

STONEMOUTH, Episode One

by

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Based on the Novel by Iain Banks

31.07.14

1 **EXT. STOUN BRIDGE (2014) - NIGHT**

1

We are tight on the terrified face of **STEWART GILMOUR** (26) as he gasps for breath, and we stay tight as we hear....

STEWART (V.O.)

Funny, when I was a kid, I
couldn't wait to grow up. Life was
going to be so good. So exciting.

(a beat)

Now I'm not so sure.

A high angle: we reveal STEWART is being dangled off a bridge by his legs by an unseen man. He is clutching a mobile phone.

2 **EXT. STREET. STONEMOUTH (FLASHBACK, 2013) - NIGHT**

2

An east coast town. It is the dead of night, quiet and still. A green Mini, with a white stripe along the side, appears into view driving much faster than it should.

STEWART (V.O.)

Still, let's not get ahead of
ourselves. It's probably best to
start this story 'In Medias Res'
as my old English teacher used to
say. *In the midst of things.*

3 **I/E. ELLIE'S CAR. TRAVELLING (FLASHBACK, 2013) - NIGHT**

3

ELLIE MURSTON, a beautiful woman in her twenties, is at the wheel, her foot on the floor. She is dressed in a gorgeous evening dress, but her make-up is streaming from tears she has cried.

STEWART (V.O.)

The night I screwed everything up
to be precise.

In the passenger seat is STEWART, also dressed in a smart suit, looking distressed...

STEWART (CONT'D)

Is there anything I can say?

ELLIE stares ahead, with grim determination, silent.

STEWART (CONT'D)

If there is, tell me what it is,
and I'll say it.

ELLIE can barely look at him.

ELLIE

D'you have everything you need?

STEWART

I don't know. How can I know? I don't know where I'm going.

ELLIE

Your mum and dad can send stuff.

A sign that reads '*STONEMOUTH - HASTE YE BACK*' speeds by them.

STEWART

This doesn't need to happen?

ELLIE

Yes it does, Stewart.

ELLIE glances in her rear view mirror, alert, on edge. STEWART notices, glances behind - are they being followed?

ELLIE (CONT'D)

Duck! Down, right down!

STEWART

(unfastening his seat belt)

Is it them?

ELLIE

I said down!!

He ducks. ELLIE can see a red light in front, the red light of a railway crossing.

ELLIE (CONT'D)

Shit.

4

EXT. RAILWAY CROSSING (FLASHBACK, 2013) - NIGHT

4

ELLIE pulls up. The car behind her pulls up beside her and begins to roll its window down.

5

I/E. ELLIE'S CAR (FLASHBACK, 2013) - NIGHT

5

ELLIE

(hissing)

Get down as far as you can and stay quiet.

ELLIE throws her coat over the bundle squeezed down in the floor of the passenger seat which is STEWART. She rolls her window down to see **NORRIE** and **FRASER**, her older twin brothers, looking at her quizzically.

FRASER

You alright, Sis?

ELLIE

I'm fine, I'm just driving. Need to think.

FRASER

How come you're not answering your phone?

STEWART, curled up like an animal, is trying not to breath or move a muscle. FRASER notices the bundle on the floor.

ELLIE

It's on silent. What are you two doing anyway?

NORRIE

What d'you think? Looking for that bastard Gilmour. And you don't want to know what we're going to do to him when we find him, you really don't...

FRASER

Norrie, leave it.
(to Ellie)
Go home. Mum and Da are worried.

ELLIE

(softer)
I want to drive around a bit. It's just what I need to do right now. I'll be fine.

NORRIE

No you won't. Shift over, I'll drive you back.

NORRIE starts to get out of his car. ELLIE is worried but stays calm. STEWART, his eyes glimpsed between a crack in the coat, looks petrified. NORRIE opens Ellie's car door just as ELLIE sees the light change to green.

ELLIE

Tell mum and dad I'll be back in an hour!

She speeds away. FRASER looks suspiciously after the Mini as it tears into the dark.

FRASER

Get in, let's try the beach, he might be hiding down there.

ELLIE drives, sighing with relief.

ELLIE

Get up and put your belt back
on.

STEWART appears from his curled up position, awkwardly.

STEWART

I've got cramp in my leg.

ELLIE

Just do it!

STEWART senses he shouldn't argue.

7

EXT. TRAIN STATION. PLATFORM (FLASHBACK, 2013) - NIGHT

7

STEWART and ELLIE appear on the platform. ELLIE checks the timetable. STEWART gazes at her, soaked in regret.

STEWART

I'm so sorry.

ELLIE

Are you?

STEWART

You could come with me?

ELLIE looks at him and almost laughs. They turn, hearing the train coming.

ELLIE

Look after yourself, Stewart.

ELLIE walks away. STEWART watches her go, gritting his teeth and grimacing in frustration at himself.

8

EXT. STOUN BRIDGE - DAY

8

A bridge above a viaduct spanning the Firth of Stoun.

STEWART (V.O.)

Hadn't been back since, hadn't
intended to come either, not until
I got word my best mate had jumped
off the Stoun Bridge.

9

EXT. STOUN BRIDGE (FLASHBACK, 2014) - NIGHT

9

From above we see **CALUM MURSTON**, dark and handsome, fall through the air towards us, and his death, in the icy cold water...

STEWART (V.O.)

He messaged me the night he did
it. I didn't get back to him.

10

EXT. STOUN BRIDGE - DAY

10

STEWART is gazing down into the river. He takes out his mobile phone. He clicks on messages. There is an M-PEG attached. CALUM'S face appears, tense against a dark sky. He is doing a 'selfie' video message. He seems scared, glancing around, as if someone is after him.

CALUM

(on screen)

*Hey, Stewart. It's been a while.
And I should have called and
stuff. But I need a bed for a few
weeks. Any chance?*

(a beat)

*Got myself into a spot of bother.
Big George type bother. Only this
time I'm not sure I'm getting out
of it. And if I don't, remember I
love you.*

(a beat)

*Speak soon. Remember what
Machiavelli said, "Before all
else, be armed".*

CALUM smiles, switches off his phone. The quick-time video stops. STEWART gazes at it - puzzled.

STEWART (V.O.)

*Typical Calum. Leaving me with
this humongous level of guilt and
self-loathing.*

A small yellow van approaches, its orange roof-light flashing, distracting STEWART. Two people are inside. It pulls up and **POWELL IMRIE** steps out. Thick-necked, bulky shoulders, not a man to be messed with.

POWELL

Alright, Stew?

STEWART

Powell.

11

INT. POWELL'S FACEBOOK PAGE - DAY.

11

We see a photograph of POWELL with his details below. It reads *Status: SINGLE. Works in: STONEMOUTH. Hometown: STONEMOUTH. Interests: CAGE FIGHTING. About: SIX FEET.*

12

EXT. STOUN BRIDGE - DAY.

12

POWELL and STEWART look over the side into the water.

POWELL

This is where Cal jumped. By all accounts.

(MORE)

POWELL - EP. 1 SC 13-14

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POWELL (CONT'D)

They say the fall doesn't kill
you, just smashes your bones to a
pulp, in actual fact, you drown.

POWELL motions to an observation tower at one end of the
bridge.

POWELL (CONT'D)

Getting so popular they're calling
it suicide bridge. They've even
built an observation tower. Still,
hasn't stopped folk.

(a beat)

Jump in the back.

13

I/E. BRIDGE VAN. TRAVELLING - DAY.

13

START

STEWART sits in the back of the small van with POWELL.
EZZIE, the skinny, shaven-headed driver, is wearing a
bright orange safety vest. The electric van moves fast,
but silently.

POWELL

You well?

STEWART

Fine. You?

POWELL

Not too shabby. So what d'you
want, Stew?

STEWART

Am I okay to come back, Pow?

POWELL smiles, his teeth are white and gleaming.

POWELL

What d'you think? The teeth?
Five grand they cost me.

STEWART

They're outstanding. Cee Lo
Green would be jealous.

POWELL

(to EZZIE)

Ezzie my man, drop us at the car
park.

14

EXT. STOUN BRIDGE. CAR PARK - DAY.

14

STEWART is watching as POWELL lights up.

POWELL

Paul Smith jeans. Doing OK since
you left college then?

STEWART

Not broke.

POWELL

I take it you're here for Cal's funeral?

STEWART

I am. But I don't want to make anyone feel uncomfortable.

POWELL

That's big of you. Just as well I had a word with Mr M to check you were persona grata then.

STEWART

And?

POWELL

Don't worry. You're clear to land Stewie boy. No harm scheduled to befall you.

STEWART

He sent me a message, Pow. The night he died. I never got back to him. I meant to. But I was busy and stuff.

POWELL

(drily)

Well, what are friends for - eh?

STEWART

Said he'd got himself into some trouble?

POWELL

(quietly)

Did he say what kind of trouble?

STEWART, shakes his head, feeling even worse.

POWELL (CONT'D)

Well, you know Calum, could have been anything. A girl most probably.

POWELL opens the door of his car.

POWELL (CONT'D)

Now as you're not exactly on Mr M's Christmas list, or his boys' for that matter, a wee visit to pay your respects would be advisable.

STEWART

A visit - to the Murstons?

POWELL

Soon as.

POWELL gets in his car. STEWART absorbs this, his anxiety growing as he watches POWELL drive away.

END15 EXT. MURSTON HOUSE - DAY 15

STEWART is getting out the Ka as his gaze locks on an American pick-up truck, a Dodge, all massive chrome bars with a rack of extra lights on top. The licence plate reads CAL 87.

