM

Are all these people for Delaney?

MINISTER

She was obviously well loved.
Would you like to take your seat?

Tom looks at the coffin.

MEG (65) cheaply dressed, overweight, approaches nervously.

MEG

I'm Meg from the Day Centre.
I'm very sorry. She was a
wonderful person. We are all
very sorry.

Tom can't respond.

MINISTER

(protective)

Thank you.

MEG returns to her group.

The MINISTER shows Tom his seat.

TOM

This is wrong.

MINISTER

Life isn't fair.

(CONTINUED)

5 CONTINUED:

TOM
I thought God was meant to be.

MINISTER
He only promised love.

MINISTER stands in front of the congregation.

MINISTER (CONT'D)
Please stand. Jesus said I am
the resurrection...

Tom can only see the coffin.

6 EXT GRAVEYARD - DAY

JACK (27), dreadlocks, wet, looking like an undernourished homeless dropout, walks up towards the chapel.

He stands outside the door, opens it slightly and listens.

7 INT CHAPEL - DAY

All sit listening.

MINISTER
...Delaney was a vital and well
loved part of the community. A
loving wife and mother, she used
her time as a volunteer in many
community projects. She will be
missed by all.

Tom remains stony faced eyes fixed on the coffin.

Unseen and unnoticed Jack slips inside the chapel.

MINISTER (CONT'D)
Let us stand.

The coffin begins to move. JACK fixes his eyes on Tom.

Tom sees Jack out of the corner of his eye. His face
lights up. He gets up abruptly.

Jack sees and leaves.

The Minister looks at Tom questioningly.

MINISTER (CONT'D)
We have entrusted Delaney to
God's merciful keeping and we now
commit her body to be cremated in
sure and...

(CONTINUED)

7 CONTINUED:

Tom leaves abruptly, to the consternation of the congregation.

MINISTER (O.S.) (CONT'D)

..certain hope of the
resurrection to eternal life
through our Lord Jesus Christ,
who died, was buried, and rose
again for us. To him be glory
for ever and ever.

8 EXT CREMATORIUM CHAPEL - DAY

Tom looks around for Jack. He can't see him

Tom's attention is suddenly caught by the large amount of
flowers laid out. Rain falling on them.

LABELS

To Delaney - We love you and
we'll miss you - Meg and all at
the day Centre.

God bless you Delaney - Gina

From the Meals on Wheels Team

A hugely expensive tribute signed
'Jack' next to an enormous one
signed 'Tom'

A simple bunch of primroses is placed on the ground beside
the flashy one.

Tom turns abruptly.

TOM

(pleased)

Jack. (a beat) You look a state.

JACK

She liked primroses. She liked
things simple.

TOM

I didn't know where you were.

JACK

Mum always knew where I was.

TOM

It was you she was coming to see
wasn't it?

JACK

So now it's my fault.

(CONTINUED)

8 CONTINUED:

TOM

No.

JACK

And you wonder why I left?

TOM

She missed you.

JACK

She should have left years ago.

People suddenly appear out of the chapel.

JACK (CONT'D)

Have a nice life.

He turns and walks away.

DENNIS (52) a colleague with umbrella comes up to Tom and shakes his hand.

DENNIS

If there's anything I can do.

TOM

(uncomfortable)

Thank you.

Tom looks up to watch the receding back of his son.

9 EXT GARAGE - DAY

It's raining. Tom transfixed, watches the mechanic as the fixed chains start to pull a severely damaged Aston Martin onto the back of his flashing breakdown lorry.

TOM

What do you think?

MECHANIC

Looks salvageable.

TOM

The Aston Martin. First built 1937. A superb piece of machinery.

MECHANIC

Do you know what caused the accident?

TOM

Car pulled out in front of her.

(CONTINUED)

9 CONTINUED:

MECHANIC

It'll cost you. Nothing's cheap
for this kind of car.

TOM

Whatever it takes. Just so long
as I have her back as she was.

He caresses the car wiping away the flowing raindrops.

MECHANIC

Don't worry. She'll be good as
new.

Mechanic drives off.

TOM

I've always hated taking that car
out in the rain.

10 EXT TOM'S HOUSE - LATE AFTERNOON

Tom drives up in series 3 BMW and parks in front of his
large detached North London house.

He walks in the front door.

11 INT TOM'S HOUSE - LATE AFTERNOON

The alarm pings. He switches it off and turns on the light
in a large hall. Everything echoes.

He picks up the post.

He walks into the kitchen.

12 INT KITCHEN - LATE AFTERNOON

He switches on the light. It is pristine and perfect.

He opens the fridge and takes out a beer.

He opens the beer and his hand shakes slightly.

He holds onto his hand and stops it.

The phone goes. It makes him jump.

TOM

Blake! Thanks Dennis. No I'll be
in tomorrow. It's the only
thing that keeps me sane!
What's on the list? Excellent.

He puts the phone down.

(CONTINUED)

12 CONTINUED:

He looks at the post. Lots of obvious condolence cards.
He puts the cards in the bin without opening the letters.

13 INT LOUNGE - LATE AFTERNOON

He walks into the vast lounge.

He pours himself a large whiskey. Sits and puts on the television. Football.

Football on screen.

14 INT LOUNGE - NIGHT

He jerks awake in the lounge. Looks at his watch 12 midnight.

Suddenly he hears a noise.

He jumps up knocking his glass over.

TOM

Shit.

He goes to the door, opens it.

Another noise, up the stairs.

He thinks then goes to the fireplace and picks up a large poker.

He moves silently out of the room.

15 INT HALL - NIGHT

Slowly he climbs the staircase his adrenaline racing.

16 INT LANDING - NIGHT

He pushes open the first bedroom door.

Nothing.

A noise!

He stands outside another bedroom door. Sweat breaks out on his forehead, but he is determined.

He flings it open.

17 INT TOM'S BEDROOM - NIGHT

There is the movement of a figure. Tom lunges for the figure swinging the poker.

(CONTINUED)

17 CONTINUED:

He makes a connection.

TOM
Bastard.

JACK
Aarg.

A lamp smashes on the floor as the figure crashes to the ground.

Tom switches on the light.

He goes over to the figure arm raised to strike again. He is so angry and pumped he thrashes his arm down again.

JACK (CONT'D)
Dad. It's me. Stop

Tom comes to himself as Jack's angry eyes meet his.

TOM
Jack?

Jack picks up some green stones he dropped on the carpet.

He gets to his feet.

His face is cut and he reaches to hold his injured arm.

TOM (CONT'D)
What the hell are you doing here?

JACK
Collecting something.

Suddenly Tom notices that a jewellery box is open on the bed with pieces of jewellery strewn around.

TOM
What?

JACK
(he holds out the
stones)
These and...

Jack deftly picks out a silver chain and wooden cross.

JACK (CONT'D)
...This. Remember this. Always
round her neck.

Tom determined suppresses his pain.

(CONTINUED)

17 CONTINUED: (2)

TOM

Keep it.
That arm could be broken.

JACK

Don't you touch me.

Jack starts to back away towards the bedroom door.

Tom realises he is still threatening with the poker.

TOM

I'm not going to hit you again.
I promise. Look!

He throws it on the bed.

JACK

Promises, promises. What would
have happened if you'd kept the
one that really mattered?

And Jack is gone.

Tom stands staring at the door.

He looks around the bedroom.

He stuffs the jewellery back into the jewellery box and
turns and places it back onto the dressing table.

He looks at the dressing table. Dead flowers in a vase.
Next to it a small group of green stones in a shell.
"Eternity" perfume next to a photograph of 2 young boys.

Picture of a teenage Jack with short dreadlocks in a sarong
standing in front of a crofter's cottage.

He picks up the perfume and smells it. Drinks it in.

Suddenly he rummages inside the cupboard.

He grabs a bag and sweeps all the things, including the
jewellery box, on the dressing table into the bag and
shoves it into the wardrobe.

He marches out of the room and slams the door.

18 INT LANDING - NIGHT

He runs downstairs, through the kitchen.

19 INT KITCHEN - NIGHT

His hand shakes as he unlocks the backdoor.

20 INT GARAGE - NIGHT

He switches on the light to an empty garage. Tools perfectly in place. The home of a treasured Aston Martin.

He stands in the middle of the empty space - lost

21 INT OPERATING THEATRE - DAY

Tom stands dressed as a surgeon. A patient is ready to be operated on.

TOM
(to anaesthetist)
She ready John.

JOHN
Whenever you are.

TOM
(nods)
Good.

JOHN
It's good to have you back.

TOM
(awkward)
Alright everyone?

They all look at him. Tom can't stand the sympathy in the eyes.

He looks at his hands. Slight tremor.

He hesitates. They still watch him.

Dr Esther Williams (30), assists.

ESTHER
Is everything okay Mr Blake?

TOM
Of course. A simple
appendectomy.

He holds out his hand and a scalpel appears.

His hand is over the patient's lower abdomen.

Tom sees it shake again and so does Esther who is now worried.

(CONTINUED)

21 CONTINUED:

TOM (CONT'D)

Call Mr Olson. Tell him he has
to stand in for me now. Wait for
him Esther.

A nurse picks up the phone and dials.

Everyone watches him their pity unbearable.

Tom walks out of the operating theatre.

22 INT OPERATING CHANGING ROOM

Tom dresses.

TOM

I can't work Dennis. What do I
do if I can't work? Look.

He holds out his hands that are shaking badly now.

DENNIS

My dear chap. You just need some
time.

TOM

I don't want time.

DENNIS

Talk to me.

TOM

And say what precisely?
Hundreds of men lose their wives,
but they can still work!

He sits and holds his hands under his arms.

DENNIS

You know the principle, go back
to the pain, resolve things and
then you can move on.

TOM

(angrily)
I don't need an overpaid
psychiatrist to tell me that.

DENNIS

Or an overpaid consultant!

Dennis's beeper goes.

DENNIS (CONT'D)

Your job will still be here for
you.

(CONTINUED)

22 CONTINUED:

He looks at Tom apologetically.

TOM

Go. Go.

23 EXT HOSPITAL DAY

Tom walks out of the hospital past the ambulance bay where an ambulance worker waits for his colleague.

He watches Tom stop and act very strangely on the newly laid tarmac which he seems to be inspecting.

Tom gets down on his knees.

AMBULANCE WORKER

Mr Blake, can I help you? Have you lost something?

TOM

How long has this been down?

AMBULANCE WORKER

Excuse me?

TOM

How old is the tarmac?

AMBULANCE WORKER

It's fairly new. A few months I think.

TOM

Good foundations. Good camber and soak-away. Solid tarmac.

AMBULANCE WORKER

You'll ruin your trousers!

Tom gets to his feet.

TOM

How deep did they dig the foundations?

The bemused Ambulance worker looks at him and shrugs.

TOM (CONT'D)

Have to make sure you use the right weedkiller. Otherwise disaster!

AMBULANCE WORKER

I'm sure you're right.

(CONTINUED)

23 CONTINUED:

The Ambulance Worker, bemused watches as Tom walks towards the car park.

24 EXT CREMATORIUM - DUSK

Tom walks through the graveyard and stops by a grave. There are two stones. A smaller older one 'Jonathan Blake, beloved son of Tom and Delaney'. A new one 'Delaney Blake - 1954 - 2005'.

He stands lost in thought.

FLASHBACK

25 INT BEDROOM - NIGHT

Tom gets into bed next to Delaney, who wears the gold chain and cross, and turns away from her.

She cuddles up to him.

DELANEY

Tom talk to me. Please.

TOM

I haven't got anything to say.

DELANEY

You have. You talked to everybody else quite happily tonight.

TOM

I just said words.

DELANEY

Let me help.

TOM

What's done is done. It's over.

DELANEY

Our life has happened to me as well. I love you. Need me.

TOM

I can't.

DELANEY

Why?

She tries to touch him. He won't let her.

TOM

It's me. It has nothing to do with you.

(CONTINUED)

25 CONTINUED:

DELANEY

But I want it to be something to
do with me.

She looks at his inert unresponsive body angrily. Flings
off the covers. Puts on her shoes and walks out.

Tom closes his eyes. A tear escapes.

The sound of the Aston revving and driving off at speed.

END OF FLASHBACK

Sound of a deafening bang. Two fast intercity trains pass
each other at speed.

Tom's eyes flash open.

TOM

I never meant to hurt you.

Seated on an intercity train he stares out of the window
transfixed watching the road under construction, that runs
alongside the track.

26 EXT BOAT - DAY

Tom steers a boat, a suitcase inside, with an outboard
motor over the water towards the crofter's cottage in the
opening scene.

He moors the boat, lifts up the suitcase and walks
purposefully towards the cottage.

27 EXT COTTAGE - DAY

He reaches an outhouse which has a new lock.

Surprised he tries his keys, but nothing fits.

He looks in through the window and sees an orderly workshop
with tools, equipment and pieces of wood.

He walks to the cottage.

Outside the cottage is neat and orderly with logs split and
piled.

He puts the key in the lock, opens the door and walks
inside.

28 INT COTTAGE - DAY

Inside the cottage is delightful with unusual hand-made
pieces of furniture.

(CONTINUED)

28 CONTINUED:

A hand-made table with chairs.

The hearth is laid for a fire. Tom looks at it all surprised.

