

Stonemouth, Episode Two

by

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Based on the Novel by Iain Banks

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1 EXT. STREET - NIGHT 1

The Hummer speeds down an empty street and comes to an abrupt halt. The doors swing open and STEWART is rolled out onto the road.

2 EXT. SIDE OF ROAD - NIGHT 2

STEWART lies dazed on the tarmac. He looks up to see NORRIE glaring down at him.

NORRIE

Go to Calum's funeral. Pay your respects.
Then get out of Stonemouth.
(kick to the groin)
And stay the fuck away from our sister.

NORRIE jumps in, bangs the side of the van, and it takes off at speed. STEWART, in pain, watches it disappear from view.

3 EXT. ROAD BY THE SEA - NIGHT 3

STEWART is walking home slowly, in some discomfort.

STEWART (V.O.)

That kind of brings things up to date.
Trip home for a funeral, suspect best
mate was murdered, and now I've got
twenty four hours to get out of town.

He looks towards the beach. A DISSOLVE, night into day, as he is transported back in time again.

4 EXT. FLAT BEACH (FLASHBACK, 2012) - SUNSET 4

Sunset. The sky is yellow/orange now. There are young people on the beach. A fire is lit. ELLIE is among them, sitting, drinking beer. CALUM and STEWART are sitting on a wall looking down at them, sharing a joint.

STEWART

It's one of those days you don't want to
end, isn't it?

CALUM can see STEWART gazing at ELLIE...

CALUM

Won't be long 'til you're an old married
man. Pipe and slippers. Bingo on a
Wednesday. Bit of hanky panky on a bank
holiday.

STEWART

Sounds okay to me.

CALUM
Decided where you're going to live yet?

STEWART
No.

CALUM
Kids?

STEWART
Haven't discussed that.

CALUM
Got a date?

STEWART
Nah.

CALUM
Have you ever actually spoken to each other?

STEWART
Maybe the end of the summer.

CALUM
My best mate is going to be my brother-in-law. How good does it get! You and Ellie. Some combination. You'll conquer the world.

STEWART
You think?

CALUM
At least you can save her from my screwed up family. Maybe you can save me as well.

CALUM smiles and hands him the joint but there is something in the way he said it that makes STEWART feel uncomfortable.

5 EXT. ROAD BY THE SEA - NIGHT

5

STEWART is overwhelmed with sadness at this memory. He just gazes at the water in silence.

STEWART (V.O.)
Thing is, I can't leave, not yet. Not until I know what happened to Cal.

6 EXT. CHURCH - DAY

6

A huge crowd slowly making their way inside. It looks as if the entire population of Stonemouth has turned out.

7 EXT. CHURCH - DAY

7

STEWART gets out of the Ka with AL and MORVEN. He can see DON and CONNIE at the door accepting condolences with POWELL by their side.

MIKE MACAVETT stops, he glances at DON, shakes his hand.

MIKE

Anything I can do. You know that.

DON nods. MIKE moves to CONNIE, they share a look. He kisses her cheek quickly. CONNIE smiles, sadly. STEWART watches - trying to read their body language.

8 EXT. CHURCH - DAY

8

STEWART approaches DON and CONNIE at the door. He nods, as he passes, respectful. DON is stoney-faced. CONNIE, her eyes red from crying, gives him a hug.

CONNIE

I remember when you were just little boys. It's like it was yesterday.

(a beat)

Sit wherever you like.

DON

As long as it's not near Ellie.

CONNIE gives her husband a look. STEWART understands. He steps inside.

9 INT. CHURCH - DAY

9

STEWART takes a seat next to AL and MORVEN. He can see a large photograph of CALUM draped in black. DOUGIE THE COP, sitting behind, leans over.

DOUGIE THE COP

Stewart, my man. Sad day.

STEWART notices NORRIE and FRASER glancing at him as they sit down a few rows in front. STEWART looks away - spots ELLIE sitting with GRIER. She catches his eye and smiles sadly. It makes him feel a little better. FERG sits down next to him.