16 INT. MURSTON HOUSE. CONSERVATORY - DAY 16

Big airy room full of cane furniture. STEWART is looking at a large photograph of Calum draped in black cloth - a rather vulgar RIP beneath it.

After a moment his eyes lock on a family photograph of the whole Murston clan next to it - Don Murston and Mrs M (CONNIE) stand at the back, smiling. In front of them are Norrie and Fraser. In front of them Ellie, Calum and Grier. An Asian woman - **MARIA** - comes in.

MARIA

Mr Murston will be with you shortly.

MARIA leaves again. STEWART gazes at Calum's image again and even in two dimensional form he is charismatic.

STEWART (V.O.)

Big George type trouble. He was talking about the day we went paint-balling. The day Cal saved my life.

17 EXT. WOODS (FLASHBACK, 2000) - DAY 17

YOUNG STEWART, WEE MALKY and **YOUNG FERG**, aged around 12, move with purpose through the trees...

STEWART (V.O.)

There was me, Fergie, and Wee Malky. We'd been up at the golf course looking for lost balls to sell.

18 EXT. MEADOW (FLASHBACK, 2000) - DAY 18

YOUNG STEWART, YOUNG FERG and **WEE MALKY** come out of the trees into a bright meadow, bathed in sunshine.

The clip clop of hooves distracts YOUNG STEWART. He turns to see a beautiful, graceful girl on a blond horse at half trot moving daintily across the field. The girl gives a little kick and the horse speeds up and jumps a hedge, disappearing from view.

YOUNG CALUM

What are you saddo's doing?

They all turn to see **YOUNG CALUM**, smoking a cigarette, looking older and more confident than his years should allow, smiling at them. His twin brothers **YOUNG FRASER** and **YOUNG NORRIE** are standing behind him.

YOUNG FERG

Hi, Calum - Fraser.

YOUNG STEWART

Who was that girl on the horse?

YOUNG FRASER

Our sister. Ellie. She goes to an all girls school. Me, Calum and Norrie, we get sent to the local comp with you dregs.

YOUNG CALUM

Fancy going paint balling? We are. Hugo Ancraime's got all the stuff.

YOUNG CALUM walks off across the meadow. YOUNG FERG and WEE MALKY follow. YOUNG STEWART looks towards the hedge, hoping Ellie might reappear. YOUNG FRASER has spotted this, gives him a look...

YOUNG FRASER

You comin'?

19

INT. HUGO ANCRAIME'S STABLE (FLASHBACK, 2000) - DAY

19

A large rusty sword hanging on the wall. YOUNG STEWART is gazing at it as **HUGO ANCRAIME**, a lanky posh kid in tweed jacket and bow-tie, speaks to YOUNG FERG, YOUNG CALUM, YOUNG FRASER, YOUNG NORRIE and WEE MALKY as if he's addressing members of the House of Commons, which he probably will one day...

HUGO

Listen up, guys. All the stuff we need is over there. Once you're hit, you're dead. If you don't play by the rules, you don't get invited back. Got that.

(a beat)

My brother George will be joining us.

The gang turn to see an eighteen year old boy standing behind them. **BIG GEORGE ANCRAIME**, with the mental age of five.

YOUNG FRASER
(quietly)
Not Mongo.

HUGO
(hearing this)
Don't call him that, it upsets him.

YOUNG FRASER
Sorry, Mongo, I mean, George.

YOUNG FERG and YOUNG STEWART share a look. **BIG GEORGE** starts to pick up a Paint Ball Gun.

HUGO
No, George, you can play, but no gun.

BIG GEORGE sulks, like a child. The others start to put on the gear, protective masks, etc.

YOUNG STEWART
Where'd you get the mental sword, Hugo?

HUGO
That? Family heirloom. Belonged to the Duke of Argyll.

YOUNG STEWART is impressed, still looking at it as he slips his mask down over his face.

20 **EXT. WOODS (FLASHBACK, 2000) - DAY**

20

A yellow paint ball splatters against a tree. YOUNG STEWART, now wearing the gear, ducks down out of sight. HUGO is by his side.

HUGO
Head for the viaduct! We'll ambush them!

21 **EXT. WOODS (FLASHBACK, 2000) - DAY**

21

YOUNG STEWART, YOUNG FERG, HUGO and **BIG GEORGE** run through the woods. **BIG GEORGE** has his mask on top of his head instead of over his eyes. He stops, he's had an idea. He turns and runs back.

22 **EXT. WOODS (FLASHBACK, 2000) - DAY**

22

YOUNG CALUM, WEE MALKY, YOUNG FRASER and YOUNG NORRIE are walking slowly in a line, with YOUNG CALUM as point man. He motions silently that they should split up. WEE MALKY goes one way, YOUNG CALUM, YOUNG FRASER and YOUNG NORRIE the other.

23 **EXT. VIADUCT (FLASHBACK, 2000) - DAY**

23

YOUNG STEWART, YOUNG FERG and HUGO reach a ridge. They crouch down. The viaduct is below them. HUGO turns to motion BIG GEORGE to catch up...

HUGO

Where's George? Where's he gone?

HUGO starts to panic. YOUNG STEWART looks down to see WEE MALKY crossing the viaduct. He slips. BIG GEORGE appears at the bottom of the flat concrete slope with the large rusty sword from the stable wall.

YOUNG STEWART

Hugo, it's your brother, he's got the sword.

BIG GEORGE is smiling as he raises the sword in the air. WEE MALKY slips further down the slope towards him, clawing at the slippery moss, trying to pull himself back up. YOUNG CALUM, YOUNG FRASER and YOUNG NORRIE appear behind YOUNG STEWART and HUGO, watching what is happening, horrified.

YOUNG FERG

Bloody hell, what's he doing?

HUGO

We have to stop him. He doesn't know the difference between what's real and what isn't!

BIG GEORGE is making threatening gestures with the sword. It's just a game to him.

HUGO (CONT'D)

George! Game's over!

YOUNG STEWART

Game's over, George! Put down the sword!

WEE MALKY slips closer and closer towards BIG GEORGE, terrified now. He manages to get to his feet, trying to balance. Will he be able to jump clear?

YOUNG STEWART steps forward, takes aim with his paint ball gun, and fires. He hits WEE MALKY on the chest, knocking him off balance, and WEE MALKY falls, slipping down towards the feet of BIG GEORGE.

YOUNG STEWART (CONT'D)

He's dead now, Mongo! Look, he's
dead! That's the game finished,
Mongo!

Whatever YOUNG STEWART tried to do - it's failed. BIG GEORGE looks down at WEE MALKY and lifts the sword high above his head. He brings it crashing down.

All we see is the spray of blood across BIG GEORGE'S face but we know exactly what has happened from the reaction of the gang - they gasp in horror and turn their faces away.

BIG GEORGE

(quietly)

I win.

BIG GEORGE turns and looks at them. He roars like an animal and runs towards them, his bloody sword held high in the air.

24 **EXT. FIELD (FLASHBACK, 2000) - DAY**

24

The gang run for their lives across the field with BIG GEORGE behind them, splattered in blood, gaining.

HUGO and YOUNG FERG go one way, YOUNG FRASER and YOUNG NORRIE, the other. YOUNG STEWART and YOUNG CALUM go straight on. BIG GEORGE chooses to go after YOUNG STEWART and YOUNG CALUM.

25 **EXT. WOODS (FLASHBACK, 2000) - DAY**

25

YOUNG STEWART trips, falls. YOUNG CALUM turns to see BIG GEORGE straddle YOUNG STEWART, smiling, raising the sword, victim number two!

YOUNG CALUM aims, fires. He hits BIG GEORGE on the back of the head. BIG GEORGE turns his attention to YOUNG CALUM - rushing towards him.

YOUNG CALUM reloads, in a panic, as BIG GEORGE approaches swinging the sword. With trembling hands YOUNG CALUM fires again, hitting BIG GEORGE in the eyes, blinding him. BIG GEORGE roars in pain, the dye stings. He drops the sword and starts crying like a five year old, which is what he is.

BIG GEORGE

(rubbing his eyes)

You've hurt me! I'm telling my
mum! I'm telling my mum!

YOUNG CALUM grabs YOUNG STEWART dragging him away...

STEWART (V.O.)

Wee Malky was killed by a single blow to the head. Big George went into a secure unit. We never saw him again.

26

INT. MURSTON HOUSE. CONSERVATORY - DAY

26

STEWART'S thoughts are interrupted by MARIA, the maid.

MARIA

Mr Murston will see you now.

STEWART is still gazing at the woods.

STEWART (V.O.)

Calum and me, well, we lived to fight another day.

27

INT. MURSTON HOUSE. POOL/FITNESS ROOM - DAY

27

start

STEWART passes the swimming pool and can see **CONNIE** behind the glass climbing out of the water, wrapping a towel round her. She looks towards him - smiles.

STEWART isn't sure how to react. He turns to see **DON MURSTON**, dressed in baggy shorts and a Massive Attack T-shirt, doing a fitness programme in front of a plasma TV screen which seems to involve dancing in unison with a giant pink dragon. He's late forties/early fifties, with a stubby broken nose from a misspent youth.

DON

It's yourself, Stewart.

STEWART

Hello, Mr M.

DON

Too scared to call me Donald these days?

STEWART

How are you - Donald.

DONALD stops dancing with the Pink Dragon.

DON

That's a stupid question isn't it? My son just killed himself.

STEWART

I know. It's such a shock. He just wasn't the type.

DON

Calum? Aye he was. Moody wee buggler. Bipolar. But his mother wouldn't hear of it.