A picture of Delaney is on the mantelpiece.

He walks to a bedroom.

29 INT BEDROOM - DAY

The bed is inviting.

He opens the wardrobe and it is empty except for a waterproof - the same as Delaney wears in the opening scene. He shuts it quickly.

He throws his suitcase on the bed, opens it and takes out a bottle of whisky.

30 EXT SCOTTISH CROFTERS COTTAGE - LATE AFTERNOON

Tom, soaked to the skin, smashes rocks. The rain has stopped.

A woman stands at the top of the cliffs.

Unnoticed MAGGIE (49) understated and interesting watches him. She whistles and holds out her arms.

Startled Tom stops and looks up. He sees her. Caught in an ember of dusk light she looks larger than life with an ethereal glow.

TOM

Delaney!

He throws down his tools and starts up towards her.

TOM (CONT'D)

Del!

Maggie whistles again.

Tom starts to run towards her.

SPIDER the Irish Wolfhound belts towards Maggie's open arms arriving at speed.

Maggie walks swiftly away out of sight.

Tom stops. It is not Delaney. The light moves and darkness shrouds the hill.

He shivers.

(CONTINUED)

30 CONTINUED:

He picks up his tools and walks towards the cottage.

He puts the tools in the porch. Then he notices a cardboard box left in the porch.

31 INT COTTAGE - LATE AFTERNOON

Tom throws open the door carrying the box.

On the table technical books on road building. A state of the art lap top computer. A few pots and plates unwashed.

He puts the box on the table.

Tom goes to the sink winces with pain as the blood washes from his hands.

He opens the box. It is a food parcel with an assortment of well thought out nourishing goods.

He sets the fire using the driftwood and lights it.

The flames belch and spit and Tom stands as if in a furnace lit with flames.

He reaches for the whisky bottle. Empty.

32 EXT LOCAL INN - EARLY EVENING

Tom, washed, neat, unshaven gets out of the small motor boat which is moored in a boathouse come garage, alongside another small motor boat and stands in the giant space of a magnificent overwhelming starlit sky to which he, a tiny form, is oblivious.

He climbs into his waiting car.

A dog barks in deafening silence. He drives off.

33 INT LOCAL INN - EARLY EVENING

Tom walks into the local watering hole. Hit by noise he falters.

The atmosphere is alive and welcoming with a lively group of people gathered in the adjoining bar by an open coal fire in front of which lies Spider the dog.

Tom not wanting company, seats himself at the nearer bar.

KATIE (19), dark and pretty sees him.

KATIE
What'll it be?

(CONTINUED)

TOM
Laphroaigh.

She gets it. A laugh goes up from the other bar.

Katie distracted puts ice in the whisky.

TOM (CONT'D)
That's not what I ordered.

KATIE
You wanted whisky.

Maggie, the owner of the inn recognises Tom. She looks over.

TOM
Without ice. Some barmaid you are.

Katie removes the ice.

MAGGIE
Apologise to Mr Blake.

TOM
Do I know you?

MAGGIE
No.

Katie looks daggers at Tom.

KATIE
Sorry.

TOM
I'll have a bottle.

Maggie nods and Katie returns to the other bar.

Maggie picks up the bottle, places a little more whisky in the glass and places both firmly in front of Tom.

He puts the money on the counter.

MAGGIE
Don't speak to one of my staff like that again. It was a mistake. Any problems you speak to me Mr. Blake.

She picks up the money and returns to the gathering.

CONTINUED: (2)

Katie is keeping a proprietary eye on CAMERON (28) cocky, wiry and weathered, the local gamekeeper and the local catch.

In the group is also FINLAY (36) lean, fit and dark (like Tom Cruise) 'jack of all trades' married to JANET (33) buxom and blooming who runs the local shop.

Also enjoying her drink is YVONNE (65) Janet's mum, a large bosomed, sad-eyed lady in incongruous red.

LYLE (45) an overweight Englishman, lovelorn lecturer and church warden sits up at the bar watching Maggie's every move.

WEE JOCK (70) agile and fine-looking and RORY (68) his brother, Janet's father, bald and portly.

WEE JOCK

Now tell me Finlay. If you could choose someone to see from yer past like This is Your Life, who would it be?

FINLAY

I know who Janet would choose.

JANET

(smiling)
He does that.

FINLAY

Tom Cruise isna that right love?

YVONNE

But he's nay in yer past?

JANET

In my past dreams! (softly to Finlay) But I've got my own Tom Cruise now!

They laugh.

LYLE

For myself I'd choose Maggie.

MAGGIE

But I'm not in yer past yet! Yer big lump!

LYLE

But I'd want you there for my future.

Maggie laughs. She likes the attention.

(CONTINUED)

WEE JOCK

Nay all of you be quiet. I
asked Finlay.

FINLAY

Ian McCulloch.

WEE JOCK

I know that name...

YVONNE

He was a postie.

FINLAY

Aye he was the first postie I
ever remembered. He used to let
me help him.

CAMERON

Well for meself I'd have to go
with Janet.

KATIE

Tom Cruise?

CAMERON

No you daft girl. It'd have to
be the girl of my dreams. (He
takes a long wicked pause) You!

Katie blushes furiously, so pleased, doesn't know where to
put herself. Laughter.

KATIE

It's Maggie's turn.

Maggie's face changes imperceptibly.

WEE JOCK

(understanding)

Yvonne!

Rory looks on with mournful eyes.

YVONNE

Chris de Burgh. (gets up, sings
and gyrates) 'The lady in red is
dancing with me, cheek to cheek
etc'

They clap. Yvonne does this all for Rory who appears to
take no notice.

Janet looks on embarrassed. Finlay gives her a hug.

Everyone claps.

(CONTINUED)

Maggie looks back to Tom at the other bar.

WEE JOCK
What's the gen on him?

LYLE
Maggie'll know.

MAGGIE
Thank you Lyle.

WEE JOCK
She doesne know it all.

YVONNE
Ah well she knows about you and
Stella a few years back.

WEE JOCK
(mock shock)
Couldney have.

YVONNE
How not?

WEE JOCK
Nowt to tell.

YVONNE
You've been telling your brother
porkies.

WEE JOCK
Only so's you'd open your big
mooth ti Maggie.

LYLE
And me.

YVONNE
I'll not forget that in a hurry.
Come on Rory. Drink up. I'll
not stay here to be laughed at.

Rory doesn't move. Yvonne looks at him sadly and gets up.

WEE JOCK
Och get off your high horse woman
an' sit back on yer arse.

MAGGIE
He's Delaney's husband.

A sense of animosity towards Tom descends.

Tom beckons Maggie who goes to him.

33 CONTINUED: (5)

Tom puts a sheet in front of her.

TOM
I need to find an engineer.

MAGGIE
You building?

TOM
(ignores her)
Is there somewhere this can be
advertised?

MAGGIE
Finlay'll do it for you.

She takes the sheet.

Tom nods, picks up his bottle and leaves.

34 EXT VILLAGE MAIN STREET - DAY

CHARLOTTE SCOTT (31) steps off the bus in the main street with a backpack and a smart leather case with laptop. A tall, fit Australian, long hair severely tied back and attitude. She is dressed in a sober trouser suit, very professional and no nonsense. No jewellery, little make-up. She looks round, unsure.

35 INT POST OFFICE - DAY

Cameron looks up and stares appreciatively.

He steps outside.

36 EXT MAIN STREET - DAY

Charlotte spies Finlay working on a car by the petrol pumps.

CHARLOTTE
Excuse me.

Finlay turns around abruptly, his mouth full. He swallows sheepishly.

FINLAY
(surprised)
Hello.

CHARLOTTE
(smiles puts out her
hand)
Charlie Scott. I'm looking for
Mr Tom Blake.

(CONTINUED)

FINLAY

Aye. You best get to his place
by boat, it's the easiest way.

CHARLOTTE

Great.

CAMERON

Are you going to introduce us
Finlay?

FINLAY

Miss Scott..

CHARLOTTE

Charlie.

FINLAY

Charlie this is Cameron.

CAMERON

And don't you look fine this
morning!

FINLAY

She needs a boat to Mr Blake's.

CAMERON

You need look no further Charlie.

CHARLOTTE

(indicating back pack)

Can I leave this here Finlay?

CAMERON

As long as it's not your worldly
goods.

CHARLOTTE

Almost.

FINLAY

Aye lass.

He picks it up.

FINLAY (CONT'D)

I'll put it inside fer you.

CHARLOTTE

Thank you.

Charlie is stunned by the scenery as she sits at the front
of the boat.

CONTINUED:

Cameron guides her into the beach next to Tom's boat.

CAMERON

Do you want me to wait?

CHARLOTTE

Yes please.

Cameron smiles to himself.

She grabs her laptop and starts to walk up the beach.
Cameron watches.

Tom sees her and walks down towards her.

CHARLOTTE (CONT'D)

Mr Blake?

TOM

Who are you?

CHARLOTTE

Charlotte Scott, Charlie. You
advertised for a highway
contractor.

TOM

You're not quite what I expected.

CHARLOTTE

(pleasantly)

Guys always say that. Be nice to
me I could be the answer to your
prayers.

TOM

I don't pray. Come on.

He walks off.

CHARLOTTE

(to herself)

Wombat.

She follows Tom to the cottage where the ground has started
to be torn up.

There is a roughly marked scar leading from the cottage
towards a single track road in the distance.

TOM

I want to build a road from the
cottage to the main road up
there.

(CONTINUED)

CHARLOTTE

Okay.

TOM

I need someone who can design it
and help me build it.

CHARLOTTE

Why don't you get a company in?

TOM

I want to build it myself.

CHARLOTTE

(looks at him)
It's hard work.

TOM

(rudely)
To be frank Miss Scott, are you
sure that even if you can design
it you could actually help me
build it?

CHARLOTTE

(sighs)
A few questions before you decide
I am completely incapable.

She starts to walk towards the site of the road.

CHARLOTTE (CONT'D)

What do you want the road for?

TOM

To drive on!

Angered she turns around and starts to walk back to
Cameron.

CHARLOTTE

I don't have to put up with this.

TOM

(shouts after her)
Miss Scott!

Charlotte doesn't stop. Tom scrambles after her.

TOM (CONT'D)

Damn woman.

He catches up and to stop her stands in front of her.

TOM (CONT'D)

Simple question Miss Scott, can you or can you not do the job?

CHARLOTTE

I require you to treat me civilly and with respect. If you can't do that then that question is irrelevant.

TOM

(hugely frustrated but contains himself)

Miss Scott, your opinion on the road, please.

CHARLOTTE

(nods)

Is it for personal access only, holiday traffic if you let the cottage, or any heavy goods?

TOM

Personal.

CHARLOTTE

Do you want a 2 way road in which case we're talking 7 metres or single track with a bay halfway along in case of meeting an oncoming vehicle?

TOM

Single track.

CHARLOTTE

Now you can't have it in a straight line because a) its unaesthetic and b) with snow and ice it would become unusable. Therefore we will need to contour the road. How you contour will depend on how the land lies, the landscape and the drainage which I guess (she turns to look at the line to the sea) would be channelled into the sea. Do you know what the terrain is?

Tom shakes his head.

CHARLOTTE (CONT'D)

If it's marsh that a bugger as is peat. Let's hope we get lucky and its rock and sandstone.

(MORE)

CONTINUED: (4)

CHARLOTTE (CONT'D)

Have you got hold of a
topographical map yet?

Tom shakes his head again, reproached into silence.

CHARLOTTE (CONT'D)

That we should be able to
purchase off the internet.
Strictly speaking I would always
have a topographical survey done,
but with the map and maybe some
measurements I could probably do
it. Is this a site of special
scientific interest or national
heritage?

TOM

No.

CHARLOTTE

You could have a concrete surface
which is initially more expensive
but harder wearing long term.
Tarmac is possible but will need
maintenance or, and this I would
recommend you could have an all
weather terrain gravel track.

TOM

I want tarmac.

CHARLOTTE

I wouldn't recommend it.

TOM

Tarmac.

She nods.

CHARLOTTE

It's difficult as you have to get
it down quick.
We're going to need a JCB, a
roller and access to aggregate.
Have you got planning permission?

TOM

It's a drive.

CHARLOTTE

Bloody big one. Okay Mr Blake,
You have in front of you a fully
qualified highway engineer who
can not only design your road but
also build it. So, do you want
me or not?

(CONTINUED)

TOM
How long will it take?

CHARLOTTE
Roughly, without the survey,
assuming no great problems, hmm 4
weeks.

TOM
..£400 A week

CHARLOTTE
What? £800

TOM
..£500

CHARLOTTE
...£700

TOM
...£600

CHARLOTTE
£650 and we're done. And may I
say for a bargain price.

TOM
When can you start.

CHARLOTTE
Now, after I've found somewhere
to stay.

She turns away back to the beach.

CHARLOTTE (CONT'D)
See you tomorrow.

But Tom has gone.

EXT BOAT - DAY

Charlotte climbs back in the boat where Cameron waits.

CHARLOTTE
That is one mean spirited man.

CAMERON
You look like you'll cope.

CHARLOTTE
Men don't bother me.

CAMERON
You'll find me a pussy cat.

38 CONTINUED:

CHARLOTTE
I hate cats. How much do I owe
you?

