

# SEARCHING FOR SOMETHING

by  
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Based on a short story  
Little Buddhas  
By  
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FADE IN:

FINDING FORTUNE - CUE TITLES and MUSIC:

- 1 EX. SCOTLAND - MORNING DAY 1 1  
High hills. A white car.
- 2 EX. ROAD - MORNING DAY 1 2  
LONG LENS SHOT - THE CAR IS SNAKING THROUGH THE HILLS.
- 3 IN. CAR - MORNING DAY 1 3  
Helen is driving. Sylvia is in the passenger seat.  
POV - THROUGH THE WINDSHIELD.

SYLVIA

I was ready to blow my brains out.

Helen's eyes dart to Sylvia. Sylvia gives Helen a sidelong look.

SYLVIA (CONT'D)

Seriously, Helen. Another day as Mrs. John boring Wood and I'd have poisoned his food and hidden his body under the floorboards.

Helen is pensive.

SYLVIA (CONT'D)

Is this brother of yours good looking?  
How long has it been since you saw him?

HELEN

About two years. Last time I saw Franco he said he was tired of reaching back into the beginningless past and forward into the endless future.

SYLVIA

That's me, Helen! That's exactly how I feel ... but running away to Scotland ...? Why couldn't he have picked Florida? I'd love to live in Florida.

HELEN

Franco never does anything without a reason.

- 4 EX. ROAD - MORNING DAY 1 4  
THE CAR IS SNAKING THROUGH THE HILLS.

(CONTINUED)

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4 CONTINUED:

4

THE FARMS ARE SPARSE AND THE HILLS COATED IN TREE PLANTATIONS AND PASTURE FOR SHEEP.

THERE ARE SIGNS OF OLDER HABITATIONS LONG ABANDONED.

5 IN. CAR - MORNING DAY 1

5

The car is stopped. Helen is studying an unfolded map. Sylvia is trying to use her cellphone.

SYLVIA

I don't believe it. Not even a beep! How am I going to get my bags?

Helen reaches and hands Sylvia a postcard.

6 EX. MONASTERY - AFTERNOON DAY 1

6

LONG POLES WITH TRIANGULAR SHAPED BUDDHIST PRAYER FLAGS LINE THE ROAD SIDE.

THE CAR IS ON THE DRIVEWAY TO THE MONASTERY AND STOPS IN THE CAR PARK BELOW THE STEPS OF THE VISITOR'S TEMPLE.

7 IN. CAR - AFTERNOON DAY 1

7

Sylvia is holding the dog-eared postcard.

HELEN

Frank sent me it last year.

CU. - ON POSTCARD PICTURE OF THE TEMPLE.

Sylvia turns the card over.

CU. - IT IS ADDRESSED TO HELEN FORTUNO, MILANO, ITALY. SCRAWLED IS A MESSAGE WHICH SHE READS -

SYLVIA

In the tangled mountains and untamed forests, searching for something. I'll know it when I find it. Frank.

Sylvia throws a questioning look at Helen.

SYLVIA (CONT'D)

Why did he write to you in English?

HELEN

A wish to exist but not to exist? Who knows.

Helen opens the car door.

8 EX. MONASTERY - AFTERNOON DAY 1

8

Sylvia is trailing behind Helen who is walking towards the temple.

SYLVIA

I couldn't stay two years in a place like this.

Helen climbs the stairs to the temple entrance.

HELEN

Nothing in life stands still. When a river runs dry, you can still see where it once ran.

A WIND CHIME IS TINKLING IN THE BREEZE.

Helen has a determined look. She starts to kick her shoes off. Sylvia joins her. She is nervous about entering the temple.

SYLVIA

It's a temple, right? I don't need to go in there. I couldn't even face Sunday school.

HELEN

As each test passes, a new one takes it's place. Get your shoes off!

Helen places her shoes down.

CU. - SYLVIA'S HIGH-HEELS JOIN HELEN'S SHOES WHICH ARE NEXT TO TWO PAIRS OF SANDALS.

9 IN. TEMPLE - AFTERNOON DAY 1

9

THE TEMPLE IS ADORNED WITH BUDDHA ICONS AND DECORATED IN GILT AND TAPESTRY.

A YOUNG WOMAN in eastern clothes is sitting quietly meditating. There is the SOUND of a mantra.

A MONK, shaven headed in a maroon robe, is lighting candles and laying out food in offering. He turns to look at them.

Helen motions Sylvia to sit cross-legged on the polished wooden floor.

(CONTINUED)

9 CONTINUED:

9

THE CAMERA SCANS THE WALLS - THE PICTURES, THE MANDALAS.  
THERE IS A LINE OF GOLD BUDDHAS AGAINST THE FAR WALL.

Helen is now cross-legged in the lotus position with her arms extended out in front of her with her thumbs pressed to her index fingers. Her eyes are closed and she is holding her breath. It is obvious that she is familiar with Buddhist ritual. Sylvia is less sure and tries to copy her.

MCU - on Helen. The camera slowly dollies in on her. Her face is relaxed. There is the odd flicker of remembrance of something as

CUT TO:

CAMERA DOLLIES SLOWLY UP TO THE FACE OF A GOLDEN BUDDHA WHICH MERGES INTO

CUT TO:

The smiling face of FRANK FORTUNO.

BACK TO:

Helen's eyes open with a clarity.

The Monk instantly looks up.

10 EX. MONASTERY - AFTERNOON DAY 1

10

Helen and Sylvia are coming down the steps of the temple.  
Helen is animated.

HELEN

He's moved on. Let's get out of here.

Sylvia grabs Helen by the arm and spins her round.

SYLVIA

Wait a minute, Helen. Wouldn't it be sensible to ask if anyone knows him?

The Monk, now outside the temple, is putting on his sandals.

HELEN

Excuse me, Father.... I'm looking for my brother.

Helen hands the Monk a photograph.

HELEN (CONT'D)

He came here some time ago.

The Monk studies the photo.

(CONTINUED)

CU. - PHOTOGRAPH OF FRANK.

A look of recognition crosses the Monk's face, then a tinge of sadness.

MONK

Preoccupied young man. He had trouble deciding what clothes to wear. He left some time ago.

HELEN

Do you know where he went?

MONK

After making offerings to the Three Jewels, he left with Fiona, one of our tantric students.

The Monk appears to signal disapproval.

MONK (CONT'D)

Your brother moves with difficulty through life. His world constantly falls apart. It required a great deal of maintenance on our part to hold his world together. We could not solve his problems. He is bound to worldly thought and chooses to make his own way.

The Monk hands back the photograph.

MONK (CONT'D)

However, we continue to help Fiona. She returns here regularly for guidance.

He removes his apron.

MONK (CONT'D)

Please wait. I will get you her address from the office.

HELEN

Thank you.

The Monk goes towards the main building.

Helen and Sylvia stand and wait.

THE PRAYER FLAGS FLUTTER IN THE WIND.

FLOWER AND CANDLE OFFERINGS LIE BEFORE A SMALL SHRINE.

Sylvia turns up the collar of her suit and hugs herself.

(CONTINUED)

10 CONTINUED: (2)

10

SYLVIA

Sort of freaky place this. We're in  
Scotland, right?

HELEN

No. This is a place between places.

SYLVIA

You mean we're in limbo??

HELEN

Bardo. The people here have our destiny  
in their hands.

The Monk emerges from the building with a slip of paper.

11 EX. ROAD - AFTERNOON DAY 1

11

The car leaves the monastery and goes west up the Valley  
towards the higher hills.

SYLVIA V.O

So your Frank has shacked up with a local  
girl?

HELEN V.O

Nothing last longs with Frank. He's a  
slave to change.

SYLVIA V.O

You mean, he loves girls?

HELEN V.O

No ... girls love him. He uses them.

A BLACK CAR sits by the side of the road.

SOUND - The car bursts into life.

The Black Car follows the other car.

THE CAR HAS REACHED THE TOP OF THE VALLEY.

VIEW ACROSS VALLEY

THE CAR GOES DOWN INTO THE NEXT VALLEY.

THE BLACK CAR FOLLOWS

12 EX. FARMHOUSE - DUSK DAY 1

12

THE LIGHTS OF THE FARMHOUSE ARE ON. THE SOUND OF DOGS BARKING  
AS THE CAR PULLS UP

(CONTINUED)

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THE PORCH LIGHT GOES ON.

Helen gets out of the car.

She knocks on the door. There is a pause. The SOUND of a dog barking.

Helen wipes the palms of her hands, and wipes her mouth with the back of her hand. There is a further pause as she waits for the door to open and the SOUND of a voice calling the dogs away from the door.

Sylvia watches from the car.

Helen glances back to Sylvia, then takes a step forward into the porch light and puts on a charming smile. FIONA SINCLAIR, tall, pretty, long nailed, in thigh boots, and emotionally fragile, opens the farmhouse door.

HELEN

Hi.

FIONA

You're looking for Frank?

HELEN

Yes?

FIONA

The monastery called me. They said you were Frank's sister?

HELEN

Yes ... I haven't heard from him for such a long time. Is he here?

Fiona looks close to tears.

FIONA

No.

Fiona opens the door wide and indicates to Helen and Sylvia to come in

The farmhouse is old and cluttered. Fiona has a baby girl which she picks up.

FIONA'S FATHER has Alzheimer's and sits motionless in a chair.

FIONA

Frank left more than a year ago. Three days after Lucia was born.

(CONTINUED)

Helen visibly blanches. Sylvia's eyes narrow as she works out the situation for herself. Helen studies the little girl.

HELEN

So this is Frank's daughter?

FIONA

I've got nothing against you, but it is a bit weird getting a visit from Frank's family without a word of warning? I didn't even know he had a sister?

Helen's mood suddenly changes. A kind of anger comes into her voice.

HELEN

Why did he leave?

FIONA

(broken)  
I don't know.

HELEN

Where did he go?

FIONA

The last I heard he was living in a caravan on the coast.

Fiona is busying herself in an attempt to hide her feelings. She doesn't succeed.

FIONA (CONT'D)

He was so nice to me. I'm no angel, but he never got angry with me, or anything. He really loved me. But he had all these dark secrets. There was always something eating at him ... his eyes would glaze over as if he was on crack or something.

(beat)

Sometimes he would just disappear for days. Then, he would come back with a little present for me or pay for me to go to the monastery for the weekend.

(beat)

I don't think he really wanted me to have Lucia, but he never uttered a bad word about me or my size or my father or anything. He was always kind, right up to the day he left.

Fiona motions them to sit down.

(CONTINUED)

13 CONTINUED: (2)

FIONA (CONT'D)

When Frank first arrived at the monastery he seemed totally lost. His English was good but he didn't understand Scots very well. I felt sorry for him, then I fell for him. I knew we'd be together only for as long as he wanted me. Then after awhile, I forgot all that, and stupidly began to believe that he would marry me one day.

HELEN

When was the last time you saw him?

FIONA

The day he brought me and the baby home to the cottage from the hospital. He sat me down and made me a cup of tea. He put five thousand pounds in cash on the table. When I asked him where it came from, he bent over me, kissed me on the forehead, took one last long look at me, kissed me again, then walked out the door.

(beat)

That is the last time I saw Frank.

Tears are streaming down Fiona's cheeks. There is a momentary look of sympathy from Helen. Lucia is clinging on to Helen's hand.

FIONA (CONT'D)

This is your Aunt Helen from Italy, Lucia. She's looking for your Daddy.

Fiona picks Lucia up and gives her a big kiss.

FIONA (CONT'D)

His little girl needs him.

It is obvious she is still in love with Frank.

HELEN

Every girl needs her daddy.

FIONA

My Dad's too old to run the farm .... I'm not up to it. I'd be off tomorrow if it wasn't for Dad.

SYLVIA

So you've got no-one to help you?

(CONTINUED)

13 CONTINUED: (3)

13

FIONA

I'm an optimist. I live in hope that I'll meet someone else ... a guy who might want to hang around.

There is a positive tone in Fiona's voice and Helen and Sylvia laugh. Fiona warms to them. She hands Lucia to Helen.

FIONA (CONT'D)

Have you eaten?

HELEN

No, please ....

FIONA

You're not coming all this way without eating and staying the night. Isn't that right, Lucia?

The SOUND of wind running through the eaves.

SYLVIA

(aside)

Take the offer. It's cold out there.

14 EX. FARMHOUSE - DAWN DAY 2

14

THE SUN RISES OUT OF THE MIST

Helen and Sylvia are leaving the farmhouse followed by Fiona holding Lucy. Helen gives Lucy a big kiss.

Sylvia cringes a little at Helen's show of affection.

Helen pushes some bank notes into Fiona's hand.

HELEN

Buy her some toys.

Fiona accepts the cash.

FIONA

If you find Frank, let me know.

Helen nods. She gets in the car. Sylvia is already behind the wheel.

THE CAR SPEEDS AWAY.

Fiona waves.

15 IN. CAR - MORNING DAY 2

15

Helen stops waving and turns to face the front.

(CONTINUED)

SYLVIA

You should have children, Helen.  
They make you look cute.

HELEN

If you realized the true nature of the  
human condition, you'd prepare for that  
yourself.

SYLVIA

Have kids? Then I'd be old.

HELEN

Not old, Sylvia, relieved. You'd have  
meaning in your life.

SYLVIA

There's plenty of meaning in my life!

HELEN

Such as?

SYLVIA

Eating ... drinking ...

HELEN

That's survival, Sylvia.

SYLVIA

Sex, then.

HELEN

That's how you get babies.

CU. - SYLVIA FOOT FLOORS THE GAS PEDAL.

THE CAR IS SPEEDING ALONG.

HELEN (CONT'D)

Why are we speeding?

