

MONARCH OF THE GLEN

SERIES VII

a series for television
created by Michael Chaplin

inspired by the highland novels of Compton Mackenzie

EPISODE 6

Written by

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SHOOTING SCRIPT

Issued: 31st May 2005

CHARACTERS IN ORDER OF APPEARANCE

Photographer (at Wedding)

Paul

Iona

Molly

Golly

Ewan

Amy

Kilwillie

The Reverend Fiona Fraser

Donald

Jess

Courier

Ronnie (Taxi driver)

Dr Peter Finlay (potential buyer of Glenbogle)

Hector

First Tenant (Glenbogle crofter)

Second Tenant (Glenbogle crofter)

Malcolm (Iona's estranged fiancé)

Sadie (Bide a While resident)

Gus (Laundry Van driver)

Duncan (On the radio)

1 EXT. GLENBOGLE HOUSE - DAY 11 - [12.30] 1

The house from the loch in bright sunshine.

A man leaves the house, carrying a tripod and camera over his shoulder. We cut in closer as he sets it up on the lawn. He whistles - 'Get Me to the Church on Time' perhaps.

The doors to the house open and a crowd appears in their finery, chatting and laughing, carrying glasses of champagne: Paul and Iona, Molly and Golly, Ewan and Amy, Kilwillie and a lady vicar (Fiona); Donald and Jess - from the photographer's POV, as he looks at them, trying to work something out.

PHOTOGRAPHER

Erm...Excuse me...
(the hubbub dies, they
look at him)
Which is the happy couple?

A silence. Everyone looks. Donald is the first to go - he laughs his deep fruity laugh. Others join in and soon everyone's laughing. The photographer's puzzled. The laughter carries us into...the OPENING TITLES.

DISSOLVE TO:

2 OMITTED 2 *

3 OMITTED 3 *

4 EXT. BRIDGE, GLENBOGLE - DAY 9 - [12.33] 4

Caption: A Few Days Earlier *

By the entrance to the estate, two men are erecting a sign. It says: **Glenbogle Estate - For Sale**. The man on stepladders hammers the sign into the ground with a sledgehammer. *

CUT TO:

5 INT. LIBRARY, GLENBOGLE HOUSE - DAY 9 - [12.34] 5

The family reacts with dismay to the news from Paul. Molly is there, with Golly and Cameron, Ewan, Donald, Jess and Amy. *

MOLLY

Oh, Paul...No. *

PAUL

I was given no choice. *

MOLLY

By whom? *

PAUL

In the last year we've failed to hit the income targets in our business plan.

(they look at him)

I thought the bank would give us time. They haven't. They've fore-closed on the loan to the estate. This is the obvious way to pay it off.

GOLLY

They've always been supportive before.

PAUL

Not any more. They've lost confidence in us. Or rather in me. So they've pulled the plug.

DONALD

But this means we'll have to move out.

MOLLY

That's usually what happens when you sell your home, Donald.

DONALD

But...where shall we go?

JESS

We'll have to find new homes.

EWAN

New jobs.

AMY

And new friends.

MOLLY

Heavens.

They all look quite stunned. Outside the window Iona appears. She stops and looks down the loch as if she has seen something.

GOLLY

Aren't we all being a bit gloomy?

DONALD

Rich coming from you, Golly.

GOLLY

There must be another way to sort this out.

PAUL

Golly's right. I'm not really going to sell the estate. It's just a way to buy time while I find another solution.

(they look anxious)

Do you really think I want to be the last Macdonald of Glenbogle?

DONALD

Yes, let's look on the bright side. We're not quite in the worst case scenario yet.

EWAN

What's that?

DONALD

We might not actually be able to sell it. I mean, who'd be loopy enough to take this place on?

He grins cheerfully. They look at him. In the background, the sound of a helicopter.

CUT TO:

EXT. GLENBOGLE HOUSE - DAY 9 - [12.35]

A helicopter approaches the house from the loch. The family emerge and look up as the helicopter hovers overhead. Iona is there.

AMY

Who is it, Paul?

The helicopter flies away. The rest of the family drift inside. Paul and Iona walk a little away from the house. He's just told her the news. Paul's manner is markedly less optimistic than he was with the family.

IONA

Paul, that's awful. I'm sorry.

PAUL

It's my fault.

IONA

No! No one could have worked harder or given more.

She puts both her hands on his arm, standing close. Molly turns at the doorway and sees this.

PAUL

My responsibility then.

IONA

For finding a way out, yes. I'm
sure you will. If I can help in any
way...

PAUL

Thanks.

They look at each other, both aware they're leaving safe
ground

IONA

I haven't seen you for a while.

PAUL

I've been busy. For obvious
reasons.

(she's annoyed by this)

How's...Malcolm?

IONA

He's okay.

The tension mounts. She's determined to make him ask the
64,000 dollar question.

PAUL

So...have you...you
know...decided....whether to...?

IONA

I've said yes. We're getting
married on Friday.

(he looks as if he's been
slapped)

If I can actually get him to the
altar this time.

She laughs awkwardly. He's in shock.

PAUL

Oh.

IONA

Is that all you've got to say?

He looks at her, and misinterprets.

PAUL

Sorry. That's great news. I hope
you'll be very happy. Both of you.

IONA

Thank you.

PAUL
 It's very sudden.
 (she nods)
 But it's great. Just great. Listen,
 we have to do something. Why not
 have the wedding party here? Ewan
 could do the catering...

IONA
 Oh, I couldn't.

PAUL
 No, no. I insist. As there's
 nothing else I can do for you...

They look at each other. Molly emerges from the house and
 sees them together.

MOLLY
 Paul, I'm off to the church to see
 what your father looks like, OK?

PAUL
 OK, Molly.

She goes off. Iona looks at her, then at Paul.

IONA
 Your father?

PAUL
 Don't ask.

CUT TO:

7 OMITTED 7 *

8 OMITTED 8 *

9 EXT. CHURCH, GLENBOGLE - DAY 9 - [13.30] 9 *

Two workmen are carrying a heavy object from a van towards
 the church, shepherded by the minister Fiona. The object's
 square, made of stone. One of them trips, almost falls over.

FIONA
 Careful! Don't drop him!

Molly stands by her car, watching. She smiles.

CUT TO:

10 INT. CHURCH, GLENBOGLE - DAY 9 [13.33] 10

Fiona is walking backwards into the church, where Molly
 waits. The workmen are suffering.

FIONA
Just pop him there.
(Fiona turns to Molly)
Hard work, Molly.

MOLLY
Always was a struggle, getting
Hector to church.

The workmen straighten up. We see what they've been carrying -
a carving in relief of Hector, smiling impishly at the world.

CUT TO:

11 EXT. FIELD, GLENBOGLE - DAY 9 - [13.35] 11

A quiffed-up ageing rocker leans against his beaten-up mini-cab, ear-phones on, rolling a roll-up. Elvis belts from the ear-phones and sound-track. The driver, Ronnie, sings along. He smooths out the paper and sprinkles tobacco on it. The tobacco blows away - he replaces it. It happens again, then the paper blows away and the tobacco in the tin. Ronnie takes the ear-phones off and a tremendous whooshing noise assails him. The helicopter's landing in front of him.

A few moments later the pilot Peter Finlay steps from the aircraft and walks towards Ronnie, carrying a bag in one hand and a large Filofax in the other.

RONNIE
Mr Finlay?

FINLAY
Dr.

RONNIE
Dr Finlay.
(Finlay holds out bag and
Filofax but Ronnie just
takes the latter)
This'll be your casebook, is it?
(Ronnie chuckles)
Please yourself. Where to?

FINLAY
Glenbogle House.

CUT TO:

12 INT. CHURCH, GLENBOGLE - DAY 9 - [13.40] 12

Fiona and Molly, as before. The workmen wait at the back.

FIONA

If we have the service of dedication at 10, that would leave time for the wedding at 11. Iona and Malcolm are such a lovely couple, aren't they?

(Molly smiles tightly)

And how lovely to have two such life affirming events on the same morning.

MOLLY

Does one get a discount for attending both?

Fiona laughs hugely.

FIONA

Molly, you are a hoot.

MOLLY

So we'll put him there. Where he'll get a good view of the pulpit.

FIONA

I hope he won't put me off. His eyes seem to follow you everywhere.

MOLLY

Hector always had this habit of hanging about. Even after his demise.

FIONA

That's why this memorial is such a good idea, Molly. Rituals are important. They provide a framework for closure, moving on in life.

MOLLY

You've been watching daytime TV again, haven't you, Fiona?

(Fiona stares)

Come on boys, take up thy burden!

(they groan)

I'd like to take him home - for the last time.

CUT TO:

Donald heads for the kitchen. It's empty.

DONALD
Ewan? Where are you, boy? I want to
talk to you!

As he walks back along the corridor, a ball flies in through
a window. He catches it and walks to the window. Through it
he can see Ewan and Amy, playing basketball, larking about,
laughing. *

CUT TO:

14 EXT. YARD, GLENBOGLE HOUSE - DAY 9 - [13.48] 14

Amy and Ewan are standing side by side She gives him a
sideways bump with her arse and laughs. *

EWAN
So you want to play that game? *

He gives her a bump back. She giggles. *

DONALD
Good to see the youth of Glenbogle
grappling with the problems of its
future. *

They look up to see him in the window, looking down. *

EWAN
Can we have our ball back, mister? *

AMY
Not much we can do, Donald. Anyway,
it's only a house, isn't it?