CAMERON
How about a drink tonight.

CHARLOTTE
A drink I can just about manage!

39 INT LOCAL INN - DAY

Maggie looks at the young woman incongruous in suit with
backpack.

CHARLOTTE
Maggie have you got somewhere I
could stay?

MAGGIE
I've some rooms.

CHARLOTTE
(makes a face)
I don't like being hemmed in.

Maggie looks at her.

MAGGIE
I've a caravan out back. It'll
need a clean though.

CHARLOTTE
Perfect. I'll sort it out.

MAGGIE
Follow me then.

Charlotte does so out into the kitchen.

40 INT INN KITCHEN - DAY

Maggie grabs a bucket with cleaning equipment and thrusts
it into Charlotte's hands.

MAGGIE
Is Mr Blake at the cottage on his
own?

They walk out the back door.

41 EXT BACK OF INN - DAY

A neat caravan sits in the pretty garden setting. There
is a fantastic view over the sea.

(CONTINUED)

41 CONTINUED:

CHARLOTTE
(looks at view)
This is fab. Didn't see anyone
else. Why?

Maggie opens the door.

MAGGIE
His wife usually comes.

Charlotte steps in.

CHARLOTTE
Looks great.

Maggie connects the electricity.

Charlotte turns on the light. She is pleased.

Maggie looks thoughtful.

MAGGIE
Haven't used this for a long
time.

Spider the dog steps up to the door.

Charlotte is delighted. Pets him. The dog responds.

CHARLOTTE
Hello handsome. What's his
name?

MAGGIE
Spider.

CHARLOTTE
Always wanted a dog.

MAGGIE
You can walk him if you want.

CHARLOTTE
Thank you.

MAGGIE
I'll be back to my work then.

CHARLOTTE
Do you want a deposit?

MAGGIE
No. You'll be fine.

42 INT CARAVAN - DAY

Charlotte turns round in the caravan.

She looks out of the window to a beautiful view of fields.

The dog nuzzles. She flings her arms round him.

CHARLOTTE

Things are looking up Spider.

43 EXT LARGE BRIDGE IN GLASGOW - DAY

Jack, stoned, stands on the tiny parapet of a high bridge over a fierce river with a group of unkempt young people.

A YOUNG POLICEMAN is trying to maintain order. He is genuinely worried.

POLICEMAN

Enough is enough.

He takes a step towards him.

JACK

(shows empty pockets)
I've nothing left.

Jack balances precariously on the edge.

The policeman begins to climb towards him.

POLICEMAN

Come down.

Jack looks at him strangely.

JACK

Time to go home I think!

The policeman tries to grab him. Misses.

Jack suddenly teeters over the edge and falls off the bridge in slow motion his arms outstretched.

The policeman is horrified.

The small group, including the policeman, rush to the edge.

As Jack reaches almost to the bottom it is clear that he is bungee jumping.

The group applaud.

Jack is elated. He is flying. Light and spray jump onto his face.

(CONTINUED)

43 CONTINUED:

The policeman is furious at having been made a fool of.

44 INT CARAVAN - 2AM

Charlotte, dressed in pyjamas, works at her satellite laptop, designing the road with businesslike intensity.

Suddenly she yawns, stretches and smiles.

CHARLOTTE

You are a lucky man Mr Blake.
Rock and sandstone. Easy.

She shuts her laptop, turns off the light and lies back on her bed the curtains open.

She looks out of the window at the magnificent sky.

45 EXT ROAD - DAY

Tom's car waits in the distance on a long expanse of undulating Scottish road.

Tom walks alone.

At the sound of a vehicle he sticks out his thumb.

A Land Rover shoots by at breakneck speed. He jumps smartly out of the way.

TOM

Bloody driver!

Suddenly the Land Rover screeches to a halt. It reverses at speed towards him.

CHARLOTTE

G'day.

He tries to open the door. It's locked. Charlotte is now in jeans and shirt.

CHARLOTTE (CONT'D)

Problems Mr Blake?

TOM

Damn car's broken down. Need a lift into the village.

CHARLOTTE

(smiles charmingly)
The walk would probably do you good.

(CONTINUED)

TOM
(reluctantly smiles)
No doubt!

She unlocks the door. Spider sits beside her.

Tom gets in. He views the dog with distaste. She drives off at speed.

TOM (CONT'D)
Are you always so direct?

CHARLOTTE
Always.

She stops beside the car and gets out. Spider jumps out. She puts her head under the open bonnet.

CHARLOTTE (CONT'D)
Start it up.

She listens attentively as the engine turns over but fails to catch.

CHARLOTTE (CONT'D)
Stop.

She puts her hand in and adjusts something.

CHARLOTTE (CONT'D)
Try again.

He does so and the engine bursts to life.

She reappears from under the bonnet.

CHARLOTTE (CONT'D)
(energetically)
Yes!

TOM
Very impressive.

She bows delightedly. She beckons to him to join her.

CHARLOTTE
Look... That comes loose occasionally and you just have to shove it back and tighten it in place.

She steps back and closes the bonnet triumphantly.

CHARLOTTE (CONT'D)
There you go Tom. Easy!

She points to the stuff in the back of the Land Rover.
Ropes, pegs, weedkiller etc.

CHARLOTTE (CONT'D)
Started organising. The JCB's
coming later today and we can
start removing the top soil.
We'll work from the main road
down.

TOM
(nods)
Who's Land Rover is that?

CHARLOTTE
Maggie's. She runs the inn.

TOM
I know she does.

CHARLOTTE
Good. So's the dog.

TOM
Seen it before. I hate dogs.

CHARLOTTE
He's not too impressed with you
either.

She whistles. Spider jumps back in the Land Rover.

TOM
How can you tell?

CHARLOTTE
He hasn't wagged his tail at you.

TOM
And if he had?

CHARLOTTE
(gravely)
It would indicate you were not as
you present.

TOM
Which is?

CHARLOTTE
Aggravating in the extreme!

She drives off.

45 CONTINUED: (3)

TOM
Aggravating in the...
(laughs for the first
time)

46 EXT COTTAGE - DAY

The JCB, driven by Charlotte, finishes off digging by the cottage and stops.

The road is now a pegged and excavated scar bordered by piles of topsoil.

Charlotte looks up at a sound and watches a kestrel circle and hover before it falls to the ground for the kill.

An empty lorry makes its way towards them down the scar.

A whistle pierces the air.

47 INT COTTAGE - DAY

Tom looks out of the window and sees Charlotte wave to Cameron.

48 INT LORRY - DAY

PETER Katie's brother drives.

CAMERON
There she is.

PETER
What about Katie?

CAMERON
You just keep yer big mooth shut
to yer sister.

Peter looks glum.

CAMERON (CONT'D)
Get loading.

Cameron gets out.

49 EXT COTTAGE - DAY

Tom walks out of the cottage.

50 EXT COTTAGE - DAY

Charlotte walks up to the visitors.

The lorry starts to load the topsoil.

(CONTINUED)

Tom watches Cameron eyeing her up.

CAMERON
Aye, you've dressed for it then.

Charlotte waves to Peter.

CAMERON (CONT'D)
(admiring her)
Cracking.

She acknowledges the compliment as Tom joins them.

CHARLOTTE
I bet you've always got a line.

CAMERON
You need to get some fresh air.

TOM
Plenty here.

There's a strange noise coming from the lorry.

Charlotte looks over.

CHARLOTTE
Peter needs some help.

Cameron saunters towards the lorry.

CAMERON
Needs a wee bit of attention.
Just a wee delicate touch.

CHARLOTTE
And you're just the man for it.

He climbs into the lorry.

CAMERON
Aye I am.

TOM
You shouldn't encourage him?

CHARLOTTE
And you're suddenly my father!

TOM
NO! No.

The sound of the lorry changes.

Cameron puts his head out of the lorry.

50 CONTINUED: (2)

CAMERON
(shouts)
How about shooting Saturday first
thing?

CHARLOTTE
Okay. But then I want to go to
Iona.

TOM
I'll take you.

Charlotte turns in surprise.

CAMERON
I'll take you after.

TOM
I'm taking her.

The two men look at each other.

CHARLOTTE
After we've shot?

Tom nods. Walks away to continue spraying.

CHARLOTTE (CONT'D)
You can't be grumpy if you take
me. I don't want you ruining my
day!

TOM
(annoyed)
When am I ever grumpy.

CHARLOTTE
I rest my case.

TOM
Hope you got a good price for
that topsoil!

CHARLOTTE
The best.

51 EXT COTTAGE - EARLY MORNING

Sound over: logs being split

Tom, in a sweat, works hard splitting logs in the small
woodshed in the dawn light.

Behind him logs are piled and ordered.

(CONTINUED)

51 CONTINUED:

He stops and looks up and out at the stunning landscape.
For the first time it touches him.

Finlay, the Postie interrupts.

FINLAY
Fair bit o'work you've done
already Mr. Blake.

TOM
(open)
Seems I've got the hang of it at
last.

Finlay holds out a letter.

FINLAY
It's all in the technique.

Tom surprised looks at it.

TOM
This is for my son!

FINLAY
Aye, he's normally the one who
comes.

TOM
Jack?

FINLAY
And your wife.

TOM
(closed)
She's dead.

He turns back to his wood.

FINLAY
(shocked)
We all knew her. I'm very sorry
she was...

Tom splits the log.

TOM
Keep the letter. My son won't
come again.

Finlay starts to walk away to his van on the main road.

FINLAY
Yon road's coming on.

(CONTINUED)

51 CONTINUED: (2)

No response.

FINLAY (CONT'D)
You be in t' Maggie's place
tonight?

Tom looks up and sees the man's kindness.

FINLAY (CONT'D)
I'll be seein' you then.

Finlay gestures goodbye. Tom almost responds.

He crashes the axe down on the wood.

52 INT VILLAGE SHOP/POST OFFICE - MORNING

Finlay walks through the door with the empty postbag. He holds out Jack's letter.

The air of faded, cluttered, dusty order where whatever was wanted could be found somewhere by someone, sometime.

Janet works in the sub Post Office section of the shop. On the back wall is a huge picture of Tom Cruise.

Yvonne works packing a shelf.

FINLAY
He won't tak' it Janet. Says
Jack won't be back.

JANET
What does he know! We can keep
it.

He hands her the unopened letter. She puts it in a pigeon hole.

FINLAY
Delaney died.

YVONNE
She didna'!

JANET
She was a lovely woman. What's
he doing here? He's never come
for years.

YVONNE
Drinking himself to death by the
look of the other night.

FINLAY
Building some sort of road.

(CONTINUED)

JANET

What fer?

Absent-mindedly he picks up a chocolate bar.

JANET (CONT'D)

Noooo.

Finlay reluctantly puts the bar back.

YVONNE

The man's mad.

FINLAY

No, he's no mad, just pained.

Janet turns away and looks up at Tom Cruise. Finlay pockets a chocolate bar.

JANET

You've no had any whisky have ye
Finlay?

FINLAY

At this time in the morning lass?

She turns, walks up to him and fondles his bits.

FINLAY (CONT'D)

Ahh.

JANET

(softly)

I've been doing ma injections.
You know what the doctor said.

FINLAY

(whispering)

Now lass? I've just finished my
round. I need ma breakfast.

JANET

Mum's here. She'll mind the
shop. She's going to mind it
every day.

FINLAY

Every day?

JANET

It's the only way.

She takes hold of his hand a gleam in her eye.

FINLAY

If you say so lass.

52 CONTINUED: (2)

JANET

Mum.

YVONNE

Aye, that I will love.

Janet sees the sadness in her mum's eye.

JANET

He'll come round.

YVONNE

Course he will.

She gives a great grin at Finlay as Janet leads her very own Tom Cruise out to the back of the shop.

Yvonne watches them longingly.

53 INT LOCAL INN - EVENING

Charlotte watches Maggie up a ladder rummaging in the loft in her private rooms.

CHARLOTTE

Nice bum Maggie.

Maggie laughs. She starts to climb down with difficulty with a box.

Charlotte takes the box and they go into Maggie's bedroom.

54 INT MAGGIE'S BEDROOM - EVENING

Charlotte puts the box on the bed. Hanging above the bed is a lovely Celtic Cross.

Maggie starts to open the box and empty the contents. Tinsel, gold beading, a Christmas wreath.

MAGGIE

When you go to Iona ya need to bring me back some of St. Columba's tears then.

CHARLOTTE

Whose tears?

MAGGIE

St. Columba was an Irish monk who caused many deaths. In his great guilt he set off in a very wee boat called a coracle and swore he would only be at rest when he couldna see Ireland any more. Iona was that place.

(MORE)

(CONTINUED)

CONTINUED:

MAGGIE (cont'd)

They say he sat on a beach and wept because he knew he would never go back.

CHARLOTTE

I never want to go back.

MAGGIE

How's that?

CHARLOTTE

Because after my mother died, my father went back, like a dog to it's own vomit, and he left me on my own.

MAGGIE

What did he do?

CHARLOTTE

Gambling. He stopped because of her, but he wouldn't stop for me.

MAGGIE

On the beach in Iona you'll see green pebbles. They aw represent a tear St. Columba cried for Ireland.

CHARLOTTE

Why do you want some tears?

MAGGIE

Ti remind me I'm no alone.

