

MONARCH OF THE GLEN

SERIES VII

a series for television
created by Michael Chaplin

inspired by the highland novels of Compton Mackenzie

EPISODE 4

Written by

**MICHAEL CHAPLIN
&
SERGIO CASCI**

SHOOTING SCRIPT

Issued: 30th May 2005

CHARACTERS IN ORDER OF APPEARANCE

Amy

Ewan

Paul

Molly

Iona

Golly

Jess

Dr. Simon Cotter (Monster expert)

Bill (Simon's Assistant)

Hamish (Paul's accountant)

Frank (Iona's builder)

Mrs. O'Brien (Amy's teacher)

Tourist

Cameron

Interviewer (from TV news)

1 EXT. LOCH SIDE - DAY 1 - [19.00]

1

AMY and EWAN are walking along the banks of Loch Bogle. It's a magical evening. AMY is holding a manual camera. EWAN is loaded down with a large tripod and various other heavy pieces of equipment. He's tired and cold.

EWAN

How many more are you gonna take?

AMY scowls at him, then takes a photo of the distant hills.

EWAN (cont'd)

I'm *freezing* my butt off here.

AMY

I could warm it for you, Ewan.

EWAN

Sounds promising.

As he bends over to put down the gear, she smacks his arse hard. He cries out, she giggles and turns back to the camera.

AMY

Just one more roll of film.

EWAN

I get it. You've suffered for your art, now it's my turn.

She sticks her tongue out at him.

A bird cry makes AMY turn and look over the water. She lifts the camera and takes a picture.

EWAN (cont'd)

I mean, you've seen one shot of the loch at sunset you've seen them all right?

CUT TO:

2 INT. GLENBOGLE, DARK ROOM - DAY 1 - [20.30]

2

AMY and EWAN are in the dark room. There are trays of chemicals, and the room is filled with a reddish light. AMY is shoogling a print around one of the chemical baths.

EWAN

Should have put some sun-tan lotion on. You've really caught the sun.

She gives him a "very funny" look. He tries to take hold of her.

EWAN (cont'd)
Funky kind of light though. I kind
of like it being locked in the
"dark room" with you

AMY
Ewan, stop it, this is important
for my school project. *

He backs off.

She lifts the print up, pegs it to a length of string strung
across the room, and examines it.

AMY (cont'd)
Damn!

EWAN
What's up?

AMY
There's a splodge. My best one too!

As AMY turns back to the chemical baths, EWAN looks at the
print. He frowns, then picks up AMY's magnifying glass and
starts examining the picture more closely.

A moment later he turns and pulls open the door, letting the
outside light flood in.

AMY (cont'd)
Oyyy!

INT. GLENBOGLE, HALLWAY - DAY 1 - [20.31]

EWAN stands in the light of the hallway and stares at the
print. AMY follows him out angrily.

AMY
You could have ruined my film!

EWAN turns.

EWAN
Amy, we are gonna be rich.

AMY
What are you talking about?

EWAN
Look at that.

He taps the picture with the magnifying glass.

AMY
Why? It's just a splodge.

3

CONTINUED:

3

EWAN

Since when does a splodge have a
neck and a tail?

She takes the glass and looks. We see her POV. A monster is
swimming across Loch Bogle. She looks up, startled, at
EWAN's triumphant grin.

CUT TO:

OPENING TITLES

4

INT. GLENBOGLE, HALLWAY - DAY 2 - [08.15]

4

PAUL is walking across the hallway pursued by a slightly
anxious EWAN.

PAUL

I'm not interested Ewan.

EWAN

I don't understand. How can you
not be?

PAUL

Monsters are in books, not Scottish
lochs.

EWAN

But you saw the photo.

PAUL

A log in the water, a trick of the
light, a monster shaped swarm of
midges.

CUT TO:

5

INT. GLENBOGLE, DINING ROOM - DAY 2 - [08.16]

5

MOLLY is eating while looking at the post. AMY is taking
pictures of her.

MOLLY

Oh, there's a card from Donald.

AMY

What's the old fella up to?

*

MOLLY

His pal, the luxury hotel owner,
turns out to be running a naturist
centre in the French Alps...

*

AMY

Oh la la...

PAUL and EWAN enter at a pace. PAUL heads for the sideboard - and breakfast.

EWAN

I'm just trying to get you to open your mind to the possibilities, Paul.

PAUL

Well, don't bother. My mind is closed to that kind of bunk. It's only open for business.

MOLLY

He says everything was going swimmingly, even in the pool, until there was a sudden cold snap...

AMY

Sounds painful.

EWAN

But that's what I'm trying to say...

MOLLY

And someone got frostbite...

MOLLY and AMY laugh. PAUL picks up a plate and promptly drops it. The noise echoes.

PAUL

Damn.

MOLLY

Lovely scrambled eggs, Ewan.

EWAN

Thanks Molly. I made up this recipe with pecorino cheese and double cream.

PAUL

Look at this lot.
(he indicates the
breakfast spread)
Anyone would think we were living
in the Savoy.

He turns to EWAN. AMY takes his picture.

AMY

Portrait of angry man.

PAUL

As for you miss, I've just had the bill for the chemicals for your dark room. My initials aren't ICI, you know.

Silence. MOLLY coughs.

EWAN

Paul, can I just say...?

PAUL holds up a hand.

PAUL

No more. The only monster I'm interested in is the beast that's on my back 24/7. This estate's finances. If you want to help me, service the fishing parties and this household without recourse to pecorino cheese and double cream. In other words, do your job.

AMY

Paul, can I just say...

PAUL

And you could help me by taking fewer snaps. *

AMY

It was you, Godfather, who said I had to go back to school. I wish I could do more. *
*
*

He stares at her.

PAUL

What am I doing here? I'm not even hungry.

He walks out. The others watch him. EWAN and AMY turn to MOLLY.

MOLLY

Hamish is coming, you see.

CUT TO:

PAUL is going upstairs, pursued again by EWAN.

EWAN

Paul, I have to tell you...

PAUL turns on the landing. IONA descends the stairs above him.

PAUL
Enough is enough.

Now he sees her. She smiles.

IONA
Okay I'll move out tomorrow.

PAUL
Sorry, I was just... Never mind.
Sleep well?

IONA
Great, thanks.

PAUL
You look like you slept well.

IONA gives him a quizzical look.

PAUL (cont'd)
You know... Very awake looking.

IONA
Do I normally look sleepy?

PAUL
No, not at all...!
(He smiles distractedly)
I'll... catch you later...

He goes back downstairs. IONA, somewhat puzzled, looks at EWAN.

EWAN
Hamish is coming.
(He runs down the stairs)
Paul!

CUT TO:

PAUL is leaving the house just as GOLLY and JESS are entering it.

PAUL
Golly...

GOLLY
We thought you ought to know...

JESS

A boat's coming up the drive.

EWAN, IONA, MOLLY, and AMY have appeared behind PAUL.

MOLLY

That's every clever. They usually arrive on the water.

PAUL stamps outside.

PAUL

What in heavens is going on now?

JESS looks at GOLLY.

GOLLY

Hamish is coming.

CUT TO:

EXT. GLENBOGLE HOUSE - DAY 2 - [08.30]

True enough - a boat is coming up the drive, a motorboat on a trailer pulled by a 4x4. It pulls up, watched by the family. PAUL walks forward as two men get out - a thin bespectacled man in his 40s and a younger, hunkier guy: DR SIMON COTTER and his assistant BILL. On the side of the van is the logo CLYDE UNIVERSITY. AMY stands alongside JESS.

JESS

Is that Hamish then?

AMY

I don't know, but I like his friend.

SIMON

(very English)

Hallo, there.

BILL

(very North American)

Hi, we come in peace.

PAUL

I'm sorry - can we help you?

EWAN runs forward.

EWAN

Paul - this is what I've been trying to tell you.

CUT TO:

9

INT. GLENBOGLE, LIBRARY - DAY 2 - [09.15]

9

In the darkened room, SIMON and BILL are giving a slide presentation. SIMON does the talking, BILL drives the laptop. On the screen is an artist's representation of what SIMON's talking about. All the family are there.

SIMON

See the lozenge shaped head, the elongated neck? Typical of cryptoclidids and elasmosaurs. Plesiosaurids too, obviously, but my gut feeling's veering away from Upper Triassic...

BILL

Simon...

SIMON looks up bashfully.

SIMON

Sorry... what I'm saying is... this sighting is entirely consistent with the plesiosaur hypothesis...

PAUL

(interrupting)

What's that? Some kind of dinosaur..?

SIMON

Absolutely *not*. The marine euryapsids may be Mesozoic but anyone with an ounce of...

BILL

Gong.

SIMON

Sorry. Uh, yes. More or less, Mr. Macdonald. But this is what I really wanted to show you. Thank you, Bill.

BILL reaches past JESS (sitting next to him) for a disc. He smiles easily at her. MOLLY clocks this.