SYLVIA

Don't you ever get want to just forget  
everything and turn the world upside  
down?

HELEN

Sure.

Helen draws out a hand gun from her waistband and pulls back  
the slider to load the magazine. Sylvia's face goes white.

SYLVIA

Holy mother Jesus!

(CONTINUED)

15 CONTINUED: (2)

15

Helen knocks the gun on the dashboard and smiles wryly.

HELEN

It's plastic. Its been in my pants all the way from London.

SYLVIA

So it's not a real gun?

HELEN

The metal clip is in my soap bag. The shells are in my make-up bag.

SYLVIA

You idiot! You took that through security??

HELEN

Loosen up. I'm from Milano.

THE CAMERA PULLS BACK OUT OF THE CAR AS ...

16 EX. ROAD - MORNING DAY 2

16

... THE CAR SPEEDS DOWN A ROAD TOWARDS THE COAST.

17 EX. COAST - MORNING DAY 2

17

Helen and Sylvia have parked the car by a beach. Sylvia is fooling around with the gun.

SYLVIA

It doesn't seem right that Frank abandoned his kid like that.

HELEN

Just let it be.

SYLVIA

He's an arse. I'd never let him away with it.

WS - GREY SWIRLING CLOUDS HANG OVER THE SEA.

Helen and Sylvia shelter in the lee of a wall.

HELEN

You've got Franco all wrong, Sylvia. This is Italian family business, okay. Try not to become involved.

SYLVIA

I'm trying, Helen. I'm fixing my gaze on that cloud and trying not to be angry, but all I see is that little baby's face.

(CONTINUED)

17 CONTINUED:

17

HELEN

You need to try a little harder, Sylvia.

SYLVIA

I'm trying ... but my mind is flooding up with attractive thoughts of shooting Frank the moment I set eyes on him.

HELEN

Resist it ....

SYLVIA

It's useless, Helen, he may be your brother, but the guy did wrong! I bet he was a high school drop-out, right?

HELEN

I don't see an Oxford degree on your wall.

SYLVIA

Who needs brains when you've got an arse and tits like these.

Helen takes the gun from Sylvia and walks off.

18 EX. COAST - AFTERNOON DAY 2 18

THE CAR IS PULLING INTO A CARAVAN SITE.

19 IN. CAR - AFTERNOON DAY 2 19

Helen and Sylvia are in the car.

HELEN

This is not the kind of place Franco would hide out. There are no mountains.

20 EX. COAST - AFTERNOON DAY 2 20

Helen and Sylvia are on foot and are crossing a wooden bridge.

They continue across the grassy shoreline to a tree-lined knoll where there are a number of trailers berthed.

21 EX. TRAILER - DAY 2 21

There is a battered trailer perched on a ridge. Prayers flags flutter from a pole.

SYLVIA

Is this another one of these places between places?

(CONTINUED)

21 CONTINUED:

21

HELEN

No ... this is a space between mud and sheep shit.

Helen lifts her feet through the mud and goes to the steps of the trailer. She knocks at the door.

PAN TO - ON THE STEPS AT HELEN'S FEET THERE IS A BUDDHA STATUETTE.

A teenager girl HEATHER opens the door. She has a black eye and has been crying.

HEATHER

What do you want?

HELEN

I'm looking for Franco Fortuno.

HEATHER

Who?

HELEN

An Italian guy.

HEATHER

You'll need to ask my dad. He knows everybody. He's down on the beach.

Heather pushes Helen off the steep and slams the door.

22 EX. ROCKY HEADLAND - AFTERNOON DAY 2

22

Helen and Sylvia round the headland and halt on the cliff edge. They stand and look down on to the beach.

REVERSE LONG SHOT OF BEACH. THE TIDE IS OUT AND THE SANDS RUN MORE THAN HALF A MILE OUT FROM THE SHORE.

A lonely figure (JOE) is collecting cockles on the sands with a rake.

SOUND of strong wind

Helen indicates that she is going down on to the sands. Sylvia signals that she is going to stay on the headland.

23 EX. BEACH - AFTERNOON DAY 2

23

It is a windy day and she is been buffered. She is feeling the cold. Joe is bent over filing a sack with cockles. Helen approaches the lonely JOE.

LOW SHOT JOE'S POV CLOSE TO THE SAND - Helen's lower body appears in the top of the frame.

(CONTINUED)

23 CONTINUED:

23

CU. - Joe looks at her with a mixed look of suspicion and curiosity.

WIDE - He straightens up as she approaches him.

24 EX. ROCKY HEADLAND - AFTERNOON DAY 2

24

Sylvia watches as Joe and Helen come together and walk back towards the shore. They disappear behind a headland.

25 EX. BEACH - AFTERNOON DAY 2

25

Helen and Joe are sitting in the lee of the wind at the entrance to a large cave. Joe is smoking a joint.

JOE

Frank's a good guy. It made a change having him around here.

HELEN

Where did Franco go?

JOE

He made me swear not to tell anyone.

HELEN

I'm his sister.

JOE

You're not the first to come looking for Frank.

Helen is puzzled by Joe's remark.

JOE (CONT'D)

Look, I know Frank had troubles back in the old country. Who hasn't. Do you think I'd be living up here if I hadn't screwed up? It's a tough world out there. I've got a quick temper and that kind of attracts trouble. But Frank was a great guy. All the time he was here we were best buddies. I miss him.

HELEN

I don't understand? Was Frank in trouble?

JOE

Look, I promised Frank buddy to buddy ... I'm saying nothing. You might be CIA.

HELEN

Sure ... and you're Fidel Castro. You should keep off that shit!

(CONTINUED)

JOE (LAUGHS)

A man's a man for all that, darling.  
Everyone's got their own way of getting  
through life. (Points) I live in a  
trailer ... but I still have troubles to  
deal with.  
(Inhales) Are you really Frank's sister?

Joe studies Helen's face.

HELEN

He's my half-brother.

JOE

He never told me about you. You're cute.

Helen senses it's time to move on. She stands up.

HELEN

Okay, Joe. I'll give you fifty pounds if  
you tell me where he went.

Joe is indignant.

JOE

You can't buy me for half an ounce!  
(eyes her up)  
I might tell you if you give me a bit of  
squeeze.

Helen pulls out her gun and points it at his groin.

JOE (CONT'D)

Aw, man, I knew you were CIA. I'm too  
wasted for this. Okay, put it away.  
You're freaking me out. You're acting  
like frickin' Lara Croft.

HELEN

Don't bullshit me, Joe ... or you'll end up  
a girl.

JOE

He went up north with a bunch of Greens.  
They came down here to collect garnets  
off the beach. He got talking to them and  
they liked him.

HELEN

Where up north?

JOE

Some old hippy commune. At a place called  
Kilmartin.

(MORE)

(CONTINUED)

25 CONTINUED: (2)

25

JOE (CONT'D)

They make Celtic jewelry and sell it to the tourists. That's all I know! I swear it! Are we finished now?

Helen kicks Joe between legs. Joe goes down doubled up in pain.

HELEN

We're finished now, you child beater.

Helen turns and heads back towards the rocky headland. Joe is gasping for breath as he vents himself.

JOE

You wait! When I see Frank again he'll be livid at you treating his best buddy like this! There's some bad blood in your veins, girl! You need a good spanking! You should find out who the guy was who squeezed your mama!

Helen walks down the beach and back towards the cliffs.

26 EX. ROCKY HEADLAND - AFTERNOON DAY 2

26

Sylvia is rejoined by Helen.

SYLVIA

So ... are we any closer to finding him?

Helen looks back towards the beach.

LONG SHOT - Joe is waving his fists at her.

HELEN

Maybe. If Man Friday is telling the truth.

27 IN. CAR - LATE AFTERNOON DAY 2

27

There is the sound of car MUSIC. Helen is driving and Sylvia is still trying to get a signal on her cell-phone.

28 EX. ROAD - LATE AFTERNOON DAY 2

28

A male hitch-hiker, SUNSHINE, in his mid-twenties with dyed blonde hair, is standing at a fork in the road.

29 IN. CAR - LATE AFTERNOON DAY 2

29

Sylvia is struggling with the map. She is lost.

SYLVIA

Stop and pick up the geek. He might know the way.

30 EX. ROAD - LATE AFTERNOON DAY 2 30

The car pulls up and Sunshine gets in.

31 IN. CAR - LATE AFTERNOON DAY 2 31

Sunshine is thankful.

SUNSHINE

Thanks, man. I was going to get soaked.

Sylvia pushes the map onto Sunshine.

SYLVIA

Show us where we are.

SUNSHINE

As soon as I saw your car I just had a good feeling. I mean, it's wild country round here. Witches, and goblins and that sort of thing.

SYLVIA

Yeah, sure, we're all going to be turned into toads?

SUNSHINE

This is Scotland, man. I carry a cross around my neck everywhere I go.

HELEN

Where are you going?

SUNSHINE

I'm following the stars.

SYLVIA

How do we know you're not an alien?

SUNSHINE

Maybe I am. I've been so many places I don't remember. Do you want a shot of this?

Sunshine has taken out a bottle of whiskey from his knapsack. Sylvia takes a shot and hands it to Helen.

SYLVIA

I thought you eco-warriors didn't approve of legalized duty-paid drugs peddled by corrupt capitalist corporations.

SUNSHINE

On principle, no. But Whiskey. It's beautiful, man.

(MORE)

(CONTINUED)

31 CONTINUED: 31  
                                   SUNSHINE (CONT'D)  
                                   Sometimes it makes you cry, other times  
                                   it just breaks your heart.

32 EX. ROAD - LATE AFTERNOON DAY 2 32  
                                   THE CAR HAS REACHED THE TOP OF THE VALLEY AND IS GOING DOWN  
                                   INTO THE NEXT.

33 IN. CAR - LATE AFTERNOON DAY 2 33  
                                   Sunshine is turning on the charm.

                                  SUNSHINE  
                                   I know Kilmartin really well. It's green  
                                   country. I could ride with you and show  
                                   you the way.

Helen declines the offer with a sardonic look.

34 EX. SERVICE STATION - EVENING DAY 2 34  
                                   GROUND SHOT - THE CAR PULLS INTO A SMALL SCOTTISH SERVICE  
                                   STATION FOR PETROL AND COMES TO A HALT INCHES FROM THE LENS.

Sunshine gets out of the car. He leans into Helen's rolled  
 down window and comes on to her.

                                  SUNSHINE  
                                   Sure you don't want to party? I've got a  
                                   green friend with two beds. He's a sexy  
                                   guy. We could do some mushrooms and have  
                                   a foursome.

                                  HELEN  
                                   (declining)  
                                   Thanks for the offer.

                                  SUNSHINE  
                                   Cool, man. Keep spinning the wheel. Peace  
                                   and love and all that stuff. Karma, man.  
                                   I love you both.

Sunshine walks away.

CUT TO:

SHOT - PUMP DIAL SPEEDING ROUND.

Helen is filling the tank.

Sylvia is at the counter. She is holding a new toothbrush and  
 a map. She is tapping the counter impatiently.

A PUMP CLERK is very slow, almost moronic. He slides a credit  
 card slip across to her to sign.

(CONTINUED)

CU. ON CREDIT SLIP.

Sylvia scrutinizes the slip. She questions the bill.

The Pump Clerk is puzzled. He looks at the read out. We can hear the SOUND of his brain ticking. He shrugs his shoulders.

SYLVIA

Excuse me, if I'm wrong, but you make the stuff here. Oil, big metal platforms, pumped ashore, right?

The Pump Clerk looks at her quizzically.

PUMP CLERK

Yes ...

Sylvia eyeballs the Pump Clerk. Suddenly she realizes that the Pump Clerk is retarded. She softens.

SYLVIA

I'm with you. It's the people who are broken, not the pumps, right?

The Pump Clerk thinks about she has said. A light goes on and he breaks into a donkey laugh.

CUT TO:

Helen has the map spread on the bonnet of the car. Sylvia is brushing her teeth and looking over her shoulder at the Pump Clerk who is waving to her from inside.

SYLVIA (CONT'D)

What are they all on in this place?

HELEN

Something that we're not getting. Do you get the feeling we're being watched?

SYLVIA

Yes.

(looks around)

Do you think we'll ever find him?

HELEN

I've got faith, Sylvia.

SYLVIA

Buddhism, right? I could do with some of yours. I lost mine when I got married to psycho Jonnie when I was seventeen.

(CONTINUED)

HELEN

You confuse me, Sylvia. One minute your husband is boring, the next he's a psycho?

SYLVIA

Psychopaths can be very boring, Helen. They go along for days without as much as a beep, then they go off like a bomb. All bomb's have fuses. In John's case I could always hear the ticking and I could count him down like clockwork, but no matter how well I could predict it and head for cover, I always got the blast.

HELEN

You talk as if he's dead.

SYLVIA

Well, from now on, why don't be just pretend he is dead. What advice would you have for a young widow?

HELEN

Advice? I'd say there's a whole new world out there waiting for you. All you have to do is recognize the part of it you want.

Helen starts to fold up the map.

SYLVIA

That's the trouble with me, Helen. I don't know what I want until I see it.

The Pump Clerk is still waving. Sylvia half waves back and gets in the car quickly.

35 EX. HOTEL BAR - NIGHT 2

35

TRIPLE SPEED SHOT - THE CAR PULLS UP OUTSIDE A HOTEL IN A SMALL TOWN.

36 IN. HOTEL BAR - NIGHT 2

36

Kilt wearing DAVIE MACRAE is serving behind the bar to a jovial bunch of MALE CUSTOMERS. There is MUSIC playing. He is on familiar terms with them.

Helen and Sylvia enter the bar. Helen is carrying her overnight bag. Everyone turns to look at them.