Sadness crosses her face, replaced by a smile.

MAGGIE (CONT'D)

There they are

She pulls out some Christmas lights triumphantly.

MAGGIE (CONT'D)

It's fer my 50th birthday.

CHARLOTTE

No!

Maggie picks out some tinsel and drapes it round Charlotte.

MAGGIE

Who's taking you to Iona?

CHARLOTTE

Tom.

(CONTINUED)

54 CONTINUED: (2)

MAGGIE

You interested in him?

Charlotte fingers the tinsel.

CHARLOTTE

He's married you said.

MAGGIE

You prefer the married ones.

CHARLOTTE

(stung)

I haven't had a mother since I
was 15 years old and I don't need
one now!

She gets up and takes off the tinsel and drops it.

CHARLOTTE (CONT'D)

I'll do what I want when I want.

MAGGIE

Then you'll be very lonely.

CHARLOTTE

You know nothing about me.

She leaves.

Maggie picks up the tinsel thoughtfully.

55 EXT COTTAGE - MORNING

Tom, filthy, works hard at cleaning his old pick-up. He
finishes by hosing it down.

Suddenly Spider appears and watches him.

TOM

Charlotte. CHARLOTTE!

The dog, obviously alone comes closer.

Tom, hose in hand, suddenly lifts it to squirt the dog.

Spider up for the game, moves like the wind and dodges.

Tom finishes hosing the car. He is aware of the dog
getting closer behind him.

He wheels round and squirts.

The dog shakes itself, runs in a furious circle and stops
again wanting the game to continue.

(CONTINUED)

55 CONTINUED:

Tom squirts him again.

TOM (CONT'D)
Gotcha!

He laughs. He really laughs.

The game is on and Tom and Spider play fiercely and intensely until Tom laughing stops.

The dog looks at him then just as suddenly runs off.

56 INT LOCAL INN - MIDDAY

Maggie's breath catches when she sees Tom, looking casual, walk into the bar. He sits in sight of the door.

He is the only customer except for Rory. They nod to each other.

MAGGIE
Good morning Mr. Blake. What
can I get you?

TOM
Does he ever speak?

MAGGIE
Rory? Not since Yvonne nearly
left him.

TOM
Why didn't she?

MAGGIE
She discovered she preferred
silence to stupidity.

TOM
(laughs)
Very sound.

MAGGIE
She's been trying to win Rory
back for a year.

TOM
Coffee please, black. The
name's Tom.

MAGGIE
Maggie.

She pours the filter coffee into two mugs. She passes him one.

(CONTINUED)

CONTINUED:

Tom glances at the door.

A wet Spider makes his way lazily through the bar.

MAGGIE (CONT'D)

He loves water that dog. Lie
down Spider. He belonged to my
husband.

TOM

I didn't know you were married.

MAGGIE

He died. Finlay told me about
Delaney.

TOM

You knew her?

MAGGIE

A little. How did it happen?

TOM

A road accident.

MAGGIE

You've had it very hard Tom.

An intimate moment between them. His raw pain, hers
sadness.

MAGGIE (CONT'D)

She loved it here. It always gave
her something. Something that
filled her. Then she could go
back.

TOM

(bitter)
To me.

MAGGIE

It's good you've come.

Her kindness is more than he can bear. He stands up.

Charlotte flings open the door, furious. She comes up to
the bar, blood on her lip.

TOM

Do you want a drink?

CHARLOTTE

Whisky please.

(CONTINUED)

TOM
The McCallan Maggie.

He reaches out his hand to Charlotte's lip and wipes it.

TOM (CONT'D)
It's blood.

Maggie looks at him surprised by the intimacy of the touch.

CHARLOTTE
Damn.

She takes the whisky from the bar. She takes a swig and swills her mouth before swallowing it.

She finishes and slams the glass on the bar.

CHARLOTTE (CONT'D)
Give me 10 minutes.

Maggie hands him a napkin. He wipes his blooded finger.

Maggie clears the glass and begins to wash it.

MAGGIE
Why didn't you ever come with
Delaney?

Tom pays.

TOM
Because I didn't do the only
thing she asked me, and then it
was too late.

MAGGIE
But you're here now.

Maggie takes the money.

TOM
(drowning)
Maggie, I feel like I'm going
mad.

She reaches out and touches him.

MAGGIE
You're not mad.

TOM
Tell her I'm in the car.

He walks away.

57 EXT MOTORISED BOAT - EARLY AFTERNOON

Tom steers and Charlotte sits in the boat watching Iona as they go towards it.

TOM

Why did you go with him?

She shrugs and offers him some chocolate.

TOM (CONT'D)

Never eat the stuff.

CHARLOTTE

Supposed to make you feel better.
Releases pheromones.

He takes a piece.

CHARLOTTE (CONT'D)

Why did you decide to take me to Iona?

TOM

Because Cameron thinks he's God's gift to women.

CHARLOTTE

And you think you're a better one?

TOM

(laughs)

Charlotte somehow you always manage to wrong foot me.

CHARLOTTE

Don't you like me then?

TOM

(meets her gaze)

You make me laugh.

CHARLOTTE

You know you don't just chew and swallow chocolate. You have to savour it. It needs time to be appreciated.

She holds up the last piece of chocolate to his mouth.

TOM

Time is one thing I do have.

(CONTINUED)

57 CONTINUED:

He opens his mouth and takes the chocolate, his lips gently touching her fingers which linger for a moment before she withdraws them.

58 EXT ST COLUMBA'S BEACH - AFTERNOON

Tom and Charlotte stand on the beach by the water. The sun is low in the sky.

They are having a competition as to who can skim the furthest.

Charlotte wins and she dances about like a footballer who's just scored making Tom laugh.

She mistimes the waves and ends up standing in the water.

TOM

What are you like when you lose?

CHARLOTTE

You should know I am a terrible loser.

TOM

So am I.

Charlotte stoops down and picks up a handful of green stones glistening in the water.

Tom picks one out of her hand.

TOM (CONT'D)

Delaney had these on the dressing table.

She lets them fall through her fingers.

CHARLOTTE

St Columba's tears!

TOM

They are just stones that belong at the bottom of the ocean.

She starts to pick up the stones and put them into a bag.

CHARLOTTE

You don't have the eye of faith. To Maggie they are the tears of a man who lost everything, could never go back but didn't give up.

TOM

What do you need tears for?

(CONTINUED)

CONTINUED:

She shrugs.

TOM (CONT'D)
What have you lost Charlotte?

CHARLOTTE
People. The ones who are
supposed to love you forever. In
the end everyone leaves.

TOM
That makes now even more
important.

CHARLOTTE
Does it?

He holds out his hand to her.

TOM
Your feet are wet.

She takes hold of his hand and he pulls her out of the
water. She's shivering.

TOM (CONT'D)
Let's get back before you freeze
to death.

He puts an arm round her and together they walk away from
the beach talking.

TOM (CONT'D)
I'll tell you something.

CHARLOTTE
What?

TOM
You're really a very good road
builder.

She laughs out loud.

CHARLOTTE
You made me laugh!

Shadows lengthen and they are bathed in the luminous
sinking light.

INT COTTAGE - NIGHT

Pitch black.

Tom turns on the light in the cottage and Charlotte follows
him inside, both freezing.

(CONTINUED)

59 CONTINUED:

TOM

I'll get us some heat.

He lights the fire in the grate.

CHARLOTTE

I can't feel my feet.

Charlotte sits by him and sees pair of battered boxing gloves hanging off the mantelpiece.

The fire takes. Tom gets sheet of paper and holds it against fireplace for through draft.

TOM

Hold this.

She does obediently.

60 INT KITCHEN - NIGHT

He finds whisky, glasses. His hands are shaking.

He pours a shot and knocks it back. Shakes his head as if to clear it.

Composes himself and returns to Charlotte.

61 INT COTTAGE - NIGHT

Charlotte sits on the floor in front of the fire.

She has the boxing gloves on. Her feet near the fire.

TOM

Boys club in my youth.

He pours two glasses, gives her one. He takes her feet and starts to rub them.

CHARLOTTE

I can't imagine hitting someone with all my strength ...except maybe Cameron.

Tears come into her eyes.

TOM

Builds up self-reliance, makes you tough. You learn to take on anybody.

CHARLOTTE

My feet are killing me.

(CONTINUED)

TOM

Shall I stop?

CHARLOTTE

No. It's helping. I'll take on anybody but I don't have to box to do that.

TOM

It makes you want to win and because of that you do.

CHARLOTTE

Against who?

TOM

Anyone who's against you.
Better?

She nods. He leaves her feet and takes off the boxing gloves.

Her hands are open, and vulnerable.

CHARLOTTE

Why are you building this road?

He brings her hands to his face and kisses them.

The fire flares and burns.

TOM

It was a promise.

She leans over and kisses him full on the lips.

CHARLOTTE

I like people who keep their promises.

TOM

The life in you is like some glorious sunrise. Being with you today reminded me that life can be good.

He kisses her passionately.

TOM (CONT'D)

So good.

Suddenly the door opens. They pull apart.

Jack stands looking at them. Scruffy beard, dreadlocks.

61 CONTINUED: (2)

JACK
What the hell are you doing in my
house?

TOM
Charlotte this is my son Jack!

Jack looks at Charlotte with disgust.

JACK
(to Tom)
What're you doing here? You hate
this place.

TOM
It belongs to your mother and
myself.

JACK
It's mine. Mum always promised
that whatever happened this was
my place. Mine not yours.

TOM
I'm not leaving. Not just yet.

They face each other.

Jack walks into the kitchen. Hear cupboards opening and
shutting.

CHARLOTTE
I think I'd better go.

TOM
I'm sorry about this.

Jack walks out with food piled on a plate.

He walks out the door leaving it wide open.

62 EXT COTTAGE BEACH - NIGHT

Tom lights the lamp on the boat.

CHARLOTTE
Where is your wife?

TOM
I thought you must have known.
She died some weeks ago.

She climbs into the boat. He starts to climb in but she
stops him.

(CONTINUED)

62 CONTINUED:

TOM (cont'd)
 (worried)
 Let me take you. The sea's up.

CHARLOTTE
 I can do this myself.

TOM
 You don't understand. It's
 dangerous. Let me please.

CHARLOTTE
 No. I can do it myself.

She starts the motor and he pushes the boat off.

Charlotte turns her head looks out into the darkness.

Tom watches it swallow her up.

63 INT OUTHOUSE - NIGHT

Jack furious sits in a pool of light in his furniture-making workshop in the outhouse by the cottage. There is a freshly lit wood burning stove and he is ravenously eating every crumb off his plate.

The workshop has expensive tools and furniture at various stages of construction.

He sits on a makeshift bed and blanket in front of the stove. He turns off the light and lies down.

His face looks hard and determined.

64 INT POST OFFICE - DAY

Finlay is on the phone. Janet's listening.

FINLAY
 Hello. Yes. This is the Post
 Office. I can give a message to
 Mr Blake. My name is Finlay
 Brown. FINLAY BROWN. Yes. Yes.
 Tomorrow! Well okay then. I'll
 tell him he's to pay on
 collection.

He puts the phone down.

FINLAY (CONT'D)
 It seems Mr Blake is having a
 delivery Tomorrow.

JANET
 And I'd like one now!

(CONTINUED)

64 CONTINUED:

Finlay smiles.

Janet goes and puts the CLOSED sign up on the door and locks it.

She looks at Finlay and wiggles her hips. Finlay looks at her and a great beam fills his face.

There's a tapping at the door. It's Yvonne.

Janet lets her in.

JANET (CONT'D)
Just in time mum.

She goes towards Finlay.

65 EXT SHOP DOOR - MORNING

Yvonne looks out of the door the big 'OPEN' sign across her.

She turns it round to say 'CLOSED'.

66 INT SHOP - MORNING

Yvonne looks at the 'OPEN' sign now facing her and sighs.

FINLAY
Well Mrs Brown?

JANET
Oh yes Mr Brown.

FINLAY
After you.

Janet skips through to the back and Finlay gives her an affectionate squeeze as she passes him.

YVONNE
(looks longingly at
them)
That I should be so lucky!

67 EXT COTTAGE - MORNING

Sound of vehicle carrier.

Finlay driving, Charlotte beside him, pulls up at the main road at the point nearest to the cottage, on a transporter carrying a power roller.

Charlotte gets into the roller while Finlay lowers the wheel ramps.

(CONTINUED)

CHARLOTTE

How's Janet?

FINLAY

Damn woman's still got me on a special diet and hidden me whisky. You okay with that?

CHARLOTTE

I've got it.

Finlay walks down towards the cottage.

CHARLOTTE (CONT'D)

Worth it though!

FINLAY

Does everybody know?

Charlotte nods, laughing. The JCB bursts into life.

INT COTTAGE - MORNING

Tom eats a large cooked breakfast.

Jack walks in.

TOM

I made you some.

JACK

Don't you talk to me.

TOM

I'm not leaving. At least not yet. I suggest you do.

Jack looks out the window and sees Charlotte with Finlay nearing the cottage.

JACK

This is where I live, where I work..

TOM

What work?

JACK

Look around you. I make furniture.

There's a rap on the door.

Tom gets up, gets his wallet and opens the door.

68

CONTINUED:

TOM

Morning.