STEWART

Calum?

DON

Dunno what he had to be depressed about. He had the looks didn't he? Made Johnny Depp look like Nigel Farage. Some people don't know they're born.

DON stares - expecting agreement.

STEWART

Now that you mention it - I suppose he did get down in the dumps quite a bit.

DON

Not half. If they'd listened to me, we might have got him some medication.

(quietly)

Stupid little shit.

There is a moment as DON remembers his son.

DON (CONT'D)

Still, no point playing the blame game is there. Not now.

DON switches off his plasma screen and starts to drink from a large bottle of water.

DON (CONT'D)

What's it you do these days?

STEWART

Lighting. Buildings. Y'know?

DON

Like all that lilac crap they put up the side of multis?

STEWART

That type of thing.

DON

And you went to art school to do that?

STEWART

I was head-hunted.

DON

Not for the first time, eh?

DON smiles, enjoying his own little joke. STEWART looks uneasy.

DON (CONT'D)

Let's not pretend everything is hunky dory, Stewart. Not after what you did. If it was up to me you wouldn't be here. You've Mrs M to thank for that. She put in a good word for you.

STEWART

For whatever it's worth. I am sorry.

(a beat)

How is Ellie?

DON's expression tightens.

DON

How's Ellie? None of your bastardin' business, that's how she is. Now don't let me keep you.

DON motions STEWART towards the door. STEWART backs off. DON lets him go a few steps...

DON (CONT'D)

Just 'til after the funeral, son. Then it's 'Arrivederci'.

28 **I/E. STEWART'S CAR. TRAVELLING - DAY**

28

STEWART drives towards an ordinary, granite, semi-detached house in an ordinary street. A man, **AL**, is washing his car on the drive, while a woman, **MORVEN**, is handing him a cup of tea.

29 **INT. GILMOUR HOUSE. KITCHEN - DAY**

29

STEWART is having a well-fired roll with his parents. He is drinking from his old SpongeBob SquarePants mug. AL and MORVEN seem older than their years, and a little timid.

AL

Good to see son. I thought you'd be back for the funeral. You okay?

STEWART

I'm fine. I spoke to Don. He was saying Cal was depressed. Always had been.

AL

Well, Don would know.

STEWART

Doesn't make sense.

MORVEN

Your friend died, it's only normal you'd feel like that.

STEWART

No, I mean, I've got a bad feeling about this, Dad. Powell Imrie was weird. He said 'by all accounts'. Like there was some doubt.

AL

Why listen to him? He's got a brain the size of a midgie.

MORVEN

It's a terrible thing, but you just have to accept he's gone.

AL

Now I mentioned to Mike MacAvett that you'd be back. You should go and see him.

STEWART has noticed something.

STEWART

Is this a new kitchen?

MORVEN

You like it? It's German. Your Dad's been working every hour God gave him.

AL gives MORVEN a look as if to say drop it.

AL

Mike MacAvett's an important person in Stonemouth, Stewart. Just as important as Don.

STEWART

'Important' being another word for all-round bad bastard.

AL

He owns a fish processing factory. Hardly Tony Soprano.

STEWART

C'mon, everybody knows him and Don have this place carved up between them.

AL

I'm just saying if you have any problems with the Murstons, Mike's a good man to have on your side, he's the only person in Stonemouth Don would think twice about taking on.

STEWART

I don't think that's necessary, Dad. Honest.

MORVEN

(studying Stewart)
Still seeing that Irish lass we met when we visited?

STEWART

No.

MORVEN

I wasn't sure about her. Women these days. Getting bedazzled and all that. In my day...

STEWART

Bejazzled.

MORVEN

Well, whatever you call it.

AL

(to Stewart)
You seem to know a lot about it. Seen one, have you?

MORVEN

Alistair, don't be disgusting.
(to Stewart)
Have you seen one?

STEWART looks exasperated and embarrassed - but amused.

STEWART

Why are we talking about this?

MORVEN

And getting a Uruguayan, what's that about? Pubic hair is there for a reason.

AL

What reason's that then?

MORVEN

Well, Alistair, if you don't know by now, I can't tell you.

STEWART

It's a Brazilian.

MORVEN

What?

STEWART

It's called a Brazilian - and I haven't seen one of them either.

30

EXT. SEAFRONT - DAY

30

STEWART is waiting on the sea wall glancing at the passing LOCALS as they meet and chat in the street.

STEWART (V.O.)

Stonemouth. Where everybody knows your name.

DOUGIE THE COP, in uniform, speeds towards him along the esplanade on a bike and pulls up, skidding to a halt.

DOUGIE THE COP

Stewart Gilmour, you're a sight for sore eyes.

STEWART

Thanks for coming, Dougie. Fancy a pint?

DOUGIE THE COP

On duty this afternoon. What can I do for you?

STEWART

I just wanted a wee bit of inside info. On Calum.

DOUGIE THE COP

Such as?

STEWART

I wondered if you'd heard anything about the night he died. Were you there?

DOUGIE THE COP

Luckily no. Hate having to fish people out the Stoun. Especially somebody you've grown up with.

STEWART

What was the cause of death?

DOUGIE THE COP smiles, good-natured.

DOUGIE THE COP

Wait there, I'll just nip back to the station and get the pathologist's report. Anything else you want? The Lockerbie disaster for instance?

(MORE)

DOUGIE THE COP (CONT'D)

Some nagging questions about
that you'd like answered?

STEWART

Sarcasm doesn't suit you,
Dougie. I just wanted to know if
he had any other injuries.

DOUGIE THE COP

He jumped off the Stoun Bridge.
He was busted up pretty bad.
They found his collar bone about
twenty feet away from his body.

STEWART absorbs this - squeamish, disturbed.

DOUGIE THE COP (CONT'D)

There are no suspicious
circumstances, if that's what
you're getting at. Why are you
even asking?

STEWART

No reason.

DOUGIE THE COP

I did hear the first autopsy
report said no water was found in
his lungs, then it was amended.

STEWART

Would that mean he was dead before
he went into the river?

DOUGIE THE COP

It would, but it was a mistake.

STEWART

That kind of mistake happen a lot?

DOUGIE THE COP

That would be casting aspersions
on the professionalism of our
trusty pathologist - who just
happens to be a bit of a booze
hound. Put it this way. It's a
good job all the people he
operates on are dead already.

(a beat)

I need to head. Poker game at my
place later. You in?

DOUGIE THE COP gets on his bike.

DOUGIE THE COP (CONT'D)

(serious now)

In the mean time stay out of
trouble. Y'know what you're like
with the ladies.

(MORE)

DOUGIE THE COP (CONT'D)
Don't want to be fishing you out
the Stoun as well.

DOUGIE winks, cycles away. STEWART watches him go.

31

INT. PUB - DAY

31

Pub, half empty. STEWART is approaching his friend **FERG**, now all grown up, with floppy hair. FERG beams at the sight of him. He is secretly in love with STEWART.

FERG
Stewart, thank God. I'll have
another over-priced continental
lager.

STEWART
Didn't this use to be The Masons
Arms?

FERG
A lot happens in a year. It's
been an Irish theme pub since
then.

STEWART
I preferred the comforting
ambience of a Masonic
conspiracy.

FERG
(at his jacket)
What's this, you haven't gone
and developed *taste* have you?

STEWART
Got it at Camden Market.

FERG
Obviously not, then.

32

INT. PUB - DAY.

32

STEWART and FERG talk and drink as they play a retro
game of Space Invaders.

STEWART
Games designer? Games designer?

FERG
Why d'you keep saying it like
that? Like you expected me to be
a handy man at the municipal
baths. I've got a duplex. You
can see the Stoun Bridge from my
window.

(a beat)

(MORE)

FERG (CONT'D)

Naturally I fantasise about the urban chic of London, but then I remember what a crowded aggressive shit hole it is.

STEWART

Why don't you break the habit of a life time and buy a round?

FERG smiles at him. They are glad to see each other and swap insults.

33

EXT. SEAFRONT - DAY

33

STEWART and FERG, a little drunk now, make their way along the seafront.

STEWART

Why d'you think he did it?

FERG

No idea.

STEWART

Don seemed angry with him. Gave me this guff about him being bipolar. That's not true.

FERG

What do we know.

STEWART

We knew Calum.

FERG

Mind you, you could never tell what he was going to do next.

STEWART

That's what I liked about him.

FERG

They say people that kill themselves have been thinking about doing it every single day of their lives.

STEWART momentarily notices a CCTV camera on the side of a building swivel in his direction, its little red light blinking. He carries on, not thinking much about it.

STEWART

Calum didn't.

FERG

Didn't think about it, or didn't do it?

STEWART

Both.

FERG stops, looks at him.

FERG

Well, if he didn't jump - what are you saying?

STEWART

He was in trouble, Ferg. He told me. Said Big George type trouble. That meant his life was in danger.

FERG

Maybe you're reading too much into this, Stewart. You're upset, Cal was your best mate - apart from me obviously.

STEWART

Obviously.

FERG

You're trying to look for a reason, and maybe there isn't one, maybe it was one of those spur of the moment things...

FERG walks on, towards the next pub. STEWART, not convinced, stops - he is looking at the outdoor swimming pool at the head of the seafront.

STEWART'S POV: A DISSOLVE as the empty and lifeless Lido slowly turns into a busy and noisy place full of TEENAGERS swimming, diving and basking in the hazy sun.