BILL

Excuse me.

He inserts the disc into the laptop. After a moment, AMY's photo appears.

SIMON

This is what brought us here.
(the photo appears)

(MORE)

SIMON (cont'd)

In such hope and excitement. Amy's photograph.

AMY

Da-da!

SIMON

This could be the most famous photo in the world and here's why. William.

BILL presses a few buttons and the image zooms into a tighter if blurrier shot of the image.

EWAN

Could have got it in focus, Amy.

SIMON

(peremptory)

Watch!

BILL presses another button and the photo is superimposed onto the drawing. It is an exact and rather uncanny match.

SIMON (cont'd)

There! Isn't that something?

MOLLY

Goodness me!

SIMON

Ladies and gentleman, you are sitting on possibly the greatest discovery in the natural history of these islands!

He beams with pleasure, so excited he has to polish his specs to calm down.

GOLLY

Hold on a minute. How is it possible? How could it have survived all these thousands, millions of years?

SIMON

Species long thought extinct turn up from time to time. The coelacanth for one...

BILL

(to JESS)

Fish in the Indian Ocean. Weird-looking kind of dude.

SIMON

The loch is big and deep enough to support a viable population.

PAUL

So how come they've never been seen?

MOLLY

But they have! Your father swore they were there. "Each uisge" he called them. The Water Horse. There are pictures in the old history books.

SIMON

How fascinating!

PAUL

So, Dr. Cotter, you and...

BILL

Bill. It's short for William.

PAUL

You want to spend a few days surveying the loch?

*
*

SIMON

With your permission.

PAUL

Jess?

JESS

A motorboat on the loch? It'd disturb the wildlife. And I'm not talking about the monster.

PAUL

Golly?

GOLLY

I'm sorry. It's a fairy story.

MOLLY

There are more things in heaven and earth, Horatio, than are dreamed of in your philosophy.

EWAN

Who's Horatio, Molly?

AMY

Is he any relation to Hamish?

MOLLY

It's from Hamlet dear. Another prince by the water.

Everyone looks at PAUL. He considers.

PAUL

I'm sorry, Dr. Cotter. You've heard what my ghillies have said. This is a distraction from the real business of running Glenbogle. But please stay and have some lunch. Amy, you're late for school. Excuse me, I have another appointment.

*

He gets up and goes.

ALL

(except SIMON and BILL)

Hamish.

DISSOLVE TO:

10

INT/EXT. GLENBOGLE, HAMISH'S CAR - DAY 2 - [09.50]

10

A little old man is driving up the drive in a very elderly but very fine Bentley. He is dressed in tweeds and a spotty bow tie. This is HAMISH.

DISSOLVE TO:

11

INT. GLENBOGLE, PAUL'S OFFICE - DAY 2 - [09.59]

11

PAUL watches HAMISH empty his ancient leather briefcase onto the desk in front of him, across from PAUL - accounts, calculator, pencils and pencil sharpener. He aligns these items exactly and then looks at the clock. It's one minute to ten. He sharpens a pencil. The minute hand moves - it's ten o'clock. He clears his throat.

HAMISH

Mr. MacDonald.

PAUL

Hamish.

HAMISH

Congratulations.

PAUL

Yeah?

HAMISH

These are without doubt the most catastrophic set of accounts I've seen in 50 years.

(he hands PAUL a set)

Enjoy.

PAUL takes them.

HAMISH (cont'd)

The page for thickos, otherwise known as the executive summary, is on page five.

PAUL reads.

PAUL

My God.

HAMISH

Aye. I'm afraid he's the only one who might be able to help you. Turning your bank manager into a pillar of salt might be a useful diversion.

PAUL

I thought you were supposed to be on my side!

HAMISH

Accountants are never on any side but their own, Mr. MacDonald.

PAUL

If the bank sees these figures it'll never extend the loan. You've made it look like we're about to go bankrupt!

HAMISH gives PAUL an arched look. PAUL bristles.

PAUL (cont'd)

We just need a little time. Things are bound to get better.

HAMISH

I cannot falsify the accounts.

PAUL

I didn't ask you to!

HAMISH remains silent.

PAUL (cont'd)

But maybe you could be, I don't know, a little more *creative*.

*

*

HAMISH

Creative?! I'm a number cruncher, not a writer of fiction.

(beat)

Or maybe I'm just a little old fashioned. Maybe you'd be better off with one of the new breed.

(MORE)

11 CONTINUED: (2)

11

HAMISH (cont'd)

They don't worry too much about
irritating details like facts and
figures.

PAUL

Maybe you're right.

HAMISH frowns, surprised. Then he collects himself, stands,
and nods.

HAMISH

Good day Mr. MacDonald I'd present
you with my bill if I had any
confidence that you'd be able to
pay it.

He walks out. PAUL slumps. What has he done?

CUT TO:

12 EXT. GLENBOGLE, YARD - DAY 2 - [10.30]

12

PAUL walks slowly across the yard, head down.

CUT TO:

13 INT. GLENBOGLE, KITCHEN - DAY 2 (10.35)

13

IONA is making bread by the stove, EWAN is busy at the table,
making sandwiches. PAUL enters. EWAN ignores him. IONA
looks at PAUL and jerks her head at EWAN. PAUL nods and
walks over.

PAUL

Not making them some proper lunch,
Ewan?

EWAN

They want to spend what little time
they have here by the loch.

Not much encouragement for PAUL. EWAN doesn't look at him.

PAUL

Look, Ewan, I'm sorry if you're
disappointed...

EWAN looks up, angry and passionate.

EWAN

You're the one always going on
about the estate and pulling our
weight. But when someone comes up
with a good idea, you just squash
it flat...

PAUL

I don't believe it, Ewan...

EWAN

Think of the tourists. Words gets out there's a monster in the loch, we'll be bussing them in!

PAUL

There isn't a monster in the loch.

EWAN

(exasperated)

You just don't get it do you? That doesn't matter. I'm talking *business* here.

(to IONA)

Oh, you talk to him Iona.

EWAN marches out. PAUL turns to IONA who smiles.

PAUL

Well...

IONA

Ewan's got something to offer, Paul. Like everyone else.

*

EWAN returns, sheepish.

EWAN

Sorry about that. I got a bit...
(picking up sandwiches)
I'll take these out...

PAUL

I'll do it.

He takes the plate. She smiles as he goes.

*

CUT TO:

SIMON is standing on the jetty looking out over the loch. PAUL approaches from behind the plate of sandwiches. SIMON knows who it is but doesn't look.

SIMON

Have you ever had an obsession, Mr. MacDonald?

PAUL

It's all around you.

14

CONTINUED:

14

SIMON

I mean, gripped by it so it
consumes your ever living moment.

PAUL

It means that much to you?

SIMON turns and smiles, a very nice smile. He sees the
sandwiches.

SIMON

I think I'm getting worse. Oh
sandwiches - thank you very much.
(he takes one and bites
into it)

With every setback, every derisive
remark from my scientific
colleagues, I just get more
determined. Mmmm, delicious. It
must be hard to understand.

PAUL

No, not at all.

SIMON

I know people think I'm two theses
short of a doctorate, but...
(he looks out over the
loch)

I know they're out there. I just
need to find them.

PAUL looks out over the loch too, then at SIMON.

PAUL

What exactly do you need?
(SIMON turns to PAUL)
To do your work here?

CUT TO:

15

EXT. GLENBOGLE HOUSE - DAY 2 - [10.55]

15

BILL is standing next to his boat as he tries to untangle
thick nylon netting with his hands. He's making heavy work of
it. JESS walks past on her way into the house. BILL looks at
her.

BILL

Well, you got your way.

JESS stops. She looks at him and his maddening smile.

JESS

It's my job to make sure the
wildlife isn't disturbed.

BILL

I think I could have guaranteed a stress-free experience for all. Maybe even pleasurable for some.

JESS

I doubt that very much.

BILL

For the salmon anyway. They're even more sensitive than Scots girls, and that's saying something.

JESS

(sarcastically)

You're an expert, are you?

BILL

Well... my doctorate was on the breeding cycle of *Oncorhynchus Nerka* and I've had a number of papers published on *Platycephalus* and the *Salmonidae* in general. So I suppose to that extent I sort of am. An expert. Sorry, I didn't catch your name?

JESS

Mackenzie.

He smiles.

JESS (cont'd)

Jess Mackenzie.

JESS gives him a long, level look, then nods at his net.

JESS (cont'd)

Problem..?

Bill smiles wryly.

BILL

I'm all fingers and thumbs.

JESS holds her hand out.

JESS

May I? Some knots you can't untie...

He hands over the netting. JESS unfastens a holster on her belt, pulls out a very large hunting knife, and slices through the rope in one swift move. She then hands the net back to BILL, turns and walks off. BILL smiles as he watches her go. Up in the window on the stairs, a watching MOLLY smiles too.