FINLAY

Morning Mr Blake, morning Jack.
 VC Motors are delivering for you
 tomorrow midday. At the Post
 Office. You're to pay on
 collection.

TOM

Good. Very good.

He hands Finlay the money.

FINLAY

Thanks Mr Blake. I'll be away
 then.

Finlay turns and begins to walk back up towards the main
 road.

At the top of the road scar, Charlotte drives the roller
 down towards the cottage.

FINLAY (CONT'D)

(turns to Tom)

Good worker that girl!

Tom grabs his coat and walks out after him.

69

INT COTTAGE - MORNING

Jack watches them walk up the scar.

He looks at the cooked food, shovels it onto a plate and
 eats hungrily.

70

EXT COTTAGE ROAD - MORNING

The vehicle carrier driven by Finlay drives away.

Charlotte stops the roller by the cottage. She gets out.

CHARLOTTE

You need to finish levelling the
 aggregate at the top. I'll start
 rolling from the bottom.

TOM

Fine.

She stands very close to him.

CHARLOTTE

Thank you, for yesterday.

(CONTINUED)

70

CONTINUED:

He wants to say more, but turns to walk away.

CHARLOTTE (CONT'D)

(hurt)
Why does he hate you?

TOM

It's none of your business.

Charlotte goes to speak.

TOM (CONT'D)

No.

CHARLOTTE

I'm off for a pee then.

71

INT COTTAGE BATHROOM - MORNING

Charlotte walks into the bathroom, unzips her trousers, pulls them down with her knickers, turns round, sits on the toilet and promptly freezes with shock. She finds herself facing Jack who lies in the bath, facing her.

Jack enjoys the view, very comfortable with his nakedness, twisting his dreds.

Charlotte absolutely refuses to be intimidated and remains seated.

CHARLOTTE

People normally lock doors when they use the bathroom.

JACK

It's my house and you're not invited.

CHARLOTTE

Arrogant sod aren't you?

JACK

You going to pee?

CHARLOTTE

Difficult with an audience.

JACK

Men can pee anywhere.

CHARLOTTE

Men always prefer an audience.
In fact most films have at least one scene of men peeing together.
You're all obsessed.

(CONTINUED)

JACK

Look at what you miss out on as a woman. In fact my being here can only help you to experience one of life's great moments.

CHARLOTTE

Enough. I admit defeat. I am not programmed to go in public.

JACK

Shall I leave?

He begins to get out.

CHARLOTTE

No! No. Close your eyes.

JACK

Why?

CHARLOTTE

I want to pull up my pants in private.

JACK

No.

She eyeballs him. Stands up and pulls up her pants and jeans slowly and deliberately.

Jack insolently watches everything.

JACK (CONT'D)

Just wanted to see what my father was getting.

As she walks out she looks down at him. He is unabashed.

CHARLOTTE

Only in your dreams boy!

She walks out and slams the door.

Jack looks very thoughtful.

Sound over: The roller starts up.

EXT COTTAGE ROAD - DAY

Charlotte works the roller near the top as she has nearly finished the lot.

Tom, almost at the cottage with his rake, is suddenly aware of Spider bounding around with exuberant delight.

MAGGIE

He likes you.

TOM

What are you doing here?

MAGGIE

Good morning to you too!

Maggie looks over and sees Jack, dreds ponytailed back, beard combed and trimmed, clothes clean in the distance making his way to his workshop.

MAGGIE (CONT'D)

(delighted)

Jack!

JACK

Hi Maggie.

MAGGIE

I thought you were back so I left some food, but it was your father.

JACK

He ate it.

TOM

Thank you Maggie.

Jack ignores Tom.

Maggie looks at them both.

The sound of the roller suddenly dies.

MAGGIE

Well no matter. I was so sorry to hear about your mother.

No response.

MAGGIE (CONT'D)

I've a table needs fixing, when you've time. Come over.

Jack nods and moves off. Towards Charlotte who is bent over the roller engine.

TOM

Lost none of his charm.

MAGGIE

But he had a great deal of charm. I've never seen him like this.

(CONTINUED)

72 CONTINUED: (2)

TOM
 (gesturing the road)
 He doesn't approve of me or this.

MAGGIE
 They rarely do.

TOM
 Do you have children?

MAGGIE
 Just the one.

TOM
 Does he hate you?

MAGGIE
 No.

73 EXT COTTAGE ROAD - DAY

Charlotte, head in the engine investigating the newly dead roller is nuzzled by Spider.

CHARLOTTE
 Get away Spider. Not now.

JACK
 Problems?

CHARLOTTE
 (jumps puts her head up)
 Not that I need a man to solve!
 (puts her head down again)
 It must be the belt, but where...
 Gotcha!

She holds up the fan belt triumphantly.

She turns and sees Spider with Jack.

CHARLOTTE (CONT'D)
 Here Spider.

But Spider is enjoying his ears being massaged.

Charlotte furious, marches past Jack.

JACK
 Nice dog.

CHARLOTTE
 (to herself and keeps walking)
 Nice dog! Nice. (Spider arrives) Oh here you are.
 (MORE)

(CONTINUED)

73 CONTINUED:

CHARLOTTE (cont'd)
 Traitor. You are supposed to
 eat men. Remember.

74 EXT COTTAGE ROAD - DAY

Maggie and Tom walk together.

MAGGIE
 Saturday - it's my 50th birthday
 and we're having a wee do to
 celebrate at the Church Hall.
 I'd like you to come, both of
 you. Make sure you bring your
 dancing pumps.

Suddenly Tom stops. He looks down at the ground. A patch
 of tiny flowers grows.

MAGGIE (CONT'D)
 What is it?

TOM
 I don't dance.

MAGGIE
 (keeps walking smiling)
 That's settled then. I'll see
 you there.

She walks away.

Tom is fixated on the patch of ground.

FLASHBACK

75 EXT COTTAGE LAND 15 YEARS AGO

Rain. Bloodied hands.

Tom throws the spade aside and grabs the stiffened legs of
 a dead Alsatian and throws it unceremoniously into the
 grave.

END OF FLASHBACK

TOM
 Nothing's settled at all. Not
 yet.

76 INT MAGGIE'S CAR - DAY

Maggie sits in the car and turns the rear-view mirror so
 she can see her face in it.

(CONTINUED)

76 CONTINUED:

MAGGIE

There's nothing worse than an old fool. You're going to get yerself hurt Maggie Frazier.

She looks at herself, vulnerable and afraid and then her eyes sparkle.

There's a knock on her window. She jumps. She winds down the window.

JACK

I'll come and mend your table now if you want.

She nods and he gets in the car. Spider jumps in the back.

77 INT CAR - DAY

MAGGIE

How are you Jack?

She drives off.

JACK

Mad as hell.

MAGGIE

What's he doing?

JACK

(lies)
No idea.

MAGGIE

You can always stay with me if you want. Charlie's in the caravan though.

JACK

Is she!

MAGGIE

Are they.....is she...?

JACK

Yes.

She turns on the radio, the music full of beat and energy, blasts out. Her body moves with the rhythm of the music.

Her eyes show her hurt in the mirror.

78 INT GARAGE - DAY

Sound Over: radio playing

(CONTINUED)

Charlotte puts her head under an old army type truck and meets Finlay surreptitiously chewing on a chocolate bar.

He jumps a mile and bumps his head. He holds his head.

CHARLOTTE

Janet's really after you isn't she?

FINLAY

Oh my heart.

CHARLOTTE

But won't it affect... You know!

FINLAY

It's all very well this fertility treatment, but I have to keep up my energy. She's a very demanding woman. Dinne tell her.

CHARLOTTE

Only on condition you've got one of these.

She holds up the broken belt.

Finishing his chocolate bar, Finlay pads off to the back of the garage followed by Charlotte.

He puts a box of assorted bits on a bench.

FINLAY

Try your luck in that little lot.

Finlay pads off back to the truck.

Charlotte rummages through the box.

CAMERON

(comes up behind her and puts his hands on her waist)

Charlie!

CHARLOTTE

What?

She finds what she's looking for.

CAMERON

(his arms go round her waist)

Come on now. You're no still mad at me about thon wee kiss are you?

CHARLOTTE
Get your hands off me. I've
forgotten it happened.

CAMERON
Well I've no.

Cameron turns her round.

CHARLOTTE
(struggles)
Get off me.

Cameron is about to kiss her when he finds the breathe
being squeezed out of him.

He lets go of Charlotte.

CAMERON
Aw Finlay. I was only having a
joke.

His legs buckle under him.

CAMERON (CONT'D)
I canna breathe man.

He is picked up like a baby and dumped outside the garage.

Charlotte walks out carrying the belt.

She looks at the deflated Cameron, kisses Finlay on the
cheek.

CHARLOTTE
(whispers)
Your secret is safe with me.

Walks off.

79 INT VILLAGE PUB - DAY

Jack tests Maggie's table that he's just mended. The dog
inspects.

JACK
Move Spider.

Maggie watches, pleased.

MAGGIE
How much do I owe you?

JACK
A meal that'll do.

79 CONTINUED:

MAGGIE

Och no.

She presses some money into his hand.

MAGGIE (CONT'D)

You can have a meal any time lad.

Jack looks out of the window and sees Charlotte walking past. His face sets.

Maggie sees.

He gathers his tools quickly.

JACK

I'll take you up on that.
Thanks. See you.

He leaves followed by the dog.

MAGGIE

Don't forget my birthday party!

Maggie watches him follow after Charlotte.

80 EXT LOCH - DAY

Charlotte reaches the boathouse.

She starts to undo the rope tying the boat. Spider bounds up to her.

JACK

Any chance of a lift?

She eyes him suspiciously.

CHARLOTTE

That depends.

JACK

On?

No reply.

JACK (CONT'D)

The position of the moon, the
rays of the sun? What?

She almost smiles, but stops herself. She climbs in the boat.

JACK (CONT'D)

We got off to a bad start. My
name is Jack Blake. Hello.

(CONTINUED)

80 CONTINUED:

She tries to start the motor.

CHARLOTTE

Charlie.

She's nervous and it takes several goes to make it work.
She's embarrassed.

JACK

(sees her nervousness)

May I?

She nods. He climbs into the boat.

Spider climbs in and sits between them. He fusses them
both for attention.

JACK (CONT'D)

Where are you from Charlie?

CHARLOTTE

Adelaide.

Spider listens attentively.

JACK

(nastily)

And how did you learn to build
drives?

CHARLOTTE

(snaps)

I'm a fully qualified highway
engineer and I also build
bridges.

The boat moves onto the loch. It's windy and the waves
are up.

81 EXT/INT BOAT - LATE AFTERNOON

They turn the corner of the loch. The cottage can be seen
in the distance.

The waves increase.

Charlotte notices Jack suddenly grip the side of the boat
as if suddenly nervous.

His breathing changes and gets swifter and shallower.

82 EXT COTTAGE - LATE AFTERNOON

Tom looks up and sees them in the distance.

(CONTINUED)

82 CONTINUED:

He turns and sees a Land Rover turn onto the carefully laid shingle.

Angry, Tom marches towards the vehicle.

83 EXT/INT BOAT - LATE AFTERNOON

CHARLOTTE
Are you okay?

JACK
Never better.

Suddenly, in the distance the Land Rover exhaust explodes like a gun.

Spider spooked leaps out of the boat.

JACK (CONT'D)
NO! Quick after him, he can't swim well.

CHARLOTTE
(puzzled)
What're you talking about? He's swimming.

Jack takes off his boots, his jacket.

JACK
I have to save him.

Charlotte grabs him. He is a sweating, shaking like the frightened young boy of 12 he once was.

He sits in the bottom of the boat.

CHARLOTTE
(soothingly)
He's fine. Jack look at him.
Look. He's nearly at the beach.

She makes him look.

She puts her arms round him.

CHARLOTTE (CONT'D)
(tenderly)
Sssh. He's fine. He's safe.
We're safe.

They cling to each other, the emotion strong between them.

Jack comes back to himself.

Charlotte too suddenly looks self-conscious and confused.

(CONTINUED)

CONTINUED:

Embarrassed he pushes her away, sits on the seat. He pulls on his boots, his coat.

CHARLOTTE (CONT'D)

Fine!

Charlotte steers the boat towards the beach.

CHARLOTTE (CONT'D)

Can you stand ready to tie up?

Jack does so.

JACK

It's handy you build bridges.

CHARLOTTE

How d'you mean?

JACK

(sees TOM)

Perhaps you think you can build one between an old man and his son over the body of a dead woman.

A beat.

Charlotte stands up, gives the boat an almighty rock that causes Jack to unbalance and fall into the water.

CHARLOTTE

Oops!

She calmly gets out and ties the boat up.

She picks up a stick and throws it for Spider who bounds after it.

Jack stands up and watches her walk up the beach.

JACK

Oh shit!

EXT COTTAGE - LATE AFTERNOON

Tom checks the finished rolled aggregate and walks over to meet Cameron and CHARLES AGNEW (45) a portly man desperate to make his presence felt, an Edinburgh Morningside accent, fur coat and no knickers type, who emerges from the Land Rover.

(CONTINUED)

CAMERON

Afternoon Tom. This is Mr. Agnew, a Scottish Heritage Officer who would like to take a wee look at what you're building.