FERG

(quietly)

Sorry I'm late. You get home okay?

STEWART

(whispering)

Slight detour thanks to Norrie and Fraser.

FERG
(whispering)
Really? How did that go?

STEWART
(whispering)
Depends whether or not you like being
hung from the Stoun Bridge by your
ankles.

FERG
I told you to keep your mouth shut.

10

INT. CHURCH. ALTAR - DAY

10

DON steps up to make the eulogy. He stands next to the photograph of Calum and looks at the congregation.

DON
Thank you all for coming.
(a beat)
They say there are never the right words
for a time such as this. But words are
all we have. So here goes.
(a beat)
Calum was in his prime when he was taken
from us suddenly, in the most horrific
way, by a brutal, criminal act.
(a beat)
The act of self murder.
(a beat)
Now, I loved my boy. Loved him more than
life itself. And I would have taken a
bullet for him. But there is no getting
away from it. He broke our hearts to end
his suffering, a suffering we knew
nothing about. So I say to all the
parents out there, talk to your kids,
find out what is going on in their heads,
and if you don't like what you hear, do
something about it. But enough, we're
here to celebrate his life, short as it
was, and remember the good times. Play
the music...

A song erupts from the sound system. Take It To The Limit by The Eagles. DON steps down. STEWART looks at ELLIE, who has tears running down her face. GRIER is looking straight ahead - unreadable. CONNIE is sobbing. FRASER and NORRIE hold it together - just. POWELL stares ahead, stoic. But STEWART can't help but let his gaze drift towards DON, who sits, his face like stone.

11

EXT. CHURCH - DAY

11

STEWART and FERG are making their way out with the other mourners. STEWART's eyes are darting from suspect to suspect, wondering...

STEWART

I need to get my hands on that CCTV footage from the bridge.

FERG

You heard Ezzie, camera was down.

STEWART

I'm not sure I believe that.

FERG

Y'know, Stewart, it's a possibility Cal was murdered, but that's all it is.

STEWART

No. Grier told Don that she had an incestuous relationship with Cal. All lies. She wanted to put a wedge between them. It worked. And it might have pushed Don over the edge. I know that Ellie feels the same, she just can't admit it.

FERG

You've seen her? After they told you to stay away?

STEWART

(ignoring him)

What about the amended autopsy? No water in the lungs? Dougie mentioned the pathologist's a total pisshead. It wouldn't be too hard to bribe him. Make it look like suicide.

FERG

Okay. Listen. Can we put this on a need to know basis? 'Cos the more you tell me, the more likely it is we'll both end up dead.

STEWART

And Mike. Not sure if his affair with Mrs M has anything to do with this. Maybe Calum found out? Maybe he was blackmailing Mike....

FERG

(fingers in his ears)

Need to know! Need to know!

STEWART

I'm just saying, any one of them could have killed him.

FERG

Right. Enough. If you really think that, why not just go to the cops?

STEWART looks over FERG'S shoulder to see DON with POWELL and BILL, gazing at him, stone-faced.

STEWART

Because the Deputy Chief Constable's Don's best pal, that's why.

12

INT. MEARNSIDE HOTEL. FOYER - DAY

12

Funeral reception. There is a memory board in the foyer with lots of photographs of Calum that people have pinned on it. STEWART is gazing at them. POWELL appears at his side...

POWELL

Friendly advice. Stay away from Ellie and Grier if you want to leave with all your body parts intact.

STEWART

I heard there was an earlier autopsy that said Cal didn't have any water in his lungs? You know anything about that?

POWELL

News to me. Who told you that?

STEWART

Dougie the Cop heard something.

POWELL

Heard something? Listen, Don thinks Calum killed himself - best it stays that way.

STEWART

Why?

POWELL

Because the truth might destroy him. And I can't have that Stewartie boy. Don took me in when I had nothing. He was the father I never had. I dunno what I would have done if it hadn't been for Don Murston.