15 CONTINUED: (2)

15

As JESS goes inside, SIMON hurries through the side gate, very excited.

SIMON

Bill! We're on, we're on!

CUT TO:

16 **EXT. GLENBOGLE, BEACH - DAY 2 - [11.35]**

16

SIMON is reversing the 4x4 - with the trailer and boat behind - into the water. BILL is standing on the boat. He gives a shout and SIMON stops. BILL strips off down to some shorts and jumps into the water to un-tether the boat.

The family are watching from higher up the beach. We focus on JESS. GOLLY and MOLLY are standing nearby. MOLLY steps up to JESS' shoulder.

MOLLY

Bit pleased with himself, isn't he Jess? The Bill person.

(JESS grunts)

In my opinion, he needs cutting down to size.

JESS turns away. MOLLY smiles. BILL jumps back on the boat and starts her up, gently reverses her off the trailer. PAUL watches.

PAUL

Well, back to work.

EWAN

You said it, boss.

They follow JESS up the beach GOLLY steps up to MOLLY, who's still smiling.

GOLLY

And what are you up to exactly, as if I didn't know?

MOLLY

Just giving a natural process a little nudge, Golly. This'll be good for Jess.

GOLLY

Leave well alone, Molly.

MOLLY

All done. I've lit the blue touch paper. All we need to do now is retire to a safe distance and watch.

16 CONTINUED:

16

She laughs, takes GOLLY's arm and they turn away. The launch, now with SIMON aboard, moves up the loch.

CUT TO:

17 EXT. IONA'S CROFT - DAY 2 - [12.00]

17

PAUL and the builder - FRANK - walk up to the front door. FRANK puts a key in the lock.

FRANK

Iona's a home-body all right.
She'll be right glad to get back.

PAUL scowls as FRANK turns the key.

CUT TO:

18 INT. IONA'S CROFT - DAY 2 - [12.01]

18

The door opens, letting light flood into the little croft. PAUL walks in first.

FRANK

Even though I say it myself, the boys have done a good job. I'm sure she'll be pleased.

PAUL kneels down and rubs his hands over the floorboards.

FRANK (cont'd)

Gave it a thorough clean when we finished. Folk appreciate that.

PAUL glances at him, then walks over to IONA's bedroom, opens the door, and turns on the light.

FRANK peers down at the floor where PAUL had been rubbing his hand. He can't see what the problem is.

CUT TO:

19 INT. IONA'S CROFT, BEDROOM - DAY 2 - [12.02]

19

PAUL is looking around the room, a serious look on his face.

FRANK

Is there a problem?

PAUL

A number.

FRANK
(genuinely bewildered)
Like what?

PAUL
The floors could do with another
layer of varnish, the skirting
board needs beading, that light
switch is on the wrong side and the
door handle's shaky.

FRANK
It's never shaky!

PAUL walks over to the door handle and pulls at it. It
doesn't budge. He takes a breath, then using all his strength
tries again, this time wrenching it from the door.

PAUL
Shaky.

FRANK stares but remains silent. PAUL points at a wall.

PAUL (cont'd)
Have you moved a window?

FRANK
Yeah. It used to be there.

He points.

PAUL
Why'd you move it?

FRANK
Where it was, it let in very little
light. Here, it opens onto a nice
view. I thought...

*

PAUL
I'd like it back please.

FRANK
You're kidding...

PAUL
And I don't want billed for it
either. You've had more than
enough work off me to justify a
little goodwill...

CUT TO:

20 INT. GLENBOGLE, KITCHEN - DAY 2 - [12.10]

20

EWAN is on the phone as IONA enters.

EWAN

Can you put me through to the news desk?

EWAN holds up AMY's satchel. IONA takes it and exits.

EWAN (cont'd)

Hi there. I thought you might be interested in a monster of a story...

CUT TO:

21 EXT. GLENBOGLE HOUSE - DAY 2 - [12.30]

21

IONA is leaving the house, heading towards the vehicle, with AMY's satchel. PAUL's with her.

PAUL

...so I told him, no tenant of mine's getting a second-rate job! I want it done again and I want it done properly!

IONA

That was kind of you.

PAUL

Yeah, well...

He notices that she's holding a satchel.

PAUL (cont'd)

Where you off to?

IONA

Amy left her bag. Thought I'd drop it in.

PAUL

You don't have to do that.

IONA

I've errands to run anyway. Get some groceries. Don't want to be a complete scrounger...

She gets into the car. A beat.

21 CONTINUED:

21

PAUL

You don't mind do you? I mean,
staying here a little longer?

IONA

I don't mind at all. As long as
you don't?

PAUL

Me? Not at all. You're the one
who just about keeps me sane round
here.

IONA

Well, I'm glad I'm earning my keep.

They smile at each other.

CUT TO:

22 EXT. LOCH BOGLE, LAUNCH - DAY 2 - [13.15]

22

BILL's driving the boat. In the well below, SIMON's studying
his sonar equipment. He looks tense.

SIMON

Okay, that's finished sector H.
Move onto the next one on the grid.

BILL turns the boat.

CUT TO:

23 INT. SCHOOL ENTRANCE - DAY 2 - [13.30]

23

IONA walks into the school carrying AMY'S bag. She's spotted
by the head teacher, MRS OBRIE.

MRS OBRIE

Iona Maclean!

IONA

Mrs Obrie!

MRS OBRIE

(angrily)

And what did I say about jeans in
school?!

IONA's momentarily dumbstruck. A beat, then the older woman
smiles mischievously. A look of relief crosses IONA'S face.

IONA

Good one...

23

CONTINUED:

23

MRS OBRIE

Dear me. Was I really that scary?

IONA

You had your moments.

MRS OBRIE takes hold of one of IONA'S hands.

MRS OBRIE

It's lovely to see you... You'll be here about Amy?

IONA

Uh, yes...

MRS OBRIE

How's the wee soul feeling?

IONA

I'm sorry?

MRS OBRIE

My sister's girl had M.E... Awful illness. How long do you think she'll be off..?

CUT TO:

24

INT. GLENBOGLE, LIBRARY - DAY 2 - [14.10]

24

PAUL is looking for a book on the shelves. He flicks through one volume, tries to find what he's looking for and reaches for another. A noise outside makes him turn.

We see his POV. EWAN leading a party of folk across the lawn towards the loch, talking as he goes.

EWAN

And this is the very spot, ladies and gentlemen, where the old laird, Hector Macdonald himself, used to spend many a happy hour scanning the loch for "Old Bogle" as he used to call him.

*
*
*
*
*
*
*

CUT TO:

25

EXT. GLENBOGLE, LOCHSIDE - DAY 2 - [14.12]

25

The group are now gathered at a point by the jetty around an ancient brass telescope on a stand.

EWAN

He was a true believer, and this
makes the perfect place for our
monster viewing zone.

*
*
*

PAUL

Ewan!

EWAN turns to PAUL who's come out.

*

EWAN

Please take a look for yourself.

The Visitors take their turns to look through the telescope.

PAUL

Who are these people?

EWAN

(pointing them out)
Chief Reporter for the Glenbogle
Bugle, bloke from the Tourist
Board, coach-tour operator, the
manager of the Inverness Hilton and
a novelty goods manufacturer from
Drumnadrochit.

PAUL

What are they doing here?

EWAN

I'm giving them the tour. They
love it. By Friday this place'll
be thronged with folk with their
wallets hanging open.

PAUL

Ewan, I never agreed to this.

EWAN

I thought it was what you wanted?
Enterprise, initiative, cash.

(the visitors have
finished, EWAN turns to
them)

If you'll just come to the family
dining room I'll serve you the
Glenbogle Monster High Tea.

*

They drift away. PAUL looks at the telescope, glances around
him and takes a peek.

CUT TO:

26 **EXT. LOCH BOGLE, BEACH - DAY 2 - [17.45]**

26

PAUL walks along the beach. He passes the launch back on its trailer and moves on. He's carrying a bottle.

CUT TO:

27 **EXT. GLENBOGLE, SIMON'S CAMP - DAY 2 - [17.55]**

27

The two scientists have set up a camp behind the beach near the activity centre with a couple of tents, the 4x4 and a small fire. SIMON is cooking sausages. BILL is leaving the camp. He meets PAUL.

BILL

Hi. Any idea where I might be able to grab some milk?

PAUL

Turn left round that bend, up the hill you'll find a cottage. Golly and Jess live there.

BILL

(Brightening)

Oh, right.

He goes on his way. PAUL turns to SIMON who smiles.

SIMON

Sausage and beans?

PAUL

(holding up the bottle)

Chilean Sauvignon?

CUT TO:

28 **INT. GLENBOGLE, KITCHEN - DAY 2 - [18.10]**

28

AMY is snacking on the residue of EWAN's monster tea. IONA enters carrying a plate and an empty mug.

AMY

This is nice to come home to.