AGNEW

Agnew from the Fort William Office Planning Department. Good morning.

He holds out his hand which Tom takes curtly.

TOM

What do you want Mr Agnew?

AGNEW

Right. Let's see if this meets with our requirements. Now what have we here. Oh deary, deary me..

Agnew walks off inspecting. Tom follows him.

Charlotte reaches Cameron. They follow Agnew together.

CHARLOTTE

What's going on?

CAMERON

Yon man's got some trouble on his hands.

CHARLOTTE

How's that?

CAMERON

Agnew'll sort it.

CHARLOTTE

Will he now!

EXT COTTAGE ROAD - LATE AFTERNOON

Agnew, puffing slightly surveys the scene, Tom beside him.

Jack, dripping, walks up to them.

AGNEW

I'm sorry to tell you Mr Blake, this will not do. We cannot have such wanton demolition of our beautiful countryside.

TOM

It's a drive.

AGNEW

It may be a drive to you, but to me it is a scar on a magnificent landscape.

TOM

It connects to the main road.

AGNEW

No man is an island Mr. Blake. You can't just willy nilly plonk a road at random. I've seen enough.

He turns away.

Jack listens to everything.

TOM

Drive. (under his breath) Idiot!

Tom's temper rises.

AGNEW

Our concern is for the flora and fauna. I'm sure you can appreciate that with an area of such devastating natural beauty, Scottish Heritage could not possibly allow anything to desecrate God's creation in any way whatsoever. Especially as the Almighty had went to such effort to make it. And of course I have no need to tell you the grave repercussion should anyone transgress these regulations.

He has almost reached back to Cameron.

AGNEW (CONT'D)

(puffing outrageously)

When Cameron McSween reported to me the devastation you have wreaked...

CHARLOTTE

Is that right!

She walks over to power roller and climbs in.

Jack gets alongside Cameron.

CAMERON

Agnew's got a flow on now.

JACK

Thanks.

CAMERON

The road's dead in the water now.
Bit like you. What happened?

Jack glances at Charlotte.

Cameron bursts out laughing.

AGNEW

...upon Scottish farming land I
knew I would have to investigate
myself and it leaves..

The power roller engine starts up.

AGNEW (CONT'D)

...me no alternative but to..

TOM

Agnew if you don't shut your
sanctimonious mouth and get off
my land now, I will not be
responsible for my actions.

Agnew moves backwards with the force of Tom's anger.

The power roller is moving.

AGNEW

Let me make you aware of my
authority Mr. Black...

TOM

'Blake' you excuse for a human
being.

AGNEW

Blake. I will explain to you
where you stand at this juncture.
No farmer has the right to do
whatever he likes with Scottish
Heritage land. This is a site
of Special Scientific interest.

The grinning Cameron is suddenly aware that the roller is
moving towards the Scottish Heritage Land Rover.

TOM

Get off my land.

Agnew watches the roller mesmerised.

AGNEW

She wouldna' dare. It's a
Heritage Land Rover.

CAMERON

Agnew get your arse over here
now.

Cameron gets into the Land Rover quickly. Agnew hurries
towards it.

Cameron turns the key. Nothing.

Agnew sweats profusely.

The roller moves closer.

Cameron turns the key again. The Land Rover starts up.
Cameron puts it in gear and screams out of the way spitting
dust and dirt.

Dust and dirt spray all over Agnew.

Agnew clammers into the Land Rover and it drives off at
speed.

JACK

(to Charlie)

You wouldn't have would you?

TOM

Damn right she would.

Jack and Tom look at each other.

CHARLOTTE

I'll put the roller ready. The
toppings come tomorrow and we'll
start from the bottom.

TOM

Good.

JACK

She needs someone like you.

TOM

What did you say?

JACK

I know you're over 20 years older
than her, but you shouldn't let
that put you off. Life begins
at 50 doesn't it?

85 CONTINUED: (4)

TOM
She's had a difficult time.

JACK
Makes you perfect for each other.
Really I think you've got a
chance there.

Jack walks off towards his workshop, Spider runs after him.
Tom stands lost in thought.

86 EXT FINLAY'S GARAGE - MORNING

Finlay fills up his truck at the pump.
Tom approaches. Finlay's expecting him.

FINLAY
Morning Mr. Blake.

TOM
Tom.

FINLAY
Follow me Tom.

Tom follows him to the garage where a vehicle rests
covered.

Finlay goes to pull the cover off when Tom stops him with a
gesture.

Tom lifts the edge. It is his car.

He lifts the cover as if unveiling a bride. There stands
the Aston Martin in all it's new minted beauty.

Tom runs his fingers over the bodywork Finlay forgotten.

He takes keys from his pocket, opens the door and climbs
inside.

87 INT ASTON MARTIN - EARLY EVENING

He steps inside and sits behind the wheel. He shuts the
door.

Inside his womb all tension disappears. He relaxes.
Breathes.

He inserts the key, turns it and the engine roars to life.

A tap on the window. Tom looks.

Finlay has gathered the cover. He puts it in the boot.

(CONTINUED)

87 CONTINUED:

Tom puts his foot on the accelerator and roars off.
He sees Finlay recede in his rear view mirror.

88 EXT ASTON MARTIN - DAY

Tom drives the Aston around the countryside at speed.
For the first time he is deeply satisfied and content.

89 INT LOCAL INN - NIGHT

Finlay is in the bar with Janet and Yvonne. Lyle is
joined by Wee Jock and Rory. Yvonne in red watches Katie
who jealously sits with Cameron as he flirts with
Charlotte. Maggie is behind the bar.

CHARLOTTE

I tell you you'd never tame a
brumbie.

CAMERON

You can tame anything given time.

KATIE

What is it?

CHARLOTTE

The wildest horse you've ever
seen.

YVONNE

I had a cracker of a horse. I
taught her meself. She loved
running with the dugs.

YVONNE (CONT'D)

She were fair full of herself as
I remember.

CHARLOTTE

A brumbie would rather die than
be tamed.

WEE JOCK

(at Yvonne)

Aye she just needs to know who's
boss.

CHARLOTTE

It's not afraid of anything.
Just loves to run and run in the
free space.

(CONTINUED)

CAMERON

Aye well, there's no free spaces here. All looked at by the Heritage crowd.

KATIE

My faither owns his ain bit.

CAMERON

Mind you Charlie here nearly flattened one o'them.

They laugh and Tom walks into the bar.

CHARLOTTE

And you with him.

MAGGIE

What can I get you Tom?

Tom is full of energy and excitement.

FINLAY

Evening Mr...Tom.

TOM

Charlotte, could I have a word?

CHARLOTTE

Sure.

She gets up and follows him.

TOM

Got something to show you.

She follows him outside to the gleaming Aston.

CHARLOTTE

(impressed)

It is yours?

TOM

Just arrived. Fancy a ride?

She smiles and nods. They get into the car and drive off.

Tom drives deeply satisfied.

TOM

The Aston Martin. First built..

CHARLOTTE

1937.

CONTINUED:

He looks at her and laughs.

TOM
I knew you'd love it.

He brings the car to a halt on the main road of the cliff above the cottage which overlooks Iona.

A full moon, great stars through the windscreen.

Tom turns to her.

Charlotte, not wanting the intimacy, opens the door, gets out and leans on the open door looking at the island bathed in the glow of the moon.

CHARLOTTE
Why don't you call me Charlie?

Tom's arms go either side of her holding the door, both embracing and enclosing her.

TOM
Because your name is beautiful.

He bends and kisses her neck. She is uncomfortable and unsure.

TOM (CONT'D)
Charlotte, remember when we came back from Iona.

CHARLOTTE
Yes. Jack arrived.

TOM
(caught up in unreal emotion)
Before him. Before him you kissed me. That was the most wonderful moment of my life. I want you more than I've ever wanted anything. Be with me.

She turns to face him and puts a finger on his lips.

CHARLOTTE
Ssh. I think....

He tries to kiss her.

CHARLOTTE (CONT'D)
(she ducks under his arms)
...No. I can't.

(CONTINUED)

90 CONTINUED: (2)

Tom looks at her so hurt.

CHARLOTTE (cont'd)
I mean. I think we.. I.. need
time. (a beat) I mean after all
you have a road to build.

TOM
When I've finished, you'll tell
me then.

CHARLOTTE
Finish your promise first and
talk to your son.

He hugs her delightedly. His eyes show hope and
excitement, hers anxiety and confusion.

TOM
With you everything is possible.

91 EXT COTTAGE BEACH - DAWN

Tom, coloured pink by the sun, sits on the beach watching
the sun emerge.

The sight is stunning.

He stands. He throws some pebbles as far as he can.

Tom roars with hope.

92 INT JACK'S WORKSHOP - MORNING

Jack works on intricately carving a small piece of wood
shaped like a cross.

A knock on the door.

JACK
Yeh.

Tom walks in gingerly.

Jack looks up and then continues with his work.

JACK (CONT'D)
What?

TOM
What are you working on?

JACK
Nothing.

He puts it down out of sight behind him.

(CONTINUED)

TOM

The road's nearly finished.

JACK

Well I'm sure mum would thank you
if she could.

Tom defeated pauses.

TOM

Do you remember when we all went
fishing. We were after mackerel.
You were the only one who caught
a fish every time you put it in
the water. I taught you to gut
them.

JACK

(lying)

No.

TOM

What did I do to you? I looked
after you. Paid for what you
needed. What did I do that was
so terrible?

JACK

Ignored me.

TOM

Can't we start again? Your
mother would want us..

JACK

I just want you to go.

Tom looks at him so sadly Jack has to turn away.

He picks up his carving and continues.

Tom leaves.

Charlotte is on the roller checking it. She starts the
motor.

JACK

Hey! HEY!
Make some space.

CHARLOTTE

No.

CONTINUED:

Jack climbs up beside her. She holds him away with her hand.

JACK
What are you afraid of?

CHARLOTTE
There's not enough room.

JACK
Yes there is.

CHARLOTTE
Why exactly are you here?

Jack shove her aside and sits beside her.

He sets it in gear and starts working it.

CHARLOTTE (CONT'D)
Stop. I'm just checking it
before the hot top comes. Turn
it off.

He does so. She looks at him.

JACK
One of my many jobs.

She is very aware of him.

CHARLOTTE
It's important you are
systematic.
I repeat, what exactly are you
doing here? It's not because of
your father.

JACK
I live here remember. He's
nothing.

CHARLOTTE
Believe me I've seen worse.
What's he done to you that so
bad?

JACK
Are you in love with him?
Because if you are I can tell you
right now it will be a disaster.

CHARLOTTE
Why?

(CONTINUED)

JACK

Because you're probably looking for an older man to be the father that you never had. Never works. You can't go back in life. And he's not kind.

CHARLOTTE

He's been kind to you.

JACK

You mean he hasn't thrown me out. That's because this belongs to me and he knows it. He took you out for a drive last night, in the moonlight? Very romantic. Did he tell you that was the car my mother killed herself in, let's see about 3 months ago!

CHARLOTTE

You little shit.

She glances up and sees two lorries arrive with tarmac followed by the Scottish Heritage Land Rover.

She gets down to meet them.

Jack's face is vulnerable as he knows he's hurt her.

He climbs off the roller and starts to walk down towards the beach.

EXT ROAD - MORNING

Tom waits on the main road as a DRIVER from one of the lorries gets out with paperwork.

Agnew huffs and puffs towards him.

TOM

Mr. Agnew.

AGNEW

Good morning Mr Blake. I have here in my hand a document from Scottish Heritage confirming this site as a Site of Special Scientific Interest. It is imperative that you should cease forthwith your destruction of this landscape and you are requested to return the said landscape to it's original state.

He waves a folded paper in front of Tom.

CONTINUED:

Charlotte arrives.

He hands the paper to Tom.

DRIVER

Two loads of hot top Mr Blake.
Put your moniker here.

He hands Tom a sheet. Tom's temper rises.

AGNEW

I will not allow these vehicles
to proceed one inch further.

DRIVER

I canna go back. Tarmac's been
ordered, now delivered.
Somebody'll have to sign the
docket.

AGNEW

I'll sign the document, but both
these vehicles will have to
return.

DRIVER

It'll bugger the lot of it then.

TOM

You'll stay and lay the lot of
it.

AGNEW

If you continue with this road
then you might be the recipient
of a compulsory purchase order.

DRIVER

Man I canna stay if he orders me
off.

He leaves to his lorry.

TOM

You'd take my land, you
insufferable little...

He grabs him and shakes him till his head bobs.

AGNEW

No..Mr Blake...assault.

Charlotte grabs Tom.

CHARLOTTE

Stop. Tom stop.

(CONTINUED)

94 CONTINUED: (2)

He shoves Agnew away in disgust. Agnew makes for his car.

AGNEW

You'll be hearing from my
solicitor Mr Blake. That was
assault and I have witnesses.

The lorries drive off.

CHARLOTTE

I'm so sorry.

TOM

I have to finish this.

He starts to run down the scar.

CHARLOTTE

What'll you do?

TOM

Find Maggie.

95 INT VILLAGE PUB - MIDDAY

Wee Jock and Lyle enjoy a dram with Maggie.

LYLE

When are you going to give all
this up Maggie and come away with
me?

WEE JOCK

It's a good offer.