34

EXT. THE LIDO (FLASHBACK, 2011) - DAY

34

The keening of gulls. Cream white walls. Large pool. Deck-chairs by the side. CALUM is leaning over the wall watching the girls sunbathing in bikinis. He flips a cigarette out of a packet into his mouth in one swift move, lighting it with a Zippo, cool as you like.

STEWART (V.O.)

He was hard to read. That's true. That's why everybody fancied him. Even the boys, secretly.

We reveal STEWART and FERG are with him, drinking bottles of beer. FERG has noticed that STEWART is gazing at something. He follows his gaze and we discover: ELLIE, lying on a sunbed reading a book. She is wearing a black one piece swimming costume. ELLIE turns and smiles at them, waves. They wave back. FERG is just that bit jealous.

FERG

(motions to Stewart)
Cal, that's what being in love
looks like. Having your brain
replaced with a dead fish.

STEWART

Who said I was in love? She's just
got the easiest, most natural
smile you've ever seen, that's
all.

CAL and FERG share a look: he's still smitten.

CALUM

You didn't grow up in the same
house as her.

FERG

Technically, neither did you.
You've still got a way to go.

They laugh at this joke - friends together.

STEWART (V.O.)

Thing is, he seemed so happy most
of the time.

FERG (V.O.)

STEWART!!

35

EXT. THE LIDO - DAY

35

STEWART comes out of his memories and finds himself
standing in the middle of the empty Lido.

36

INT. ANOTHER PUB - NIGHT

36

Loud music. A younger crowd. STEWART and FERG are now
officially drunk and slouched over the bar. STEWART is
speaking wistfully as FERG listens...

FERG

Why don't you talk to Ellie about
Cal? Maybe she knows what he
meant?

STEWART

That's easier said than done.

FERG

Still holding a candle?

STEWART

Only since I was twelve. Daft
isn't it? I mean is there such a
thing?

FERG

Love at first sight?
(quietly)
Maybe.

STEWART

Isn't it just the illusion of
perfect love projected onto some
poor unsuspecting lassie.

FERG

Or laddie.

STEWART

Or is it a magical thing? Is
there truly a soul mate out
there for each and every one of
us?

FERG looks at STEWART longer than he should. He smiles,
he isn't going to admit anything.

FERG

Can we change the subject.

STEWART

What about you? You just haven't
met him yet, as 'the Buble'
might say.

FERG

Or her - I haven't completely
shut that door.

STEWART

That's just greedy, Ferg. Make
up your mind.

FERG

Love at first sight is fine - it's
what happens after that counts.

It's then two pints mysteriously appear in front of them.

BARMAN

From Mr Imrie.

They turn and look. POWELL IMRIE, on his phone at the
bar, with a pint, gives them a nod. STEWART smiles back,
uneasy.

FERG

(false smile)
Just think, we used to feel sorry
for him at school. Mum and Dad
both dead. Fostered. Care homes.
Borstal.

STEWART
(quietly)
He crammed a lot in.

FERG
That was before he became Don's
main enforcer and bone breaker.
Drink up, before he joins us.

37 INT. GILMOUR HOUSE. KITCHEN - DAY 37

BIG close up on eggs frying in tons of fat.

38 INT. GILMOUR HOUSE. KITCHEN - DAY 38

STEWART, in dressing gown, sits at the kitchen table with a massive hangover. A phone is ringing somewhere as MORVEN lays a full Scottish breakfast in front of him. She smiles.

MORVEN
Square sausage. Got it
especially. And a buttery. Black
pudding. Fried eggs the way you
like them...

STEWART
(feeling sick)
I think I've just become a
vegan.

AL appears at the door, a little nervous.

AL
That was Mike MacAvett on the
phone - he wants you to pop over
and say hello.

That is an order - not a request - and the last thing
STEWART needs.

AL (CONT'D)
I'll drop you on my way into work
if you want.

39 I/E. AL'S CAR. TRAVELLING - DAY 39

STEWART and AL approach the harbour. AL drives,
speaking quietly, anxiety showing.

AL
Now listen. When you speak to
Mike. Just do what he asks,
okay?

STEWART
What's he going to ask?

AL

I've no idea, but just do it.

STEWART

Could you be any more cryptic?

AL

Things have changed round here since you left. There's tension between Mike and Don - and that affects everybody.

STEWART

What kind of tension?

AL

They both think they know what's best for Stonemouth. Mike feels Don puts off potential investment. And Don likes things just the way they are.

(a beat)

But Don won't always be Don.

STEWART gazes at him, absorbing this.

AL (CONT'D)

Okay if I drop you here?

40

EXT. HARBOUR - DAY

40

A trawler, the Deep Blue IV, dominates the view. It just fits in the old harbour. AL's car pulls up and STEWART gets out and looks up at it - impressed.

He notices a large hose sucking fish from the hold of the vessel into the fish processing plant with a large logo reading *MacAvett's Mackerel*.

The doors are open and he can see the assembly belt of WORKERS, MOSTLY WOMEN, in white overalls and hair-nets filleting, grading and trimming fish.

His gaze is drawn to a BURLY GROUP OF MEN in white coats and hair nets who aren't doing any work, but sitting by the side of the plant smoking and reading the paper - and nobody seems to be telling them to do otherwise.

41

EXT. DEEP BLUE IV. BRIDGE - DAY

41

MIKE MACAVETT, short and stocky, with a cigar clenched in his teeth, is standing on his bridge gazing out at the sea. He turns to see STEWART approaching.

MIKE

Stewart. Welcome to the Starship Enterprise.

(MORE)

MIKE (CONT'D)

You're standing on ten million quid's worth of metal. And the best thing about it? I can see your old man in the Harbour Master's office and wave my money at him.

MIKE laughs, but he seems tense. STEWART joins in, out of politeness.

MIKE (CONT'D)

Make yourself at home. Head down to the galley, Jimmy'll rustle you up some food.

STEWART

I'm fine.

MIKE

Then have a look around. We've got a gym, sauna, you name it. All the mod cons. I'll be with you in a tick.

STEWART smiles.

42

INT. DEEP BLUE IV. CORRIDOR - DAY

42

STEWART is wandering about the ship intrigued by all the hi-tech stuff he can see. One cabin door is slightly ajar and he spots a stack of crates full of tins labelled *MacAvett's Mackerel*. A voice from behind grabs his attention...

JEL

Stewart, my God, is that you?

STEWART turns to see **JEL MACAVETT** standing in a tight pink lycra leotard, which reveals her stunning figure, sweating, carrying a gym bag.

JEL (CONT'D)

It is you! How are you?

STEWART

I'm good. Aye. And you? You don't look like you're going deep sea fishing.

JEL

Just been in the gym. The best one in Stonemouth is on this boat. I mean ship.

STEWART looks behind her to see a state of the art gym with various pieces of equipment.

JEL (CONT'D)

Back for Cal's funeral?

STEWART

Yeah.

JEL suddenly seems deflated - upset.

JEL

What a stupid bastard, eh?

STEWART

D'you have any idea what happened?

JEL

He was a stupid bastard, that's what happened.

(a beat)

Sorry, still trying to get my head around it. I've woken up feeling sick every morning since it happened.

(a beat)

Seen her yet?

STEWART

You mean Ellie?

JEL just looks at him - he knows who she means.

STEWART (CONT'D)

No. Don't know if I will.

JEL

And Ryan?

STEWART

Your brother, Ryan?

JEL

You know they got married don't you?

STEWART looks blank, absorbing this.

JEL (CONT'D)

No. Didn't think so.

43

INT. DEEP BLUE IV. CABIN - DAY

43

STEWART and JEL are sitting in a comfortable sitting room on another part of the boat. Leather sofa, brass fittings.

JEL

Can't believe nobody told you. My Dad was dead chuffed. He'd hoped Josh and Ellie would get together at one point - but Ryan would do.

(a beat)

(MORE)

JEL (CONT'D)

Classic rebound. Didn't last long.
The miscarriage didn't help.

Again STEWART looks stricken.

JEL (CONT'D)

You didn't know about that either
did you?

(a beat)

Yeah, she took off to the
States. Last I heard she was
back, got a wee flat in Shore
Street, and works at the drug
rehab place. Ironic, considering
what her family do for a living.
Least she hasn't lost her sense
of humour. But she really messed
Ryan up...

STEWART

Whereas you and me...

JEL

You and me? That's about as
short term as it gets, Stewart.

(quietly)

You didn't have to run away
y'know?

STEWART

(also quietly)

I think you'll find I did.
Anyway, it's in the past now,
Jel.

From his tone, JEL gets the message, he's not
interested.

JEL

Yeah. So it is. Well, I'd better
get back to work.

MIKE (O.S.)

Aye, you better. That processing
plant won't run itself.

JEL looks nervous. STEWART looks up to see MIKE in the
doorway. JEL gets the message - jumps up, grabbing her
gym bag.

JEL

Aye aye, Captain.

(to Stewart)

Good to see you, Stewart.

JEL goes. MIKE looks at STEWART - motions him to follow
him.

44

EXT. DEEP BLUE IV. DECK - DAY

44

STEWART follows MIKE across the deck towards the gang plank.

MIKE

Hear you spoke to Don?

STEWART

Briefly. I'm trying not to ruffle any feathers.

MIKE

Bit late for that.

STEWART

I'm not here for Ellie. I'm just here for Cal's funeral.

MIKE studies him. STEWART can sense under the bonhomie he is worried.

MIKE

It's a difficult thing to comprehend. A young man taking his own life like that. What are Don's thoughts?

STEWART

That Cal jumped off the bridge.

MIKE

Right. Good.
(a beat)
Well not good, obviously. Bad.
Terrible.
(a beat)
And you?