IONA

Don't let Ewan see you. He'll charge you £10 for it.

(Amy grins)

Home late.

AMY

I had a session after school with my art teacher. Showed her my photos - obviously not the one of the monster. She really liked them, said I had a really natural flair for composition and...

IONA

Telling porkies.

AMY

What d'you mean?

IONA

How could she look at your photos when they're in your bag and you left your bag here?

IONA picks up the bag from the back of a chair.

AMY

Oh, well, I had some copies...

IONA

Amy, please. You didn't go to school. I *know*.

(AMY turns)

Are you in trouble? Are you being bullied or something?

AMY

I don't want to talk about it.

IONA

Amy, I'm here to help you.

AMY

I don't want to talk about it.

She hurries out. IONA looks after her.

CUT TO:

BILL is outside the croft. He knocks on the door. After a moment it's opened by JESS. He smiles.

BILL

Hi.

(no reply)

I was wondering if you had a spare pint of milk. For the lonesome traveller?

JESS

Sure you don't need the cup of
sugar with it.

BILL

Sweet enough as it is.

He grins that grin.

JESS

Please.

(she turns away, he
follows her)

Just wait there.

He looks slightly disconcerted.

CUT TO:

30

INT. GOLLY'S CROFT - DAY 2 - [18.16]

30

GOLLY and MOLLY are at the table having a simple supper.
CAMERON's with them. JESS passes through.

GOLLY

You could have invited him in,
lass.

MOLLY

Keep him where he belongs, on the
outside.

JESS passes back with a carton of milk. GOLLY looks at
MOLLY.

GOLLY

I don't understand. If you want
them to get together, why do you
keep running him down?

MOLLY

Golly, you really ought to get out
more.

*
*

CUT TO:

31

EXT. GOLLY'S CROFT - DAY 2 - [18.17]

31

JESS has given BILL his milk. He juggles it. She leans
against the door-post.

BILL

Thank you, fair maiden of the milk.

JESS

Look, just cut it out will you?

BILL

(that smile freezing)

I'm sorry?

JESS

I can read you like a book. A cheap paper back.

BILL

I don't understand...

JESS

I know exactly how you operate. Another loch, another monster, another girl...

BILL

That's not how... (I am).

JESS

Well, I don't want to be another notch on your echo-sounder. You may have good muscle definition but you do nothing for me. Nothing, zero, zilch. You don't even register on my radar, okay?

BILL

I was going to ask you out on a date.

JESS

I'd rather have pins stuck in my eyes.

She shuts the door.

CUT TO:

JESS plonks down in her seat. Very angry.

JESS

Honest, he's the limit, that one.

MOLLY

Devastatingly attractive but utterly insufferable.

The two women start eating again. GOLLY's face.

CUT TO:

33 EXT. GOLLY'S CROFT - DAY 2 - [18.19]

33

BILL stares at the closed door.

BILL

Wow.

CUT TO:

34 EXT. GLENBOGLE, SIMON'S CAMP - DAY 2 - [18.50]

34

SIMON and PAUL have eaten. They're sitting by the fire drinking the last of the wine from mugs. The light's beginning to melt into gold.

PAUL

You obviously get funding for your work.

SIMON

Ye-es. I'm happy to pay a facility fee if that's what you're thinking.

PAUL

I'm not.

SIMON

Sorry, I didn't mean...

PAUL

I know, Dr. Cotter...

SIMON

Simon, please. If anything significant turns up here then we'll be able to tap all manner of new sources. Then we're talking real money.

PAUL

I'm sorry if I was rude earlier on.

SIMON

There's really no need. I quite understand.

PAUL

No, you don't. No-one does.

SIMON

Explain.

PAUL

It's just - oh, this isn't easy...

(SIMON pours the last of
the wine)

When you're trying to save
paradise, preserve and protect it
for the people you care about, love
even, bad things happen.

SIMON

How very intriguing.

PAUL

You're carrying such a
responsibility, under so much
pressure, it gradually ceases to be
a paradise. It becomes a kind of
hell.

SIMON

Paul, I'm really sorry.

PAUL

You fall out of step with the
people around you, as well as the
place itself. That's how I feel,
Simon.

SIMON

Gosh.

PAUL

You mustn't mention a word of this
to... (anyone else).

SIMON

Good heavens, no! Wouldn't dream
of it. I know it's sometimes
easier to talk to complete
strangers about really important
things, isn't it?

PAUL

I'd better go.

SIMON

And I'd better find this
plesiosaur, hadn't I? For both our
sakes.

PAUL

I won't hold my breath.

SIMON

Paul, we know more about the moon
that we do about this loch.

(MORE)

34 CONTINUED: (2)

34

SIMON (cont'd)

It's almost a thousand feet deep in places and no-one's ever been down there. Ever. I'd be more surprised if it didn't hold some extraordinary secret.

PAUL

Have you ever seen anything yourself?

A beat. SIMON gives PAUL a sorrowful look.

*

SIMON

No. Sadly.

*

*

PAUL nods

*

DISSOLVE TO:

35 EXT. GLENBOGLE, BEACH - DAY 2 - [19.50]

35

PAUL is standing at the water's edge, the loch lapping at his feet. The sun is settling. PAUL looks out. He's in some turmoil.

DISSOLVE TO:

36 EXT. GLENBOGLE, LOCHSIDE - DAY 2 - [20.00]

36

PAUL goes down to the loch side and sits against the base of a tree. He picks up a leaf and starts tearing off little pieces. He's deep in thought.

The water looks as still as glass. We hear ominous music. Suddenly a gust of wind disturbs the stillness. PAUL looks around, puzzled.

Birds burst up out of the trees. On the loch, fish break the water as if swimming in panic. A hare bolts towards the tree line.

A streak of light from the setting sun flashes over the headland and reflects off the water, hurting PAUL'S eyes.

And then, for the briefest of moments, he sees what appears to be a massive serpentine shape rising and falling as it swims out towards the centre of the loch.

PAUL stands and walks, as if in a dream, towards the edge of the water. Then he stops and stares, transfixed. Then he smiles.

DISSOLVE TO:

37 EXT. LOCH BOGLE - DAY 3 - [06.00] 37

The loch is like a mill pond. Then we see the house.

DISSOLVE TO:

38 INT. GLENBOGLE, LIBRARY - DAY 3 - [06.10] 38 *

We pan from the windows, the curtains drawn back, to HECTOR's great telescope and across to the sofa in which PAUL lies peacefully asleep. On the cover beside him is an old Victorian picture book "Caledonian Curiosities". It's open at a drawing of the water horse. *

Suddenly PAUL wakes. He sees the book and jumps up. He hurries to the window and looks out. *

CUT TO:

39 EXT. GOLLY'S CROFT - DAY 3- [06.30] 39

GOLLY comes out of the cottage. He holds his face up to the sun and sighs contentedly. *

Then he notices PAUL standing a few yards away. PAUL's looking at him, a bit dishevelled.

GOLLY

Paul?

PAUL

I think I'm going crazy. I saw the water horse last night.

GOLLY

I'll put my boots on.

PAUL

Where are we going?

DISSOLVE TO:

40 EXT. GLENBOGLE ESTATE - DAY 3 - [07.45] 40

GOLLY leads PAUL to a spot by the shore. GOLLY stops and turns to PAUL. *

GOLLY

Are you ready?

PAUL

For what?

GOLLY goes to the side of a large rock which is covered with heather and other foliage. He pulls this away. PAUL looks.

PAUL (cont'd)

Okay. What is it?

GOLLY starts rubbing the surface of the rock with the palm of his hand. As the moss and other deposits fall away a carving starts to emerge. It's identical to the drawing on the book which PAUL had been reading in the library.

PAUL (cont'd)

The water horse...

(GOLLY nods)

What's it doing there?

GOLLY

Each Uisge. They've been in that loch a very long time, you know. You're not the first to have seen it.

PAUL

Have you?

GOLLY

No.

PAUL

But you still believe in it?

GOLLY

I've never seen the Queen either but I believe in her.

PAUL

You never said anything about it. Even yesterday...

GOLLY

We don't talk about it. At best folk think you're mad. At worst they *believe* you and the place gets over-run.

(a beat)

I've heard them from time to time. Weird sound... Like nothing you've ever heard before.

PAUL

I just don't understand...

GOLLY

You've been very lucky. Blessed you might say.

*

*

40

CONTINUED: (2)

40

PAUL looks puzzled.

*

GOLLY (cont'd)

*

Do you understand what it means?

*

PAUL

I... I don't think so.

GOLLY

What do you want from the water horse, Paul?

PAUL

Want? These questions don't make much sense Golly.

GOLLY

(looking at his watch)
I've got work to do.

He puts the foliage back in place. PAUL watches.