Davie dusts the bar at the same time indicating to Helen and Sylvia to sit at the bar. They sit. Davie has an instant eye for Sylvia.

(CONTINUED)

36 CONTINUED:

DAVIE  
What will it be?

HELEN  
Two double vodkas.

Helen and Sylvia sit at a table.

Davie brings the drinks.

DAVIE  
Are you needing a bed for the night?

SYLVIA  
Is that a come on?

DAVIE  
Look. I have to serve these numpties  
every day of the year. Every morning I  
pray for someone to walk through that  
door and make my life worth living ...

SYLVIA  
Do you expect me to fall for that one?

DAVIE  
Maybe? But you might be the one to save  
me from this song and dance act. I'm  
drowning.

Sylvia thinks about it. Helen's eyes go to the ceiling.

SYLVIA  
I'd need to see your dancing before I  
throw you a lifeline.

DAVIE  
I do a fantastic tango.

SYLVIA  
Show me.

DAVIE  
It takes two to tango.

Davie takes Sylvia by the hand.

CUT TO:

Later. A smoke filled room at the back of the bar. There is  
slow MUSIC playing. Davie and Sylvia are arm in arm dancing  
in the empty bar.

(CONTINUED)

Sylvia has her head resting on Davie's shoulder. She has her arms around his neck. Over Sylvia's shoulder, Davie is drinking from a bottle of beer.

Helen is propped up in a chair at a table, drinking whisky. She is gambling with two GIRL POKER PLAYERS and a POKER GUY who is wearing an expensive leather jacket. She is up in the game.

HELEN

You're just a bunch of cowboys.

Helen lays her cards out and wins the hand.

CAMERA FOLLOW FOCUSES ON SYLVIA AND DAVIE'S SLOW DANCING.

SYLVIA

What's a guy like you doing in a tartan town like this?

DAVIE

Everybody's got to come from somewhere. My uncle's the owner. I run this place for him.

SYLVIA

Why doesn't he do it himself?

DAVIE

He's tax efficient. He lives in Monaco.  
(waltzes her)  
What about you? This is well off the tourist trail?

SYLVIA

We're looking for Helen's brother. We think he might be in the Highlands.

DAVIE

(Lying) I've never been to the Highlands. I've always wanted to see Loch Ness.

SYLVIA

Maybe you could tag along with us .....

DAVIE

What about your mate?

REVERSE - Helen looks up at them disinterestedly. She is fingering the Poker Guy's jacket.

SYLVIA

She needs help. Underneath that poker face is a woman struggling to get through each day.

(CONTINUED)

36 CONTINUED: (3)

36

CU. - Sylvia takes out a wad of cash from her pocket. She waves the cash in Davie's face. He laughs.

SYLVIA (CONT'D)  
What's so funny?

DAVIE  
Are you trying to buy me?

Sylvia feels his buttocks.

SYLVIA  
It's going to take more than that to convince me you're worth it.

She kisses him.

37 EX. HOTEL BAR - MORNING DAY 3

37

Helen is behind the wheel holding her head. She is wearing the Poker Guy's jacket. There is MUSIC playing.

Sylvia and Davie emerge from the Hotel clinging on to each other. Sylvia climbs in the back of the car. Davie puts in a crate of assorted booze. Davie gets in the car.

Helen is not happy at Davie getting in the car.

SYLVIA  
We're strangers in Scotland, Helen. He'll help us.

HELEN  
Okay. He stays. (to Davie) Step out of line, and I'll run you over.

She sticks the car into gear and slowly pulls the car out on to the road.

38 EX. ROAD - MORNING DAY 3

38

WIDE - THE CAR IS MOVING THROUGH A ROLLING LANDSCAPE.

39 EX. LOCH - MORNING DAY 3

39

THE CAR PULLS UP IN A PARKING BAY.

Helen, Sylvia and Davie get out.

DAVIE  
The Americans used to have twenty nuclear submarines parked in this loch.

(CONTINUED)

COVER - THE LOCH IS ALMOST EMPTY EXCEPT FOR THE ODD DERELICT METAL STRUCTURE. ON SHORE, ALL THAT IS LEFT ARE SOME METAL WALLED BUILDINGS AND A BARBECUE PARK.

Helen is looking out at the loch while drinking a beer.

DAVIE (CONT'D)

Its called the Holy Loch because a ship carrying consecrated earth blessed by the Pope sank here seven hundred years ago. Can you believe that?

HELEN

I can believe anything if there's an Italian connection.

Sylvia is staggering about. Her legs have gone.

HELEN (CONT'D)

Sylvia ... get in the car.

SYLVIA

I'm alright, Helen. Whiskey has no affect on me.

Helen tosses her beer in a trash bin and moves to help Sylvia.

HELEN

Get in the goddam car before you fall over.

Sylvia scrambles into the back. Helen gives Davie a stare. He shrugs his shoulders and gets in the front passenger seat.

Helen throws an empty bottle out of the car.

HELEN'S POV - A BLACK CAR IS PARKED NEXT TO THEIR CAR. IT HAS A YING/YANG SIGN BADGE ON THE BONNET.

CU. - Helen's mind races as she scans for the Driver.

HELEN'S POV - THE LOCHSIDE IS DESERTED

Helen steps on the gas, and speeds the car back on to the road.

Sylvia has her head under a running tap. She puts her head under the hand dryer. The toilet flushes. Helen comes out of a cubicle.

HELEN

We need to dump him.

(CONTINUED)

40 CONTINUED:

40

SYLVIA

I like him.

HELEN

He's trouble. She's slowing us down.

SYLVIA

I want to have a good time, Helen. Why come all this way and not have a good time? We're not on a pilgrimage.

41 EX. PUBLIC WASHROOM - AFTERNOON DAY 3

41

Davie is studying a map. He offers Sylvia the woollen sweater he is wearing. Sylvia accepts it.

DAVIE

Why's your brother in Scotland?

HELEN

That's none of your business.

Helen gets in the car.

DAVIE

She doesn't like me.

SYLVIA

She has problems with guys. She's carrying a torch for somebody.

DAVIE

Who?

SYLVIA

I don't know ... but he sure broke her heart.

42 IN. CAR - AFTERNOON DAY 3

42

Helen is driving. Sylvia is forlornly staring out the window. Davie is in the back.

DAVIE

You should stop at some of these old historical places.

CUT TO: MOVING SHOT OF HIGH HILL CASTLE IN NEXT SCENE.

HELEN

We're not tourists, Davie.

SYLVIA

Sure we are.

43 EX. KNOLL - AFTERNOON DAY 3

43

THE CAR BUMPS IT'S WAY ALONG OVER POT HOLES TOWARDS A LARGE KNOLL.

CUT TO:

Sylvia and Davie are climbing the knoll. Without his sweater, he is not dressed for the wide outdoors and is still half cut. Helen lags reluctantly behind.

CUT TO:

HELEN'S POV - THE VIEW IS SPECTACULAR ACROSS THE MOSSLANDS.

HELEN

Why are we up here?

SYLVIA

Being tourists.

HELEN

Yeah, right? Look, Sylvia, I'm here to find Franco, not to screw around.

Davie is shivering but he smiles bravely.

SYLVIA

Cut him some slack. He's a nice guy.

Helen finds Davie irritating.

HELEN (TO SYLVIA)

Next town we're dumping the dummy.

DAVIE

You're not exactly showing me the time of my life.

SYLVIA

He's set his heart on seeing Loch Ness.

DAVIE

No offence, Sylvia, but I think I can find Loch Ness by myself.

Sylvia gives Davie a longing stare, but he is stubborn and starts to walk away.

CUT TO:

Davie is half way along the road with his bag over his shoulder.

The car comes from behind, draws level and stops.

(CONTINUED)

43 CONTINUED:

43

Helen is driving.

HELEN

Get in the car, Davie.

Sylvia indicates with her eyes for him to get in the car. Davie smiles smugly. He has got his way. He goes to open the door, but Helen laughs.

HELEN (CONT'D)

Ciao!

SYLVIA

Helen!

The car speeds away in a spinning of wheels. Davie realizes his mistake. He throws down his bag in a temper. He sits down on his bag dejected.

Davie gets up and slings his bag on his back and starts off down the track towards the main road.

44 EX. VILLAGE - LATE AFTERNOON DAY 3

44

THE CAR RIDES INTO THE HIGHLAND VILLAGE AND PARKS OUTSIDE AN ARTS AND CRAFTS STORE.

45 IN. STORE - LATE AFTERNOON DAY 3

45

Helen and Sylvia enter. There is transcendental MUSIC playing.

POV - THE STORE IS FULL OF HAND MADE ART OBJECTS, TEXTILES AND SCULPTURES.

Helen and Sylvia interest themselves in the various objects. The Store is staffed by an ageing hippie JEWELLER.

SYLVIA

This is a cool place.

JEWELLER

It's the discharge. I tap into the protean energy given out by the stone circles in the valley. They attract thunderbolts and they blast away delusions and inaugurates enlightenment. (picks up crystal)  
I'm trying to accomplish in one lifetime that takes countless lifetimes any other way.

(CONTINUED)

SYLVIA  
That's different .....

CUT TO:

Helen has discovered a small room off the main store. The room is lined in terra-cotta objects. In the centre of the room is SOPHIE, a tie-dyed dressed, fresh faced eco-girl in her early twenties.

Helen smiles at her.

Sophie smiles back.

CUT TO:

The Jeweller finds Sylvia attractive. Sylvia tries to keep some distance from him.

JEWELLER  
Touch whatever you want. Everything is for sale.

The Jeweller ties a necklace around Sylvia's neck. She looks at herself in a mirror.

SYLVIA  
You think I can afford it?

JEWELLER  
You can have it, sweetheart. I'm not into capitalist hoarding. I left all that behind in my last life. Have you got a guru?

SYLVIA  
Can you suggest one ...?

Helen returns from the other room.

HELEN  
We're looking for Franco Fortuno? An Italian guy?

At the mention of Frank, the Jeweller suddenly becomes retentive.

JEWELLER  
I don't mix with the tourists, man. They think I'm weird. They get off and on their buses, or in and out of their four wheel drives. I'm working on my psyche. I don't get involved.

(CONTINUED)

45 CONTINUED: (2)

45

HELEN

Why don't you just cut the bullshit.  
Where is he?

SYLVIA

Cool it, Helen.

Helen pulls out Frank's photograph.

HELEN

Are you sure you don't remember him?

JEWELLER

Sorry, babe. I trade van spares and dope pipes with the Greens for my stones. They come through here every Spring to watch the thunderbolts. Out of their boxes most of the time. I've never seen this guy.

46 EX. STORE - EVENING DAY 3

46

Helen and Sylvia emerge from the store. It's starting to get dark.

HELEN

He's lying.

The Black Car comes riding past the store. It carries on past and parks outside the local hotel.

Sophie comes out of the store.

HELEN (CONT'D)

Is that the only hotel around here?

SOPHIE

Yes. It's only got two rooms and a shared bathroom. No-one ever stays there except perverts.

Helen and Sylvia exchange glances.

SOPHIE (CONT'D)

I've got a place you can stay for the night? Have you got sleeping bags?

HELEN

No.

SOPHIE

No problem. You can share my blankets.

47 EX. ROAD - EVENING DAY 3

47

(CONTINUED)

47 CONTINUED:

47

FOLLOW SHOT - THE CAR HAS A BICYCLE STICKING OUT OF THE TRUNK AS IT TRAVELS SLOWLY ALONG A SINGLE LANE ROAD.

48 EX. GREEN CAMP - EVENING DAY 3

48

THE CAR IS PULLED OFF THE ROAD NEXT TO SOME OLD BEATEN UP VANS.

Helen and Sylvia are following Sophie through a small wood.

They emerge out of the wood into a fire-lit encampment. There is a throng of about twenty GREENS playing drums and ringing bells.

Sophie is greeted by Sunshine.

Sunshine hugs Helen and Sylvia.

SUNSHINE

These are my students. They look on me to blossom their hidden potentials.

Sunshine indicates for them to sit around the main fire.

THE CAMERA PANS ON THE FRIENDLY FACES AS A BOWL OF MAGIC MUSHROOMS IS PASSED AROUND THE CIRCLE.

SUNSHINE (CONT'D)

Love, morality, patience, effort ...  
meditation, wisdom, skill, resolution ...  
strength and knowledge.

(beat)

Time comes and goes and with it travels  
the essence of being. There is no reason  
to hold on to the concepts of reality  
when reality does not exist. Only with  
the warmth of our bodies can we penetrate  
the inner core of humanity.

(beat)

If and when these things are not enough,  
we must re-travel the roads we have  
already tramped and seek again the things  
we have missed. But if we do not search  
with compassion, we will only find  
suffering.

(beat)

So do not hold on to the anger of the  
times, be one with us and love the one  
you're with.

Sophie hands Helen the bowl. She takes a handful of mushrooms and begins to chew them. Sylvia passes.

(CONTINUED)

48 CONTINUED:

SYLVIA

I don't eat vegetables.

CUT TO:

Sunshine is painting Helen's face.

CU. Helen - Everything is floating.

Sunshine takes Helen's hand.

MCU - Helen is flying in the stars.

Sunshine leads her out of the circle.

Sophie joins Sylvia and passes her the hash pipe.

THE FLAMES ARE LICKING HIGHER AND HIGHER INTO THE BLACK NIGHT.

SOPHIE

What's eating you?

SYLVIA

London. It was doing my head in.

SOPHIE

You should come live with us in the trees.

SYLVIA

Like a monkey ... It's crazy. Last week I was working in a store on Oxford Street. But now I'm here. Weird world.

SOPHIE

You were meant to come here and purify yourself. Here.