DONALD
That, child, is a remarkably
foolish thing to say, even from
you.

EWAN
Donald, you are out of line.

Donald turns on his heel and strides off.

AMY
What's his problem?

CUT TO:

15 INT. MOLLY'S CAR, GLENBOGLE - DAY 9 [13.50] 15

Molly is driving.

MOLLY
Oh dear. Was I rude to Fiona?

She adjusts the mirror so she can see Hector's relief on the back seat, with the seat-belt around it.

MOLLY (CONT'D)

It's just irritating when people talk about moving on. Moving on to what? And to whom? The options are limited. There's no denying that your old girl is feeling lonely.

(she drives on)

Now this house business. Another kind of moving on. What's going to become of us all, Hector?

(she looks at him)

It's OK for you. You're dead.

We see Hector. He does not reply.

CUT TO:

16 EXT. GLENBOGLE HOUSE - DAY 9 - [13.55] 16

Finlay walks to the house. Ronnie leans out of the window.

RONNIE

Just pull the bell. Someone'll come in about 10 minutes.

Finlay ignores this and walks inside. Ronnie looks.

CUT TO:

17 INT. GLENBOGLE HALLWAY - DAY 9 - [13.56] 17 *

Finlay stands and stares. He pulls a dictaphone from a coat.

FINLAY

Pam, forward these notes to the interior designer for Glenbogle.

We cut to the library, where Donald is looking out of the windows at the loch. He turns at the sound of Finlay's voice. He walks in the direction of it and sees Finlay walking into the billiard room and giving a running commentary into his machine. *

FINLAY (CONT'D)

Sasha, we'll have to up the budget. It's the worst wreck I've ever seen in the Highlands - and that's saying something.

Donald sees Finlay pick up a silver quaich from the mantelpiece - engraved to Hector Macdonald. *

DONALD
What are you doing?
(Finlay turns)
Who are you?

*
*

FINLAY
Who are you?

DONALD
I asked first.

Donald grabs the quaich out of Finlay's hand and replaces it
on the mantlepiece.

*
*

FINLAY
The mysterious stranger who rides
into town and gets rid of the bad
guys. Call me Clint.

DONALD
You're trespassing. I must ask you
to leave before I call the sheriff.

FINLAY
You'll know him well enough. You're
Donald Macdonald, aren't you?

DONALD
Please leave now.

FINLAY
What you going to do? Get your big
brother onto me?

CUT TO:

18 EXT. YARD, GLENBOGLE HOUSE - DAY 9 - [14.05]

18

Paul and Donald are crossing the yard.

DONALD
Impertinent fellow. He wouldn't be
bullied.

PAUL
But who is he?

DONALD
Or even hectored.

CUT TO:

19 INT. KITCHEN, GLENBOGLE HOUSE - DAY 9 - [14.07]

19

Finlay sits at the table, far away. Paul enters with Donald.

DONALD
That's him!

PAUL
Hallo. Can I help you?

FINLAY
I thought the rest of the house was
bad, Mr Macdonald, but this. Can't
have been touched in 40 years.

Finlay gets to his feet an goes to a shelf. *

DONALD
I'll have you know, our kitchen has
unparalleled olde-worlde charm...

Finlay opens a biscuit tin and takes a biscuit. *

FINLAY
Unlike its occupants. I'll have to
blitz the place.

PAUL
Sorry, you want to buy the estate?

DONALD
It'll never happen. Never!

FINLAY
Don't kid yourselves, gentlemen.
You'll be out by the Glorious 12th.
The old regime will be no more.

He hands a stunned Paul a card and leaves, pursued by Donald.

DONALD
Go on, out! Out of this house!

CUT TO:

20 EXT. GLENBOGLE HOUSE - DAY 9 - [14.12] 20

Ronnie drives away, watched by Donald. Paul joins him.

DONALD
He must be fought, Paul. By all
available means.

He goes inside. Molly gets out of her car. Paul looks
stunned. *

MOLLY
Paul, can you help me?

CUT TO:

21 INT. GLENBOGLE HOUSE - DAY 9 - [14.14]

21

Paul staggers into the house, carrying the memorial, Molly precedes him into the den.

PAUL
I can't believe it, Molly.

MOLLY
Just put him up on here if you can.

PAUL
I never imagined we'd get a buyer
so soon. I thought it would take
months. Where's the guy come from?

She clears space on the billiard table. Paul takes a breath and with a big effort lifts the memorial onto the edge but then as he swings it around, it slips and falls on the floor.

MOLLY
Watch out!
(it lands face-down with
an almighty crash)
Of course. Toast always lands
butter side-down, doesn't it?

PAUL
I'm sorry. Can you...?

Molly helps Paul lift the memorial onto the table, propping it against a pile of encyclopaedias. They look at Hector's face. Something is horribly wrong. Molly gasps.

MOLLY
Oh, Paul! You've knocked Hector's
nose off.

Paul's mortified. Molly picks the nose off the floor.

PAUL
Molly, what can I say? I'm sorry.

MOLLY
Never mind. These things...happen.

PAUL
It's...nice, even without the nose.
(they look at the
disfigured face)
What would he say, do you think,
about what's going on right now?

MOLLY
Inquire what was for dinner and
stick his head back in the
Telegraph.
(she holds his arm)
He'd be so proud of you, you know. *

PAUL
Thanks, Molly.
(he smiles and leaves,
pauses at the door.)
What will you do? About the nose?

MOLLY
Stick it back on, I suppose.
She replaces the nose. We hear a familiar voice.

HECTOR (V.O.)
That hurt, you know.

MOLLY
What was that?

PAUL
I didn't say anything.
He goes. Molly looks around, a suspicious look on her face.

CUT TO:

22 EXT. GLENBOGLE HOUSE - DAY 9 - [16.15] 22

Ewan joins Amy, who's looking up at the house.

EWAN
Have you seen Donald?

She points at the roof. Donald's running up a makeshift flag -
a sheet with the crudely painted words: **Save Glenbogle.**

CUT TO:

23 EXT. ROOF, GLENBOGLE HOUSE - DAY 9 - [16.25] 23

Donald is ensconced in an elderly rocking chair, small table
next to it, on which are a lamp and tray of drinks. He's
dressed in dressing gown and slippers, rug over his knees,
looking at that photo album, in particular a picture of
Hector and himself as boys. He doesn't see Ewan appear.

EWAN
What's the story, Jackanory?

DONALD

Rooftop protest. I am making a statement. As my brother used to say, there are certain things up with which one shall not put.

*

EWAN

You're not daft enough to think this'll make the bank change its mind?

DONALD

It might if it has my death on its conscience. I'm on hunger strike.

EWAN

Really? Wanna know what I've got cooking?

*

*

DONALD

There are few things more important than a good dinner, Ewan, but this is one of them.

EWAN

What's that, Mahatma?

DONALD

I know it's a terrible old dump, but it's my dump. All my people are here, most of them under the sod, but no matter. And where would I go anyway?

*

(Ewan looks at him)

Apologise to Amy for me. She's a sweet child and didn't deserve my vile geriatric temper.

EWAN

Sure about dinner?

*

DONALD

(brandishing an empty)

You could get me another bottle. I said *hunger* strike. Run along.

EWAN

I haven't told you the weather forecast yet. Low front moving across the Highlands and daft old git making pointless gesture.

DONALD

I am prepared.

(he erects an umbrella)

Now go and fool around with Amy.

(MORE)

DONALD (CONT'D)
(Ewan goes, Donald finds
and bites into a chicken
leg)
Youth is so wasted on the young.

CUT TO:

24 EXT/INT. GOLLY'S COTTAGE - DAY 9 - [18.10] 24

The cottage glows in the gloaming, and its matchless setting.

MOLLY (V.O.)
Spanish omelette OK?

We cut inside. Golly's tidying Cameron's things up, Molly
chops onions. *

GOLLY
It's good of you to come round and
give me a hand.

MOLLY
Make the most of the service while
it's still available.
(Golly says nothing)
You know, if this man Finlay does
get his hands on Glenbogle, he
might want to keep you on, a man of
your experience. *

GOLLY
No. I've worked with the MacDonalds
since I was a boy. You've been my
life. You know that.
(she looks at him, the
chopping gets more manic)
All right?

MOLLY
These onions.
(tears in her eyes)
Paul blames himself. And he's
letting Iona slip through his
fingers when everyone knows they're
made for each other. *

GOLLY
But she's about to get married to
someone else.

MOLLY
A minor administrative detail.
Perhaps you should talk to him. *

GOLLY
Me?

MOLLY

Why not? You are Glenbogle's
resident father figure.

GOLLY

Because my lifetime experience of
women has been a story of failure
or just plain sadness.

MOLLY

Oh, Golly, stop being so Scottish.

GOLLY

It's true. One way or another.

*

MOLLY

But our last chance of happiness
could be lost unless you do
something!

(he turns to her)

I mean, their last chance...