STEWART

Me. I don't know. I suppose so.

MIKE

Suppose so?

STEWART

Why are you asking? You think something happened to Calum?

MIKE

As the man said, just because the unknown is not known doesn't mean that some people are not in the know about the unknown. Now I know what I don't know. What I'd like to know is what Don doesn't know.

STEWART
(trying to absorb
this)

Okay.

MIKE
I don't want Don thinking I had
something to do with it. Which,
needless to say, I didn't. But
the last thing I need right now
is to have Don on my back.

(a beat)

Calum say anything to you about,
y'know, how he was feeling? Did
he mention plans he might have
had? For the future? That type
of thing?

MIKE gazes at STEWART intensely, making Stewart wish he
had a better answer.

STEWART
Said he was in trouble, not what
kind of trouble.

MIKE
Didn't name anybody - anything?

STEWART
No. Why would Don think you had
something to do with it?

MIKE hesitates - he's not sure what to say exactly

MIKE
None. He's just looking for an
excuse to take me on. I asked him
to tone down his activities. He's
not best pleased. So I have to
tread gently.

(a beat)

Above all else, be armed.

MIKE goes. STEWART watches him - absorbing that he has
used the same phrase as Calum did in his message.

MIKE (CONT'D)
(as he goes)
And stay away from Ellie, she's
not the girl you left behind.

Meaning? But MIKE is gone.

STEWART is alone on the beach.

STEWART (V.O.)
Ellie, the girl I left behind.
Nicely put, Mike.

A DISSOLVE. The sky darkens around him, day turns to night, and we are transported in his mind to the past.

46

EXT. FLAT BEACH. FIRE (FLASHBACK, 2011) - NIGHT

46

A roaring log fire burns on the beach. Music pounds from a soft top jeep. STEWART, is drinking from a can of lager, sharing it with CALUM. FERG is close by.

ELLIE comes running out of the sea in a black swimming costume wrapping a towel round herself quickly, braced by the cold water. There are some other young women and men swimming in only their underwear. But STEWART only has eyes for ELLIE. She stops and talks with a very handsome looking boy - JOSH MACAVETT. STEWART watches, jealous. CALUM hands him a joint.

CALUM
Here, you want this? It's like
dried seagull shit.

STEWART takes it anyway - still watching ELLIE and JOSH.

STEWART (V.O.)
Everybody thought it was a good
idea - Josh and Ellie. The two
golden children. A dynastic
marriage between the MacAvetts and
the Murstons, good for the town,
good for everybody. Except me.

CALUM
Y'know, if you want her, you need
to say something. I mean she's
bright my sister, the real brains
of the outfit, but she isn't
telepathic.

STEWART looks towards her and JOSH again.

STEWART
You think I stand a chance?

CALUM
You won't know if you don't try.
(smiles)
Everything good comes with an
element of risk, Stewart.

CALUM gets up and goes towards the water - for a swim. FERG has been listening and follows STEWART'S gaze towards ELLIE and JOSH.

FERG

He's got a point.

STEWART

Thing is, I like Josh, so I can't even wish him dead or anything.

FERG

Ever thought you might be gay, Stewart?

STEWART

Nah.

FERG

How d'you know if you haven't tried. Kiss me. Just once.

STEWART

I don't want to kiss you, Ferg.

FERG

I know you don't want to; but it will be in your own best interest.

(a beat)

A price for the favour about to be conferred.

FERG motions towards ELLIE and JOSH.

STEWART

What is this favour exactly?

FERG

Can't tell you, might not work. If it doesn't, you'll never know; if it does, you'll thank me later. Now don't be a prick, kiss me - it could change your life.

STEWART

No tongues.

FERG

Of course tongues, it has to look good.

FERG grabs his face and kisses him passionately. STEWART is frozen with unease. FERG glances momentarily over towards JOSH and ELLIE. JOSH is gazing at them, distracted, no longer listening to ELLIE. FERG breaks away with a smile.

FERG (CONT'D)

Nope, your heart definitely isn't in it.

47

EXT. FLAT BEACH (FLASHBACK, 2011) - NIGHT

47

STEWART is coming back from the dunes with some driftwood for the fire when he notices FERG and JOSH walking up the beach together smoking a joint. His gaze then locks on ELLIE, sitting under a blanket by the fire, keeping warm.

48

EXT. FLAT BEACH. FIRE (FLASHBACK, 2011) - NIGHT

48

STEWART throws the wood on the fire and sits down next to her. He nervously covers his eyes and squints into the darkness. ELLIE looks at him and smiles.

ELLIE

It's Stewart, isn't it? Calum's friend? The one at art school.

STEWART

That's right.

ELLIE

(amused)

What are you shielding your eyes from?

STEWART

Don't know, the fire? Maybe you. You might have a high albedo.

ELLIE

I might have a high what?

STEWART

Albedo. It means... to do with how much light something reflects.

ELLIE

So I'm too shiny?

STEWART wants to change the subject.

STEWART

Where are Josh and Ferg going?

ELLIE

Dunno, but they won't be back for quite some time.

ELLIE smiles, knowingly. STEWART isn't up to speed.

STEWART

D'you want me to go?

ELLIE

Go where?

STEWART

I hadn't thought.

ELLIE

Do you want to go?

STEWART

Not really.

ELLIE

Then I don't think you should.
Especially if you don't know where
you're going. I'd prefer it if you
kept me company.

STEWART relaxes a little now. He takes a small notebook from his pocket and carefully tears out a page. He hands it to her.

STEWART

This is for you.

ELLIE looks at it: it is a beautiful pencil sketch of her sitting reading. She squints.

STEWART (CONT'D)

I sketched you when you were
sitting in the cafe the other day.
You were a million miles away. In
your book.

ELLIE looks at the sketch again, then at him.

ELLIE

All the boys I know can't see past
themselves. They speak without
thinking. You're different. You
think without speaking. What's
going on in that head of yours,
Stewart Gilmour?

STEWART

At the moment, not much t'be
honest. It's full of you.

ELLIE smiles and lifts the blanket covering her - offering him the space next to her.

ELLIE

Let's keep each other warm.

STEWART

What about Josh?

ELLIE

Wouldn't worry about Josh.

49 **EXT. FLAT BEACH. DUNES (FLASHBACK, 2011) - NIGHT** 49

JOSH is lying on his back on the dune as FERG unzips his trousers and starts to go down on him. JOSH gasps with pleasure.

50 **EXT. FLAT BEACH. FIRE (FLASHBACK, 2011) - NIGHT** 50

STEWART cuddles up next to ELLIE wrapping his arms around her. She smiles.

ELLIE

There's a party at Maddy Ferry's tomorrow - you want to come?

STEWART

With you?

ELLIE

Yes, with me. Unless you'd rather go with Josh.

STEWART

No. You're definitely further up my list than he is.

ELLIE

Well, that's something I suppose.

STEWART takes a moment, builds some courage, and blurts out...

STEWART

You won't know this, no reason why you would, and I shouldn't say it, because you might be the type of person who won't join a club who'd have you as a member, but the truth is...

ELLIE

The truth is?

STEWART

The truth is, I've been in love with you since the first time I laid eyes on you. And I'd love us to rustle up some babies together.

ELLIE smiles, pulls his arms tighter around her.

ELLIE

Spooning will suffice for the moment.

51

EXT. FLAT BEACH - DAY

51

STEWART is standing on the beach, alone. He smiles at the memory, but it makes him feel like shit. Then, in the distance, a single black dot walking slowly towards him, obscured by sea mist. It is a woman. There is something about the way she walks he recognises.

STEWART
(quietly)
Ellie?

The girl takes out a camera and starts to take his photograph. He looks puzzled.

STEWART (CONT'D)
(to himself)
Get a grip of yourself, Gilmour.
Be nonchalant. You've moved on.
Let her do the talking.

GRIER MURSTON lowers the camera - she seems ordinary 'til she smiles. Beautiful, charming. Her beauty animated: a function, not a state.

GRIER
Stewart Gilmour, as I live and
breathe.

STEWART
Grier?

GRIER
Interesting, you look relieved
and disappointed at the same
time. Guess you thought I was my
sister. Story of my life.

GRIER gives him a powerful hug. STEWART smiles, and relaxes a little - then has a thought.

STEWART
Shit, you're not with your
brothers are you?

GRIER
(laughs)
No. Just me.

52

EXT. FLAT BEACH - DAY

52

STEWART and GRIER sit on the beach, looking at the sea, catching up.

GRIER
I hear you got special
dispensation to come to Cal's
send off.

STEWART

I did. So what are you doing these days?

GRIER

Stuff. I get in front of the camera a bit.

STEWART

Modelling?

GRIER

I'd rather be on the other side of the lens, maybe one day.

(a beat)

She's back by the way.

STEWART

I heard.

GRIER

You want me to set up a meeting between you two?

STEWART

Nah. Don't think she'd be very pleased to see me, d'you?

GRIER

Chances are, nope.

STEWART

And there is your Dad.

GRIER

Yeah. My Dad. Don't you just hate him?

STEWART

No. Tiny bit frightened of him though.

They gaze at the sea a moment - silent.

GRIER

I'm going to see Calum. You want to come?

STEWART - puzzled - not sure exactly what she means.

Vase of lilies. Soothing muzak. CALUM is laid out on a bed with his head on a pillow and blanket covering him from the chest down. STEWART and GRIER are gazing at him in silence. After a moment...

GRIER

They charge you twenty quid to
look at your own dead brother.
Doesn't that say everything you
need to know about how twisted
our society is?