She takes Sylvia's cell phone from her and throws it into the bushes. She hands Sylvia a white pill which she takes and swallows.

SYLVIA

I don't know. I've done some bad things in the past.

SOPHIE

So has Sunshine. Now he is rich in crazy wisdom wandering the world ... Divining, exorcising, making rain ....

SYLVIA

He can make rain? I thought that would be easy in Scotland.

49 EX. STONE CIRCLE - NIGHT 3

49

THE STARS ARE BRIGHT AND BLAZING.

Sunshine leads Helen into a circle of standing stones. They begin to dance.

It starts to rain.

Sunshine starts to neck her. Helen gives in to him.

CU. Helen - The mushrooms have totally taken hold of Helen and she is hallucinating. He stares at the sky as if in a dream.

THE NIGHT SKY IS AWASH WITH THUNDER

Sunshine takes some beads from around his neck and places them around Helen's neck.

Helen takes Sunshine's hands and makes him hold her. Her world is spinning.

CUT TO - They are running around the stone circle, laughing.

50 EX. GREEN CAMP - DAWN DAY 4

50

The fire is smouldering. Helen wakens Sylvia and Sophie.

Helen has not been to bed and is 'coming down'. Sunshine is sleeping.

CUT TO:

Sophie leads Helen and Sylvia back through the woods to their car. She puts a bracelet around Sylvia's wrist then pushes a piece of paper into her hand

SOPHIE

The Drummer Girl knows where he is.

SYLVIA

Frank?

SOPHIE

Tell her Sid Arthur sent you.

Sophie disappears into the trees. Sylvia takes the paper and looks at it in puzzlement. Helen is exhausted. She is searching for the car key.

HELEN

Let's blow before they drug us up some more.

(CONTINUED)

- 50 CONTINUED: 50
- Sylvia takes the key from Helen.
- 51 EX. BRIDGE - MORNING DAY 4 51
- THE CAR IS STOPPED AT A SIGN WHICH READS 'THE BRIDGE THAT  
CROSSES THE ATLANTIC'.
- 52 IN. CAR - MORNING DAY 4 52
- Helen is sleeping in the back seat. Sylvia is studying the  
map and the piece of paper and talking to herself.
- SYLVIA  
*Carry across the Ocean Bridge until you  
see the Isle of Slate. Cross and find the  
Drummer Girl who knows all names of late?*
- Sylvia looks out at the bridge sign.
- SYLVIA (CONT'D)  
Weirdos.
- Sylvia drives the car forward.
- 53 EX. BRIDGE - MORNING DAY 4 53
- THE CAR CROSSES THE BRIDGE AND TAKES THE SHARP BEND ON THE  
OTHER SIDE.
- 54 EX. ISLAND SHORE - MORNING DAY 4 54
- THE CAR IS PARKED AT A SMALL JETTY ON A BLEAK WINDSWEPT  
SHORE.
- The SOUND of howling wind.
- ACROSS A NARROW STRETCH OF WATER IS A SMALL ISLAND.
- 55 IN. CAR - MORNING DAY 4 55
- Sylvia, and Helen, now sitting in the front passenger seat,  
are staring out the front windshield at the island. Helen is  
reading the note.
- HELEN  
The Isle of Slate?
- SYLVIA  
That's it alright.
- HELEN  
Cross and find the Drummer Girl ...
- 56 EX. ISLAND SHORE - MORNING DAY 4 56

(CONTINUED)

56 CONTINUED:

56

A SMALL BOAT THAT ACTS AS THE FERRY APPROACHES THE NEAR SHORE QUAY.

57 IN. CAR - MORNING DAY 4

57

A look of terror has entered Sylvia's face.

SYLVIA

No way am I going across in that little boat.

HELEN

Come on, Helen. Just imagine you're on the QE2.

SYLVIA

That's no QE2. Count me out of this one.

Helen realizes that Sylvia is not going to change her mind. Helen wraps herself up in extra clothing.

HELEN

Don't move from here.

SYLVIA

Where am I going to go in this god forsaken place?

Helen gets out the car.

HELEN

What have I to say again?

SYLVIA

Sid Arthur sent you.

58 EX. ISLAND SHORE - MORNING DAY 4

58

Helen is helped into the ferry boat by the FERRYMAN. She hands him some money and he gives her some change.

THE FERRY PULLS OUT FROM THE SHORE.

59 EX. ISLAND FERRY - MORNING DAY 4

59

The Ferryman is smiling at her. Helen doesn't feel she can trust him.

HELEN

Do you know the Drummer Girl?

FERRYMAN

She lives in the last house under the cliff.

(CONTINUED)

59 CONTINUED:

59

HELEN

Do you know her well?

FERRYMAN

I don't want to.

Helen looks ahead.

POV HELEN - THE ISLAND IS BLEAK AND FORBODING AS THE FERRY GRINDS ON THE SLIPWAY.

60 EX. ISLAND - MORNING DAY 4

60

THE ISLAND IS SMALL AND HAS ALMOST BEEN QUARRIED TO SEA-LEVEL. THERE ARE VERY FEW HOUSES AND THEY ARE IN DISREPAIR.

It is a bleak day and Helen pulls her jacket in to keep out the wind.

THE RUN DOWN HOUSE IS BARELY A HUNDRED YARDS FROM THE FERRY LANDING.

There is the SOUND of booming drumming coming from inside the house. Helen knocks on the door and waits.

A SEAGULL SWOOPS OVERHEAD

The DRUMMER GIRL, large, loudly dressed, and wild looking, opens the door.

DRUMMER GIRL

Yes?

HELEN

Sid Arthur sent me ....

DRUMMER GIRL

Goodness me! You must be Erica!  
(Lower tone) Have you come alone?

The Drummer Girl pops her head out and looks around.

POV - THE ISLAND IS TOTALLY DESERTED.

DRUMMER GIRL (CONT'D)

Come in, girl. You don't want folk to see you. Island people gossip.

61 IN. DRUMMER GIRL'S - MORNING DAY 4

61

Helen is sitting on the edge of the sofa. There is a large big drum pushed into one corner. The Drummer Girl enters with a pot of tea and baked cakes on a tray.

(CONTINUED)

DRUMMER GIRL

I'm getting low on supplies so I'm rationing the scones and jam.

HELEN

I'm here about Frank ...

DRUMMER GIRL

(cutting in)

I know, dearie. You're here to collect his papers.

Helen decides to play along with the conversation.

HELEN

Yes, I am. Do you know Frank well?

DRUMMER GIRL

We're great chums. He's a good looking boy. I envy you. He told me all about you. How you met. What he gave you. How he proposed to you. He's really hooked on you. You are a lucky girl, Erica. Frank's a dish.

CU. - Helen flinches. The Drummer Girl pours milk into Helen's tea.

DRUMMER GIRL (CONT'D)

Everyone calls me Drummer Girl because I have my own drum band. In summer we go all over Scotland playing galas and highland shows. No-one knows what I really do. Cookie?

Helen takes some shortbread.

HELEN

And what is that?

Drummer Girl looks at Helen strangely.

DRUMMER GIRL

I thought that's why you were here? You're his wife? I thought he would confide everything to you?

HELEN

Yes, most things. You know Frank. He can be very mysterious sometimes.

DRUMMER GIRL

Isn't that wonderful in a man? I find that so attractive.

(beat)

(MORE)

(CONTINUED)

## DRUMMER GIRL (CONT'D)

Well, let's just say I'm very good at imitating official documents and that people need my help, especially asylum seekers and refugees. I get a lot of illegal alien work these days. (Gleeeful) Sometimes I even get to help out people on the run.

## HELEN

Like Frank?

## DRUMMER GIRL

Deary me, no! Frank's a sweetie. European Union tax problems isn't it?

Helen smiles as if she does not want to say anymore. The Drummer Girl takes the hint.

## DRUMMER GIRL (CONT'D)

If you've got the five hundred pounds, I'll go and get his new passport. Have another piece of shortbread.

The Drummer Girl goes to leave the room. Then she remembers something. She picks up a little Buddha statuette in her hand and places it on the table in front of Helen.

## DRUMMER GIRL (CONT'D)

A little Siddartha for you. A belated wedding gift. There's something very comforting in the Master's face don't you think? Serene. I sometimes catch him staring at me when I'm working. Please have him.

The Drummer Girl leaves the room.

Helen's POV - as she picks up the statuette.

Suddenly there is the sound of a scuffle, taking place in the next room.

There is a thud, then silence.

CUT TO:

THE BEDROOM IS FULL OF FORGERY EQUIPMENT AND PAPERS.

A gloved hand removes a passport from the Drummer Girl's hand.

CUT BACK TO:

Helen puts down the statuette.

(CONTINUED)

61 CONTINUED: (3)

61

HELEN

Hello?

Helen listens. There is silence.

Helen gets up and goes to the next room.

THE DOOR IS AJAR

Helen slowly pushes it open but it only opens half way. Something is preventing it opening further. She pushes harder.

The Drummer Girl's lifeless leg appears from behind the door and falls with a thud.

Helen takes a deep intake of breathe. She recoils.

62 EX. ISLAND - MORNING DAY 4

62

Helen runs out of the house.

THERE IS NO-ONE ABOUT. THE ISLAND IS BLEAK AND DARK.

Running down to the ferry landing, Helen sees the ferry is still tied to the landing.

Helen is in a panic. The Ferryman appears from nowhere.

FERRYMAN

Are you ready to go back?

Helen is suspicious of him. He is carrying a small parcel under his arm.

HELEN

No. I've left something behind.

Helen runs back to the house.

63 IN. DRUMMER GIRL'S - MORNING DAY 4

63

Helen returns to the bedroom. The Drummer Girl is still lying on the floor.

She fanatically searches the room. She finds nothing that interests her.

FLOOR LEVEL SHOT - Her foot scrapes a row of shoeboxes under the bed.

Helen bends down.

(CONTINUED)

63 CONTINUED:

63

POV - EACH SHOE BOX HAS A NAME ON IT WRITTEN IN PERMANENT MARKER. SHE RUNS HER FINGER ALONG THE NAMES AND STOPS AT ONE MARKED 'FF - SID ARTHUR'.

Helen pulls out the shoe box and places it on the bed. She opens it.

Her face registers disbelief. She quickly closes the box and wraps it in the tartan blanket covering the bed.

64 EX. ISLAND FERRY - MORNING DAY 4

64

Helen is back aboard the ferry with the shawl wrapped around the box.

THE WATER IS BLACK AND SWIRLING.

The Ferryman is looking at the shawl. Helen catches his eye but he quickly looks away.

The little boat struggles with the tide. The engine cuts out.

A look of fear crosses Helen's face. The Ferryman grins.

FERRYMAN

Say your prayers.

HELEN

What do you mean?

FERRYMAN

If it doesn't start, we're a goner.

The Ferryman takes some gum out of his mouth. He bends over his engine. Helen prays. The engine bursts into life. The Ferryman grins.

FERRYMAN (CONT'D)

One of these days I'll forget the gum.

65 EX. ISLAND SHORE - MORNING DAY 4

65

Helen climbs out the ferry and goes quickly to the car.

Sylvia is sleeping. Helen wraps on the window. Sylvia winds the window down.

HELEN

Did you see anyone?

Sylvia rubs her eyes.

HELEN (CONT'D)

Move over!

(CONTINUED)

65 CONTINUED:

65

Helen gets in behind the wheel.

66 IN. CAR - MORNING DAY 4

66

Helen is backing the car up.

SYLVIA  
What's going on?

HELEN  
She's been murdered.

SYLVIA  
What? Who?

HELEN  
The Drummer Girl. Let's get out of here.

67 EX. BRIDGE - MORNING DAY 4

67

THE CAR CROSSES BACK OVER THE BRIDGE AND SPEEDS AWAY.

68 EX. TOWN - AFTERNOON DAY 4

68

THE CAR IS PARKED ALONG THE HARBOUR FRONT OF A BUSY SEASIDE TOWN.

69 IN. CAR - AFTERNOON DAY 4

69

Helen and Sylvia are looking at the contents of the shoe-box.

HELEN  
Its Frank's personal effects. His wrist watch. The ring I bought him. His driver's licence. His passport.

Sylvia looks at the photograph page.

SYLVIA  
It's almost like he's dead.

HELEN  
(Italian)  
Oh my god .....

Helen is flicking through a bank account statement.

HELEN (CONT'D)  
There's been twelve million dollars withdrawn from this bank account!

SYLVIA  
This is nuts, Helen.

(CONTINUED)

There is a KNOCK on the car window. Both girls jump in fright. It's Davie. Sylvia winds her window down.

DAVIE

Have I missed any fun?

Helen puts the lid back on the shoe box.

DAVIE (CONT'D)

Buying shoes. I knew you were just typical woman underneath it all. Fancy a drink?

The bar is busy but Helen, Sylvia and Davie are sitting in silence.

DAVIE

You both look rough. You'd do better if you put a little make-up on.

SYLVIA

Have you always been such a loser with women? I've nothing against you're looks, but you'd do better with your brain if you kept your mouth shut.

DAVIE

So I just let you do all the talking?

SYLVIA

That's right, babe. You buy the drinks, you sit there, you smile, you look pretty, and maybe you'll get lucky.

DAVIE

Maybe you'll get lucky.

SYLVIA

So ... get the drinks then.

Davie does as he is told and goes to the bar.

HELEN

I'm totally lost, Sylvia. We've got Frank's passport, a bank statement with twelve million dollars, and a corpse? There had to be someone else on the island ....?

INTERCUT WITH NEXT SCENE.

(CONTINUED)

70 CONTINUED:

70

HELEN (CONT'D)

Did the Boatman make another trip while I was in the house?