STEWART

So what is the truth?

POWELL

I don't know - but it won't be pretty.

STEWART realizes POWELL is gazing at FRASER and NORRIE. They share a look - an understanding.

STEWART

He should still know, Pow.

POWELL

Y'know your problem, Stewart? You lack empathy. You think you're the only person suffering here. You're not. Don is a broken man. It kills me to see him grieving like this. Kills me. He can't take much more.

POWELL is genuine, emotional. STEWART is surprised.

DON (O. S.)

It brings it all home doesn't it, Stewart.

STEWART turns to see DON gazing at him.

DON (CONT'D)

Death. You realise your mortal coil is gettin' that bit shorter.

ELLIE intervenes.

ELLIE

Will you two leave him alone.

POWELL

We're just discussing his mortal coil. And how short it's getting.

ELLIE

(looking at DON)

And I said leave him alone.

DON holds his daughter's gaze for a moment, then flicks a look at STEWART.

DON

You've got half an hour - then on your way.

DON goes. POWELL follows. STEWART looks at ELLIE in a new light. She seems to be more in control than he thought.

STEWART

Thanks for saving me.

ELLIE

Nothing personal. I just don't like the way he thinks he can bully everybody.

ELLIE walks away. MIKE appears at his side.

MIKE
Can I get you a drink?

STEWART
I'm fine.

MIKE
About last night.

STEWART
I didn't see anything.

MIKE
No, you did. But I don't want you to get the wrong idea. About Connie and me.

STEWART
My mind is an idea-free zone. Honest.

MIKE
If you could stop being a smart arse for two seconds, Stewart, and listen. We're old friends, she's grieving, and I was just lending an ear. She can't always talk to Don, so we hook up now and then for a bit of tea and sympathy.

STEWART
It really isn't any of my business, Mike.

MIKE
Good stuff. You find out any more about what Cal was involved in? Did he mention any names?

STEWART
I think we're all in the dark, Mike.

MIKE
You hear anything, and I mean anything, no matter how trivial it seems, let me know.

MIKE disappears again. STEWART notices BILL the DEPUTY CHIEF CONSTABLE motioning him to come and sit down. He takes a deep breath.

13

INT. MEARNSIDE HOTEL. CORNER BOOTH - DAY

13

STEWART sits down opposite BILL, the Deputy Chief Constable.

BILL
Stewart, good to see you, shame about the circumstances.
(MORE)

BILL (CONT'D)

Now I hear you're interested in what happened the night young Calum took his life? Naturally inquisitive. Understandable, but it's a tricky one. We don't know what prompted him to do what he did, and as there are no suspicious circumstances, it's best left to lie.

STEWART

Is it?

BILL

Why put the family through unnecessary pain?

STEWART

What if someone else was involved?

BILL

What part of 'no suspicious circumstances' don't you understand?

(a beat)

A situation like this, there's always theories, people try to make sense of the inexplicable.

STEWART

I suppose I just want to know what made him do it?

BILL

Son, you'll never know. Never. So don't even go there. All you'll do is open a Pandora's Box full of shit and nobody wants that. We understand each other?

STEWART nods.

14

INT. MEARNSIDE HOTEL. BAR - DAY

14

GRIER is at the bar. STEWART joins her, gazing at her.

GRIER

Are we supposed to be communicating telepathically?

STEWART

What you said about you and Cal, I need to know how Don reacted when you told him?

GRIER

How do you think? He went mental. Smashed his fist into a wall. Threatened to kill Cal. Threatened to kill me as well.

STEWART

Why did you do it, Grier?

GRIER

You think I'm lying about this, don't you?

STEWART

I know you are.

GRIER

(bitter now)

Y'know, Cal got everything he ever wanted. No questions asked. Same with Ellie. She was always the smart one, the one everyone listened to, the one who was going to do well. And the twins? Blessed with the confidence only truly stupid people have. Even Powell was further up the food chain than me. I was the one who had to fight tooth and nail for every scrap of love and affection she could get.