GOLLY

Who we talking about here, Molly?
Paul and Iona, or another couple?

MOLLY

You tell me.

GOLLY

I'm not in a position to offer
anyone advice about love. As for
me, my dancing days are over.

She looks at him with great sadness. He turns away.

*

CUT TO:

EXT. IONA'S COTTAGE - DAY 9 - [18.30]

Paul walks from his vehicle. Iona is sitting on a bench
outside the cottage, with her wedding dress on her lap, doing
stuff with a needle and thread. He stops.

*

*

*

PAUL

Hi.

*

*

(she looks up at him)

*

That what I think it is?

*

She lifts it up.

*

IONA

You only wear it once, but it
changes your life. Strange, isn't
it?

*

*

*

*

PAUL
Getting excited?

*
*

IONA
Excited?

*
*

A window in the cottage opens. Malcolm appears.

*

MALCOLM
Be down in a minute.

*
*

He goes. Iona looks at Paul.

*

IONA
I suppose so. You're going on the
stag night?

*
*
*

PAUL
Not really in the mood - with this
Finlay guy turning up - but Malcolm
was very persuasive.

IONA
As always.

*

PAUL
I looked him up on the web. Finlay
owns an oil services company. Just
sold a chunk of it for 23 million.

*

IONA
He's got the necessary then.

PAUL
He seems a strange character. As if
he's angry about something.

IONA
The last thing we need is some mega-
rich outsider. What we want's a
laird what knows what everyone else
wants, not just himself.

*
*
*
*
*

PAUL
Yeah.
(beat)
You're right. You're dead right.

IONA
What is it?

PAUL
You've just given me an idea.

Malcolm leaves the cottage, then pats his pockets as if
looking for a wallet. He goes back inside.

IONA
Paul, do me a favour, will you? *

PAUL
Sure.

IONA
Make sure Malcolm doesn't drink too much, I'm sure he'll be sensible, but... *
*

Malcolm appears. He grins at them both.

MALCOLM
Right, Paul. Let's get bladdered!

CUT TO:

26 EXT. DRIVE, GLENBOGLE HOUSE - DAY 9 - [18.50] 26

A rather unhappy Molly is striding along, arms folded.

MOLLY
Bother, bother, bother, bother!

Suddenly a voice hails her.

KILWILLIE
Yoo-hoo!

Molly looks up and sees a figure on a racing bike coming towards her - Kilwillie, in spikes, helmet and garish lycra cycling outfit. He stops and grins at her.

MOLLY
Kilwillie! What on earth...?

KILWILLIE
My new exercise regime. Much nicer than a sweaty gym. And the accessories are so very fetching, don't you think?

He strikes a pose.

MOLLY
I have to be honest. Me no lycra.

Kilwillie roars with laughter.

KILWILLIE
Molly, you are a caution!
(she doesn't smile)
You're worried. This estate business, isn't it?

MOLLY
Not just that. Paul knocked
Hector's nose off, you see.

KILWILLIE
I'm sorry?

MOLLY
I feel so...jangled up. Like a
piano that's fallen down a flight
of stairs.

KILWILLIE
I know. The solution to all cares
and woes.

MOLLY
What's that?

KILWILLIE
Luncheon with your helpless admirer
and constant friend. I shall call
for you at 12 of the clock.

MOLLY
Kilwillie. That would be lovely!

She hugs him hard, to his pleasant surprise.

KILWILLIE
Must go. I have to do the Pyrenees
before supper. Bye, sweet thing!

He cycles away. She watches him fondly. Maybe he should sing
something too, his voice dying away. Something French?

CUT TO:

27	<u>OMITTED</u>	27	*
28	<u>INT. GHILLIE'S REST - NIGHT 9 - [21.30]</u>	28	*

The place is heaving. Malcolm's at the bar with Paul, pissed,
but maudlin and reflective rather than roaring. A line of
drinks await his attention. Paul is stone cold sober.

MALCOLM
Thing is, Paul - and you know this
cos you're a man of the man of the
world yourself - the planet's full
of amazing places and I've tried to
see as many of them as I could...
(a man plonks a pint and
chaser in front of him)
Thanks, mate.
(MORE)

MALCOLM (CONT'D)

But then you overlook the beauty
that's on your own doorstep. Not
just the hills and the lochs. Iona.
She's worth a continent. She's
given me a second chance and I'm
going to take it.

*

PAUL

Good.

MALCOLM

She's beautiful, isn't she, Paul?
Isn't she?

PAUL

She is, Malcolm.

During the above, Paul's been trying to nudge away or hide
some of Malcolm's drinks. Malcolm spots him and protests.

MALCOLM

Oi! What you doing, nicking my
pint. You're supposed to be a mate!

He grabs a pint back and starts downing it, to the vocal
encouragement of the others - apart from Paul.

CUT TO:

INT. IONA'S COTTAGE - NIGHT 9 - [22.50]

*

From inside, Paul is helping Malcolm into the house. Malcolm
is singing a raucous Scots folk song. Iona comes downstairs
as they approach. She stops to listen.

*

*

*

PAUL

Turn the volume down, Malcolm.
You'll wake the bride.

MALCOLM

She's a great girl.
(they stop by the door)
No more travelling. No more
roaming. This is my life now. My
home.
(beat)
It'll be all right, won't it?

*

Iona steps into the hall. Malcolm beams.

*

MALCOLM (CONT'D)

Hallo, darling.

He puts his head on Paul's shoulder and closes his eyes.

IONA

Malcolm!

(but he's gone - she turns
to Paul)

You said you'd look after him.

She takes Malcolm from Paul.

PAUL

I tried, but he was determined to
get drunk. I don't know why.

*

CUT TO:

30 INT. HECTOR'S DEN, GLENBOGLE HOUSE - NIGHT 9 - [23.00] 30

The empty room, making odd little noises, as empty rooms do.
Molly enters the house, stops in the doorway and enters.

MOLLY

You're here, aren't you?

(nothing)

Come on, I know you are.

*

There's a heavy sigh. That voice is heard.

HECTOR

Can't a chap get a moment's peace?

MOLLY

(she sits)

This is important. I want to talk
about the future.

*

*

A chair moves, as if someone's sat down on it.

HECTOR

I don't have a great deal to say
about that, dear.

MOLLY

My future. I'm at a crossroads,
Hector. Not only may I soon have to
find myself a new home...

HECTOR

Would never've happened in my day.

A billiard cue is rolled back and forth across the table.

MOLLY

I no longer wish to live on my own.

*

HECTOR

You don't. You live with a house-
ful of distant relatives and
assorted hangers-on.

MOLLY

I need love and affection. And I've
plenty to give in return. How would
you feel if I was with someone
else?

*

HECTOR

Depends. Who is the blaggard?

MOLLY

Once, I thought Golly and I...

HECTOR

What!

Molly looks up. Hector's appeared, she doesn't bat an eyelid.

MOLLY

There you are. You're looking well.

HECTOR

Golly's a sound chap on a hill or
the middle of a torrent, but the
consort of a filly of your
breeding? Over my dead body.

MOLLY

A servant, you mean? I couldn't
care tuppence about that.

HECTOR

You will when you discover that's
all he has to his name. What about
Kilwillie?

*

MOLLY

Dear man. He asked me once, but it
was too soon. He'd never try again.

HECTOR

We'll see about that.

MOLLY

I do miss you, you know.
(she looks up, he's gone)
Hector? What's it like?

HECTOR
Sorry. I signed a confidentiality
agreement.

DISSOLVE TO:

31 EXT. ROOF, GLENBOGLE HOUSE - DAY 10 - [07.30] 31 *

Donald sits in his chair, asleep, swaddled in blankets. He
wakes as Paul appears, wound up. *

PAUL
You surpass yourself. Of all the
stupid, self-indulgent gestures,
this one takes the Garibaldi.

DONALD
I...

PAUL
Ewan's worried to death. He thinks
you're going to catch pneumonia.

DONALD
I...

PAUL
We're in a fix. Can't you try to
help? Must you always be a burden?

Donald stares, eyes like saucers. Paul walks away angrily,
with himself as much as Donald. He turns.

PAUL (CONT'D)
Look, I didn't really mean..(that).

DONALD
Your words were hurtful and
insensitive but candid, Paul.

Paul goes away. Donald sits. *

DISSOLVE TO:

32 OMITTED 32 *

33 INT. VILLAGE HALL, GLENBOGLE - DAY 10 - [10.05] 33 *

The room's crowded with estate tenants and crofters, men and
women in working clothes, listening to Iona, who sits at a
table facing them. As she begins speaking, Paul arrives and
sits beside her. Jess and Malcolm are there too.

IONA

Obviously the news has serious implications not just for the Macdonald family but for everyone in this room.

(she lets this settle)

I'm glad Paul's found the time in his very busy schedule to come and tell us what's on his mind. Laird.

*
*
*

She looks at him. A look that would freeze beer. He gets up.

PAUL

Thanks, Iona. There are two things that can happen. The first is that the bond that's tied my family to this glen and its people for hundreds of years will be broken and a new owner will come in and do with Glenbogle what he or she wants.

*

CUT TO:

34 EXT. VILLAGE HALL, GLENBOGLE - DAY 10 - [10.07] 34

Ronnie's cab stops outside the hall. Finlay walks inside.