71 EX. ISLAND SHORE - MORNING DAY 4

71

THE FERRY IS CROSSING BACK TOWARDS THE MAIN SHORE.

A MAN IN BLACK is standing on the landing waiting for it.

72 IN. BAR - LATE AFTERNOON DAY 4

72

Sylvia tries to think back.

SYLVIA

I was sleepy. I couldn't be sure, Helen.

Davie returns with double measures of whisky.

DAVIE

Here you are, ladies.

Helen glances up at Davie. A look of surprise enters her face.

Helen's POV - Across the bar Sunshine is standing with ERICA, a tall blonde. He is arguing with someone next to her.

Helen leans a little to her side to catch a glimpse of the other person who is obscured. She goes pale.

FRANK is having a set to with Sunshine.

Helen jumps up and screams.

HELEN

Franco!

Frank, shock-faced, turns to glance across the bar and sees Helen. He punches Sunshine in the stomach.

HELEN (CONT'D)

Frank!

Frank flees the bar with Erica.

Helen chases after him.

Sunshine slips out another door.

73 EX. BAR - LATE AFTERNOON DAY 4

73

Helen is out on the waterfront frantically looking left and right.

(CONTINUED)

73 CONTINUED:

A RED SPORTS CAR SPEEDS AWAY.

Sylvia joins her in the street.

SYLVIA  
What's happening?

HELEN  
It was him. It was Franco.

SYLVIA  
This is nuts, Helen. It's time you levelled with me!

HELEN  
Leave me alone.

Helen starts inside with Sylvia following.

The Black Car and passes the bar travelling in the direction of the sports car.

74 IN. BAR - NIGHT 4

74

Davie is getting information from some very drunk WORKERS.

Helen and Sylvia at drinking shots at the bar.

SYLVIA  
Come on, Helen, I want the truth. What's the gun for?

HELEN  
You'd laugh at me.

SYLVIA  
Try me.

HELEN  
As a kid Franco hung out with the local mafioso. All his friends had guns. I got a gun to stop his buddies jumping my bones. I don't go anywhere without it.

SYLVIA  
Why didn't you tell me before we left that Frank was a crook?

HELEN  
I thought that he came to Scotland to get away from all that.

Helen is drunk and is on the verge of telling Sylvia about Frank but is interrupted by Davie.

(CONTINUED)

DAVIE

He's been coming in regular for the last while. They think he's been working the ski-lift.

HELEN

Franco's never worked a day in his life. And with twelve million dollars, he'd be living in Switzerland.

DAVIE

It's all we have to go on.

Sylvia indicates that Helen is blind drunk.

SYLVIA

Leave it until tomorrow. Let's check in somewhere.

75 EX. TOWN HOTEL - NIGHT 4 75

ESTABLISHING SHOT OF THE HOTEL.

76 IN. TOWN HOTEL ROOM 1 - NIGHT 4 76

Sylvia and Davie are in bed together in a large room. Davie is hot for Sylvia.

SYLVIA

We shouldn't have checked Helen in on her own.

DAVIE

She's a big girl.

77 IN. TOWN HOTEL ROOM 2 - NIGHT 4 77

Helen is lying on her bed pawing through the shoe box and playing with her gun.

78 IN. TOWN HOTEL ROOM 1 - NIGHT 4 78

Sylvia is defensive about Helen.

SYLVIA

She's messed up over Frank.

DAVIE

How'd you meet her?

SYLVIA

I was a make-up girl in a big London department store.... Okay.

(beat)

Helen used to come in regularly to shop.

(MORE)

(CONTINUED)

78 CONTINUED:

SYLVIA (CONT'D)

I assumed she was some rich bitch with a sugar daddy who owned some boutique in Soho which she ran. I was right about the boutique, but wrong about the sugar daddy.

(beat)

It was obvious she was down on her luck and had been used to better days when she lived in Milan.

(beat)

We got talking and she told me how ill she had been since moving to London. Said she needed to get out more, so she started to come over to my place when my husband was out ....

DAVIE

Your husband!

SYLVIA

Cool it, Davie. John's a creep. I cleared out our joint account. That's how we financed this trip to find Frank.

DAVIE

You just cleaned your husband out and left him like that?

SYLVIA

Don't go all religious on me. I'm not a gold-digger. It's money I'd collected from tips. See that scar there. See this nose. I could have been a model but for that ..... low life.

Davie kisses Sylvia's nose.

SYLVIA (CONT'D)

I'm serious, Davie. Want to see my pictures?

Sylvia reaches into her purse and pulls out some small pics. Davie looks at them. He is amazed.

CU'S - HOME PHOTOS OF SYLVIA AS A MODEL.

DAVIE

(polite)

That's you ...? I'm in love!

Davie makes advances.

SYLVIA

Don't make a fool out of me, Davie. I'm serious!

(CONTINUED)

FLASHBACK : Sylvia hitting John over the head with a lamp.

DAVIE

Alright, Sylvia, I'm sorry. Calm down. I like you. I don't mean you any harm.

SYLVIA

Okay, Davie. But I'm the boss in this relationship, alright?

DAVIE

That's okay by me.

SYLVIA

And you've got to promise to be nice to me.

DAVIE

I promise.

SYLVIA

That's a good boy.

DAVIE

Can I kiss you now?

SYLVIA

No!

She pushes him down on to the bed.

DAVIE

I want to kiss you now.

She lets him kiss her, then returns the kiss.

SYLVIA

Do you think you can be happy with an older woman?

DAVIE

I'm happy already.

They make love tenderly.

79 IN. TOWN HOTEL ROOM 2 - NIGHT 4

79

Helen has passed out with the light on.

80 EX. SKI LIFT - MORNING DAY 5

80

The car is at the foot of a ski lift. Sylvia and Davie are outside the car trying to keep warm.

(CONTINUED)

80 CONTINUED:

80

In the distance, Helen, wearing shades, is talking with a  
CHAIR LIFT WORKER.

CUT TO:

Helen walks back to the car and leans in the window.

HELEN

You've sent us on a wild goose chase,  
Davie. They've never seen him in their  
life. We'll have to go back to the town.

Something catches Helen's eye.

LONG PAN - THE RED SPORTS CAR GOES BY ON THE ROAD BELOW.

HELEN (CONT'D)

It's them!

Helen gets in the car.

81 EX. ROAD - MORNING DAY 5

81

THE CAR IS TRAVELLING ACROSS THE BRIDGE AT THE HEAD OF A  
PASS.

82 IN. CAR - MORNING DAY 5

82

Helen is staring ahead.

83 EX. ROAD - MORNING DAY 5

83

THE SPORTS CAR IS A TWO HUNDRED YARDS AHEAD OF THE CAR AS  
BOTH CARS WIND THEIR WAY THROUGH THE PASS UNDER THE SHADOW OF  
A BLACK MOUNTAIN.

BOTH CARS PASS OVER THE BRIDGE THAT STRADDLES A LOCH.

THE CARS ARE GOING NORTH TOWARDS FORT WILLIAM.

THE CARS PASS THE SIGNPOSTS BEYOND FORT WILLIAM GOING NORTH.

84 IN. CAR - AFTERNOON DAY 5

84

Davie is sharing a packet of crisps as they travel along. He  
offers Sylvia some crisps.

SYLVIA

I don't eat vegetables.

Helen is settled behind the wheel.

85 EX. ROAD - AFTERNOON DAY 5

85

THEY WIND ALONG LOCH LOCHY.

(CONTINUED)

85 CONTINUED:

85

THEY TAKE THE TURNING LEFT AT INVERGARRY, PAST THE TURNING FOR LOCH NESS.

86 IN. CAR - AFTERNOON DAY 5

86

Davie sees the Loch Ness sign.

DAVIE

There goes my chance of seeing the Loch Ness beastie.

87 EX. ROAD- AFTERNOON DAY 5

87

THE CARS TRAVEL UP A GLEN.

THE CARS EDGE ALONG A LOCH.

THE CARS COME UNDER THE SHADOW OF MOUNTAIN PEAKS.

THE CARS PASS OUT INTO THE HEAD OF A LOCH.

88 IN. CAR - AFTERNOON DAY 5

88

Helen has changed places with Sylvia who is now driving.

89 EX. ROAD - AFTERNOON DAY 5

89

THE CARS ARE APPROACHING EILEAN DONAN CASTLE.

90 IN. CAR - AFTERNOON DAY 5

90

Helen is staring ahead.

SYLVIA

They're going to that castle.

DAVIE

It's famous! I've always wanted to visit it.

HELEN

They've gone past it!

91 EX. ROAD - AFTERNOON DAY 5

91

THE SPORTS CAR CROSSES THE BRIDGE AND TAKES A RIGHT TURN ON TO A SMALL ROAD LINED WITH HOUSES.

THE GIRLS CAR STOPS AT THE TURNING.

92 IN. CAR - AFTERNOON DAY 5

92

They are looking up the road.

(CONTINUED)

92 CONTINUED:

92

SYLVIA

If I follow them they'll know we're on their tail?

Helen is looking at the map.

HELEN

Give it a few minutes. It's a dead end road that only goes a couple of miles.

DAVIE

This is crazy. We've spent the last two hours following a car to the middle of nowhere.

SYLVIA

You've got that right.

93 EX. ROAD - AFTERNOON DAY 5

93

THE SPORTS CAR CAN BE SEEN SNAKING ALONG THE EXPOSED ROAD THAT FOLLOWS THE CONTOURS OF LOCH LONG.

94 IN. CAR - AFTERNOON DAY 5

94

Helen touches Sylvia's arm.

HELEN

Okay, let's go. Take it slow.

The car moves forward.

95 EX. ROAD - LATE AFTERNOON DAY 5

95

THE CAR COMES TO A STOP.

AHEAD - THERE IS A LARGE TWO FLOOR HOUSE.

Helen and Sylvia get out the car. Davie moves to get out.

HELEN

Stay and watch for anyone leaving.

96 EX. HOUSE - LATE AFTERNOON DAY 5

96

A TWO FLOOR HOUSE BY THE SHORE OF THE LOCH. THERE IS SOME MOVEMENT IN THE LOWER PART OF THE HOUSE.

SOMEONE CLOSES THE CURTAINS.

CUT TO:

Helen rattles on the door. Sylvia nervously stands behind her.

(CONTINUED)

SYLVIA

This is a good time to get the gun out,  
Helen.

HELEN

Shut up, Sylvia. Play it cool.

There is an eerie delay.

The door opens. Silhouetted against the interior light is  
Erica. She recognizes Helen but tries to disguise her  
surprise.

ERICA

Can I help you?

HELEN

Where's Franco? I want to see him.

ERICA

You've come to the wrong place.

HELEN

Don't bullshit me.

Helen pulls out the gun and puts her foot in the door.

97 IN. HOUSE - LATE AFTERNOON DAY 5

97

Helen follows Erica into the room. Sylvia follows carrying  
the shoe box.

The room is decorated in Buddhist iconography.

ERICA

You should respect our beliefs and take  
your shoes off before you come in?

HELEN

We're not here to be nice, Mrs. Arthur.

ERICA

The name's Erica. And quit the pretence.  
You're not Frank's sister. He's an only  
child. He told me so.

Sylvia's eyes dart to Helen.

HELEN

We're not here to discuss family  
histories. Where is he?

ERICA

He's out fishing.

(CONTINUED)

97 CONTINUED:

HELEN

Bringing home salmon, is he?

HELEN'S POV - THERE IS DOOR TO ANOTHER ROOM.

HELEN (CONT'D)

You're no catholic. He's hiding in the back there someplace.

ERICA

Believe what you want.

Erica is a cool fish. She sips her drink.

HELEN

Okay. Let's all take a seat until Frank comes back.

Helen waves the gun at Erica to sit. Helen circles round towards the closed door.

HELEN (CONT'D)

So Erica, how did you meet Frank?

ERICA

We met at a party and we haven't been apart since.

HELEN

I'm thrilled for you. What was it that attracted you to him?

ERICA

Everything. But now that I know him, his hands.

HELEN

Frank's never been able to keep them to himself.

CU. - HELEN'S HAND REACHES FOR THE HANDLE OF THE DOOR.

Erica's eyes darken.

98 IN. HOUSE STUDY - LATE AFTERNOON DAY 5

98

Helen bursts into the room.

Frank is sitting in an armchair drinking a scotch. He is surrounded by burning incense. He sees Helen and is totally unemotional.

FRANK

You never did get tired of following me around. Has Erica got you a drink?

(CONTINUED)

HELEN  
(Italian)  
You bastard!

FRANK  
Let's keep it clean and in English.

HELEN  
What's going on, Franco? Two years and  
you'd think it was just yesterday. Look  
at you.

FRANK  
It's not pretty, is it. You've seen me in  
some holes, but this is the mother.

Frank is nursing a bullet wound.

FRANK (CONT'D)  
The Buddhists are out to get me.

HELEN  
I suppose your going to blame it all on  
them and not your own greed.

FRANK  
It's all to do with them.

Helen's eyes dart to Erica and Sylvia who are now in the  
doorway.

FRANK (CONT'D)  
Erica knows everything.

SYLVIA  
No kids then, Erica?

Frank looks at her quizzically.

HELEN  
What about you're daughter, Frank. And  
that nice looking girl you abandoned on  
the farm? She still carries a torch for  
you.

FRANK  
I don't want Erica to hear this, Helen. I  
feel bad enough as it is.

Frank sinks back into the chair.

FRANK (CONT'D)  
My whole life's a mess.

(CONTINUED)

Helen takes the shoe-box from Sylvia and dumps the contents into his lap.

HELEN

Are you going to explain or am I going to have to put a gun to your head?

Helen moves the barrel towards Frank's forehead.

FRANK

We're not play acting now, Helen. We're too old for this. Put it away.