GRIER takes a drink from the bar, walks away. STEWART follows...

STEWART

Who else did you tell? Who else knew?

GRIER

Nobody, only Powell, there's no show without Punch, is there?

GRIER walks away.

15 EXT. MEARNSIDE HOTEL. CAR PARK - DAY

15

The Ka is still in the car park. FRASER and NORRIE are gazing at it like they want to kick its head in.

NORRIE

The wee prick's still here.

FRASER

He's pushing his luck.

16 INT. MEARNSIDE HOTEL. FUNCTION ROOM - DAY

16

FERG is looking for STEWART and finds him sitting in the function hall, looking miserable.

FERG

Hate to make a shit day even worse, but Norrie and Fraser are looking for you.

STEWART
(looking at watch)
What time is it?

FERG
Time to skedaddle.

STEWART
I need to speak to Ellie. I want to say sorry.

FERG
You mean you haven't already?

FERG takes pity on him.

FERG (CONT'D)
Okay. I'll try and stall them for you.

17 INT. MEARNSSIDE HOTEL. BAR - DAY 17

STEWART is looking for Ellie, but can't see her.

18 INT. MEARNSSIDE HOTEL. FOYER - DAY 18

FERG is watching NORRIE and FRASER. FERG is about to attempt to distract them when he is distracted himself - by GRIER.

GRIER
Hey, Ferg. Haven't seen you for a while.

FERG
Hey, Grier. I'm really sorry about Calum.

FERG is watching as NORRIE and FRASER head for the bar hunting for Stewart.

GRIER
Oh don't. We all know you never liked him much. You were jealous of him and Stewart.

FERG is surprised at her pinpoint accuracy.

FERG
Get you. Mrs perceptive. And I always thought you were dead shallow.

GRIER
I am. I'm at my brother's funeral and all I can think about is sex.

FERG
It's natural. Sex and death. It's all related. They did a study.
(MORE)

FERG (CONT'D)

Did you know that risk of early death is 50% lower in men with a high frequency of orgasm than in men with low frequency of orgasm. Same for women.

GRIER

Pity you're gay. My car's outside. We could add a few years to our lives.

FERG

Pansexual, to be precise.

They hold each others' gaze. We see there is still anger in GRIER's.

19

INT. MEARNSSIDE HOTEL. ALCOVE - DAY

19

STEWART makes his way towards the second floor looking for ELLIE. He finds her sitting in an alcove by a window, gazing out, reflective.

STEWART

Sorry. Don't mean to interrupt. I just came to say goodbye.

ELLIE

Goodbye.

STEWART doesn't know what to do now. He takes a moment.

STEWART

I should have said this in the letter I never sent. I'm sorry for humiliating you. You don't do that to people you care about. I was a prick.

ELLIE isn't going to disagree - but she softens.

20

I/E. MEARNSSIDE HOTEL. CAR PARK. GRIER'S CAR - DAY

20

FERG and GRIER are having it off in the back of the car, a scramble of limbs and clothes. GRIER is in charge, urgent. She's releasing some pent up tension - making a point. FERG notices NORRIE and FRASER go through the main door, heading up the stairs. He reaches for his phone, and starts to text.

GRIER

What are you doing?

FERG

Just need to send a quick text. Two seconds.

21

INT. MEARNSIDE HOTEL. ALCOVE - DAY

21

STEWART eases a little closer to ELLIE...

STEWART

I only went with Jel that night because I saw you and Ryan together. I was just trying to get back at you.

ELLIE

For what, nothing happened.

STEWART

Didn't look that way.

ELLIE

He was trying it on, and I brushed him off. You should've had more faith in me, Stewart.

ELLIE looks away, disappointed.

STEWART

You're right, but I'm just saying there was a reason.