MAGGIE

I can't leave here.

LYLE

Then I am condemned to a life in
the Highlands of Scotland.

MAGGIE

There're worse sentences.

Tom crashes through the door.

TOM

Maggie I need your help.

Wee Jock notices Maggie's face light.

MAGGIE

How so?

(CONTINUED)

95 CONTINUED:

TOM
That damned idiot Agnew. He's
turned my lorries away.

She leaves the bar and follows him out.

96 EXT VILLAGE MAIN STREET - AFTERNOON

The lorries can be seen coming into the village.

TOM
Your car!

She throws him the keys.

He gets runs to the car. He reverses it into the main
street. He gets out in front of it.

The lorries are forced to a standstill behind the Land
Rover.

The village comes to a halt. Great excitement. People
come out to watch including Yvonne.

Hooting from lorry. Agnew stumps out to the front.

TOM (CONT'D)
I am not moving until you turn
those lorries around.

MAGGIE
(steps in front of him)
Charles. Good to see you.

AGNEW
Maggie.

Agnew visibly softens but keeps an eye on Tom.

MAGGIE
How's Carol? She got over her
bronchitis?

AGNEW
Yes, yes. Thank you. She's
much better. That man assaulted
me.

MAGGIE
Now Charles he's upset. I'm
sure he'll apologise. Won't you
Tom.

TOM
I will no.. I will.

(CONTINUED)

MAGGIE

All of us are involved in helping Mr. Blake with what after all is only a drive. It's simply an improvement to the property. You know you can't reach it easily except by the sea and that has already caused Mr. Blake a great deal of pain.

Agnew won't bend.

She looks over to Yvonne who, steps forward in full view reminding him.

MAGGIE (CONT'D)

Charles, you remember how we all of us help each other. Carol is I am sure enjoying her life at the moment. It could have been such a different story, what with your indiscretion. If she should find out exactly what happened then perhaps she would see things in quite a different light.

AGNEW

Och Maggie, no.

MAGGIE

He has to finish this drive and we're all wanting you to give this up. What do you say Charles?

The lorry hoots impatiently.

MAGGIE (CONT'D)

Charles!

AGNEW

(beaten)

Well...perhaps there is a way to sort it at head office.

MAGGIE

Good. I'm having a party for my 50th tonight. Now wouldn't you and Carol like to come?

AGNEW

Yes. Yes.

He goes back to his Land Rover.

(CONTINUED)

Tom runs toward the first lorry, gets in and shouts out the window.

TOM

Maggie you are a wonderful woman!

She smiles.

The lorries drive off.

Maggie sees Jack scowling.

MAGGIE

This was you wasn't it?

JACK

Why did you help him?

MAGGIE

If you saw an animal caught in a
snare, and it couldn't escape
what would you do? Watch it
suffer until it died of
exhaustion. We all need help
sometimes.

JACK

He's ruined everything.

MAGGIE

We don't mean to make mistakes.

Jack walks off.

MAGGIE (CONT'D)

Make sure you see me before the
party.

EXT ROAD AT COTTAGE - EARLY AFTERNOON

The lorries stop. Charlotte waits.

CHARLOTTE

We don't have time.

TOM

We'll have to make it.

Suddenly they hear the noise of hooting.

A procession of cars stop behind the lorries. Out gets
Maggie, Wee Jock, Rory, Lyle, Finlay, Yvonne, Janet all in
their walking boots, and Spider the dog.

MAGGIE

Thought you'd need some help.

CHARLOTTE

The lorries will drop the tarmac for a layer of 40 mil. You see the pegs. (she points) You need to make sure the tarmac is no higher than the red line. That way the camber will be right. I'll follow what you do with the roller. We'll start from the bottom. Tom'll get you some rakes.

TOM

Let's get going.

CUT TO:

EXT ROAD - LATE AFTERNOON

The tarmac has almost been raked over. The roller driven by Charlotte finishing behind.

The road is practically finished.

Maggie, Wee Jock, Rory, Lyle, Finlay and Tom are busy raking.

Yvonne carries a plate of rich fruit cake.

Janet follows behind with mugs of tea.

YVONNE

Rory I've made your favourite.

Wee Jock sneaks a piece quickly. Yvonne looks daggers at him. All wait for Rory.

WEE JOCK

Well Rory, this is a fruity a cake as I've ever had. I think it deserves real close inspection.

Rory looks at him, then at Yvonne who meets his gaze.

He takes a piece, bites it and smiles at her.

Yvonne's face melts.

WEE JOCK (CONT'D)

Finlay now, he knows all about close inspection. How goes it?

YVONNE

Mind your manners Wee Jock.

(CONTINUED)

CONTINUED:

She offers to Finlay who looks longingly but declines.

FINLAY

She's going in for a check up herself tomorrow. I'm going with her.

LYLE

As I understand it, having treatment, you could have twins.

YVONNE

I read in the paper that someone had 8.

FINLAY

(squeaks)
No.

WEE JOCK

I think you'd better be eating that fruit cake Finlay just in case. Either way you're going to be needing your strength.

FINLAY

Aye.

He quickly takes a piece and puts it whole in his mouth.

A look of ecstasy comes over his face.

CUT TO:

EXT ROAD - EVENING

The sun starts to sink.

All are gathered at the top of the finished road. There is a piece of ribbon across. A bottle hangs.

Tom struggles with his emotions.

TOM

I don't know why you should all have done this.

MAGGIE

None of us have to be alone Tom.

TOM

I need some time to..

MAGGIE

We'll be off. Don't forget my party.

(CONTINUED)

TOM

No.

The group begin to get into their cars..

TOM (CONT'D)

(to Charlotte)

I'll see you tonight.

She nods. Spider runs up to her. She tickles his ears.

TOM (CONT'D)

Lucky dog!

MAGGIE

(to Charlotte)

You coming?

Charlotte follows Maggie with Spider.

100 EXT DOG'S CLIFF TOP GRAVE - SUNSET

Tom sits on the cliff top overlooking Iona.

He pours a glass of whisky. He raises it

He looks at his hand, it isn't shaking.

TOM

To Delaney.

He drinks.

TOM (CONT'D)

I've done what I promised. I
tried to save him. I know I
should have built the road sooner
but bad things happen and they
happened to us. I've tried with
Jack, but he doesn't want it so
I'm going to move on without him.

He picks up the other glass. He throws it into the sea.

TOM (CONT'D)

You died. I want to live.
Now it's finished.

He grows smaller and smaller, a tiny unseeing figure in
cavernous, creative beauty.

101 EXT CARAVAN - SUNSET

Charlotte opens her caravan door.

An arm snakes in front of her.

101 CONTINUED:

JACK
Can I come in?

CHARLOTTE
(jumps)
No. You shouldn't sneak up on people.

JACK
I made you something.

CHARLOTTE
What?

JACK
Let me in and I'll show you.

She climbs inside.

CHARLOTTE
Leave the door open.

Jack follows.

CHARLOTTE (CONT'D)
Well?

Jack hands her something wrapped in paper.

Despite herself she is intrigued. She opens it.

It is an exquisite Celtic wooden cross with Celtic knots carved on the front on a fine leather string.

CHARLOTTE (CONT'D)
You made this? (He nods) But this is beautiful.

JACK
(shows her his)
Like my mother's.

CHARLOTTE
I am so sorry about your mother.

JACK
I deserve a kiss don't you think?

She looks at him.

She disappears and returns with scissors and a razor.
Jack backs away.

CHARLOTTE
All Aussies can shear. It's in their blood.

(CONTINUED)

101 CONTINUED: (2)

JACK
Blood is what I'm worried about.

CHARLOTTE
Is there a problem?

JACK
No.

CHARLOTTE
I want to see you properly.

JACK
Have you actually ever sheared a
sheep?

102 INT PUB KITCHEN - SUNSET

Maggie looks out of the window and sees Charlotte and Jack in the caravan. Jack has his face covered in soap. They are laughing.

Worry crosses her face.

103 INT CARAVAN - NIGHT

Charlotte surveys her handiwork.

Jack opens his eyes and looks in the mirror at his naked face.

CHARLOTTE
Sorted.

JACK
Absolutely.

Their eyes feast on each other. He points to his cheek. She pecks it swiftly.

CHARLOTTE
Thank you.

JACK
My turn.

Charlotte looks worried.

JACK (CONT'D)
Sit.

She does. He picks up her brush and gently starts to brush her long hair.

His brushing turns into caressing. He kisses her shoulders, her neck.

(CONTINUED)

103 CONTINUED:

She turns round and they kiss hungrily.

There is a knock at the door.

MAGGIE

Jack when you have a minute I
have something for you.

She walks away.

JACK

Wear the cross tonight.

CHARLOTTE

Okay.

They kiss deeply again. Jack leaves.

Charlotte picks up the cross and ties it round her neck.

104 INT MAGGIE'S LOUNGE - NIGHT

Sound over: A loud tearing noise.

Maggie unzips the protective cover of an outfit hanging on
the back of the door.

MAGGIE

Thought this might fit.

Jack opens it and finds a full Scottish highland dress
kilt.

MAGGIE (CONT'D)

What d'you think?

JACK

Don't you think it's a bit OTT?

MAGGIE

I'm about to be 50 and I expect
to be surrounded by bonnie young
men. I'd love to see ye wear
it.

JACK

Who's is it?

MAGGIE

My son's. (Jack is surprised)
Look at this. You've got the
Bonnie Prince Charlie jacket; the
brogues; the skian du; the
sporrán and the Stewart of Appen
Tartan. No woman can resist a
man in this lot.

(CONTINUED)

104 CONTINUED:

JACK
What're you up to?

MAGGIE
More's to the point what are you?
Looks good (she touches his
face). Do you really want her?

JACK
Och aye the noo.

He gives her a grin, takes the outfit and goes.

105 EXT BOATHOUSE - NIGHT

Tom looking good, peels the cover off the Aston.
He gets inside.

106 INT ASTON - NIGHT

He leans back, closes his eyes, and savours the atmosphere.
Peace.

He starts the engine and pulls away. It starts to rain.

TOM
Damn rain!

107 EXT VILLAGE MAIN STREET - NIGHT

Maggie opens an umbrella as she walks along.

108 INT ASTON MARTIN - NIGHT

Tom drives the Aston into the village.

He sees Maggie with umbrella, disappear through the church
gate.

He stops the car.

109 EXT CHURCHYARD - NIGHT

He gets out and follows her through the church gate.

He tries the church door, but it's locked.

Puzzled he walks around and walks into the graveyard.

Maggie stands in front of two gravestones.

She looks up as she hears someone approach.

(CONTINUED)

109 CONTINUED:

MAGGIE
(surprised)
Tom.

She motions him to join her under the umbrella.

TOM
Won't you be late for your party.

MAGGIE
It'll keep. It's not every day
you're 50 and I wanted to be with
my husband and my son just for a
moment.

She puts some green stones on the top of the grave.

Tom turns to go.

MAGGIE (CONT'D)
No. I'd appreciate the company
of the livin'. Here.

She gives him some green stones from her pocket.

TOM
I don't have your faith Maggie.

MAGGIE
Delaney did.

He hesitates with the stones unsure what to do.

MAGGIE (CONT'D)
She thought her faith could work
miracles.

TOM
Well she was wrong.

MAGGIE
Put them in your pocket. You
never know when you might need
someone's tears.

Tom smiles and does so.

MAGGIE (CONT'D)
Marriage agreed with me.

TOM
What happened?

MAGGIE
Fishing for mackerel. They got
lost in a storm and drowned.

(CONTINUED)

109 CONTINUED: (2)

TOM
I'm really sorry.

MAGGIE
Between us we've lost a lot
haven't we?

TOM
How did you do it Maggie? How
did you stay so ...soft?

She looks at him and kisses him full on the lips and he responds.

MAGGIE
I let them go.

He steps away from her surprised and winces with the pain of emotion in his chest.

MAGGIE (CONT'D)
Now, give me your arm and take me
to my party.

Tom gives a little bow, holds out his arm for Maggie to link hers through.

Together they walk out of the graveyard.

110 INT CHURCH HALL - NIGHT

The ceidlih is in full swing.

A CALLER and her BAND prepare on the stage.

Charlotte looking gorgeous serves drinks to Janet and Finlay with Lyle dressed in full Highland regalia.

CHARLOTTE
Any news Janet?

Janet shakes her head.

FINLAY
Come on lass. There's a cracking
night ahead.

Music plays with a DJ and people are already 'boogying on down'.

Charlotte looks up and meets Jack's gaze as he walks into the room. She wears the cross. He looks so handsome, she can't take her eyes off him.

Jack walks towards her.

(CONTINUED)

Jack reaches Charlotte and fingers the cross at her neck.

He takes her onto the dance floor and despite the beat holds her very close and they move as one.

JACK
(whispers in her ear)
Will you stay with me?

CHARLOTTE
Yes.

Katie dances with friends, looks miserable but is eagle-eyed watching Cameron sit drinking miserably.

Yvonne walks with purpose towards Rory, radiant in a stunning red dress, and stands there invitingly.

Rory, Wee Jock and Agnew sit with a half bottle of whisky.

Everyone except Rory admire Yvonne.

AGNEW
(half cut)
I wonder if anyone could enlighten me as to the extent of Mr. Whatdomacall-him's planning permission.