HELEN

You son of a bitch. You walked out on me! Left me high and dry in London. No note! Nothing!

HELEN (CONT'D)

You left me in a lot of debt, Frank. You made me look a fool.

FRANK

I still love you, babe.

Sylvia's eyes contract as she realizes that Helen is not Frank's sister. She is his wife. Erica is equally stunned.

SYLVIA

He's your husband?

HELEN

Goddam right he is! He's a lying crook!

FRANK

You could divorce me?

HELEN

Not without a corpse I can't. The law says I have to wait seven years unless you show up.

FRANK

You've only got five to go, then.

HELEN

Or we end the marriage now!

Helen has her finger on the trigger

SYLVIA

Don't do it, Helen. The scumbag's not worth it.

(CONTINUED)

HELEN

Why'd you send me a postcard, Frank?

FRANK

It was a moment of weakness.

HELEN

You're right. I'd have been the loyal clueless wife you wanted me to be waiting your return. But you forgot one thing, Frank. The power of sex. Louie told me everything. So now, why don't you tell me what you've done with the Buddhist's money?

FRANK

Louie stashed the money in Switzerland.

HELEN

Bullshit! It's here.

Helen throws the bank statement at Frank.

FRANK

The Buddhists don't know that. They're still searching for Louie.

HELEN

He's dead, Frank.

FRANK

Louie's dead? Well, he had it coming, the little dick.

Sylvia is finding it hard to keep up with the conversation.

SYLVIA

Who the hell is Louie, Helen! You've been lying to me about everything!

FRANK

She's always been a liar.

HELEN

Don't listen to him, Sylvia. I've straightened my life out, Frank. Since you disappeared, I've had a regular life - no cops at the door, no low life's trashing my place or pawing me with their filthy hands.

FRANK

So you haven't found someone else to take you off my hands?

(CONTINUED)

HELEN

I'm happy, Frank. God, I've been so happy since you ran out of my life.

FRANK

Why are you here then?

HELEN

To finish it for good. But now, I want some of the twelve million.

FRANK

You think I'm in a position to give it to you?

HELEN

Think of it as our divorce settlement.

FRANK

Do you want a freaking lawyer to make it all legit?

HELEN

I want the key, Frank.

FRANK

What key?

HELEN

I know you, you rat. The money is in a safe deposit box somewhere.

FRANK

You're crazy! Twelve megs in a tin box?

HELEN

You're so predictable, Frank. Where's the key?

FRANK

Go to hell.

HELEN

I've been there already, Frank.

Helen starts to squeeze the trigger of her gun.

Frank starts to sweat.

FRANK

Helen .....you're a freakin' maniac. Louie stashed the money in Scotland and I've been trying to find it for the last two years. Look at me, for god's sake!

(CONTINUED)

Helen sees a chain hanging around Frank's neck. She grabs the chain and pulls. She holds up the chain. There is a key looped around it.

HELEN

You're an idiot. You haven't changed at all.

Frank's face falls as he looks beyond Helen.

SYLVIA

Look out!

Erica has a shotgun. She has it pointed at Frank.

ERICA

You bloody bigamist! You told me you were single.

Sylvia grabs the barrel of the shotgun but it goes off into the ceiling and the lights go out.

THERE IS A FLASH FROM HELEN'S GUN.

There is the SOUND of a grunt, then a groan, then silence.

SYLVIA

Helen! Are you okay?

HELEN

Find the light.

A SIDE LIGHT GOES ON.

Helen is on the floor. Erica is slumped dead on top of her. Sylvia helps Helen up.

There is the SOUND of shouting from outside.

SYLVIA

Davie!

Helen and Sylvia come running to the road.

THE SPORTS CAR IS IN THE DISTANCE AND RACING AWAY.

Sylvia finds Davie lying in the middle of the road.

HELEN

Is he okay?

Davie is groaning. He is holding his head.

(CONTINUED)

SYLVIA

He's lost a few brain cells.

DAVIE

What hit me?

SYLVIA

Helen's husband.

100 EX. ROAD - AFTERNOON DAY 5

100

THE SPORTS CAR IS TRAVELLING AT FULL SPEED.

THE SPORTS CAR REACHES THE MAIN ROAD AND TURNS ON TO IT.

The Black Car follows the sports car along the main road.

101 IN. HOUSE STUDY - EVENING DAY 5

101

Davie is sitting in Frank's armchair with some ice on his head. Helen and Sylvia are wrapping Erica's body up in a curtain they have pulled from the window.

SYLVIA

What are we going to do with her?

HELEN

Weigh her down and drop her in the loch.

Sylvia gives Helen a frightened stare.

SYLVIA

We should call the police.

HELEN

How would you explain this to the police?

(beat)

We have two choices. The fishes, or the worms ....

(beat)

Come on, guys. Frank would have done it to us.

102 EX. LOCH - NIGHT 5

102

IT IS GROWING DARK AND THERE IS BARELY ANY VISIBLE LIGHT.

There is a splashing SOUND.

Helen and Sylvia are standing on the shore.

Davie wades back out of the water towards the shore.

Helen and Sylvia throw a blanket around him.

103 IN. HOUSE - NIGHT 5

103

Davie is finishing changing into fresh clothes. Helen and Sylvia have been searching through papers.

DAVIE

Shouldn't we get out of here? He's bound to come back.

SYLVIA

Find anything?

HELEN

Some letters. He's stuck it in a bank somewhere in this country. I know he has.

Helen grabs the papers and turns out the lights.

104 EX. ROAD - NIGHT 5

104

THE CAR IS MOVING SLOWLY BACK ALONG THE ROAD TOWARDS THE MAIN ROAD.

THE CAR REACHES THE MAIN ROAD. IT TURNS NORTH.

105 EX. OLD FERRY LANDING - DAWN DAY 6

105

THE LIGHT IS COMING UP OVER THE MOUNTAINS.

THE CAR IS PARKED ON THE OLD FERRY LANDING.

A SMALL BOAT GOES PAST ON THE WATER.

106 IN. OLD SHED - DAWN DAY 6

106

Helen, Sylvia and Davie are huddled asleep in an old disused shed.

The SOUND of the boat on the water wakens Helen.

107 EX. OLD FERRY LANDING - DAWN DAY 6

107

Helen is sitting on a rock counting the bullets left in her clip.

THE WATER LAPS ON THE PEBBLED BEACH.

Sylvia joins Helen.

SYLVIA

Can we talk, Helen.

(CONTINUED)

HELEN

Sure ...

(beat)

I guess you're kind of angry with me.

SYLVIA

You're not a bad person, Helen, but I don't understand how you ended up like this?

HELEN

I don't know either, Sylvia. Nothing in life is turning out the way I thought it would. I come from a nice family, but life in Milan was rough, you know? Not everyone gets to go to the opera.

Sylvia takes the gun out of Helen's hand. She throws the gun into the loch.

SYLVIA

I still don't know how you got it through airport security?

HELEN

There's ways to do things. Frank taught me. Frank taught me all sorts of things. He hooked me while I was young. He knew how to push my buttons. He kept me on edge all the time. God knows what I saw in him? What does any woman see in any guy? He had it all. I wanted him all for myself.

(beat)

Louie was Frank's best buddy. He was always around. I got him to talk Frank into marrying me. On our wedding night Frank said he had only married me because Louie was in love with me. After that I hated Frank. Yet, he's the only guy I've ever truly loved. Sounds corny doesn't it?

SYLVIA

We all need to lean on somebody.

HELEN

I chose the wrong person, Sylvia. We had some great times, but he was never there for me when I needed him. He could bring me presents, take me out to dinner, but he could be cold. One time I ran over our dog in the pick-up and Frank just scooped it up and threw it in a dumpster.

(MORE)

(CONTINUED)

107 CONTINUED: (2)

HELEN (CONT'D)

I cried for days. In fact I cried the whole time I was with Frank. I haven't cried since.

SYLVIA

And now's not the time, Helen. We're in serious shit.

HELEN

Okay, I'm sorry. I should have told you Frank was on the run. All I wanted was a divorce. I swear I didn't know he was sitting on twelve million dollars.

SYLVIA

Don't feed me any more lies, Helen! How'd he get it? Rob a bank?

HELEN

(confessing)

The poppy business. Import, export. Louie and Frank used their Buddhism as a front for opium smuggling into Europe through London..

SYLVIA

We're in over our heads here.

HELEN

(reflective)

That's for damn sure .....

Davie appears with the map in his hand.

DAVIE

Look at this!

SYLVIA

What?

DAVIE

It's the village my granny came from.

SYLVIA

So?

DAVIE

We have a family cottage there. I used to go there as a kid.

SYLVIA

I thought you said you hadn't been to the Highlands before?

Davie blushes.

(CONTINUED)

SYLVIA (CONT'D)

You're a bigger liar than she is!

DAVIE

Aw, don't call me that.

SYLVIA

All that stuff about wanting to see Loch Ness. Just so you could sleep with me! You're worse than her!

Sylvia walks off to cool her heels. Helen looks at the map.

HELEN

How far away is it?

DAVIE

Fifty miles.

HELEN

That sounds just far enough until we can think our way out of this.

DAVIE

What do you think Frank will do?

HELEN

He'll try and find us.

DAVIE

Then what?

Helen looks back towards the car.

HELEN

He'll kill us. If he doesn't, the guy who shot him will.

CUT TO:

POV - From a high vantage point, the Man in Black is watching them.

He lights a cigarette. He laughs.

108 EX. ROAD - MORNING DAY 6

108

THE CAR TRAVELS UP A GLEN.

THE CAR CROSSES THE OPEN MOORLAND AND HALTS AT A DESERTED CROSSROADS.

THE CAR TAKES THE ROAD GOING RIGHT.

(CONTINUED)

108 CONTINUED:

108

THE CAR COMES TO A JUNCTION WITH THE MAIN ROAD. IT TURNS LEFT.

THE CAR COMES TO THE HEAD OFF LOCH BROOM AND PASSES A TURNING TO THE LEFT.

THE BLACK CAR APPEARS OUT OF THE TURNING TO THE LEFT, AND TURNS LEFT TO FOLLOW THE OTHER CAR.

THE CAR DRIVES ALONG A WATERFRONT ROAD AND STOPS AT THE PUBLIC TOILETS AT THE HARBOUR.

Sylvia gets out to go to the bathroom.

109 IN. CAR - MORNING DAY 6

109

Helen and Davie sit in the car and wait. Helen makes a stab at reconciliation.

HELEN

This is beautiful country, Davie.

DAVIE

Aye, it's not so bad.

HELEN

I'm sorry we haven't had much time to enjoy it.

DAVIE

Well, there's people living here too busy to appreciate it too. Scots are just like everybody else. They get stuck in their humdrum lives. That was me until you two showed up.

HELEN

Have we changed your life that much?

DAVIE

Are you kidding me? I think this is great. I've never had such a good time. Especially with Sylvia. I think she's fantastic.

Sylvia returns and gets in the car.

110 EX. COASTAL VILLAGE - AFTERNOON DAY 6

110

THE CAR WINDS DOWN A STEP ROAD TOWARDS A COASTAL VILLAGE.

OUT ON THE SEA LIE SOME ISLANDS AND BEHIND THEM LIE THE DISTANT MOUNTAINS OF SKYE.

THE COTTAGE LIES ON THE SHOREFRONT.

111 EX. COTTAGE - AFTERNOON DAY 6 111

Davie is carrying a bag of groceries. He is followed by Helen and Sylvia.

He finds the key under a large stone.

112 IN. COTTAGE - AFTERNOON DAY 6 112

IT IS A SPARTAN TWO ROOMED INTERIOR THAT LOOKS AS THOUGH IT HAS BEEN INHABITED FOR CENTURIES.

DAVIE

Well ... what do you think? It's been our ancient family home since sixteen ninety-five. Except for the time of the clearances. It used to sleep twenty!

SYLVIA

It's sad that it's empty.

DAVIE

The spirits of my ancestors occupy it.

SYLVIA

It's haunted ....?

DAVIE

That's right. My Great Granny MacRae. She emigrated to Argentina but my Great Grampa ran off with a Brazilian dancer. She returned here with eight children and died in this room at the age of a hundred and two.

Davie is laughing.

SYLVIA

Quit kidding me, you clown.

CUT TO:

Later. There is a fire burning and candles lit.

Helen is sifting through Frank's papers.

SYLVIA (CONT'D)

What's the key for then?

HELEN

It's a safety deposit box key for sure. No doubt Louie's idea.

DAVIE

Tell me more about this Louie guy?

(CONTINUED)

112 CONTINUED:

112

HELEN

Louie was the best man at our wedding. We all grew up together.

SYLVIA

How do you know Louie's dead?

HELEN

Just after Frank disappeared, I went back to Milan to see him. I met him at our summer house on Lake Como ....

113 IN. SUMMERHOUSE, LAKE COMO - FLASHBACK

113

Helen, half naked, is pumping a clip of bullets into Louie.

POV Helen - LOUIE is trying to pull his pants up with one hand, holding a gun in the other.

HELEN V.O

It was very sudden. He just keeled over right in front of me. He gave me his ring just before he died.

Louie is half on the bed, half on the floor and Helen is wresting to get his gun out of his hand.

Suddenly his hand goes limp and a ring on his index finger comes off into Helen's palm.

114 IN. COTTAGE - NIGHT 6

114

Sylvia and Davie are looking at the ring.

CU. - RING. IT HAS AN ENAMELED YING YANG SYMBOL ON IT.

115 EX. WOODS - NIGHT FLASHBACK

115

A BONFIRE IS BLAZING IN THE WOODS.

Helen is standing back watching the flames.

HELEN

We gave him a Buddhist funeral.