ELLIE

Just say 'sorry' and stop making excuses. You have to have the last word, don't you? You did this to us. You. It wasn't my fault!

In that moment, STEWART understands that she is right. His mobile beeps a text alert. It reads *Norrie and Fraser on second floor! WHERE ARE YOU?*

STEWART

Shit.

22

INT. MEARNSIDE HOTEL. CORRIDOR - DAY

22

NORRIE and FRASER are closing in, checking rooms.

23

INT. MEARNSIDE HOTEL. ALCOVE - DAY

23

ELLIE

Just go will you.

They turn to see FRASER and NORRIE starting to run down the corridor towards STEWART.

ELLIE (CONT'D)

And I'd make it fast.

24 EXT. MEARNSIDE HOTEL. CAR PARK - DAY 24

STEWART runs towards his car while trying to find his keys. FRASER and NORRIE are sprinting behind him. STEWART jumps in and starts the engine just as FRASER and NORRIE reach him, banging on the window, shouting threats and abuse...

FRASER
That's the last time, Gilmour!

As STEWART speeds down the drive.

25 EXT. STOUN BRIDGE. TOWER - DAY. 25

STEWART pulls up near the bridge and gets out of his car. He looks towards the tower, at the damaged CCTV camera, which seems old, worn, but still in working order. EZZIE can see him - and waves at him from the tower. STEWART smiles, waves back.

26 INT. STOUN BRIDGE. TOWER - DAY 26

STEWART is looking around the equipment in the tower, intrigued. EZZIE is making some tea for them...

EZZIE
How was the funeral?

STEWART
Pretty grim.

EZZIE
Sorry I couldn't make it - I'm doing double shifts.
(sudden thought)
Hope you're not here to ask for your money back? I've already banked it.

STEWART
No, you won it fair and square. I was just out for a walk - needed some time.

EZZIE gives him the tea.

EZZIE
(understanding)
Aye, it's not much fun burying somebody you went to school with is it.

They gaze out at the bridge below.

STEWART
(quietly)
I see the CCTV is working again.

EZZIE

Not for long.

STEWART

(trying to seem casual)
This where you were the night Calum jumped?

EZZIE

(ignoring him)
Interestingly, most jumpers do it during the day.

STEWART

I wonder why that is.

EZZIE

Maybe they want people to see them.
(a beat)
D'you mind keeping an eye on things. I need a slash. I'll be back in a minute.

EZZIE goes to the bathroom. STEWART waits a moment - then quickly starts checking the computer - looking for files from the night Calum 'jumped'.

STEWART

(to himself)
The fourteenth, the fourteenth.

He finds something that reads *CCTV 14th JULY*. He takes out a memory stick and attempts to save the file on it...

27 EXT. STOUN BRIDGE. TOWER - DAY

27

EZZIE is having a pee against the back of the tower.

28 INT. STOUN BRIDGE. TOWER - DAY

28

STEWART hasn't time to watch the file, but downloads it quickly onto the stick, pulling it out just as EZZIE is coming back in. EZZIE notices the computer is awake. He looks at STEWART, suspicious.

STEWART

Just wanted to see what operating system you were running - thinking of getting a new lap top.

EZZIE

Oh, right.

STEWART

Thanks for the tea. Better get back, see how the folks are doing.
(MORE)

STEWART (CONT'D)

Maybe see you next time I'm up. I'll try
and win that money back.

EZZIE smiles, still suspicious.

EZZIE

Look forward to it.

29

INT. GILMOUR HOUSE. AL & MORVEN'S BEDROOM - DAY

29

STEWART, dongle in hand, is trying to use the old desk top computer in his Dad's room but it clearly doesn't have a slot for a USB stick. He starts looking for a laptop, maybe it's in the drawer, he notices an old cigar box stuffed at the back. He can see money inside. He pulls it out and opens it to reveal roll after roll of twenty pound notes.

AL (O.S.)

What are you doing?