CUT TO:

41

INT. GOLLY'S COTTAGE - DAY 3 - [07.50]

41

JESS is standing at the kitchen bench, looking out of the window. She's in her dressing gown. The view is great but she looks unhappy. She's lifting a tea bag up and down in the mug in a rather desultory fashion, then drops it in the sink. She sighs. She picks up the carton of milk and holds it over the mug, then stops. She looks down at the carton.

CUT TO:

42

EXT. GLENBOGLE HOUSE - DAY 3 - [08.00]

42

AMY is leaving the house, with her bag this time. She's followed by IONA.

IONA

Amy?

(Amy turns)

Remembered your bag this morning then?

(She smiles, Amy doesn't)

I'll give you a lift in.

*

AMY

Paul said he'd take me.

IONA

He went out early and hasn't come back. Jump in.

*

42 CONTINUED:

42

IONA gets in her car. AMY follows reluctantly.

CUT TO:

43 EXT. SIMON'S CAMP - DAY 3 - [08.10]

43

The camp is quiet. From outside the zip on one of the tents goes up and BILL's head pops out. He crawls out and finishes putting on a T-shirt. He sees something in the grass nearby and picks it up. It's a carton of milk. He smiles slowly.

CUT TO:

44 INT/EXT. IONA'S CAR, GLENBOGLE - DAY 3 - [08.45]

44

IONA's driving AMY into school. Silence in the car. They reach the school entrance. IONA looks at AMY.

IONA

Right.

(Amy says nothing)

Best get going then.

AMY

Iona, I'm not going into school today.

IONA

Amy! Why?

AMY

I can't tell you.

IONA

You're letting Paul down, you know that?

AMY

I am not!

*

IONA looks.

CUT TO:

45 INT. GLENBOGLE, KITCHEN - DAY 3 - [09.05]

45

EWAN's on the phone. He's holding a paper.

EWAN

Yeah, that'd be great.

(beat)

Hang on, I'd better check.

(he consults a diary, Paul enters)

(MORE)

45

CONTINUED:

45

EWAN (cont'd)

Can you make it a bit later? The
BBC are coming at 11.

(beat)

That's fine. Ciao!

PAUL's making himself a cup of tea. EWAN kills the call.

PAUL

Busy?

EWAN

You wouldn't believe it. The
world's gone mad.

PAUL

Word's got out?

EWAN

It's in the paper.
(he holds it up, Paul
reaches for it)
You're not going to like it.

PAUL reads the front page of the Bogle - the whole page is
one story with a 60 point headline: MONSTER HUNT! IONA
enters, throwing her car keys down.

PAUL

Very good.

EWAN

You don't mind?

PAUL

This could be a wonderful thing for
us, Ewan. It could change
everything.

EWAN

That's exactly what I've been
saying!

IONA

My goodness, you've sharp changed
your tune.

EWAN

He's heard the ringing of those
cash registers, Iona.

The phone rings, EWAN answers it.

EWAN (cont'd)

Glenbogle Monster Refuge.

While he burbles on in the background, IONA and PAUL talk.

IONA

You okay?

PAUL

Fine.

(a look)

How was Amy this morning?

IONA

Oh, okay.

PAUL

Did she get to school all right?

IONA

I took her into the village.

PAUL

Thanks. Catch you later.

He leaves with his mug. EWAN sees him, interrupts his call.

EWAN

Boss, the telly people are coming later this morning. They want to interview you.

PAUL

You do it, Ewan. Your show.

EWAN

But where are you going?

CUT TO:

It's a clear morning. SIMON and BILL are loading their boat with equipment. PAUL walks up to them.

PAUL

Good day for it.

SIMON looks up at the sky.

SIMON

Ah now, you're assuming she likes sunshine. I reckon she prefers rain.

PAUL

"She". You think it's female.

SIMON

An elusive creature who men pursue at great cost for little reward.

(MORE)

SIMON (cont'd)

She's female all right. Red head probably.

PAUL smiles.

PAUL

Don't suppose you've got room for one more?

SIMON's taken aback.

SIMON

You want to come?

PAUL

Why not?

SIMON

(with a grin)

Don't tell me you've been bitten by the bug in the night.

PAUL

Let's just say I woke up with an open mind.

BILL

It'll be a bit cramped.

SIMON thinks for a moment, then turns to BILL.

SIMON

You wanted to be back by mid-day anyway. Might as well let Paul on.

An unspoken message seems to pass between the two men.

BILL

Yeah. Good idea.

PAUL

Sure that's okay?

BILL

You kidding? I haven't had a day off in months.

BILL takes off his cap and places it on PAUL's head.

BILL (cont'd)

Happy hunting!

CUT TO:

47 EXT. BOAT, LOCH BOGLE - DAY 3 - [10.45]

47

SIMON's boat is powering up the middle of the loch.

CUT TO:

48 EXT. SIMON AND BILL'S CAMPSITE.- DAY 3 - [10.50]

48

IONA wanders from the beach into the camp, unseen by BILL, who's been loading some oil drums onto the back of the 4x4. IONA approaches him.

IONA

Hi there.

BILL turns, rather startled. He pulls a tarpaulin over the oil drums, a little rattled.

BILL

Oh, hi.

IONA

You're Bill.

(he nods)

I'm Iona. I live round here.

BILL

Lucky you.

He smiles.

IONA

Have you seen Paul?

BILL

He went out with Simon in the boat.

IONA

Oh. Interesting work you do.

BILL

It sure is. Listen, I'm sorry, I've got to be some place.

IONA

Sure. See you around.

She walks away. He jumps in the 4x4 and drives off.

CUT TO:

49

EXT. BOAT, LOCH BOGLE - DAY 3 - [11.15]

49

PAUL is steering the boat while SIMON is getting the equipment revved up.

SIMON

It's pretty standard sonar gear,
but Bill's fine-tuned the software
to fit the profile properties of
the plesiosaurs.

It starts clicking (or whatever it does).

PAUL

So what does the sonar do exactly?

SIMON

See...it picks up differences in
density. Like air and water. So
we're not really looking for the
creature itself - we're looking for
its lungs.

PAUL

Amazing.

SIMON

I wish the funding councils agreed
with you. The problem is, we're not
fashionable anymore. They don't
believe our work has "economic
impact".

PAUL

They must be crazy.

SIMON

So they don't want to know.

He shrugs.

SIMON (cont'd)

Still, we struggle on.

PAUL

I'm sorry.

SIMON

Don't be. Every morning I wake up,
tingling with new possibilities.
Will it be today?

The sonar makes a different noise.

PAUL

What's that?

SIMON

A rocky ridge of some kind, I
should think. Too dense. No oxygen,
you see.

PAUL

Shall we try over there? That
inlet?

SIMON

Better stick to the grid pattern.
We'll head over there later.

The sonar resumes the former noise.

SIMON (cont'd)

It may be a bit Heath Robinson but
this equipment is marvellous. He's
very good at the techy stuff, old
Guillaume, as well as
palaeozoology.

(beat)

And the ladies of course.

CUT TO:

50 OMITTED

50 *

51 OMITTED

51 *

52 EXT. GLENBOGLE HOUSE - DAY 3 - [12.00]

52 *

The coach pulls up outside the house. EWAN waits. The
tourists start disgorging.

*
*

EWAN

Hello folks and welcome to
Glenbogle - ancient home to the
lairds of the glen and an even
older resident - a plesiosaur we
call Mac.

*

TOURIST

That's neat!

She takes a picture of EWAN's smiling face.

CUT TO:

PAUL

I can't tell you what it was
like...the way it made me feel.

*

The boat heaves off. SIMON hauls a very wet PAUL back into the boat. They look at each other.

SIMON

Sit down, Paul. I have something to
say to you.

(Paul does)

What you saw...you were in a highly
suggestible state, you'd had half a
bottle of wine...

PAUL

I know what I saw...

SIMON

You saw what you wanted to see,
Paul. With all respect.

PAUL

I saw her.

SIMON

Forgive me. I'd rather trust my
instruments.

He smiles and taps the sonar. PAUL doesn't look happy.

CUT TO:

INT. NEAR BEACH - DAY 3 - [12.45]

*

GOLLY is looking through his binoculars, we don't yet see at
what. MOLLY comes up behind him.

*

*

MOLLY

Golly, what are you doing?

*

*

GOLLY

What the devil is he up to?

*

*

MOLLY looks and sees BILL has got a barbecue going, smoke
billowing above the tree line.

*

*

MOLLY

Golly! You're spying on Bill?
That's awful.

*

*

*

(she grabs his glasses)

*

What's he doing?

*

GOLLY

I'm going to find out.

*

*

53

EXT. BOAT, LOCH BOGLE - DAY 3 - [12.20]

53

The boat is edging slowly into the inlet PAUL mentioned before.

SIMON

Steady, Paul....careful!

The boat rocks and judders.

PAUL

What is it?

SIMON

You hit a sand bank.

SIMON picks up a boathook and tries to push them off - without success.