CUT TO:

35 INT. VILLAGE HALL, GLENBOGLE - DAY 10 - [10.08] 35

The meeting as before.

*

Finlay slips into the room, unseen by everyone except Paul.

*

FIRST TENANT

So what's the other option?

PAUL

You could buy it.

FIRST TENANT

Me? Are you crazy?

PAUL

All of you. Crofters, tenants, all the people of Glenbogle. A community buy-out.

IONA

You mean under the new legislation?

(Paul nods)

We'd get first refusal, right?

PAUL

My family would hold on to the house and fishing rights, you'd own your crofts and a large part of the hills and stalking grounds.

FIRST TENANT

But that'd cost a fortune.

*

*

JESS

There's a fund set up by the Scottish Parliament for just this kind of scheme.

*

FIRST TENANT

So it'd cost us nothing?

*

PAUL

I didn't say that. The community would have to raise part of the purchase price.

FIRST TENANT

Now we're getting to it.

JESS

For heaven's sake, Andy, don't be so negative.

FIRST TENANT

I'm just seeing what's involved. Whether it could work.

FINLAY

Of course it couldn't.

(all turn to him)

You're being offered a pig in a poke. The MacDonald family want you to solve their problems, transfer their debt to you.

IONA

Sorry, this is a private meeting.

PAUL

Mr Finlay is interested in buying the estate, Iona.

FINLAY

Unlike Mr Macdonald, I'm a Scot, a working man who respects other working men and when I acquire the estate I'll prove it.

*

FIRST TENANT

What do you mean?

*

FINLAY

When I become laird of Glenbogle, I
will give every crofter his or her
land, free, gratis, for nothing.

He beams as the crofters stare in amazement. Paul's silenced.

CUT TO:

35A EXT. VILLAGE HALL - DAY 10 - [10.30]

35A *

The crofters leave, including Jess and Iona.

*

CUT TO:

*

36 INT. VILLAGE HALL, GLENBOGLE - DAY 10 - [10.32]

36 *

Finlay and Paul are left. They stare at each other before
hostilities begins.

*

*

PAUL

What the hell are you playing at?

FINLAY

I'm not playing, Mr Macdonald.

*

PAUL

What you just offered these people,
you can't be serious.

FINLAY

I have never been more serious
about anything in my entire life.

PAUL

It doesn't make any kind of
financial sense.

FINLAY

It's not about money, Mr Macdonald.
I want Glenbogle and I don't mind
what I pay for it.

(Paul stares, perplexed)

It's going to happen. You might as
well give in now...

PAUL

Never. I'll fight you all the way.
This is my family history we're
talking about.

*

FINLAY
 Your family history is one of
 shameful injustice and I'm
 determined to end it.

PAUL
 You'd better apologise for that -

FINLAY
 I'll apologise for nothing. You
 family flushed my life down the
 toilet when I was 17 years old!
 (Paul stares)
 I was born here. I went to work in
 your big house when I was 16. I had
 a lass there. I was happy. Then
 your father branded me a thief,
 dragged me through a kangaroo court
 and threw me out. What would I want
 with a ring? Tell me that...

PAUL
 You've done okay for yourself.

FINLAY
 Have you ever been on the deck of a
 trawler? The filth, the fear. That
 was my life for 10 years. I had to
 fight and scrap my way out of the
 mess your family put me in
 Macdonald, and you will pay for
 that with everything you have.

He walks away.

DISSOLVE TO:

37 OMITTED 37 *

38 INT. HALLWAY, GLENBOGLE HOUSE - DAY 10 - [11.32] 38 *

Paul walks into the house, head down.

MOLLY
 How did it go, Paul?

He looks at Molly's smiling face. Most of the rest of the
 household are there - Amy, Ewan, Golly and Donald.

PAUL
 Not very well.

DONALD
 Ah.

PAUL

He's determined to get us out. It looks as if he might succeed.

MOLLY

Oh, dear.

(silence)

We've been in trouble before. Especially when Hector was in charge.

A distant - and disapproving - clearing of a throat.

PAUL

My father may have a lot to answer for - but this is different.

Paul starts to leave the room.

MOLLY

What exactly are you saying?

PAUL

(on his way out the door)
We should start making other plans for the future, Molly.

*

This sinks in. Paul exits.

DONALD

Matter of fact, I already have.

(they turn to him)

My pal Georgie Beaumont - we were in the Buffs together - has offered me a billet in his pad in Nice. Bit of a bore now he's in his anecdotage but needs must, I guess.

AMY

You're leaving?

DONALD

My dear girl, it looks as if we're all going to be doing that.

EWAN

When?

DONALD

This afternoon.

EWAN

What?

DONALD
Can't stand long, drawn-out
farewells. If you're going to do
something, get on and do it.

EWAN
But Paul's still trying to see the
guy off... *

MOLLY
Same old story, Ewan. When the ship
starts to go down, the small furry
brown things are the first to look
out for themselves.

She walks away. Donald preserves his silence, despite a look
from Ewan. He then turns away. Golly follows Molly.

DONALD
Excuse me. I have to pack my
valise. *

MOLLY
Ewan, do you have such a thing as a
tube of super-glue?

CUT TO:

39 INT. CORRIDOR, GLENBOGLE HOUSE - DAY 10 - [11.34] 39

Golly catches up with Molly.

GOLLY
Molly?
(she turns)
Suddenly it seems like it might be
all over. *
(she nods) *
What are you going to do?

MOLLY
I really don't know.

GOLLY
I've a proposition for you.
(she looks)
Thanks to the Macdonalds the
cottage is mine. I want you to know
there'll always be a home for you
there. *

MOLLY
Thank you, Golly..that's very kind.
But...what exactly do you (mean)?

GOLLY
Not much compared to this, but
there'd be plenty of room once Jess
and I moved out.

MOLLY
I see. So you...?

GOLLY
We'd find a place in the village.

She doesn't quite know how to compose her features.

MOLLY
As ever, Golly - always thinking of
my needs. But I really couldn't
turf you out of your own home.

This is said with slight asperity, an impression heightened
by the way she turns away. Golly watches her go.

CUT TO:

40 INT. HECTOR'S DEN, GLENBOGLE HOUSE - DAY 10 - [11.59] 40

Molly is seated by Hector's relief, opening the tube of super-
glue. Unseen by her, Kilwillie appears behind in the doorway.

MOLLY
He really is the most maddening man
I've ever encountered...

Hector laughs somewhere. Molly squirts glue onto her finger.

KILWILLIE
Molly...

MOLLY
Oh, be quiet, you.

KILWILLIE
I'm sorry?

She turns to him, waving her hand around.

MOLLY
Kilwillie! Just the man.
(he beams)
Could you possibly pull my thumb
and forefinger apart?

She holds out her hand to him. He is somewhat puzzled.

CUT TO:

41 INT. DONALD'S BEDROOM, GLENBOGLE HOUSE - DAY 10 - [12.05] 41

Donald throws possessions into an old tin trunk. He looks around. The room is empty. He shuts the lid, on which is painted, **D. U. MacDonald, Harrow School**. He drags the trunk out, his album of photos left behind on the bed. *

CUT TO:

42 INT. HECTOR'S DEN, GLENBOGLE HOUSE - DAY 10 - [12.10] 42

Kilwillie rubs fluid into Molly's hand to rid it of the glue.

KILWILLIE

Molly, this is simply dreadful. The end of the MacDonalds of Glenbogle as we know them.

HECTOR (V.O.)

All right. No need to rub it in.

MOLLY

Hector!

KILWILLIE

His fault, you mean? You're probably right.

HECTOR (V.O.)

Turncoat!

KILWILLIE

I'd help out if I could but... *

HECTOR (V.O.)

We can do without your new money, thank you very much.

KILWILLIE

And poor you, to be thrown on the streets like some addle-brained bag-lady.

MOLLY

I hope it won't quite come to that.

KILWILLIE

I just wish there was something I could do.

Hector appears behind Kilwillie, leaning against a bookcase.

HECTOR

There is, you clot - staring you in your florid, moon-shaped features.

Molly glares at Hector, then adjusts her expression into a winning smile as Kilwillie looks up at her. He hesitates.

MOLLY
Yes, Kilwillie?

KILWILLIE
Molly, you know how difficult it is
for a chap like me to talk about
his innermost feelings...

HECTOR
Hallo, hallo. Here we go.

MOLLY
I know, my dear, but do go on...

KILWILLIE
I put it down to one's horrendously
expensive education... *

HECTOR
Heaven's above.

KILWILLIE
Which chiefly revolved around the
parsing of ancient Greek, the
absence of lockable lavatories and
a surfeit of spotted dick...

HECTOR
For God's sake man, get on with it.

KILWILLIE
Anyway...

MOLLY
(exploding)
Will you shut up and clear off!

Kilwillie jumps at this. He opens and closes his mouth like a sick goldfish. Hector disappears. Molly's appalled.

MOLLY (CONT'D)
Not you! Sorry Kilwillie, I'm a
little overwrought.

Hector grunts sardonically.

CUT TO:

Paul is looking out over the loch. Iona comes up behind him.

IONA
Are you OK?
(he turns to her)
You rushed off after the meeting.