STEWART, tears welling in his eyes, wipes them away.

STEWART

Any idea why he did it, Grier?

GRIER

Guilt.

STEWART

(a beat)

Why'd you say that?

GRIER

Because I know my brother.

STEWART looks down at CALUM again.

54

EXT. FLAT BEACH. FIRE (FLASHBACK, 2011) - NIGHT

54

The beach party again. CALUM, smoking a joint, laughing hysterically with STEWART and FERG.

GRIER (V.O.)

He had a lot to feel guilty about.

55

INT. FUNERAL PARLOUR. CHAPEL OF REST - DAY

55

STEWART listens, intrigued now.

STEWART

Like what?

GRIER doesn't respond for a moment.

GRIER

Christ, I hate the smell of
lilies. Can we go?

STEWART watches her go - intrigued by her apparent coldness.

56

INT. BESSELL'S CAFE - DAY.

56

STEWART and GRIER sit opposite each other over mugs of tea. GRIER is wolfing down an all-day breakfast.

GRIER

Forget what I just said in there.
My apparent lack of emotion is
merely a coping mechanism. I
haven't slept in days.

STEWART

Come on, you can't just say
something like that and leave it
hanging. Calum was the best mate
you could ask for. You could trust
Cal. People were just drawn to
him, he was....

GRIER

(irritated)

Stewart, give it a rest, you make
him sound like Mother Teresa. He
thought Machiavelli was a good
role model, remember?

STEWART

Only 'cos he thought he played for
Inter Milan.

GRIER

No, he fancied himself as a bit a
schemer. He had his dark side
Stewart.

STEWART

But what could have driven him
to do take his own life?

GRIER doesn't respond. STEWART absorbs this silence, it
makes him uneasy.

GRIER

If you must know. When we were
kids, we were dead close. We'd -
do stuff.

STEWART

I'm not with you?

GRIER

When I was twelve, something like
that, and he was fifteen, there
was a thunderstorm, I crawled into
his bed. We started doing things.
Things brothers and sisters
shouldn't really do.

(a beat)

It seemed natural at the time,
harmless. But as we got older, he
didn't want it to stop. So I told
Don.

(a beat)

(MORE)

GRIER (CONT'D)

Cal hated me for it because he and Don fell out, and he wasn't the heir to the throne anymore.

(a beat)

Still, gotta love your family.

GRIER gets up, leaves. STEWART is too stunned to speak.

57 **EXT. STREET - DAY**

57

C.U on a CCTV camera as it buzzes into action and slowly twists round to automatically take in another angle of the street. It seems to be following STEWART's Ka as it rounds the corner and pulls up.

STEWART (V.O.)

Maybe I should count myself lucky that I'm not a Murston after all.

58 **EXT. DROP IN CLINIC - DAY**

58

STEWART, in his Ka opposite the Drug Rehab Drop In clinic. He is gazing through the window towards ELLIE sitting working at a computer. She's a year older than when we saw her first, face a little paler, her hair shorter, but still the colour of sand. She glances out of the window and he slinks down in his seat. She doesn't seem to have noticed him. STEWART continues to gaze at her - unseen.

STEWART (V.O.)

Even so, and I hate t'quote Cher, but if I could turn back time....

59 **INT. MEARNSSIDE HOTEL. FUNCTION ROOM (FLASHBACK, 2013) - NIGHT**

DREW and LAUREN, the bride and groom, are dancing the 'first dance' on the floor. STEWART is watching, with a pint in hand.

STEWART (V.O.)

....it would be to the night of Lauren's wedding. Lauren being Ellie's best friend.

Some BOYS are taking photographs with the digital cameras which have been left on the tables for guests. GRIER is showing one boy how they work. GRIER takes a snap of him, smiling.

GRIER

They're for the slide show later!

GRIER disappears among the crowd. POWELL appears at his side...

POWELL

I know what you're thinking you
dirty pig. Stop it. She's going to
be your sister-in-law.

STEWART

I wasn't thinking anything.

POWELL

What are you and Ellie doing after
you get hitched? London?

STEWART

No. Ellie wants to stay here. To
be honest, we're going to try and
persuade Don to go legit.

POWELL

(news to him)
You're what?

STEWART

He won't listen to me, but he
might listen to Ellie. We don't
want our kids growing up in a
family that might end up in the
clink.

POWELL absorbs this. He clinks their glasses together.

POWELL

Good luck with that.

POWELL is distracted, goes.

BILL (O.S.)

You must be Gilmour.

STEWART turns to see a big smiling man with a large malt
in his hand.

BILL (CONT'D)

I'm Bill.

(shakes hands)
Congratulations on your
engagement. Not long 'til you'll
be having one of these?

STEWART

(mindless chat)
Aye. Hoping to pick up a few tips
from the groom later.

BILL

Quite a family you're marrying
into. But t'be honest, we're all
one big family in Stonemouth
aren't we?

STEWART notices POWELL has joined JEL, who is looking over at him, smiling.

STEWART

True enough. How d'you know the Murstons then?

BILL

Don's one of my oldest friends. We went to school together. Now that you're joining the clan, if there's anything you ever need, just give me a call.

BILL gives STEWART his business card, smiles, walks away. STEWART glances at the card. It reads *William Dickson, Deputy Chief Constable, Northern Constabulary.*

STEWART

Deputy Chief Con....

He looks up, but BILL has disappeared into the crowd, it's then STEWART notices ELLIE leaving the function room with **RYAN MACAVETT**. He watches intrigued. As he follows, GRIER watches him go.

60

INT. MEARNSSIDE HOTEL. STAIRWELL (FLASHBACK, 2013) - NIGHT

STEWART passes the stairs and spots CALUM and AL talking in a quiet nook -

CALUM

It'll be good for Stonemouth in the long run, Al...

They turn and notice STEWART watching.

CALUM (CONT'D)

(to STEWART)

Looking for Ellie? Just went upstairs...

STEWART goes. CALUM watches him until he is out of sight. He turns and looks at AL, their faces are unreadable.

61

INT. MEARNSSIDE HOTEL. STAIRS (FLASHBACK, 2013) - NIGHT 61

STEWART catches a glimpse of RYAN stealing a kiss from ELLIE on the stairs.

ELLIE

(pushing him away)

Ryan? Is that why you dragged me out here? Give it a rest.

RYAN

Oh come on, El, just for old times.

ELLIE

(amused)

What old times? It was your brother I went out with, not you.

RYAN

But it should have been me.

ELLIE

I'm gettin' married to Stewart.

RYAN

What he doesn't know won't hurt him.

RYAN moves in for another kiss. ELLIE doesn't really respond, but doesn't push him away either. STEWART, can't watch, turns and heads back into the reception.

62 **INT. MEARNSSIDE HOTEL. FUNCTION ROOM (FLASHBACK, 2013) - 62 NIGHT**

STEWART picks up his pint, irritated, and downs it. ELLIE comes back in looking for him. He eases out of view, annoyed.

STEWART (V.O.)

Not that I'm making any excuses you understand...

An alarm starts to ring, loud and painful. Everyone stops dancing and drinking and looks at each other, puzzled.

FRASER

Fire alarm, everybody outside.

63 **EXT. MEARNSSIDE HOTEL (FLASHBACK, 2013) - NIGHT** 63

STEWART stands outside with his pint, looking miserable. ELLIE is looking around for him, but can't see him. JEL, looking very sexy in a red dress, appears next to him.

JEL

Alright, Stewart? You look like you need a pick-me-up. Fancy a line?

STEWART

Of coke?

JEL

No, of credit. Course, coke.

64 **INT. MEARNSSIDE HOTEL. CUBICLE (FLASHBACK, 2013) - NIGHT** 64

STEWART and JEL are in the toilet cubicle snorting coke. As they stand up, and sniff, they gaze at each other.

JEL

Seeing as we're here.

They hold each other's gaze - long.

JEL (CONT'D)

You fancy a shag or not?

They kiss, urgent sudden passion.

65 **INT. MEARNSIDE HOTEL. TOILET (FLASHBACK, 2013) - NIGHT** 65

We move slowly towards the cubicle from outside. It is a POV shot and we don't know whose point of view it is. The camera moves down to see the two sets of feet under the door and we hear them make love passionately.

66 **INT. MEARNSIDE HOTEL. CUBICLE (FLASHBACK, 2013) - NIGHT** 66

STEWART and JEL are hard at it against the cubicle wall, legs up on the toilet seat, trousers half way down, skirt hitched up around her waist, groaning and panting...

67 **INT. MEARNSIDE HOTEL. CORRIDOR (FLASHBACK, 2013) - NIGHT**67

STEWART comes along the corridor, tucking his shirt in, already feeling sordid and guilty. He stops at the function room where the wedding is being held. It is completely silent.

He looks inside. Everyone is gazing at the wall. There, photographs, taken by the wedding guests of each other, are being shown. The photograph everyone is gazing at is of him and JEL shagging in the toilet. There is a crash as DON overturns a table in rage.

DON

Where is the little bastard!

CONNIE starts crying. Children are traumatized: they don't know what is going on. DREW, the groom, is consoling LAUREN, the bride. MIKE looks on, baffled. CALUM is trying to calm FRASER and NORRIE down. STEWART turns. ELLIE is behind him, also gazing at the images.

GRIER watches this with a quiet smile - she seems to be enjoying her sister's humiliation.

A mobile phone beeps...

68 **EXT. DROP IN CLINIC - DAY**

68

It's STEWART'S iPhone that's bleeping. He is pulled back into the present. A text message from FERG, *Fancy re-living your misspent youth?* STEWART knows what it means.