Rory looks at Yvonne and makes a decision.

RORY
(addressing her)
It's Scottish Heritage plc around here if you ask me Charles my boy. Who's land is it anyway? Long before any o'us were here God kissed Scotland. He breathed on the shore and all that you see before your eyes was created by him, not by some puffed up puffer from an office in Princes Street who gets up on his hind legs and comes up here and tells us who owns what! Where on earth is the justice in that? I tell you this, it gives me the right boak. What a load o' shite.

With that he yanks the open mouthed Yvonne onto the dance floor and dances with gusto. The smile on Yvonne's face could launch Titanic.

In walk Tom and Maggie. Maggie see them first and looks at Tom quickly.

110 CONTINUED: (2)

Tom sees Jack and Charlotte and realises they are lovers.

He stumbles with the pain.

The music is turned down. People stop and everyone cheers.

Maggie holds court confidently and beams at everyone. She has never looked better.

CALLER

Ladies and gentlemen take your
partners please.

The band starts up and the traditional Scottish music begins.

Maggie goes onto the dance floor and holds out her hand to Tom.

MAGGIE

Do you dance Mr Blake?

He hesitates. Still shocked at what he has seen.

MAGGIE (cont'd)

Take my hand Tom and dance with
me.

Tom takes her hand.

The dancing begins. They promenade, strip the willow, turn, with Maggie helping to keep Tom in order as they dance together.

Suddenly Maggie and Tom dance opposite Jack and Charlotte. Tom stares at Charlotte and Jack. Jack meets his stare.

The music ends. A waltz starts up.

TOM

(to Charlotte)
Dance with me?

Tom takes her in his arms and they begin.

Watching them Maggie and Jack turn to each other.

MAGGIE

You look fine Jack and happy.

JACK

I can't guarantee that you will
enjoy this, but would you care to
dance?

(CONTINUED)

110 CONTINUED: (3)

MAGGIE

Aye, that I would.

He takes hold of her and although clumsy firmly leads her in an approximation of a waltz.

Katie approaches Cameron.

KATIE

It's time to dance with me.

He hesitates then takes her hand.

CAMERON

Aye, that it is girl.

He waltzes her away. A smile transforms her pinched face.

TOM

(struggling)

You dance well. How much do I owe you?

CHARLOTTE

Don't give me that. You know to the penny.

TOM

Yes. I do.

CHARLOTTE

Not so tight.

He releases her a little.

TOM

Green eyes. Never noticed before. Come back with me after the party.

CHARLOTTE

No... I..

TOM

Are you in love with him?

Charlotte can't look at him.

Maggie near them suddenly stops, her feet sore.

MAGGIE

(to Jack)

Go. Go... My feet will recover.. Eventually!

(CONTINUED)

Jack looks round for Charlotte. He sees her with Tom and walks up to them.

Maggie stands to the side and watches.

JACK
(to TOM and Charlotte)
...Has she told you?

TOM
Told me what?

CHARLOTTE
Not now.

CALLER
Ladies and gentlemen. Tonight
is a very special night. Will
Maggie please come over here?

Maggie turns, and smiling walks towards the microphone to the sound of clapping and cheering.

TOM
What should she tell me?

The strains of Happy Birthday begin.

CALLER
Happy birthday to you.. (the song
continues..)

JACK
That she's with me.

Tom looks at Charlotte. He knows it's true.

JACK (CONT'D)
Look at her neck.

Tom sees the cross.

JACK (CONT'D)
I made it for her.

Jack holds out the one round his neck.

TOM
Is this what you want?

Charlotte trapped nods.

CHARLOTTE
I'm so sorry.

Jack is ecstatic. Tom is devastated.

(CONTINUED)

The singing of Happy Birthday finishes. People are suddenly aware what is going on.

JACK

He was the one who pulled us all together my stupid, annoying, fantastic big brother. After you killed him nobody cared about anything.

TOM

I tried to save him.

JACK

She'd gone on and on about a road. You always promised, but you never did anything. Ever. Nothing I did ever made you look at me again. She dies and what do you do, you come to my house, my life and build your promise. 15 bloody years too late!

TOM

Jack...I never realised...

JACK

You didn't ask, ever, about how I felt. It was my brother that died. You were the adult. You were supposed to help me.
(a beat) Tell me, how does it feel to have something you really care about taken away?

A moment of truth for Charlotte.

CHARLOTTE

What?

Jack hits Tom hard on the chin. Tom falls on the floor. He stays there.

JACK

Get up. Get up and fight.

Tom shakes his head.

Jack kicks him savagely. Charlotte tries to stop him.

CHARLOTTE

Jack stop.

JACK

(savagely)
Get away from me.

(CONTINUED)

110 CONTINUED: (6)

Charlotte rips the cross from her neck and throws it on the ground.

Broken she runs out. Maggie gets off the stage and goes towards them.

JACK (CONT'D)
(kicks him)
Fight me!

TOM
I'm sorry.

JACK
What did you just say? Sorry?
Oh no saying sorry doesn't do it.
It doesn't do it at all.

MAGGIE
What else can he do?

JACK
Pay. You have to pay.

TOM
I don't have anything.

Tom, bloody staggers to his feet and out of the hall.

MAGGIE
(furious)
What have you done Jack? This is
your bitterness, your hatred.
It's killing you and destroying
everything around you.
You'd better find that girl and
find her quickly. Bring her
back to me.

JACK
(vulnerable)
I just wanted to hurt him.

MAGGIE
You've hurt everybody.

111 EXT HALL CAR PARK - NIGHT

Still pouring with rain.

Tom opens the Aston.

He hears a noise and turns. It is Charlotte.

(CONTINUED)

CHARLOTTE

(crying)

I want to come with you.

She comes to him and buries herself in him. He puts his arms around her and rocks her.

CHARLOTTE (CONT'D)

If you want me.

More than anything he wants her.

TOM

Of course I want you.

She lifts her face and kisses him. He responds then gently breaks away.

CHARLOTTE

We can collect my things.

TOM

Charlotte you are a most beautiful woman. The man you love will feel like a master of the universe...
... if we had met when I was 20 years younger..

She puts a finger on his lips.

TOM (CONT'D)

... Jack loves you whatever he said, and if you are honest with yourself...

CHARLOTTE

He used me to hurt you.

TOM

Yes. (A long beat)
But I don't love you.

CHARLOTTE

Don't say that. Please don't say that.

He kisses her on the forehead like a child. She doesn't see his eyes are full of longing.

TOM

At least Jack has shown me one thing. We can't have a life together.

(CONTINUED)

CHARLOTTE

Don't leave me.

He gets into the car and drives off.

She stands there shivering, lost, empty.

Jack emerges from the shadows.

JACK

Charlie.

She faces him, furious.

He starts to walk towards her very slowly.

CHARLOTTE

He's coming back for me. I'm going with him.

JACK

(shakes his head)

I heard it all.

CHARLOTTE

You used me.

JACK

I'm sorry.

She backs away as he approaches.

CHARLOTTE

Get away from me.

JACK

I don't want to lose you.

CHARLOTTE

You have already.

She can't back away any further. He keeps approaching her very slowly.

CHARLOTTE (CONT'D)

Stop.

JACK

I love you.

CHARLOTTE

Don't lie to me.

JACK

I do love you.

(CONTINUED)

111 CONTINUED: (3)

CHARLOTTE

No. If you did how could you be so cruel. I believed you.

JACK

(in tears)

I've hated him for so long. But you, you took my breath away. I wanted to hate you. I didn't plan to fall in love with you. But now, when I think I could lose you I can't bear it.

CHARLOTTE

Don't you touch me.

She turns and walks away from him. He stands watching her leave.

112 EXT MAIN ROAD - NIGHT

Tom drives the Aston at breakneck speed around the roads. 100mph.

The rain has stopped.

113 INT ASTON MARTIN - NIGHT

Tom hurts and it's getting worse.

114 EXT MAIN ROAD OVERLOOKING IONA - DAWN

Tom drives the Aston on the road to the cliffs.

He gets out leaving the door open and stands overlooking Iona.

Tiny in the overpowering sea and sky.

TOM

(breath filled with pain that comes in gasps)

Del, Jonathan, Jack.... there is nowhere to go, no way back.....Del I am so sorry. It is all my fault.... I didn't listen....my own pain... It drowned me. I killed you... I killed everything...Everything I cared about is dead... And what do I do, I build a road. Did I think you would come back to me?...I can't see you....Is this some sort of terrible nightmare? If I wake can life begin again....

(MORE)

(CONTINUED)

114 CONTINUED:

TOM (cont'd)

I brought us both to this
terrible despair, this terrible
nothingness.. God forgive me for
what I have done to us all.

(Screams) Aaaagh.

He falls to his knees.

He puts his hand in his pocket.

His body is gasping and trembling.

He pulls out the handful of green stones.

He looks at them through anguish. One seems to turn to
water and drip through his hands.

TOM (CONT'D)

(stunned)

I don't believe.

Another turns to water and drips. Another.

TOM (CONT'D)

(astonished)

Tears?

Another.

Another.

His hand is empty.

Suddenly he breaks and great rasping grief shudders through
his body.

In reflex he beats his chest the pain is so great. His
body is racked with sobs.

His own face is suffused with tears that fall onto his
hand.

With empty hands he falls onto his face, grasping onto the
sodden land, and weeps and weeps and weeps.

115 INT CAR - DAWN

Jack, in Maggie's car, crashes through the ribbon and the
bottle smashes on the bonnet.

116 EXT COTTAGE - DAWN

He gets out of the car by the cottage and suddenly sees
the Aston near the top of the main road.

He starts to walk across towards it.

(CONTINUED)

116 CONTINUED:

He sees Tom get into the car and carefully back it up.

Puzzled then horror struck he begins to run.

He stumbles, picks himself up and keeps going as fast as he can up the hill.

JACK
(uselessly)
Dad. DAD!

The car stops reversing.

117 INT ASTON MARTIN - DAWN

Tom looks down the road at the cliff top.

118 EXT CLIFFS - DAWN

The sea breaks and thrashes at the cliffs, over jagged rocks.

The sun rises.

119 EXT LAND - DAWN

Jack running.

120 INT ASTON MARTIN - DAWN

A hand turns the engine off. The handbrake is released.
The car begins to roll.

121 EXT LAND - DAWN

Jack stops in horror as he watches the Aston begin to roll.

JACK
No dad. Please no. Not you.

122 EXT CLIFFS - NIGHT

The waves crash fearsomely.

123 EXT LAND - DAWN

The Aston picks up speed. Unerringly straight it follows the road.

Jack's agonised face watches it.

Swiftly it comes off the road.

The speed takes it to the edge of the cliff.

124 EXT CLIFFS - DAWN

The car seems to hang in space for a moment and then falls onto the rocks where it is pounded and thrashed without mercy.

Jack stands at the top, and looks down at the pulverised car, tears on his face.

The time seems interminable as Jack looks over the edge.

TOM (O.S.)

Jack.

Jack lifts his head. Again he focuses on the wrecked car.

TOM (CONT'D)

Jack.

Jack turns around in astonishment. Tom is filthy. His face muddied from weeping into the land.

TOM (CONT'D)

You've got mud on you.

JACK

I fell over. Didn't look where I was going.

TOM

Know the feeling.

JACK

You look a state. Dad..

TOM

..Son..

Tom holds out his hand to his son. Jack grasps it and Tom pulls him up beside him into an embrace.

Jack is in tears.

JACK

I thought you'd.. you know. Then both of you'd be dead.

TOM

Thought about it. Then I thought about you.

JACK

You did?

(CONTINUED)

124 CONTINUED:

TOM
I decided I'd like another
chance.

JACK
So would I.

They start to walk together down towards the cottage.

TOM
Good.

126 INT CHURCH ENTRANCE PORCH - DAY

Janet, beaming, excited, tears in her eyes and an equally emotional Finlay stand proudly. They are surrounded by

Yvonne holding a 3 month old baby standing proudly with Rory.

Maggie holding a 3 month old baby standing proudly with Lyle.

Tom holding a 3 month old baby standing proudly with Jack.

Jack stands behind Tom.

TOM
Thank God they stopped at three!

Around them and behind them stand people from the town including Katie and Cameron, Wee Jock, Agnew and his wife Carol. Everyone is dressed in their best.

Everyone is noisy, excited, happy.

PHOTOGRAPHER
(stressed)
JANET AND FINLAY.

They look at him.

PHOTOGRAPHER (CONT'D)
Come further forward. More.
Everyone gather round them.

They all obey as Janet orders them into place.

Tom leans over to Maggie and kisses her.

JACK
(behind them)
Enough of that you two. Dad
marriage is making you fat!

(CONTINUED)

PHOTOGRAPHER
(more stressed)
Right everyone. Quiet. QUIET.
Thank you. Are you ready?

TOM
Have you heard from her?

PHOTOGRAPHER
1,2,3,

He snaps the camera several times.

PHOTOGRAPHER (cont'd)
(relieved)
Thank you everyone.

The whole group start to disperse.

JACK
Yes. She's agreed to meet in
Glasgow.

MAGGIE
Give Charlie my love.

TOM
What're your chances?

JACK
Who knows?

TOM
You'll be fine son, trust me!

THE END