PAUL
Finlay gave me a bit of a shock.

IONA
He's called a meeting in the
Ghillie's Rest tonight to talk
about his plans. And ply everyone
with free drink, no doubt.

PAUL
He's very determined. I thing he's
got me beat, Iona.

IONA
Oh?

PAUL
My days here are maybe numbered.

IONA
But I couldn't bear that.
(he looks)
I mean, if someone tried to force
me out of my home.

PAUL
He's holding all the cards, Iona.

IONA
Does it mean that little to you?
(she's angry now)
If you want something, you have to
be prepared to fight for it, Paul.
(really angry)
Why do I have to explain this to
you? You're supposed to be the
soldier.

She stalks off. Paul watches her.

CUT TO:

44 OMITTED 44 *

45 EXT. GLENBOGLE HOUSE - DAY 10 - [12.35] 45 *

Donald's leaving the house, Ewan is carrying the other end of
the trunk towards Ronnie's mini-cab.

EWAN

I can't believe you're going - just like that.

DONALD

What do you want? Marching bands? A fly-past by the Red Arrows?

Ronnie opens the back door, lets them get on with the job of putting the trunk on the back seat.

RONNIE

Now then, gents.

EWAN

I don't know. A proper goodbye.

DONALD

How ghastly.

*

EWAN

I'm sorry you're leaving. It's been good to know you, Donald.

DONALD

Enough! No more!

(he gets in the car)

Sentimentality is the curse of the working classes.

(to Ronnie)

Burn rubber!

*

Ewan peers through the open window, angry now.

EWAN

No Don, the curse of the working classes is the upper classes.

Donald waves and up goes the window.

RONNIE

Never had an old Harrovian in my cab before.

(Donald stares ahead)

Where to?

Ewan watches as the car moves away, then stops by Amy. Donald gives her something. The car moves on. Amy Ewan.

EWAN

It's like he didn't care, about any of us.

She hands him some keys. He stares at them.

AMY
He said he wanted you to have
these. What are they?

CUT TO:

46 INT. BOATHOUSE, GLENBOGLE HOUSE - DAY 10 - [12.40] 46

Ewan pulls the tarpaulin from Donald's beloved car.

AMY
Ewan - he left you his Dragon?

Ewan stares at it.

CUT TO:

47 INT. RONNIE'S CAR - DAY 10 - [12.41] 47

Donald in the front seat, looking balefully out at the loch.

DONALD
Put some cheerful music on, dammit.

CUT TO:

48 EXT. RIVER BANK, GLENBOGLE - DAY 10 - [12.55] 48

Molly and Kilwillie are seated by the river, the picnic
spread out in front of them. Molly's talking. Kilwillie's
looking alternatively at his watch and the sky. She notices.

MOLLY
Then when Paul came home from
meeting this man, he was
tremendously cast-down.

KILWILLIE
Oh?

MOLLY
Most unlike him. He's usually such
a positive person.

KILWILLIE
Yes.

MOLLY
So I don't know what's going on.
(Kilwillie's far away)
Perhaps a spaceship's about to land
and little green men are going to
colonise Glenbogle.

KILWILLIE

Possibly.
(beat)
What?

MOLLY

If I wanted a one-way conversation,
I'd have stayed at home and talked
to Hector. Am I boring you?

KILWILLIE

Sorry, Molly. I'm a little
distracted. I'm waiting, you see...

MOLLY

For Godot? A solar eclipse? The
grim reaper?

KILWILLIE

There he is! Yoo-hoo! This way!

Kilwillie jumps up, pointing at a dot in the sky. It's a
light plane, coming towards them. Kilwillie waves his arms
and shouts, as if the pilot can hear.

MOLLY

Kilwillie, are you quite well?

KILWILLIE

Feverish and dry of mouth. I know
we've cantered round this course
before, but times have changed.
(he comes to her again)
I'm concerned about your future
happiness and welfare. I remain
exceedingly fond of you. I have
therefore a very important
proposition to put to you.

MOLLY

Which is?

He looks up at the sky. The plane is nearly overhead.

KILWILLIE

Direct your gaze to the heavens.

Molly looks up - the plane is trailing a banner. She reads.

MOLLY

"Marry me, Polly."

Kilwillie's smile freezes.

KILWILLIE

What? Damn!

(he looks)

It was a very bad line - he was
over the Kyles of Bute at the time.

He looks at her. She starts laughing. So does he.

CUT TO:

49 OMITTED 49 *

50 INT. BOATHOUSE, GLENBOGLE HOUSE - DAY 10 - [13.05] 50 *

Ewan is seated behind the wheel, Amy next to him.

EWAN

I can't believe he did this for me.

AMY

Everything about Donald was
unbelievable, Ewan.

EWAN

What did I ever do for him? *

AMY

Ewan, he's gone. Deal with it.
Let's talk about something
interesting, like what you and me
are going to do when we get kicked
out of here.

EWAN

Poor old soul.

CUT TO:

51 I/E. RONNIE'S CAR, DRIVEWAY - DAY 10 - [13.20] 51

Ronnie pulls the brake on. He looks at Donald.

RONNIE

Eight pounds fifty.

Donald extracts a crinkly note, extends it to Ronnie.

DONALD

Twenty of your English pounds...
(he pulls it away again)
On the understanding that if anyone
asks you dropped me at the station.

RONNIE
Choo-choo!
(he takes the note)
Take it easy, old timer.

Donald drags the trunk from the back seat and past a sign announcing **The Bide-a-While Home - for Retired Gentlefolk**. The scraping of the trunk and Donald's bent figure speak eloquently of hope vanquished. Donald suddenly stops.

DONALD
Botheration.

CUT TO:

52 INT. DONALD'S BEDROOM, GLENBOGLE HOUSE - DAY 10 - [13.21] 52

The room as he left it. The photo album is lying on the bed.

CUT TO:

53 OMITTED 53 *

54 INT. BIDE A WHILE HOME, GLENBOGLE - DAY 10 - [13.28] 54 *

Donald enters. He looks up. The hall's empty, but there's a desk with a bell and the sign **Please ring**.

DONALD
Ask not for whom the bell tolls...
(ping)
It tolls for thee...

He sees another sign: **Dinner 7.30, bar opens 6pm**. He nods approvingly. We hear a thumping 60's track. Donald follows the noise. He comes to a doorway. Inside a roomful of smiling oldies are boogying on down, having a great time. One female (Sadie) smiles at Donald as she sashays in front of him.

CUT TO:

55 EXT. DRIVE, GLENBOGLE HOUSE - DAY 10 - [13.35] 55

Kilwillie and Molly are cycling back up the drive.

MOLLY
Kilwillie, you're so sweet.

KILWILLIE
Mull it over for as long as you like. But just remember...
(he starts singing)

KILWILLIE (CONT'D)

Molly, Molly, give me your answer
do, I'm half crazy, oh for the love
of you, it will be a stylish
marriage, one can afford a
carriage...

(Molly laughs)

But you'll look sweet upon the
seat, of a bicycle made for two...

Ahead of them, on a bank above the road, Golly and Jess are
sawing the tree. They stop as they hear something - they look
down and see Molly and Kilwillie cycling past, laughing and
singing the verse together. Jess looks at Golly.

GOLLY

Come on.

They start sawing again.

CUT TO:

56 OMITTED 56 *

57 INT. KITCHEN, GLENBOGLE HOUSE - DAY 10 - [14.05] 57 *

Jess is seated, while Molly helps her off with her boots.
Molly smiles with pleasure.

JESS

Molly, that's great. Kind of.

MOLLY

There's nothing better for a girl's
self-esteem than a proposal.

JESS

Apart from two perhaps.
(the boot comes off)
So did you accept?

MOLLY

Not quite yet.
(Paul enters)
The lovely Iona's here. With the
fiance. Checking out the room for
the reception.

PAUL

Oh.

MOLLY

I think she wants to talk to you.
(beat)
Go on then.
(MORE)

57

CONTINUED:

57

MOLLY (CONT'D)

And Paul - being laird doesn't consist entirely of putting other people first.

(he goes, Molly shakes her head)

Any more shilly-shallying in that department and I shall have to get the cattle-prod out.

JESS

I know what you mean.

CUT TO:

58

INT. DRAWING ROOM, GLENBOGLE HOUSE - DAY 10 - [14.10]

58

Malcolm and Iona are together. They both seem edgy.

MALCOLM

Nice room.

(she nods)

Weird to think this time tomorrow we'll be man and wife.

*

Paul enters.

*

PAUL

Hi there.

*

Now there's even more tension between Paul and Iona.

*

MALCOLM

Listen Paul, Iona says I should say sorry for last night - made a numpty of myself apparently.

*

PAUL

Don't worry, Malcolm. No more than usual. All set for tomorrow?

*

MALCOLM

Apart from Uncle Jimmy.

(a warning look from Iona)

Did Iona not tell you? He was due to give her away but he's fallen and broken his ankle. Can't do it.

PAUL

Oh, sorry to hear about that.

MALCOLM

Sometimes I think this wedding's jinxed.

(they all ponder on that)

Hey. Maybe Paul could do it.

PAUL

Me?

IONA

Malcolm, I said no.