He looks up again - but ELLIE has gone. She seems to have disappeared into thin air.

69 **EXT. SNOOKER CLUB - DAY** 69

Rundown but with some faded grandeur, the snooker club now has barbed wire along the roof and CCTV cameras outside.

70 **INT. SNOOKER CLUB - DAY** 70

STEWART and FERG are playing snooker. FERG is listening, horrified.

FERG

You saw him dead, you actually went and saw him lying there?

STEWART

I wish I hadn't now.

FERG

Listen, don't do that to me. I don't want people coming in and staring at me while I'm none the wiser.

STEWART takes his shot but a small, nervy, hollow-cheeked little thug in a shell suit, **D-CUP**, picks up the ball just as the cue ball is about to hit it. STEWART sighs. D-CUP glares at him.

D-CUP

You got a problem?

We freeze on D-CUP a moment.

71 **INT. D-CUP'S FACEBOOK PAGE - DAY** 71

Insert: D-CUP's facebook profile page. His hollow scarred face looking just a tad intimidating as he gives us the middle finger. It reads *WORKS AT: Getting my hole. STUDIED AT: School of hard knocks. RELIGIOUS VIEWS: Humanist.*

72 **INT. SNOOKER CLUB - DAY** 72

STEWART

Me? No, keep it, I've got another six.

D-CUP

You takin' the piss?

STEWART

Don't be daft.

Even FERG knows that was the wrong thing to say. D-CUP takes a breath - his eyes glint.

D-CUP
You just call me daft?

D-CUP'S PAL, a brute of a guy, smiles.

D-CUP'S PAL
Called you daft, D-Cup. He totally did.

D-CUP is in STEWART'S face, snarling, spittle on his lips.

D-CUP
(his voice higher)
I know he did, and he knows he did, and he's gonna regret it...

D-CUP picks up a spare pool cue like a weapon. Spins it so the thick end lands in the palm of his hand. STEWART is confused as to how it has escalated so quickly...

STEWART
No offence, but North Korea doesn't take the hump as quickly as you do.

D-CUP
I know you, Gilmour. Think you're something special. Went to college. What a clever boy. Watch your step or you'll end up like your pal Calum.

STEWART is about to ask what he means by this when a voice comes from behind them and out of the darkness...

POWELL
Problem here, ladies?

D-CUP registers who it is in a nanosecond.

D-CUP
Powell. This prick is being a prick. That's the problem.

POWELL
Mr Imrie to you.
(a beat)
Stewart. You okay?

STEWART
I'm fine, Powell.

POWELL
(to D-CUP)
What was that you were saying about Calum?

D-CUP

Nothing.

POWELL

If there's anything you want to share with the group, feel free?

D-CUP

I'm just winding him up.

POWELL

How about I cut your tongue out and use it to wipe my arse.

POWELL picks up a red ball from the table and starts to toss it up and down in his hand looking at D-CUP.

POWELL (CONT'D)

Can I show you a wee trick.

D-CUP

(anxious now)
What?

POWELL

Just put your hand down on the table there - flat.

D-CUP looks confused, betrayed almost.

D-CUP

What are you doing, Mr Imrie?

POWELL

Shoosh now.

POWELL takes D-CUP'S wrist and lays his hand down on the green baize.

POWELL (CONT'D)

(quietly)
Fingers together.

D-CUP swallows, begins to sweat.

D-CUP

Please. Mr Imrie...

POWELL

Do it.

D-CUP does.

POWELL (CONT'D)

Now close your eyes.

D-CUP

I'm beggin' you...

POWELL

(cold)

Close your eyes.

D-CUP closes his eyes. His eyelids flicker like butterfly wings. His hand, flat on the table, trembles. POWELL hooks his leg behind D-CUP'S knees without touching him and then pushes him gently on the chest with his free hand.

D-CUP yelps and falls backwards, landing awkwardly and foolishly on the floor with a strangled scream. POWELL grins and drops the ball on D-CUP'S belly.

POWELL (CONT'D)

Leave young Mr Gilmour alone.

The tension in the room evaporates.

POWELL (CONT'D)

A word, Stewart - if you don't mind?

POWELL motions STEWART to follow him. STEWART glances at FERG as he goes, warily.

73

EXT. SNOOKER CLUB - DAY

73

POWELL lights a cigarette, as STEWART anxiously waits.

STEWART

Who is that nutter?

POWELL

D-Cup. He's a nobody.

STEWART

What'd he mean by 'you'll end up like your pal Calum'?

POWELL

Why are we even talking about him?

(placating him)

If anything happened to Cal that little nonentity would be the last person t'know.

(a beat)

Now this car. The Ka. You've booked it for a week, that right?

STEWART

(distracted)

Uh huh.

POWELL

Don wants to know that it was for reasons of cheapness you took it for so long, rather than a signal of intent to hang about.

STEWART

It was cheaper by the week.

POWELL

Aye, that's what I thought. Cheapness aside, if you need to go earlier, you could?

STEWART

Why? I checked in with Don like you said...

POWELL

Didn't cover yourself in glory though, did you? Mentioning Ellie. Don thought that was a bit cheeky. And that was before he saw you hanging about outside the Drop In Centre.

STEWART

He followed me?

POWELL

Doesn't need to follow you, Stew boy. He has friends in high places. He's linked into the whole Stonemouth CCTV system. He's like big brother. He's probably watching us right now.

STEWART looks anxiously at the CCTV above them.

STEWART

Seriously?

POWELL

Now Fraser and Norrie are keen to catch up and chew the fat.

STEWART swallows. This isn't good.

STEWART

You told me everything would be okay.

POWELL

It was, until you started being cheeky and generally sneaking about. Now listen to me. I'm on your side. But patience is wearing thin.

(MORE)

POWELL (CONT'D)

(quietly)

So best leave well alone.

POWELL throws his cigarette away and motions to the CCTV, puts a finger to his lips, and goes. Stewart looks at the CCTV - wondering.

74

INT. DOUGIE THE COP'S FLAT. LIVING ROOM - NIGHT

74

Converted sail loft near the docks. A row of Velux windows overlooking the sea. Very nice. A poker game is in progress. FERG, STEWART, and EZZIE, the driver from the bridge, sit round a table with DOUGIE THE COP, the owner of the flat.

DOUGIE THE COP

(dealing cards)

Okay, Stewartie boy - since you've been away the limit has shifted from ten to twenty five quid. You okay with that?

STEWART

Fine with me.

DOUGIE deals.

DOUGIE THE COP

(quoting Cincinnati Kid)

You're good kid, but as long as I'm around, you're second best, you might as well learn to live with it.

FERG

Every time.

STEWART

Dougie, d'you know this guy D-Cup?

DOUGIE THE COP

Not biblically, but aye. Been done a few times. Hash mostly. Why?

STEWART

Did Cal know him?

DOUGIE THE COP

Don't think they travelled in the same circles.

They study their hands.

EZZIE

(placing a bet)

Okay, I'm kicking off.

As they play STEWART glances at EZZIE.

STEWART

You work on the Stoun Bridge
don't you, Ezzie?

EZZIE

That's right.

STEWART

Any jumpers this week?

FERG looks at STEWART - what is he playing at? DOUGIE
THE COP is intrigued too.

EZZIE

Just the one, a female, but not
a fatality.

DOUGIE THE COP

That the lassie from the Riggans
estate?

EZZIE

Aye. Amazing how many people
make an arse of toppin'
themselves.

STEWART

You keep tapes of people
jumping?

EZZIE

It's not tapes, it's all on the
hard drive.

STEWART

D'you ever watch old jumpers? When
you're bored. Bet you do, ya
sicko.

EZZIE

(motions to DOUGIE)

No. We give his lot a dongle if
they ask. Got to be careful. You
Tube and that - there's a lot of
warped people out there.

DOUGIE THE COP

More lager, chaps?

DOUGIE THE COP goes for the beer. STEWART grabs the
moment.

STEWART

(quietly)

You working the night Calum
Murston died?

EZZIE

I was, aye.

STEWART
You see what happened?

EZZIE
He jumped didn't he?

STEWART
Did you see him jump?

FERG
(warning)
Stewart.

EZZIE
I didn't. No. To be honest, I was
having a kip.

STEWART pushes his pile of cash into the middle of the
table towards EZZIE.

STEWART
This is yours if you let me see
the CCTV from that night.

FERG is glaring at him. EZZIE is looking at the money.

EZZIE
You daft? There's nothing to see.
Camera was down that night.
Somebody'd smashed it.

STEWART looks at FERG. His suspicions even more confirmed
now.

STEWART
That's handy.

EZZIE
It happens on a regular basis.
Target practice for the neds.

The doorbell is ringing - DOUGIE THE COP appears from the
kitchen, pouring lager into a glass. STEWART changes the
subject...

STEWART
I'm in!

DOUGIE THE COP
Somebody get that - it'll be Ryan.

FERG
(looks at Stewart)
Ryan MacAvett?

RYAN is pouring himself a lager as STEWART appears
looking for some snacks. RYAN seems drunk already.

STEWART

Black pudding rolls in the oven if you're interested.

RYAN

I'm good thanks, Stewart. How's things?

STEWART

No bad.

An awkward silence.

STEWART (CONT'D)

I'm sorry about you and Ellie. See much of her these days?

RYAN

We were both idiots to let her slip through our fingers. You know that, don't you.

STEWART doesn't respond. He watches RYAN down a beer and looks for another one. A damaged specimen.

RYAN (CONT'D)

We were going to have a kid.