SIMON (cont'd)

Good and proper.

PAUL

Hang on.

He takes off his shoes and socks and jumps over the side. He starts pushing.

PAUL (cont'd)

I'm sure we're going to find something, you know.

SIMON

Paul, you need to know something. I've spent 10 years searching for the smoking gun. I don't think we're going to find it on your first morning.

Heave, heave.

PAUL

I saw her, Simon - last night.

SIMON

Really?

PAUL

Just as the sun was setting. Not far from here.

SIMON

You saw a plesiosaur?

MOLLY

Wait!

She puts a hand on his arm. JESS is approaching.

CUT TO:

55

EXT. BARBECUE PLACE - DAY 3 - [12.50]

55

JESS approaches BILL, as he turns what's on the barbecue. He takes of precaution of not grinning at her.

JESS

I wondered what the smoke was.

BILL

You know where I come from, it's a kind of signal. Thanks for the milk. I thought...

JESS

Yes?

BILL

One good turn deserves another. Lunch.

JESS

Looks nice. Where'd you get the salmon?

BILL

Your river.

JESS

You want to watch out. I hear the ghillie's pretty tough on poachers.

BILL

And visiting scientists.

She looks at him. He's got that smile again. She turns away.

JESS

I won't detain you.

BILL

Please do.

(he holds up his hands)
I'll come quietly.

JESS

(that angry face)
You're pretty damn sure of yourself, aren't you?

BILL

Not as much as you think. I know
you think this job's a blessing for
the guy you think I am. It isn't.
Don't get me wrong. The work
fascinates me, but... The pay's
lousy, I live in a tent and strange
as it may sound, I don't fancy
Simon.

(she smiles)

I think you're wonderful, Jess. And
beautiful.

(beat)

In that order. So why don't we...?

JESS

For goodness sake, Bill, will you
just shut up?

She steps forward and they kiss. He looks at her.

BILL

What about lunch?

JESS

This'll do for starters.

They are about to kiss again. She notices something in the
undergrowth and just catches two figures duck down out of
sight.

JESS (cont'd)

Let's you and me go for a little
stroll.

CUT TO:

GOLLY and MOLLY watch JESS and BILL walk out of sight. She
looks at him.

MOLLY

You look shocked.

GOLLY

I don't like it. He'll be gone
tomorrow, or the day after.

MOLLY

Do you think she doesn't understand
that?

GOLLY

I'm not sure I do, Molly.

She might link arms with him

MOLLY

Listen, Jess is getting over a long
and very close relationship.

*
*

GOLLY

So...?

MOLLY

So, eventually she has to start
living again, loving again. Or
else, it's the nunnery. That's what
Jess is doing, with a little
harmless fun.

GOLLY

Harmless? Are you sure?

MOLLY

Let her find out for herself.

(now she definitely links
arms)

Life goes on, my dear, and we must
go with it. Carpe diem, Golly,
Carpe diem.

GOLLY

(wry)

What's an ornamental fish got to do
with anything?

CUT TO:

The waters of the loch, shifting quietly in the breeze. The
boat slowly moves over it. PAUL looks out over the loch,
SIMON is hunched over his equipment. PAUL sighs.

Suddenly the monitor starts beeping wildly. SIMON and PAUL
exchange a look then SIMON looks at the monitor.

PAUL

What is it?

SIMON starts adjusting knobs, then points to a jotter.

SIMON

Pass me that notebook.

PAUL does as he's told. SIMON starts scribbling numbers.
Suddenly the beeping stops. SIMON stares at the jotter.

PAUL

Well?

57

CONTINUED:

57

SIMON looks up.

CUT TO:

58

EXT. GLENBOGLE HOUSE - DAY 3 - [13.45]

58 *

The lawn is crowded with tourists. A line waits to view the loch via the telescope, others stand at the edge with cameras. In front of the house, tables and chairs have been set out and people are being served tea and cakes by a harrassed-looking IONA. Nearby EWAN is being interviewed by a TV crew. *

EWAN

No, it's a serious scientific investigation, carried out by two world-famous experts, but here at *Glenbogle House* we believe the public should be able to come and watch them at work, breathe in the unique atmosphere of this ancient loch and maybe even see Mac himself. At *Glenbogle House*...

*

Suddenly a flare goes up over the loch. BANG!

CUT TO:

59

EXT. HOLLOW NEAR GOLLY'S COTTAGE - DAY 3 - [13.46]

59

BILL and JESS are snogging. As the bang resounds, BILL pulls away and JESS opens her eyes.

JESS

Am I dreaming or are there fireworks going off somewhere?

(Bill jumps up)

Where are you going?

BILL

Simon - he's found something!

JESS

But...

He pulls her up.

BILL

Come on!

They hurry away.

CUT TO:

60

EXT. JETTY, GLENBOGLE HOUSE - DAY 3 - [14.05]

60

SIMON's boat approaches the jetty. On board, Simon pours more champagne from a half-bottle into PAUL's plastic cup. They smile at each other and toast.

SIMON

To her!

PAUL

To her.

They come in to land at the jetty. A crowd awaits them. EWAN is the nearest to the boat. He catches the rope.

EWAN

What happened?

PAUL

(grinning)

We found her.

EWAN

What?

(he turns to the crowd)

They found her!

A great cheer goes up. Flashes are going are going. The TV cameras are whirring. We look at the reactions of BILL and JESS, an excited MOLLY, an unimpressed IONA and an ecstatic EWAN. SIMON is dumbfounded.

SIMON

Who are all these people?

CUT TO:

61

INT. GLENBOGLE HOUSE, SITTING ROOM - DAY 3 - [14.30]

61

PAUL, EWAN, SIMON, BILL, JESS, IONA, GOLLY and MOLLY are examining the printout from the echo-locator. There is an air of celebration. BILL traces the lines on the print out with his finger.

SIMON

There. The body of a massive, air breathing creature.

BILL

I've never seen anything like it.
It's so clear, so sharply defined.

SIMON

It's only the beginning, of course.
We'd need to carry out an intensive
programme of testing and research.

BILL

Which could takes weeks, months
even.

He looks at JESS. She smiles, almost shyly. MOLLY notices
this. EWAN almost literally rubs his hands.

MOLLY

How exciting.

SIMON

If that's okay with you, Paul?

PAUL

Of course. You'd get the funding
for it?

SIMON

With that and Amy's photo, I'm
certain of it.

IONA

Couldn't it be an old wreck or
something? Something with air
pockets?

SIMON shakes his head.

SIMON

No way.

IONA

Weeds then. Rotting vegetation.

A beat. IONA's spoiled the mood of the party. The phone rings
- MOLLY exits.

SIMON

Anything's possible, Iona, but some
things are more possible than
others.

IONA

Like a survivor from prehistory,
you mean?

PAUL

Iona...

SIMON

It's all right, Paul. I respect
scepticism.

(MORE)

61

CONTINUED: (2)

61

SIMON (cont'd)

I often practise it myself.

(to Iona)

I hope that one day I'll be able to
prove my hypothesis to you, beyond
all doubt.

IONA

Where did you find it then?

*

*

SIMON shows her on the large scale map on the table. IONA
nods, SIMON smiles. Meanwhile...

*

*

PAUL

I'll tell you what I'd like. A
science centre. Research,
education...

EWAN

I'll get onto the news - they'll
want an interview.

SIMON

Must we?

PAUL shrugs.

EWAN

Marketing's important, Simon. For
us as well as you. If we handle
this right, we'll be world famous,
as big as...

IONA

Disneyland?

PAUL looks at IONA - an almost pained look. MOLLY appears
again.

MOLLY

Paul, telephone.

CUT TO:

62

INT. HALLWAY, GLENBOGLE HOUSE - DAY 3 - [14.45]

62

PAUL picks up the phone, a smile on his face.

PAUL

Hello?

(beat)

Oh hi, Mrs Obrie. What can I do for
you?

JESS and BILL pass through in the hallway.

62

CONTINUED:

62

JESS

Come over for supper, I'll cook
this time.

BILL

I'm starving already.

PAUL

(still on telephone)
You what?

CUT TO:

63

INT. MINI MARKET, GLENBOGLE - DAY 3 - [15.30]

63

Dressed in dismal tabard, AMY is stacking shelves. She turns
to shout through a nearby open door to the store-room.

AMY

Angus, can you bring the household
cleaners out?

She becomes aware of a customer behind her, she looks up, a
smile on her face.

AMY (cont'd)

Can I help you....?

In fact it's PAUL, his face like thunder.

PAUL

What are you playing at?

CUT TO:

64

INT. PAUL'S CAR, GLENBOGLE DRIVEWAY - DAY 3 - [16.15]

64

*

PAUL'S car pulls up outside the house. Silence. AMY and PAUL
are both furious. Eventually...

*

*

PAUL

So you refuse to explain yourself?

(beat)

I just don't understand, after all
we've been through how you could do
this.