116 IN. COTTAGE - NIGHT 6

116

Davie is looking at the key. He is puzzled. He pulls out a bank note from his pocket.

DAVIE

I knew it looked familiar.

(CONTINUED)

116 CONTINUED:

CU. - THE EMBLEM ON THE BACK OF THE BANK NOTE IS THE SAME AS ON THE KEY. THERE IS A BUILDING DEPICTED ON THE BANK NOTE

SYLVIA

Where is that?

DAVIE

That's the bank's head office in Edinburgh.

Helen laughs loudly.

HELEN

Poor Frank. He was never any good at working things out.

SYLVIA

So you think the money is in the bank?

HELEN

I know it's hard to believe, but Italian crooks are passionate about banking their cash. They hate missing out on the interest.

Helen sinks into her chair.

SYLVIA

So what do we do now?

HELEN

What day is it?

DAVIE

Saturday.

HELEN

Okay. We'll stay here until late tomorrow, then head south for Edinburgh. We'll go into the bank first thing Monday morning.

Helen leans back in the her chair.

DAVIE

It's comfortable that chair.

HELEN

It's heaven .....

DAVIE

It sure is. My Granny MacRae died in it.

Helen jumps out of the chair. Davie and Sylvia laugh.

117 EX. ISLAND SHORE - MORNING DAY 7 117

A uniformed POLICEMAN finds a body washed up on the beach.

Two OTHER POLICEMAN are speaking with the Boatman.

118 EX. SKI LIFT - MORNING DAY 7 118

A uniformed POLICEMAN is talking with a CHAIRLIFT WORKER who is pointing to the pass.

119 EX. ROAD - MORNING DAY 7 119

ANOTHER POLICEMAN is climbing down a bank.

The sports car is in a ditch.

Frank is slumped over the wheel - dead.

120 EX. HARBOUR - MORNING DAY 7 120

A POLICE CAR IS PARKED OUTSIDE THE PUBLIC TOILETS.

A plain clothes DETECTIVE MORRISON emerges from the toilet wiping his hands. He looks up at the sky and concludes in his mind that it will rain.

He gets in the car and waves to his POLICE DRIVER to move off.

121 EX. COTTAGE - MORNING DAY 7 121

Sylvia is out in the lee of the wind washing her smalls in an old tub.

Davie is whitewashing the exterior of the cottage.

Helen is out on the beach collecting driftwood for the fire.

122 EX. COASTAL VILLAGE - MORNING DAY 7 122

THE POLICE CAR WINDS DOWN THE STEP ROAD TOWARDS THE COASTAL VILLAGE.

123 EX. COTTAGE - MORNING DAY 7 123

Helen arrives at the cottage door with arms full of driftwood as Detective Morrison approaches.

MORRISON

Good Sunday morning to you!

HELEN

Good morning.

(CONTINUED)

MORRISON

It's a fine day, is it not?

HELEN

Yes, it is .....?

MORRISON

You're French ....?

HELEN

Italian ....

MORRISON

We get a lot of Italians these days. And Germans. Not so many Americans as in the old days. My preference is for the Americans, but I suppose we can't turn back the clock. I'm Detective Inspector Morrison. Highland Police.

Helen's face registers a flicker of pain.

MORRISON (CONT'D)

Could you show me your passport, please?

HELEN

Si.

Morrison reaches for the driftwood.

MORRISON

Let me help you there. My old mother used to burn driftwood. You never know where it's come from. West Africa. The Caribbean. Anything that washes into the sea always ends up washing back ashore.

Helen smiles weakly.

HELEN

Give me a minute please.

Helen goes inside. Morrison carries the firewood to the end of the cottage.

MORRISON'S POV - Davie is painting. Morrison adds the wood to a pile.

MORRISON

I was out doing that last weekend. A MacNab are you?

DAVIE

A MacRae.

(CONTINUED)

123 CONTINUED: (2)

123

MCU - Morrison makes a judgement of the whole Clan MacRae.

124 IN. COTTAGE - MORNING DAY 7

124

Helen is gathering Frank's papers.

She throws them on the fire and pokes at them to make them burn quicker.

She can hear Morrison talking outside.

125 EX. COTTAGE - MORNING DAY 7

125

Sylvia is hanging her smalls on a makeshift clothes line.

MORRISON

Isn't that a fine domestic sight. She's a catch for any crofter. They say if you hide a woman's shoes, she'll never run away.

(looks up)

That's a smoky fire you have.

Helen emerges from the cottage.

HELEN (LOUDLY)

Here you are, inspector.

Sylvia and Davie immediately stiffen. Morrison flicks through Helen's passport.

MORRISON

Helena Lucia Carboni Fortuno ....  
Sicilian father, right? I once had a girlfriend with a Sicilian father. Good looking she was. I can see that in you. It's a certain look. And the eyes, of course. Married I see ...?

HELEN

Separated .....

Morrison closes the passport and puts it in his pocket.

MORRISON

Right. You better come along with me.

HELEN

Can you tell me why?

MORRISON

We've got two unexplained deaths. One we pulled out of the sea, the other found in a car. We sometimes turn up a body once a fortnight ...

(MORE)

(CONTINUED)

125 CONTINUED:

MORRISON (CONT'D)

a tourist lost in the hills, a climbing accident, but two bodies on the same day ...? Naw, that stretches our resources.

Morrison looks seaward and sighs.

MORRISON (CONT'D)

See, there's not many of us in this part of the world. But everyone knows everybody else's business. We don't like detaining tourists. Tourism was down last year.

HELEN

What have I done?

MORRISON

Someone fitting your description was reported as crossing over to the island where body number one washed ashore. And your car was seen in the vicinity of where body number two was discovered.

HELEN

We're just here on holiday.

MORRISON

I'm sorry, but I'll have to take a statement from you. You'll have to accompany me to Oban.

HELEN

What about my friends?

MORRISON

They should come along too. They might need to get you a solicitor.

126 EX. COASTAL VILLAGE - MORNING DAY 7

126

Helen is placed in the back of the police car. She stares out the window.

HELEN'S POV - Davie is locking up the cottage. Sylvia approaches the wound down window of the police car.

SYLVIA

We'll follow behind.

HELEN

Okay, Sylvia .....

SYLVIA

It's such a shame. It's not Florida, but I could live here forever.

(CONTINUED)

126 CONTINUED:

HELEN

I need you, Sylvia.

(beat)

Don't go soft on me .....

THE POLICE CAR MOVES OFF.

127 IN. POLICE STATION - NOON DAY 7

127

Helen is sitting at a table in a police room.

Morrison enters. He places a cup of tea and a donut in front of Helen.

MORRISON

Eat up.

Morrison lays out a Polaroid picture in front of her.

CU. PHOTO - FRANK IS LYING IN THE MORGUE.

Helen tries not to flinch.

MORRISON (CONT'D)

Do you recognize him?

HELEN

No, I don't. I feel sick.

Morrison comes around the table to comfort her.

MORRISON

Take it easy.

(beat)

Alright, I'm going to make some calls.

You can wait outside.

CUT TO:

THE CAMERA PULLS OUT - to reveal Helen sitting with a young girl - SHARON dressed in a bunny rabbit suit.

SHARON

What are you in for?

HELEN

They think I murdered some people?

SHARON

How many?

HELEN

Two.

(CONTINUED)

Palm Tree UK 20/06/2016

127 CONTINUED:

SHARON

Dad always gets it wrong. You're too nice to me a killer. I know, I've met real killers. They've all got faces like gorillas and ears that stick out from the sides of their heads.

HELEN

Appearances can be deceptive. What's your name?

SHARON

Sharon.

HELEN

I'm Helen. What are you in for?

SHARON

I'm in for attempted shoplifting, but I was fixed up because I'm the daughter of a policeman.

HELEN

Shoplifting what?

SHARON

Cards for my mobile phone. It's all the government's fault. If we didn't have to pay so many taxes everyone would be much happier. I wouldn't have to dress up like this and you probably wouldn't be in for murder.

HELEN

How old are you?

SHARON

I'm twelve. The only reason I have a cell phone is to stop me from getting into trouble. But it costs money to stop from getting into trouble. I just can't afford it. Now, my dad has taken it off me.

A door opens. It is Morrison.

MORRISON

Sorry you had to share a bench with this criminal. Alright, Sharon, you can go. But straight home, mind!

Morrison hands Sharon her phone back.

SHARON

Thanks, dad!

(CONTINUED)

Sharon hugs Morrison then rushes out. Helen is surprised.

MORRISON

She's a cheeky one. My youngest. I'm dreading her when she's fifteen. Well, what are you waiting for? You're free to go.

HELEN

No charges?

MORRISON

Pathologist says that the woman found in the water drowned. Had been in there two weeks. Foreign looking. No papers on her. Probably fell overboard from a ship carrying illegal aliens. We get a lot of that nowadays.

HELEN

That's horrible.

MORRISON

The other case is obvious. Drink driving. Three times above the limit. Death on impact. His chest was totally crushed by the steering wheel when he ran off the road.

HELEN

I see.

MORRISON

I'm sorry to have wasted your time. Your friends are waiting for you outside.

Helen turns to go. As she does so, Sunshine is led in for questioning by a POLICEMAN.

Helen and Sunshine exchange glances. Sunshine shakes his head, mouthing "It's cool". He is led away.

MORRISON (CONT'D)

Mrs Fortuno .....

Helen turns back to see Morrison waving Frank's false passport in his hand.

MORRISON (CONT'D)

The dead motorist? Sid Arthur?

HELEN

Yes?

(CONTINUED)

## MORRISON

The name rings a bell. His passport says he is British. Looking at him in the morgue, I could have sworn he had that look we were taking about. And the eyes.

Helen smiles, turns and walks away. She is biting her lip as she walks.

Morrison puzzled, but admiring her at the same time, watches her leave.

128 EX. POLICE STATION - EARLY AFTERNOON DAY 7

128

Helen is met outside the Police Station by Sylvia and Davie in the car.

## SYLVIA

Get in the car. We're being followed.

Helen gets in the car.

129 IN. ICE RINK - AFTERNOON DAY 7

129

Helen and Sylvia are getting ready to go on the ice.

## HELEN

What's going on, Sylvia

## SYLVIA

There's a guy in a black car following us.

Sylvia pulls Helen out on to the ice.

## HELEN

I can't skate. Whose idea was this?

## SYLVIA

Davie's. He says that is impossible to be bugged while you're on ice.

Helen and Sylvia talk as they skate.

## HELEN

It was Frank they found in the car by the side of the road.

## SYLVIA

Are you sure it was Frank?

## HELEN

It was him alright. But the police don't know who he is. And they haven't found the Drummer Girl yet.

(CONTINUED)

SYLVIA

How's that?

HELEN

Maybe they haven't looked in her house?

They reach Davie, who is teetering in the middle of the rink. He falls into Sylvia's arms. Looking over his shoulder she spots the Man in Black standing at the edge of the rink.

SYLVIA

Look.

Sylvia points out the Man in Black with her eyes. Helen looks towards him.

HELEN

He must have killed Frank. Looks as though we're next.

They are joined by Sharon carrying her cell phone.

SHARON

Hello. Dad got it wrong again, right? You didn't kill anyone, right? Who are your friends?

HELEN

Sylvia, Davie, this is Sharon.

She looks at Sylvia and Davie.

SHARON

Are you two married?

Davie laughs. Sylvia smiles. Helen gets an idea. She points out the Man in Black to Sharon.

HELEN

See that man over there ... He just got his thing out.

Sharon's face screws up in horror.

SHARON

Are you sure? He looks more like a murderer ....

(dials)

Dad! Get someone over here now! There's a flasher at the ice rink! Yes, Dad! I know what a flasher looks like!

Sharon finishes her call. Helen pats her on the head.

CUT TO:

(CONTINUED)

Two UNIFORMED POLICEMEN are marching the Man in Black out. He throws Helen an icy look.

Helen hands Sharon a ten pound note.

HELEN

Buy yourself a new card.  
(to Sylvia and Davie)  
Let's get out of here.

IT IS MISTY AND WET. THE CAR IS PARKED ON A MOOR WITHIN SITE OF A BATTLEFIELD.

Slowly a door opens and Sylvia gets out. It is eerily silent except that Sylvia thinks she hears bagpipes. She shakes her head but the bagpipes grow louder.

A PIPER walks out of the mist then back into it again.

SYLVIA

Davie! Where the hell are we?

Davie emerges from the car.

DAVIE

Culloden .....

The mist lifts and an expanse of ground is revealed. Davie shows Sylvia some of the marker stones.

DAVIE (CONT'D)

This is where the Chisholm fell. And the MacDonald's. And the MacRaes .....

SYLVIA

You're proud of being Scottish?

DAVIE

I am. It's a burden having a country that is a museum for the dead. It prevents us walking tall in the world like the Americans.

SYLVIA

Americans aren't so tall.

DAVIE

The English then. The world's the same over, Sylvia. Men with big ideas, and some men with all the money.

SYLVIA

What's your big idea?

(CONTINUED)

DAVIE

Fix up the ancestral home of the MacRaes  
and live in it with a good woman.

SYLVIA

Is that a proposal?

DAVIE

We could go to Florida for our honeymoon.

They kiss.

DAVIE (CONT'D)

There's just one other thing I have to do  
before I die.

SYLVIA

What's that?

DAVIE

See the Loch Ness monster.

131 EX. POLICE STATION - AFTERNOON DAY 7

131

Sunshine comes out of the police station.

The Man in Black follows out behind him. He looks annoyed as  
he puts on his shades.

He follows Sunshine.

132 EX. LOCH - LATE AFTERNOON DAY 7

132

THE CAR PASSES BY A ROAD SIGN TO THE LOCH NESS VISITOR'S  
CENTRE.