STEWART

I heard. I don't know how that feels, but I'm sorry.

RYAN opens another bottle.

RYAN

People never think about the guy in these situations. But just because it's the worst thing that ever happened to her, doesn't mean it can't be the worst thing that ever happened to him.

RYAN moves to leave.

RYAN (CONT'D)

She's not seeing anyone, fairly sure of that. Not that you can be sure of anything with Ellie. What I mean is, if you want to see her, there's nobody in the way.

RYAN goes. STEWART is left in the kitchen, wondering what to do next.

FERG and STEWART are leaving, walking along a quiet street by the seafront. FERG is angry - worried about Stewart.

FERG

What is wrong with you? What's with all the questions?

STEWART

Oh come on, Ferg, something's going on. Don's hardly grieving is he? Mike's shittin' himself. According to Dougie the autopsy said no water in his lungs before it was 'amended'. And the CCTV just happens to be broken the night Calum jumps. And there's Grier claiming...

STEWART stops himself.

FERG

Grier claiming what?

STEWART

Nothing.

FERG

Calum was a Murston and the Murstons don't want anyone knowing their business, that's all.

STEWART

Speak soon he said. Speak soon. Why would he say that if he was going to kill himself?

FERG

Okay. Say he was given a helping hand off the bridge, the people who did it, they'll be a wee bit touchy about you sticking your nose in. So drop the Inspector Poirot act. We both know in real life that wee Belgian tosser would have had his balls tapped before he could say '*tout allure*'.

STEWART

He was our friend. He saved my life. And when he asked for help I ignored him.

FERG

There's not much you can do about it now, is there?

STEWART

I can find out what happened to him!

STEWART heads off in the other direction...

FERG

Where are you going?

STEWART

To check if that CCTV camera is really broken.

FERG

Stewart! Don't be stupid! This is serious! Your life could be on the line.

(a beat)

I don't want to lose you. I just got you back.

STEWART stops - moved by his remark - but then keeps going. FERG watches him go, frustrated.

77

EXT. COAST ROAD - NIGHT

77

STEWART approaches the bridge and the tower along the coast road. A passing car pulls up just in front of him. It is a green Mini with a white stripe along the side. He knows who it belongs to. He approaches it as the window rolls down. He looks inside. ELLIE smiles at him, a little smile, but a smile all the same.

ELLIE

Hello, Stewart. You need a lift?

78

I/E. ELLIE'S CAR. TRAVELLING - NIGHT

78

ELLIE drives, STEWART in the passenger seat, feeling nervous.

ELLIE

I'm sorry about my Dad. I heard he's trying to ride you out of town again. Ignore him. You've every right to be at Calum's funeral.

STEWART

Y'know, El, I wrote you a dozen letters saying how sorry I was but I never posted any of them. They always sounded like I was just making excuses...

ELLIE

Which you probably were.

STEWART

How have you been, really?

ELLIE

My family turn people into
addicts. I try and make them
better. We keep each other busy.

STEWART looks out into the dark night.

STEWART

Remember, we were going to live
somewhere sunny....

ELLIE - not keen to go there.

ELLIE

Don't. Really. Don't. It's water
under the bridge.

79

EXT. HILLSIDE - NIGHT

79

STEWART and ELLIE sit on the bonnet of the Mini looking
out over the lights of Stonemouth below them.

STEWART

I saw Grier.

ELLIE

I heard.

STEWART

She was acting a bit strange to
be honest, said some weird
things.

ELLIE

Such as?

STEWART

(regrets saying it)
Nothing really, people do in the
circumstances don't they.

ELLIE

That depends, Stewart, how weird
is weird?

STEWART

She told me that her and Calum,
used to sleep together.

ELLIE absorbs this a moment.

ELLIE

I hate to say this, but that could
be kind of - a lie.

STEWART

Seriously, she'd do that?

ELLIE

About a year ago, Grier and I got drunk together. Not something we'd ever done before. But she'd just fallen out with Calum about something, and you'd just fallen out of Jel...

STEWART

Touche Turtle.

ELLIE

Anyway, she started talking about Cal. She was sick and tired of how he couldn't do anything wrong in Don's eyes. She felt ignored, unloved. She said she was going to tell Don they had an incestuous relationship just to spoil everything....

STEWART - astonished and confused - tries to take this on board.

ELLIE (CONT'D)

I told her I thought it was an obscene thing to do and that if she tried to pull a stunt like that I'd tell everyone about our conversation. And that's when she flicked into another mode, saying she was joking, just winding me up, and how could I believe she'd do something like that?

STEWART

Well, seems like she did. Tell Don. And he believed her, not Calum.

ELLIE sighs, this makes sense.

ELLIE

That's why Don and Cal stopped talking. I knew something had happened. That stupid cow. I honestly think she's capable of anything.

STEWART

You think it had something to do with why Cal did what he did?

ELLIE shrugs, not sure.

STEWART (CONT'D)

I wouldn't liked to have been in his shoes when Don heard that stuff. He'd have gone crazy, wouldn't he?

There is a moment between them, very small, but a moment where they both realise that Don could have killed Calum.

ELLIE
(changing subject)
You hungry?

80

INT. ELLIE'S FLAT. KITCHEN - NIGHT

80

It's late. STEWART eats noodles at her kitchen counter. ELLIE drinks, not that hungry, watching him.

ELLIE
You and Grier, you never,
y'know, shagged or anything, did
you?

STEWART
No!

ELLIE
Don't look so shocked.

STEWART
She's your sister?

ELLIE
Suddenly you've got a
conscience?

STEWART looks away, guilt-ridden.

STEWART
You may find this hard to
believe, but there hasn't been
one nanosecond in the last year
that I haven't regretted what I
did.

ELLIE
That means nothing, Stewart, just
words.

STEWART
Everybody said you'd changed and
you have. And it's my fault.

ELLIE
Don't flatter yourself. And give
the self pity a rest.

STEWART
I hoped we could be friends.

ELLIE
I'm speaking to you, what more do
you want.

STEWART

I just wondered, maybe you could
come down to London, for a
visit...

ELLIE absorbs this. She doesn't look pleased, she doesn't
look displeased, giving little away.

ELLIE

You had potential, Stewart, y'know
that? You could have been one of
the good guys. But it's best you
go home and live your life, and
I'll live mine.

She leans over as if to kiss him, but whispers in his
ear instead...

ELLIE (CONT'D)

(quietly)
Now fuck off. You're walking
home.

81 **EXT. STREET - NIGHT**

81

STEWART is walking homeward, down-hearted. He stops.
His gaze locks on CONNIE coming out of a doorway down a
side street. She turns and kisses the man in the
doorway, passionately. It isn't Don, it's MIKE
MACAVETT.

STEWART slips out of view. CONNIE gets in a car and
drives away. STEWART watches as MIKE glances around
furtively before disappearing back inside.

MIKE catches his eye - they share a look - then STEWART
hurries away.

82 **EXT. ANOTHER STREET - NIGHT**

82

As STEWART walks briskly along another street trying to
absorb what he just saw, a vehicle pulls up beside him
with a squeal. It seems to have come from nowhere. Two
men appear from inside and grab STEWART before he can
even scream...

83 **INT. MURSTON HOUSE. OFFICE - NIGHT**

83

DON is sitting at a computer screen which has six
different views of Stonemouth on it from various CCTV
cameras. He is watching STEWART being awkwardly bundled
into the back of a Hummer, struggling. POWELL is behind
him watching as one of the men slip and fall.

DON

Christ, look at them, can't do
anything right.

(MORE)

DON (CONT'D)

Imagine handing the keys of the castle to those two.

(a beat)

If only you were a Murston Pow.

POWELL gazes at the screen - he is touched.

84

I/E. HUMMER. TRAVELLING - DAY

84

STEWART is now lying face down on the floor. Somebody has a boot on his back. He twists round to see NORRIE, looking a little older, wearing well-used dungarees, gazing at him.

NORRIE

Comfy there, Stew?

STEWART notices he has a baseball bat in hand.

STEWART

What's going on, Norrie? I checked in with Don...

FRASER

(cutting in)

That was before we spotted you and Ellie heading to her place. Wee heart-to-heart was it?

STEWART realizes FRASER is in the Hummer as well, at the other side of him, he tries to twist round again to speak to him.

STEWART

Fraser, that you?

FRASER

Sit him up - against the wall.

FRASER, gaunt with tension, is gazing at him. NORRIE slides him against the wall of the Hummer.

STEWART

It was just a bowl of noodles, honest. No need for this.

FRASER

Still the funny man, eh?

85

EXT. STOUN BRIDGE - NIGHT

85

The Hummer pulls up at the side of the bridge next to a diversion sign. There is no traffic. All is quiet. They are doing work on the bridge and this part is closed. The door cracks open and FRASER and NORRIE drag STEWART out towards the edge of the railings...

STEWART

No, wait, wait...

NORRIE'S fist whips round at speed and punches STEWART in the stomach. He doubles over and they let him sink to the ground. They grab his legs, lift him up in one swift movement, and dangle him over the railing.

STEWART'S iPhone slips out of his pocket, and with the reactions of a tennis pro he reaches out and grabs it before it disappears into the darkness below. Tight on STEWART as he dangles above the water - terrified. We are back where we started.

NORRIE

We told you t'stay away from her.

FRASER

What part of that didn't you understand?

NORRIE

Now don't go and shit yourself.

FRASER

'Cos you've got to kiss your arse goodbye.

STEWART, terrified, closes his eyes and waits for death.

FADE TO BLACK AND END TITLES.