MALCOLM

Why not? That's what would have
happened in the old days...

(he grins)

Except the laird would've probably
had his way with the bride first.

IONA

Malcolm!

PAUL

It's not a good idea...

MALCOLM

Why? What's the problem?

(Iona and Paul look away)

Who else are we going to get?

A silence. Paul finally turns to Iona.

PAUL

I suppose if you're really stuck.

MALCOLM

Thanks, Paul. Rehearsal's at 7.

Paul turns away, then checks.

PAUL

What time is Finlay meeting the
crofters?

IONA

Eight. Why - planning on going?

PAUL

I'm not finished just yet.

Finally, they smile at each other. Paul goes.

*

CUT TO:

59 INT. GOLLY'S COTTAGE - DAY 10 - [17.30]

59

Golly is bathing Cameron - and taking flak from Jess.

JESS

You're supposed to be a man of
action.

(MORE)

59

CONTINUED:

59

JESS (CONT'D)

Except when it comes to something really important like your feelings, you turn into a statue, without the dynamism.

GOLLY

Sometimes you sound just like your mother. Thankfully not that often.

JESS

Compliments'll get you nowhere. Are you going to let it happen? Aren't you at least going to speak to her?

GOLLY

Maybe I will. And maybe I won't.

JESS

I'm going to talk to something more responsive, Dad. That dead tree we just cut down!

She goes. A door slams. Golly cuddles Cameron.

GOLLY

Isn't she wonderful? Your sister.

CUT TO:

60

INT. BAR, BIDE A WHILE - DAY 10 - [18.00]

60

Donald enters in dinner jacket. He takes in the scene. An elderly barman is shaking a shaker, Sinatra's on the stereo, Sadie - in shimmery dress - sits knees-crossed on a high stool. She plucks a cigarette from a case and looks for a light, Donald steps forward with a lighter. She lights it.

SADIE

Thank you, Mr MacDonald.

DONALD

You know my name.

SADIE

It was on the evening news. Take a seat and let's trade chat-up lines.

DONALD

I have to go.

SADIE

Something I said?

DONALD

A sentimental journey. I'll be back. Don't go away.

SADIE
This is the only cocktail bar
within 50 miles. Where else is a
girl to go?

CUT TO:

61 EXT. BIDE A WHILE HOME, GLENBOGLE - DAY 10 - [18.10] 61

Donald gets into Ronnie's minicab. *

DONALD
Put your trotter down, Ronnie,
before the window of opportunity
slams down on my fingers yet again.

CUT TO:

62 INT. HALLWAY, GLENBOGLE HOUSE - DAY 10 - [18.41] 62

Donald enters the hallway. He looks into the den where Molly
has returned to the missing nose and the super-glue. She
carefully places the nose back in position.

MOLLY
I said, keep your nose out of it,
Hector.

Donald steals along the hallway and up the stairs. But he's
spotted by Amy, who emerges from the library with a magazine.

CUT TO:

63 INT. KITCHEN, GLENBOGLE HOUSE - DAY 10 - [18.43] 63

Ewan sits at the kitchen table. Amy enters. He looks at her.

AMY
If you're still missing Donald,
don't - he's back.

CUT TO:

64 EXT. GLENBOGLE HOUSE - DAY 10 - [18.47] 64

Ewan and Amy watch as Donald hurries from the house, carrying
his album of pictures towards Ronnie's car.

AMY
What on earth's he up to?

EWAN
There's one way of finding out.

CUT TO:

65 INT. BOATHOUSE, GLENBOGLE HOUSE - DAY 10 - [18.50] 65 *

Ewan guns the engine of the Dragon, Amy beside him. *

CUT TO: *

66 INT. CHURCH, GLENBOGLE - DAY 10 - [19.20] 66 *

The church is empty, apart from a group by the altar - the vicar Fiona, and Paul and Iona. Fiona looks at her watch.

 IONA
I'm sorry.

 FIONA
Maybe we could start without him.
 (they look)
Paul could play the groom.

They look at her in horror. Malcolm enters at a run.

 MALCOLM
Sorry I'm late. Shall we get going?

CUT TO:

67 OMITTED 67 *

68 INT. BAR, BIDE A WHILE - DAY 10 - [19.45] 68 *

Donald and Sadie are seated at a table, laughing together.

 DONALD
Cairo? Terrible place. Full of foreigners. That's what my friend Faroukh used to say - and he should know, he was King of Egypt!

 SADIE
Donald, you are a funny man.

 DONALD
Tell me about Sadie. What has she done with her life?

 SADIE
I was a striptease artiste. So much more intriguing a name than stripper. It was so innocent then. The law said we had to stand like statues on stage. Nothing moved.
 (she looks at him)
Well, not much.

She giggles, he laughs, then sees Ewan and Amy peering through the window. He frowns.

SADIE (CONT'D)
Donald, are you all right?

DONALD
It just got a little hot in here.

SADIE
I'd better go and powder my nose.

She gets up, touching his hand as she goes. Donald sits back.
He knows what's coming. Sure enough, Ewan and Amy appear.

EWAN
Donald...

DONALD
Before you start, it's for the best. Glenbogle's washed up, you're better off without me, and here at least I'm among folk of my own kind - the senseless and insensible - so leave this great Caledonian pine to shed its leaves in the autumn of its years and quietly wither...

AMY
Pine trees don't shed leaves.

DONALD
Buzz off before the totty returns.

CUT TO:

INT. GHILLIE'S REST - NIGHT 10 - [19.55]

The place is packed. Paul's at the bar, watching Iona and Malcolm on the other side. Jess enters with Molly and Golly. Ewan and Amy are together.

*
*

AMY
Cheer up, Ewan.

EWAN
While we're here getting the drinks in, surrounded by life and laughter, he's in that place, turning his face to the wall.

Jess stands next to Paul at the bar, waiting for her drink. She sees who he's looking at and touches his arm. He looks up. Meanwhile Finlay stands up on a table.

JESS
It's great the way you're handling this.

*
*

(MORE)

JESS (CONT'D)

I mean I miss Duncan like crazy but
at least I don't have to watch him
being pawed by another girl.

FINLAY

My friends -

MOLLY

Never trust a man who calls you his
friend when he doesn't know you.

GOLLY

Did Paul say his name was Finlay?

*

FINLAY

Have a drink on me - unless the
present owner wants to put his hand
in his pocket for a change.

PAUL

The people here have too much sense
to be swayed by a buckshee whisky.

(he climbs onto the bar)

That's typical. This man doesn't
want you to work together with us
for the common good. So he's
offering a big, fat bribe instead.

*

FINLAY

Your family have done nothing for
the people of this glen.

*

PAUL

To make you richer as individuals,
but poorer as a community.

FINLAY

You've treated them shamefully -
and your father was the worst of
the lot!

*

Molly looks at him, then at Paul. He avoids her gaze. We
might see Golly's reaction too.

PAUL

People will make their own
judgement of my family - and my
father - based on what they know,
not what you tell them.

(he looks at the crowd)

I love this place. It's the only
real home I've ever known. I've so
much to give to it. Let me know
tomorrow what you decide.

He looks at Iona. Paul leaves.

CUT TO:

70 EXT. GHILLIE'S REST - NIGHT 10 - [20.10] 70

Molly follows Paul out. Golly leaves the pub behind them.

MOLLY
Paul, what did he mean? That crack
about Hector?

PAUL
I don't know.

MOLLY
Yes, you do. Shall I go back inside
and ask the Finlay person instead?

Paul looks. He realises he'll have to tell her.

CUT TO:

71 INT. HECTOR'S DEN, GLENBOGLE HOUSE - NIGHT 10 - [20.40] 71

A moment's silence, then Molly storms into the room.

MOLLY
Hector Macdonald!

HECTOR (V.O.)
Hallo, Molly old girl.

MOLLY
Show yourself! I want to see you.

Hector appears.

HECTOR
That's nice.

MOLLY
You foolish, foolish man!

*

She leaves the room, slamming the door on a bemused Hector.

CUT TO:

72 INT. HALLWAY/STAIRS, GLENBOGLE HOUSE - NIGHT 10 - [20.41] 72

Molly turns the corner from the hall onto the stairs. Hector
is waiting for her. She marches on, he follows.

HECTOR
What's the matter? You seem upset.

MOLLY
It's all your fault. *

HECTOR
Why? What have I done now? *

In the corridor upstairs she slams another door on him.

CUT TO:

73 INT. CORRIDOR, GLENBOGLE HOUSE - NIGHT 10 - [20.42] 73

Molly walks to her bedroom. Hector appears in front of her again.

MOLLY
I could kill you! It's a good job
you're already dead.

CUT TO:

74 INT. MOLLY'S BEDROOM, GLENBOGLE - NIGHT 10 - [20.43] 74

She marches into her room. Hector instantly reappears.

MOLLY
It's over, Hector. The end of the
Macdonalds of Glenbogle. This isn't
our home anymore. I shall have to
leave and so will you. *

HECTOR
Oh, dear. *

MOLLY
The family's breaking up for good
and you are the person responsible.
Do you understand? *

HECTOR
I do not. But then there's nothing
new in that. *

MOLLY
It's terrible for everyone. I don't
want to see you again. *

HECTOR
Very well. If that's what you
wish... *

His voice trails away. When she looks up, he's gone. Then
there's a knock at the door.