CUT TO:

THE CAR IS STOPPED BY THE SHORES OF THE LOCH.

Davie, Sylvia and Helen are looking into the loch.

SYLVIA

It looks like all the other lochs we've  
seen.

DAVIE

Of course it does. That's what makes it  
so different.

Helen and Sylvia look at him strangely. Sylvia makes her way  
back to the car.

HELEN

It's great for the tourist trade, right?

(CONTINUED)

DAVIE

If you can't believe in the Beastie, then what is there worth believing in? No Beastie, then no Peter Pan. No Peter Pan, then no childhood. No Tooth Fairy. No Santa Claus. No .....

THERE IS A SPLASH IN THE WATER.

Davie nearly jumps out of his skin. Helen has thrown a rock in the water.

HELEN

I was brought up Pinocchio. I believe in fairy tales to.

Helen walks back to the car. Davie walks the water's edge, all the time keeping his eye on the loch for the Beastie.

Helen pulls Sylvia aside.

HELEN (CONT'D)

He loves his country.

SYLVIA

He says he thinks he was a warrior in the time of William Wallace.

HELEN

He's been watching too many movies.

SYLVIA

I don't think so, Helen. Davie's got a very deep soul. I need to look a bit deeper for mine. This trip's really helping me find myself.

HELEN

Try to stay focused, Sylvia. I'm not ready to find anything but the money.

SYLVIA

This is all a revenge trip for you, isn't it, Helen?

HELEN

It started out that way. Now, the money would make starting a new life easy. I want a second chance.

SYLVIA

I'm with you on that one. So what do we do when we get to Edinburgh?

(CONTINUED)

HELEN

We walk straight into the bank.

SYLVIA

And just ask for the box?

HELEN

As simple as that.

Davie shouts from a distance.

DAVIE

Heh! Can't you appreciate this place?

SYLVIA

What do we do with Davie?

HELEN

We leave him behind.

SYLVIA

Can't we take Davie with us?

HELEN

You've fallen big time for that chump,  
haven't you?

SYLVIA

He's my best chance at a new start,  
Helen.

Davie comes running and throws his arms around Sylvia.

DAVIE

I'm so happy!

Helen gets into the car.

133 EX. ROAD - EVENING DAY 7

133

The Man in Black is chewing on a burger from a mobile burger bar. He is looking tired and exhausted and lost. He has given up hope of catching up with his quarry.

THE CAR GOES PAST ON THE ROAD.

The Man in Black smiles. He throws away the burger.

He takes out a large revolver and checks the chamber.

Satisfied, he puts the gun away and gets in his car.

134 EX. HOTEL - NIGHT 7

134

(CONTINUED)

134 CONTINUED:

134

THE CAR IS PARKED OUTSIDE A SMALL HOTEL.

The Black Car pulls up alongside the car and stops. The window rolls down.

The Man in Black takes his pistol and places a silencer in the barrel. He removes the safety catch.

CU. - TWO TYRES DEFLATE.

135 EXT. HOTEL - DAWN DAY 8

135

THE LIGHT COMES UP FROM OUT OF THE NORTH SEA.

Helen, Sylvia and Davie come out of the hotel. Sylvia sees the tyres.

SYLVIA

I'll get billed for those!

Davie looks in the trunk.

DAVIE

Two tyres, no spare. Great.

Helen looks up.

HELENS POV - A TRAIN GOES OVER ON THE RAILWAY BRIDGE.

HELEN

That's the line to Edinburgh, right?

DAVIE

Sure is ....

HELEN

Can you get those fixed?

DAVIE

You're leaving me here?

Davie looks at Sylvia.

SYLVIA

Trust us, Davie.

Sylvia puts some money into his hand.

HELEN

Edinburgh isn't far, right?

(beat)

We'll meet you back here mid afternoon.

DAVIE

How will you carry the money?

(CONTINUED)

135 CONTINUED:

135

HELEN

Don't you worry about that. You just be here and ready to go.

136 EX. TRAIN STATION - MORNING DAY 8

136

Helen and Sylvia are getting off a train.

The Man in Black gets off the carriage behind.

Helen and Sylvia get into a cab.

The Man in Black gets into the one behind.

A TAXI COMES OUT OF THE STATION AND TURNS LEFT UP THE MOUND.  
A SECOND TAXI FOLLOWS THE FIRST.

137 IN. BANK - MORNING DAY 8

137

Helen and Sylvia enter the banking hall carrying an empty hold-all.

The Man in Black follows them in.

Helen and Sylvia are directed to a counter on the far side of the banking hall. A fresh faced BANK WORKER deals with their enquiry.

HELEN

Is this the safe deposit section?

BANK WORKER

Yes, it is.

Helen places the key on the counter.

BANK WORKER (CONT'D)

Can I have your name please.

HELEN

L. Carola.

The Bank Worker punches the name into her keyboard. Helen and Sylvia hold their breath.

BANK WORKER

There it is. Louis Carola.

HELEN

Louisa .....

BANK WORKER

Do you have ID, Louisa?

(CONTINUED)

Helen passes over a credit card with L.Carola embossed on it. Sylvia registers a flick of surprise.

BANK WORKER (CONT'D)

Box 2040. If you punch in 2040 and go through that door to the ante-room, someone will bring the box to you.

HELEN

Thank you.

Helen and Sylvia smile at their good luck. They start to walk.

SYLVIA

Where did you get the credit card?

HELEN

Louie. I was his mistress for four years.

Sylvia physically buckles.

SYLVIA

You were two timing Frank with Louie?

HELEN

He was great in bed.

The Man in Black's eyes follow them to the door of the anti-room. Helen punches in the code and they go in.

138 IN. BANK ANTE-ROOM - MORNING DAY 8

138

IT IS A SMALL ROOM WHICH IS DOMINATED BY A LARGE WOODEN TABLE AND AN OIL PAINTING OF A HIGHLAND SCENE.

Helen studies the painting while Sylvia fidgets nervously.

A door on the far side of the room opens and a smiling BANK CLERK and BANK ASSISTANT wheel in a large metal box on a trolley. Together they lift it on to the table.

The Bank Clerk and his assistant leave.

SYLVIA

What are you waiting for. Open it!

Helen hands are sweaty and she wipes them.

She puts the key in the lock and turns it. The lock clicks.

There are beads of sweat on her brow.

She throws back the lid.

(CONTINUED)

138 CONTINUED:

Helen and Sylvia's faces drop.

INSIDE THE BOX IS A GOLD PAINTED BUDDHA STATUETTE.

SYLVIA (CONT'D)

Is this some kind of joke?

Helen starts to laugh.

SYLVIA (CONT'D)

Talk to me, Helen! Is it gold?

Sylvia is scraping the statuette with the box key. The gold scrapes off to reveal a terra-cotta colour.

Helen sits down and takes out the battered postcard from her purse. Sylvia takes the Buddha out of the box.

SYLVIA (CONT'D)

Helen?

HELEN

Louie has fooled even me.

SYLVIA

I don't get it?

HELEN

Louie became a Buddhist when he was eighteen. He even went to see the Dalai Lama in India.

SYLVIA

So ... what are you saying? Louie used the money to buy Buddhas?

HELEN

No, Louie would have sold his mother first. Remember, they were getting their opium from Buddhist countries.

139 IN. AIRPORT - DAY FLASHBACK

139

A red robed BUDDHIST MONK is passing through customs carrying a large suitcase.

140 IN. BANK ANTE-ROOM - MORNING DAY 8

140

Helen is closing the box.

HELEN

Part of the deal was an agreement to donate some of the profits as a spiritual percentage.

(CONTINUED)

140 CONTINUED:

SYLVIA

To the monastery?

HELEN

Louie knew a thousand ways to launder money. He didn't trust Frank. He always gave Frank just enough money to come back for more.

SYLVIA

But why did Louie stash it in Scotland? Come on, Helen, you don't sleep with a guy without him telling you something.

HELEN

Louie told me that Scotland had been selected by the Dalai Lama as a place of special spiritual worthiness. He thought it would do Frank and the money some good to spend time here.

SYLVIA

He told you that? So what's he done with it?

HELEN

I don't know. It makes me want to kill the little creep all over again.

Sylvia gives Helen a quizzical look.

SYLVIA

What do you mean by that?

HELEN

Nothing. I can't believe Louie told me nothing about this.

Sylvia gives out a long sigh.

SYLVIA

So what do we do now?

HELEN

I guess we've found out what we needed to know. Our new lives are going to be poor ones.

SYLVIA

Well, I'm having the Buddha as a souvenir.

141 EX. BANK - MORNING DAY 8

141

Helen and Sylvia each have a handle of the hold-all that contains the Buddha.

The Man in Black steps right in front of them.

MAN IN BLACK

Good morning, pilgrims. It's the end of the road. Can I have the bag, please.

HELEN

I wondered when you'd show up?

MAN IN BLACK

Let's just say I've been majoring in psychology. Hand me the bag.

HELEN

I've worked hard to fill this bag. I think I'm going to keep it.

MAN IN BLACK

You're an attractive woman, Mrs. Fortuno I'm not going to kill you, but what about your friend?

HELEN

What's your part in all this anyway?

MAN IN BLACK

Let's just say that I'm here doing the Master's work.

HELEN

So you killed Franco?

MAN IN BLACK

He should have paid his temple fees. As for the others, well, that's business.

HELEN

Come on, walk away from this. Whatever happened to the money, we'll never know. See. All we've got is this little Buddha.

Helen tips open the bag to show the Buddha.

The Man in Black scrapes it.

SYLVIA

The joke is on you, kid. Isn't that right, Helen?

(CONTINUED)

Palm Tree UK 20/06/2016

HELEN

Straight up. Here, have the key, we're through with it.

Helen throws the key on the ground.

Helen picks up the bag and urges Sylvia to do the same. They push past The Man in Black.

MAN IN BLACK

Heh, wait a minute ....

Helen and Sylvia stop and turn around.

MAN IN BLACK (CONT'D)

I think we should keep quiet about all this. Wouldn't look good if any one in London or Milan found out. What'd you say?

Helen and Sylvia begin to walk away.

The Man in Black picks up the key and looks at it thoughtfully. He turns and eyes the Buddha in the bag as if his memory has been jogged.

MAN IN BLACK (CONT'D)

Heh! Ladies .....!

Helen and Sylvia keep walking.

MAN IN BLACK (CONT'D)

I'm going to keep an eye on you just the same.

142 EX. HOTEL - AFTERNOON DAY 8

142

THE TYRES HAVE BEEN RENEWED.

Davie is sitting in the car with his feet up reading a book on Scottish military history.

Sylvia pops her head in the window.

SYLVIA

So this is what you do while I'm not around?

DAVIE

I was catching up on some things.

Sylvia takes the book from him.

SYLVIA

You're obsessed by history.

(CONTINUED)

DAVIE

It's in my blood. Did you get the money?

SYLVIA

No.

DAVIE

There was never any money, was there?

HELEN

(lies)

Who knows.

DAVIE

Well, I'm glad, because I know you would have just run off and left me.

SYLVIA

That's nonsense. Isn't, Helen?

Sylvia pulls out the little Buddha.

SYLVIA (CONT'D)

We'll have to find a home for this fella. Do you think you're Great Granny MacRae could do with some company?

DAVIE

Sure .....

Davie takes hold of the Buddha but it drops out of his hand.

It smashes on the ground.

CU. - BANK NOTES SPILL OUT.

Sylvia and Davie are agog at seeing the money. THE CAMERA PANS BACK as they start to revel in their good fortune.

CU. - Helen eyes go slowly to the top of her head and roll to the side as she realizes ...

143 IN. FARMHOUSE - DAY FLASHBACK 143

THE CAMERA DOLLIES ACROSS THE ROOM OF FIONA'S FARMHOUSE. IT COMES TO REST ON A LITTLE BUDDHA STATUETTE PERCHED ON A SHELF.

144 EX. COAST CARAVAN PARK - DAY 8 144

THE CAMERA DOLLIES AROUND THE END OF THE TRAILER HOME WITH THE AMERICAN FLAG. IT COMES TO REST AT A LITTLE BUDDHA STATUETTE SITTING ON THE WOODEN DECKING OUTSIDE THE DOOR.

145 IN. STORE - DAY FLASHBACK 145

(CONTINUED)

145 CONTINUED:

145

THE CAMERA CROSSES THE STORE. A LITTLE BUDDHA SITS IN THE MIDST OF SOME BURNING INCENSE.

146 EX. GREEN CAMP - DAY FLASHBACK

146

THE CAMERA PANS AROUND THE STANDING STONES. A LITTLE BUDDHA SITS IN FRONT OF ONE OF THEM.

147 IN. DRUMMER GIRL'S - DAY 8

147

THE CAMERA PANS INTO THE DRUMMER GIRL'S BEDROOM. SHE IS STILL LYING ON THE FLOOR. THE CAMERA COMES TO REST ON A LITTLE BUDDHA STATUETTE SITTING ON THE WINDOW SILL.

148 IN. HOUSE - DAY FLASHBACK

148

THE CAMERA PANS INTO THE HOUSE LIVING ROOM. IT SETTLES ON A LITTLE BUDDHA STATUETTE SITTING ON THE MANTELPIECE.

149 EX. MONASTERY - DAY FLASHBACK

149

THE CAMERA CROSSES THE WALL OF THE TEMPLE. IT CROSSES THE WALL TO REVEAL A ROW OF LITTLE BUDDHAS RECESSED INTO THE WALL.

FADE TO CREDITS:

150 EX. LOCH - DAY 8

150

BUBBLES APPEAR ON THE SURFACE OF LOCH LONG. THE BODY OF ERICA RE-SURFACES.

(THE END)