*

*

*

*

AMY stares ahead. She won't look at him. She jumps out of
the car and marches across the yard. PAUL watches her.

*

*

CUT TO:

65

OMITTED

65

*

66 OMITTED 66 *

67 EXT. LOCH-SIDE, GLENBOGLE - DAY 3 - [16.40] 67 *

IONA parks the car, and gets out. She walks down to the water's edge. It's the inlet where SIMON and PAUL were earlier on. She looks around - nothing. A little further along, she sees a small inflatable tethered. She goes to it and steps inside.

CUT TO:

68 EXT. LOCH SIDE - DAY 3 - [16.45] 68

IONA pushes her rowing boat away from the shoreline and heads out across the loch.

CUT TO:

69 EXT. LOCH, UNDERWATER - DAY 3 - [16.46] 69

From under water, we see IONA's boat moving across the surface of the loch. Tense, urgent music.

CUT TO:

70 EXT. LOCH SURFACE - DAY 3 - [16.55] 70

IONA stops rowing and takes a gulp of water from a plastic bottle. It's hot work. The wind begins to pick up.

She dips her hand under the surface, brings up a palmful of water, and uses it to wipe one side of her neck. She then dips her hand down again.

CUT TO:

71 EXT. LOCH, UNDERWATER - DAY 3 - [16.56] 71

From under the surface, we see IONA's hand scooping another palmful of water.

CUT TO:

72 EXT. LOCH SURFACE - DAY 3 - [16.57] 72

IONA wipes her forehead and face, then takes up the oars and sets off again.

It's windy. IONA arrives at the spot where PAUL said the boat had been and pulls in the oars.

She looks over the side of the boat. Nothing. Then she takes a "snipe tube" from the back of the boat and places it into the water.

She can see more clearly under the surface now, though visibility is still far from perfect.

Strange bubbles start breaking the surface. IONA leans perilously over the side to get a better look. Suddenly there's a mighty whoosh and something large and grey erupts from the deep.

IONA screams as the little boat is overturned and she is pitched into the water.

Suddenly she is grasped by something. She starts to struggle, kicking and punching...

A few moments of blind panic, then she hears BILL's voice.

BILL

Stop it! Stop it for God's sake!
You'll kill us both!

She stops hitting out and realises her mysterious "assailant" is BILL in a wet suit.

She stares at him, her eyes still wild.

CUT TO:

IONA is sitting shivering under a blanket. BILL, still in his frogman's suit, drags two large oil drums out of the water, dumps them on the rowing boat, then pulls the boat a few feet onto the shoreline to stop it floating away.

He walks up to IONA and sits down opposite her, a guilty look on his face. IONA looks at the oil drums then turns to him, a contemptuous look on her face.

IONA

So these are the monster's lungs,
are they?

BILL remains silent for a long moment, then sighs in resignation.

BILL

It's not as simple as you think.

CUT TO:

74

EXT. SIMON'S CAMP, GLENBOGLE - DAY 3 - [17.50]

74

SIMON is writing up his notes, sitting outside his tent, when BILL drives the 4x4 into the camp, followed by IONA in her car. They both get out, IONA still in her wet things. SIMON gets up as they walk to him. He looks from BILL to IONA.

IONA

Shall I tell him or will you?

(Simon stares)

Paul trusted you. He believed in you.

*
*
*

CUT TO:

75

INT. LIBRARY, GLENBOGLE HOUSE - DAY 3 - [18.20]

75

On PAUL's face.

PAUL

I don't believe it.

He's sitting on the sofa, the book 'Caledonian Curiosities' next to him, open at the page with the drawing of the monster. He looks at SIMON, who looks away.

PAUL (cont'd)

You lied to me?

There are others in the room - IONA, GOLLY and EWAN. But PAUL looks only at SIMON.

PAUL (cont'd)

I welcomed you here. As a friend.

SIMON

I'm sorry.

PAUL

You treated me like a fool.

SIMON

Do you think I enjoyed it? It was the worst thing I've ever done...

PAUL

Then why?

SIMON

I had to. The money's run out, Paul. Bill and I had reached the end of the road. The oil drums just bought us a little bit more time.

PAUL

It's fraud.

SIMON

I bent some of the rules. Not just for my benefit, but for Bill and the rest of the research team. People do it all the time. Have you never been tempted to do the same, Paul - when you were in trouble?

PAUL remembers the conversation with HAMISH.

SIMON (cont'd)

I'm sorry, Paul. But I did this because I believe passionately in the work we're doing here. Please let us finish it.

PAUL

I saw the waterhorse.

*

SIMON

Yes!

*

*

PAUL

Okay. I'll think about it.

*

*

SIMON and BILL leave. IONA shivers.

IONA

And I'd better go and get changed.

PAUL

Thanks, Iona.

*

She goes. EWAN steps forward. He's wearing a big apron and holding the button corners but we don't focus on this.

EWAN

Nothing's changed, Paul. We still have Amy's photo. It's just as it was this morning.

PAUL

Okay, Ewan.

EWAN

This could be the best thing that ever happened to the estate. Don't throw it all away, boss.

He kneels in front of PAUL, lets go of the corners of the apron and a mountain of notes and coins tumble onto the rug.

PAUL

What's all this?

EWAN

Our takings for the day.

He goes. Silence. GOLLY doesn't speak. Finally PAUL looks at him.

PAUL

This morning, when you asked me
what I wanted from the water horse,
what did you mean?

GOLLY contemplates.

GOLLY

It's always been said that it
appears to people who are in some
kind of trouble. Do you want
comfort and succour, Paul, or an
income stream?

PAUL considers. He looks at the drawing.

DISSOLVE TO:

76 INT. GOLLY'S COTTAGE - DAY 3 - [18.40]

76

JESS is busy cooking, and putting on her lipstick.

DISSOLVE TO:

77 EXT. SIMON'S CAMP - DAY 3 - [18.50]

77

BILL and SIMON are lying, slumped on the ground, and miserable.

DISSOLVE TO:

78 EXT. GLENBOGLE HOUSE - DAY 3 - [19.00]

78

PAUL walks away from the house towards the loch.

DISSOLVE TO:

79 INT. KITCHEN, GLENBOGLE HOUSE - DAY 3 - [19.10]

79

EWAN, AMY and IONA sit around the table watching TV, a scratch supper almost untouched.

On the TV we see PAUL and SIMON being interviewed.

SIMON

Yes, that's right. It's still early
days, our work goes on.

INTERVIEWER (O.O.V)

And finally Mr. MacDonald what's today been like for you, as the laird of Glenbogle?

PAUL

Amazing, quite amazing. The last 24 hours, I can't quite believe it.

INTERVIEWER (O.O.V)

And with all these visitors here, I'm sure they'll be more tomorrow, what would you say to those people who might accuse you of cashing in on the monster?

EWAN mutters his feelings about the question. But PAUL's mellow.

PAUL

I think that's a bit churlish. People are curious about this creature, as I am. Who wouldn't be? They need to be fed and watered. We're simply catering to their needs.

EWAN nods in satisfaction. IONA and AMY share a look.

INTERVIEWER (O.O.V)

Thanks very much.

DISSOLVE TO:

80

EXT. LOCH BOGLE - DAY 3 - [19.20]

80

PAUL makes his way along the shore. He sits down on a rock and looks out.

DISSOLVE TO:

81

INT. GOLLY'S COTTAGE - DAY 3 - [19.40]

81

JESS is sitting by an exquisitely set table, dressed and staring into space. She looks up at the clock, licks thumb and forefinger and extinguishes a candle.

By the doorway, MOLLY watches. She's very sad.

DISSOLVE TO:

82 **EXT. ROAD NEAR GOLLY'S COTTAGE - DAY 3 - [19.45]** 82

GOLLY is walking home, head down. He looks up and stops.
MOLLY is coming towards him. She stops.

MOLLY
He didn't come, Golly.

GOLLY
I told you, woman.

DISSOLVE TO:

83 **EXT. LOCH BOGLE - DAY 3 - [22.00]** 83

The light is going. PAUL is still at his vigil.

PAUL
(a whisper)
Help me.

He looks over at the water. Nothing appears, but from
somewhere comes the sounds of a deep, deep sigh.

FADE TO BLACK.

84 **EXT. HILL ABOVE GLENBOGLE - DAY 4 - [07.00]** 84

The glen and its loch in the early morning light. A figure
stands on the beach near the water.

CUT TO:

85 **EXT. BEACH, GLENBOGLE - DAY 4 - [07.01]** 85

The figure is SIMON, looking out. He turns and sees PAUL
walking towards him in his clothes of the previous day. PAUL
stops.

SIMON
You look like a man who's made a
decision.

PAUL
I respect you, Simon - despite what
you did. I like you too.

SIMON
But?

PAUL

I won't say anything about what happened yesterday, but I think it's better if you and Bill just leave quietly.