MOLLY
I said, leave me alone! *

GOLLY
Molly?

Molly recognises the voice and opens the door. She's upset.

GOLLY (CONT'D)
I came to say - don't blame Hector
for this.
 (she grunts)
It's not his fault.

*
*
*

MOLLY
I don't want to hear any more.
 (she turns away)
To think I was so happy.
Kilwillie's asked me to marry him.
 (she turns back to him)
What do you think about that?

GOLLY
He's a lucky man.

MOLLY
Is that all?

GOLLY
He'll give you the life you
deserve. Good night, Molly.

He goes. Molly sits miserable.

*

MOLLY
I'm sorry, Hector. Are you still
there?

*
*
*

Of course, he isn't.

*

DISSOLVE TO:

75	<u>OMITTED</u>	75	*
75A	<u>OMITTED</u>	75A	*
75B	<u>OMITTED</u>	75B	*
75C	<u>OMITTED</u>	75C	*
75D	<u>OMITTED</u>	75D	*
75E	<u>OMITTED</u>	75E	*
75F	<u>OMITTED</u>	75F	*

76 EXT. GLENBOGLE HOUSE - DAY 11 - [08.40] 76 *

The last morning in Glenbogle. It is of course perfect. Golly - in best bib and tucker - makes his way to the house.

CUT TO:

77 INT. KITCHEN, GLENBOGLE HOUSE - DAY 11 - [08.42] 77

Ewan is cooking breakfast. Amy enters.

AMY
Look, if this is such a big deal,
why don't we just spring him?

EWAN
How'd you mean?

AMY
Get him out. Bring him home.

EWAN
You're a great girl, you know that?

CUT TO:

78 INT. HECTOR'S DEN, GLENBOGLE HOUSE - DAY 11 - [09.05] 78

Golly walks into the room. He inspects the memorial relief.

GOLLY
Molly didn't make such a bad job of
you, Hector.

He finds a blob of glue by the crack on his nose. He takes out a penknife and starts scraping it clear, while he talks.

GOLLY (CONT'D)
The day has come. I always knew it
had to be faced. I'm sorry you
won't be around to hear what I have
to say. *

Golly lifts the memorial up and heads out of the room.

HECTOR (V.O.)
Carry on, Golly. I'll be listening. *

Golly stops, unsure if he's dreaming.

CUT TO:

79 EXT. BIDE A WHILE HOME, GLENBOGLE - DAY 11 - [09.06] 79

Ewan and Amy make their way up the drive, passing a laundry van parked at the side, heading towards the rear entrance.

CUT TO:

80 OMITTED 80 *

81 INT. DINING ROOM, BIDE A WHILE - DAY 11 - [09.12] 81 *

Donald's showing Sadie the photo album over breakfast.

DONALD

Me and my brother Hector in our own little pony and trap. We used to ride all over the place in it.

SADIE

And did the peasants all doff their caps to you as you went past?

DONALD

They still do. Not that I actually have a vehicle of my own any more.

SADIE

Good job I do then.

(beat)

I thought we might go for a bite of lunch somewhere.

DONALD

What a marvellous idea. I'll go and put my face on. *

(he gets up - she smiles)

Do you know, I think I'm going to be happy here.

SADIE

I've always been partial to toffs. They have such nice hands.

They smile at each other as he backs away out of the room and into the corridor, where he falls neatly backwards into a large laundry basket on wheels, held by Ewan and Amy. Donald cries out, but Amy stuffs sheets and towels on top of him, Ewan bangs down the lid and they push him past the dining room where Sadie sits, coffee cup in hand, smiling wistfully.

CUT TO:

82 OMITTED 82 *

83 EXT. CHURCH, GLENBOGLE - DAY 11 - [09.45]

83 *

Paul helps Molly out of the car. Kilwillie's there. Molly takes his arm. The laundry van's there. Ewan slides the back door up with a rattle. The lid of one of the baskets opens, Donald's head emerges, topped by a white towel.

EWAN

Thanks for the lift, Gus. Look,
it's Donald of Arabia.

*

Paul is surprised - and not pleased - when he sees Finlay.

PAUL

What are you doing here?

GOLLY

I asked him to come.

FINLAY

Can't you and me settle? Your buy-
out plan's dead in the water.

CUT TO:

84 INT. VILLAGE HALL, GLENBOGLE - DAY 11 - [09.50]

84

Iona calls the meeting of crofters to order.

IONA

Can we have a show of hands please?

CUT TO:

85 INT. CHURCH, GLENBOGLE - DAY 11 - [10.00]

85

The family group's assembled - Paul, Jess, Golly, Kilwillie, Molly, Ewan, Amy, Donald - and Finlay. Fiona steps forward.

FIONA

Friends, we're meeting here today..

GOLLY

Fiona, forgive me, I want to say a
few words, mostly to this man.

(he turns to Finlay)

Peter Finlay, you've been gone from
this place for nigh on 40 years,
but I've seen your face in my
dreams countless times.

(Finlay looks)

You suffered a terrible wrong here.
You were no thief. I know that for
the simple reason that I was.

*
*
*
*
*
*
*

JESS

Dad?

Golly puts a hand in his sporran and takes something out - a gold ring. Molly gasps.

MOLLY

My ring!

GOLLY

I stole this. I robbed my laird. I let another man suffer for my crime.

Everyone is shocked.

GOLLY (CONT'D)

Molly, from the moment you came to Glenbogle I was daft for you. I'd never felt that before. You were beyond my reach, you were Hector's. I had to have something of you, a token of you and what I felt for you. So I took a ring of yours.

MOLLY

Oh, Golly...

GOLLY

And then I stood by and watched Hector convict young Finlay here. He'd been in Molly's bedroom that day to fix her radiator. Wrong place, wrong time.

FINLAY

You.

GOLLY

If it's any consolation, I've been punished for it. I have never had real happiness, real or lasting with any woman. I brought it on myself. Please take this back.

(he holds out the ring,
Molly stares at it
transfixed)

I am sorry, Molly. I am sorry, Finlay.

Everyone is in shock. A pause.

FIONA
Time to give thanks for the memory
of Hector Naismith MacDonald.

DISSOLVE TO:

86 EXT. CHURCH, GLENBOGLE - DAY 11 - [10.20] 86

Ewan, Amy and Donald are walking away from the church.

DONALD
Kind of you to consider my welfare,
but the thing is...how to express
this? It's turned out to be more
agreeable than I anticipated.

EWAN
You like it better?

DONALD
People of my own age and interests.

EWAN
You like them better?

DONALD
They offer something you and the
others can't...

EWAN
But we're your mates, aren't we?

AMY
Donald, smell the coffee. This
isn't about your feelings, but
Ewan's. He misses you.

Donald turns to Ewan.

DONALD
No! Ewan? You miss little old me?

EWAN
Well...

DONALD
Foolish boy! What am I going to do
with you?
(he claps his shoulder)
But I can hardly come back, can I?
You might be moving out next.

Paul leaves the church, followed by Finlay.

FINLAY
This changes nothing. You must know
that.

FIRST TENANT
Paul?
(Paul turns to see a
delegation of crofters)
We've had a meeting and come to a
decision...We'd like to open
discussions with the MacDonald
family about a community buy-out of
the farm-land, pastures and hills
of the estate.

FINLAY
You're making a foolish mistake.

FIRST TENANT
And we hope you'll help us run the
new Glenbogle in the future.

Finlay marches off.

PAUL
This is good news for all of us.
Thank you.

FIRST TENANT
Don't thank us. Thank Iona.

CUT TO:

87 INT. CHURCH, GLENBOGLE - DAY 11 - [10.30]

87

There are two people still inside the church. Golly and
Molly, seated apart. Finally, she breaks the silence.

MOLLY
Do you love me, Golly?

GOLLY
I've loved you for as long as I can
remember. Nothing has changed.

MOLLY
You're a brave and beautiful man,
Golly.

GOLLY
I am not.

MOLLY
Yes, you are. You just proved it.

GOLLY
I'm not worthy of you.

*
*

MOLLY
Let me be the judge of that.

*
*

GOLLY
I can offer you nothing.

MOLLY
I'd rather be poor with a man I
love than rich with someone I
don't.

They look at each other. He stands. She stands, Golly puts
the ring on her finger. She looks at it.

*
*

MOLLY (CONT'D)
The cause of so much trouble. I
never really liked it anyway.

*
*
*

GOLLY
Right then.

MOLLY
What on earth does that mean?
(he kisses her brusquely)
Do you always kiss a girl as if
you're landing a salmon?

GOLLY
Molly, you are a...marvel.

They try again. Hector smiles down on them.

CUT TO:

88 EXT. IONA'S COTTAGE - DAY 11 - [11.00]

88

Paul waits. He hears a rustle. He turns and sees Iona,
smiling shyly in her wedding dress. She looks ravishing.

IONA
All right?

He nods, not trusting himself to speak.

PAUL
Thank you for what you did.

*
*

IONA
Call it my parting gift.

*
*

She leaves. Paul watches her go.

*

CUT TO:

89

EXT. CHURCH, GLENBOGLE - DAY 11 - [11.05]

89

Kilwillie is waiting outside the church. The wedding guests are arriving. He sees Molly leave the church and walk over.

KILWILLIE

You've decided. I could tell by the way you walked over here.

MOLLY

My dear, I do love you...

KILWILLIE

Ah.

MOLLY

As a friend.

KILWILLIE

Ah. Golly?

(she nods)

Always the bridesmaid, eh?

(she embraces him, Golly joins them)

Golly, let me shake you by the hand. I wish you both joy.

They shake. Fiona appears.

FIONA

Good people, the wedding is about to begin. Jump to it, Kilwillie.

She walks behind Kilwillie. He jumps as if he's been goosed. The wedding car arrives. Behind the church Amy's having a sly fag. She comes on Malcolm and offers him one. He lights it from hers. He inhales and looks at her.

AMY

Happiest day of your life, eh?

Paul helps Iona out. She sees Malcolm hurrying into church.

IONA

Well, at least he's turned up this time.

They walk up the path to the church. She half-trips and hangs onto his arm, snagging a high heel in the hem of her dress. He gets down on one knee to fix it, then looks up

PAUL

Hang on. There. OK?

IONA

I'm a bag of nerves.

PAUL
You look beautiful.

IONA
That doesn't help.

DISSOLVE TO:

90

INT. CHURCH, GLENBOGLE - DAY 11 - [11.15]

90

A series of internal dissolves between the following.

Paul and Iona walk down the aisle. Malcolm turns to her, a look of uncertainty on his face. Dissolve.

Fiona addresses the congregation.

FIONA
We are here today to consecrate the marriage of Malcolm MacRae and Iona McLean. And what a happy day it is.

Paul watches. Dissolve.

FIONA (CONT'D)
And who is it that gives this woman to this man?

PAUL
I do - and it's the hardest thing I've ever done.

Fiona - and others - take this as a joke, and laugh. Iona turns and looks at Paul but he won't return it. Dissolve.

FIONA
If there is anyone who has any just impediment why this marriage cannot take place...

Iona stares at the ground, her brow furrowed. She looks up.

IONA
Sorry, Fiona. Can we hold on a sec?
(to Paul)
What did you mean by that?

PAUL
Just slipped out, I suppose.
Couldn't quite keep a lid on it.

IONA
On what?

PAUL
That I love you.

Everyone stares. After a moment Malcolm explodes.

MALCOLM
Hang on. That's not right. You
can't stand there in church saying
I love you to another man's wife...

PAUL
She isn't - not yet.

MALCOLM
Take that back right now.

IONA
Malcolm...

PAUL
I can't.

MALCOLM
Then I'll make you.

He flies at Paul fist-raised, Iona comes between them.

IONA
Oh, be quiet, you. If anyone's
punching him, it's going to be me.
(she turns to Paul and
smacks him with her
bouquet)
What did you say that for?

PAUL
It came from the heart.

She glares at him.

IONA
You...!

She smacks him again across the shoulder with her bouquet and
then exits.

FIONA
Perhaps...someone ought to...

Paul glances at Hector's memorial. Malcolm marches out.

MOLLY
Paul, go after her!

CUT TO:

PAUL/MALCOLM

Iona...

IONA

One at a time. You first.

She points at Malcolm and turns away, Malcolm following. Paul watches as they start talking some yards away. We go to them.

IONA (CONT'D)

Let's be honest, Malcolm. You only proposed this time because you felt guilty about what happened the last. You don't want to settle down, here, with me, now. Do you?

Finally, he smiles ruefully.

MALCOLM

You know me better than I know myself.

We cut back to Paul as he watches Malcolm move away. Iona walks to a point overlooking the valley. Paul approaches.

PAUL

Iona.

IONA

Don't you dare talk to me!

(she turns)

Just kiss me.

(they do)

You've just given me away.

PAUL

And now I've taken re-possession.

They kiss again. In the church doorway, the congregation stand huddled, watching, smiling.

EWAN

What about all that food and drink?

CUT TO:

In the back seat Paul and Iona are getting acquainted. Jess is sitting with the driver. She switches on the radio...

DUNCAN (V.O.)

And that was dedicated to the special person in my life...

CUT TO:

93 INT. RADIO STUDIO, EDINBURGH - DAY 11 - [11.50] 93

Duncan at a radio console, chummying up to the mike.

DUNCAN (V.O.)

Jess - disrobe that sexy waxed
jacket, kick off the muddy wellies,
send your dad out to stalk a stag,
your man's coming home for the
weekend! I love you, babe!

CUT TO:

94 EXT. ROAD, GLENBOGLE - DAY 11 - [11.51] 94

The wedding car glides along beside the loch. Jess leans out *
of the window.

JESS

Yes!

The car reaches the entrance to the estate, passing a man
taking down the **For Sale** sign.

CUT TO: *

95 OMITTED 95 *

96 INT. DRAWING ROOM, GLENBOGLE HOUSE - DAY 11 - [12.15] 96 *

The party is in full swing. We move among the people as the
champagne corks pop - first to Donald and Sadie.

DONALD

Do you ever still perform at all?

SADIE

No, but I still have all my props.
Tassels don't take up much space.
Or seven veils for that matter.

DONALD

Bottoms up.

They drink. Nearby Ewan and Amy watch them.

EWAN

When the time comes, I want to grow
old disgracefully, just like Don.

AMY

Why wait that long? We could grow
up disgracefully instead.

They kiss. We move on to Kilwillie and Fiona.

FIONA

What's your position on the
ordination of women priests?

KILWILLIE

Oh, tremendously for them, Fiona.
(she beams)
But then I've always had a bit of a
thing for women in uniform.

She laughs uproariously. Then on to Iona and Paul nearby.

IONA

Finlay wouldn't come?

PAUL

His life's been driven by anger for
40 years. I suppose he needs some
time to find something else.

IONA

Quite a morning in church, wasn't
it? One way and another.

PAUL

It'll be talked about for years.
Always wanted to create a family
legend.

IONA

I've always wanted just to create a
family.

They kiss again.

We move on to Golly and Molly, who's holding Cameron.

MOLLY

Where shall we live? Your place or
mine?

GOLLY

What would Hector have made of it -
you and me and a baby?

MOLLY

I can ask him if you like.
(she hands Cameron back)
Better get some more champagne.

CUT TO:

97

INT. HALLWAY/HECTOR'S DEN - DAY 11 - [12.30]

97

Molly moves down the hall. She hears the click of billiard balls and walks slowly down to the den. Hector is bent over the table about to take a shot. He sees her.

HECTOR

Hallo, Molly. Having a party?

MOLLY

Things to celebrate.

HECTOR

So I gathered.

She pours the dregs of the bottle into her glass.

MOLLY

You don't mind...about Golly?

HECTOR

Whatever makes you happy, my love.

MOLLY

Hector, this won't do. The estate's secure, everyone's happy, even me.

HECTOR

Time to push off, eh?

MOLLY

To say goodbye, my darling.

HECTOR

I'll just finish this last frame.

She turns to leave.

HECTOR (CONT'D)

Molly, have you seen my silver quaich? Regimental golf competition runner-up, Gleneagles 1958. Used to sit there.

The mantelpiece is indeed empty.

MOLLY

You know what this house is like.

She leaves, he grunts. A helicopter roars over the house. Hector cranes for a look out of the window, then drills the ball into the pocket.

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HECTOR
Oh, well played!

*

CUT TO:

98 INT. HALLWAY/HECTOR'S DEN - DAY 11 - [12.35] 98

Molly returns with two bottles of champagne. She looks in the billiard room. Hector has gone, his cue laid on the table.

DISSOLVE TO:

99 INT. KITCHEN, GLENBOGLE HOUSE - DAY 11 - [12.40] 99

A montage of Hector moving through the house for the last time, we dissolve from image to image...

In the kitchen, pots and pans bubble on the stove. Hector stands over them, dips his finger in the gravy to taste it.

CUT TO:

99A INT. DINING ROOM, GLENBOGLE - DAY 11 - [12.41] 99A

He stands behind his old chair in the dining room, the table set for lunch, he straightens the cutlery by his plate.

CUT TO:

99B INT. HALL, GLENBOGLE - DAY 11 - [12.42] 99B

He climbs the stairs, passing his portrait, carrying a glass.

CUT TO:

99C INT. MOLLY'S BEDROOM, GLENBOGLE - DAY 11 - [12.43] 99C

He sits at Molly's dressing table. He sniffs at a bottle of perfume and opens a drawer, which is full of scarves. He takes one and puts it in his pocket. He looks at himself in the mirror. There's a noise from outside. He goes to the window. The family have come to have their photo taken.

PHOTOGRAPHER
Which exactly is the happy couple?

There is laughter at this. Hector smiles as he looks at his family below. Then Donald steps forward.

DONALD
A toast - to Glenbogle.

ALL
Glenbogle!

99C

CONTINUED:

99C

Hector smiles, sips from his glass and gradually disappears.

DISSOLVE TO:

100

EXT. GLENBOGLE HOUSE - DAY 11 - [12.45]

100

The photographer takes the picture and we mix into the photo
and then gradually fade to white, and the end credits.

*
*

THE END