SIMON

I see. I really cocked things up, didn't I? *

PAUL

I wish you luck. I hope you find what you're looking for.

SIMON

Oh yes, one day.

PAUL

I'll say goodbye then.

They shake hands.

SIMON

Thank you. Good luck to you too.

PAUL turns away.

SIMON (cont'd)

Paul? What was it like? To see her?

PAUL

Why not wait and see yourself? *

They smile at each other.

CUT TO:

JESS goes to the front door, in her nightie.

JESS

Coming!

She opens it. BILL is standing there.

JESS (cont'd)

Oh, it's you.

(Bill nods)

Another pint of milk? Or do you want the gorgeous meal you didn't show up for last night?

BILL

Only if the dessert is humble pie.

(she smiles sadly)

(MORE)

86

CONTINUED:

86

BILL (cont'd)

You heard?

(she nods)

I'm sorry, Jess - not just about
the date.

JESS

Like I said, some knots you just
can't untie.

She sees the 4x4 with SIMON at the wheel.

JESS (cont'd)

You're going already?

BILL

Another loch, another monster.

JESS

Another girl.

BILL

I don't think so. Not like you
anyway. I meant what I said. You
are wonderful.

JESS

Let's hope I meet someone who
agrees with you.

BILL

Goodbye, Jess.

He smiles and goes.

JESS

Hey.

(he turns)

We like to say a proper goodbye
round here.(she kisses him, he looks
at her, opens his mouth)

Now, away with you.

This time he does go. When he gets to the vehicle he turns
round, but the door is shut.

CUT TO:

87

EXT. GLENBOGLE HOUSE - DAY 4 - [09.30]

87

In long shot, PAUL is being interviewed again, as another bus *
arrives.

PAUL

It seems there was a malfunction of
Dr. Cotter's equipment and he can't
be completely sure of the reading.

INTERVIEWER (O.O.V)

Bit embarrassing this, isn't it,
Mr. MacDonald?

PAUL

Not as far as I'm concerned. In any
case I'd rather be embarrassed than
mislead people.

INTERVIEWER (O.O.V)

And where is Dr. Cotter now?

PAUL

Another sighting somewhere, I
gather. I hope we'll see him back
here one day - he's a friend as
well as a good scientist.

INTERVIEWER (O.O.V)

Do you still believe in it, Mr.
MacDonald? That there's a water
horse riding the waves of Loch
Bogle?

PAUL

(smiling)

Maybe.

We cut to MOLLY at the coach door, talking to the driver.

MOLLY

Turn left at the end of the drive.
Loch Ness is about an hour away.
Have a nice day!

She steps away. The coach pulls away, the TV crew walk away.
PAUL looks at MOLLY - peace! She turns, he follows her gaze.
EWAN is leaning against the house. He takes off his apron and
throws it down on the ground and walks inside. MOLLY looks at
PAUL.

CUT TO:

EWAN's looking out of the window. PAUL enters.

PAUL

Ewan?

EWAN

I was making it work. I was doing
something.

PAUL

I know. I've found out more about you in the last couple of days...

EWAN

Then why?

He turns and to look at EWAN.

PAUL

You have to listen to your conscience, Ewan. You have to do what you think is right. I couldn't live with myself if I didn't.

EWAN nods slowly. PAUL holds up his apron. After a moment he takes it.

EWAN

As a matter of fact...

PAUL

Yes?

EWAN

There's a bit of a silver lining.

CUT TO:

INT. HALLWAY, GLENBOGLE HOUSE - DAY 4 - [09.45]

JESS enters the house, flanked by a grave MOLLY and GOLLY. She's been bringing them up to date.

*
*

GOLLY

Well, I'm really sorry, lass.

MOLLY

Me too.

JESS

Oh well. You have to start dipping your toe in the water again sometime, Dad.

MOLLY

Even if you don't actually start swimming straightaway. I agree.

JESS

I can't go on pining for Duncan forever, can I?

MOLLY

This is just what I was telling your father...

JESS

And there's something I'll never forget.

MOLLY

What's that?

JESS stops, followed by the others.

*

JESS

He was a lovely kisser.

MOLLY peals with laughter.

GOLLY

I'm not sure I wanted to know that.

JESS laughs.

*

CUT TO:

INT. LIBRARY - DAY 4 - [10.45]

*

HAMISH has come back. PAUL is with him.

HAMISH

Mr. MacDonald, the curse of modern life is that we complicate things that are actually very simple.

PAUL

You mean I can exist without an accountant?

HAMISH

Of course not. Don't be absurd. But if Mr. Pickwick could grasp the print, I'm sure you can. To wit: If you cannot earn more, you must spend less.

PAUL

Spend less!? If we pull our belts any tighter our legs will fall off!

HAMISH looks around the room.

HAMISH

You have bad eyesight?

PAUL

No...

HAMISH

Yet you have two lights on.

PAUL switches off the desk light, then looks up at HAMISH.

HAMISH (cont'd)

D'you own a thick woollen sweater?

PAUL

Uh, yes...

HAMISH bends down and turns off the gas fire.

HAMISH

Then I suggest you wear it.

PAUL

Anything else?

HAMISH starts putting on his hat and coat.

HAMISH

You always pay your bills promptly.
Garage, insurance, building
maintenance. Did it ever occur to
you to... negotiate?

PAUL

Negotiate?

HAMISH

Haggle. You'd be surprised how
accommodating people can be.

PAUL

I see. Perhaps we can start with
your fee. Shall we say 75% of what
you asked for?

HAMISH

I have a painful sensation of
having just been hoist by my own
petard.

(Paul smiles)

Perhaps we'd better look at the
income again.

AMY enters. She walks over to PAUL's desk and drops some
notes on it.

AMY

110 pound.

She walks out again. The two men stare.

CUT TO:

91 INT. HALL, GLENBOGLE - DAY 4 - [10.50]

91 *

PAUL's pursuing AMY.

PAUL

Amy! Amy!
(she stops)
What was that about?

AMY

I didn't do it for myself! I did it
for you! I know it's not much but
every little helps, doesn't it?

PAUL

Amy.
(he goes to hug her)
Amy, Amy... you shouldn't have done
that. But I'm glad you did.

*

AMY

I just wanted to help!

*

PAUL

And you have. And I'm not just
talking about the money.
(she smiles)
But back to school tomorrow and
from now on complete honesty
between us, okay?

*

*

AMY

You sure about that?

PAUL

Of course.

AMY

That shirt's shocking.
(he laughs)
I'm going to help Ewan with
something. You coming?

PAUL sees IONA coming into the yard, carrying some stuff to
her car.

PAUL

In a minute.

AMY goes. IONA opens the boot. PAUL goes to her.

PAUL (cont'd)

What are you doing?

*

*

IONA

I'm moving back home, Paul. The work's all done.

PAUL

What about the window?

IONA

I like it fine where they put it.
But thanks for your helpful suggestions.

She smiles. He realises she's found him out. He smiles ruefully.

PAUL

I'll be sorry to see you go. I'll miss you.

IONA

Thought you'd have been sick of the sight of me! I'm not far away.

PAUL

Thanks for everything. Especially these last few days.

IONA

You made your peace with Amy?
(he nods, she smiles)
You seem different. I don't know...

PAUL

Do I? I feel...
(he looks around)
I feel at peace, Iona.

He smiles - a big smile. They walk inside.

DISSOLVE TO:

The family are seated at a table outside - PAUL, AMY, IONA, JESS, GOLLY and MOLLY, grouped around three sides. EWAN is holding court, standing at the forth.

EWAN

So this guy comes up to me, he says, I like your chocolate monsters. I said, thanks very much. He says, what's your recipe? I said that's between me and my Moulinex.

(MORE)

EWAN (cont'd)

He says I'll make it worth your while, son. Turns out he runs a confectionery business in Dundee...

Everyone laughs.

*

EWAN (cont'd)

*

So he's asked me to develop a whole range of the beasties. Different flavours, you know. And he's prepared to pay big time for the recipes.

(loud applause)

Pay the estate, that is.

PAUL

50-50!

More cheers and applause.

EWAN

Thank you. So now we come to the tasting. It's a speed tasting. The first to gulp the monster down gets a second.

(laughter as he plonks a chocolate monster down in front of each)

Here you go. Marzipan, peppermint, orange, lime, raspberry and for Golly, the haggis flavour.

(they are a brilliant replica of the real thing)

On your marks, get set, eat those monsters!

The others start attacking the monsters. But there's a clear winner, PAUL.

EWAN (cont'd)

It's Paul, by a long neck!

Laughter, protests, fun...which slowly fades.

SLOW DISSOLVE

TO:

As the rays of the sun shine off the surface of the loch, a neck and head rise slowly out of the water. The beast makes a low, almost mournful sound as it reaches its full height, then it dives below the water again, leaving only a large, expanding circle of ripples on the surface.

END OF EPISODE