STEWART turns, AL is there, in his funeral suit.

STEWART

Looking for your laptop.

AL

I don't have a laptop, Stewart.

STEWART

Why not, Dad - you can afford it.

STEWART holds up the cash. AL looks blank, but tense.

STEWART (CONT'D)

There's thousands here.

AL

I don't trust the banks these days.

STEWART

You're not the type to keep your life's savings in a box.

AL takes a moment.

AL

I do a bit of work for Mike.

STEWART

What kind of work?

AL

Not so much work as - the opposite.

STEWART

Which is?

AL
Turning a blind eye.

STEWART
To what?

AL
Smuggling.

STEWART
Smuggling what?

AL
What d'you think? Booze, fags.

STEWART
Drugs?

AL doesn't deny it. STEWART sits down, gob-smacked.

STEWART (CONT'D)
Alistair Gilmour, golf bore, car washing fanatic, crossword addict, and drug runner?

A dark look comes over AL - as if a hidden part of his personality is revealed.

AL
Before you take the moral high ground, son, just ask yourself who helped you through college, who paid off all your debts, who put down the deposit on your flat? Remember Davie Baxter? Worked the harbour all his days. He didn't even have enough money to bury himself. Not for me. No thanks. Mike came along with a proposition. I took it.

STEWART
What proposition?

AL
He's had enough of the Murstons calling the shots. He's bringing in his own product now. There's a shipment due tonight. And there is nothing Don Murston can do about it.

STEWART
Is this really you speaking?

AL
You want Don ruling the roost forever?

STEWART
Would Mike be any different?

AL
Lesser of two evils, son.

STEWART
Is this why Mike keeps asking questions
about Calum - did Cal find out about
this?

AL
Stay out of it, Stewart.
(a beat)
Go home.

AL walks out.

STEWART
(quietly)
I thought I was home.

STEWART looks at the dongle again - he grips it tightly.

30 EXT. GILMOUR HOUSE - DAY 30

AL watches from a window as STEWART rushes to his car
dialling his mobile.

STEWART
(into mobile)
Hi, Ellie, it's me, don't hang up.

31 INT. ELLIE'S FLAT - DAY. 31

ELLIE, pouring herself an after-funeral drink, is taking
the call.

ELLIE
(cold)
What is it, Stewart?

32 I/E. STEWART'S CAR. TRAVELLING - DAY 32

STEWART is pulling away fast.

STEWART
(on mobile)
I've got some CCTV footage of the bridge,
from the night Calum died, I don't know
how to access it. I need your help.

33 INT. ELLIE'S FLAT - DAY 33

ELLIE is intrigued, but not sure whether to help or not.

ELLIE

(a beat)

I'm at the flat.

34 I/E. STEWART'S CAR. TRAVELLING - DAY

34

STEWART glances out at the *MacAvett's Mackerel* sign as he passes. His gaze then locks on JEL inside working, still in her funeral clothes.

STEWART

I'll be there in a minute.

He then notices the MEN again, sitting by a Mackerel Van smoking, doing nothing. MIKE approaches them, seems to be telling them to get inside the van and move it somewhere else.

35 INT. MURSTON HOUSE. OFFICE - DAY

35

DON is at his monitor. DON'S POV: STEWART'S Ka as he pulls up outside Ellie's flat. DON picks up his mobile, speed dials.

DON

Fraser, it's me. Gilmour's at Ellie's place.

36 INT. ELLIE'S FLAT - DAY.

36

ELLIE is letting STEWART inside and he follows her down the corridor to her kitchen...

ELLIE

What's this about?

STEWART

I'm pretty sure Cal was murdered, I'm not sure why, but I think the answer could be on this.

He holds up the memory stick.

ELLIE

What are you talking about?

STEWART

He sent me a message, just before he died. He mentioned Big George.

ELLIE

George Ancraime? Who killed that boy...

STEWART

Yeah. It was Cal's way of telling me, without anyone else knowing, that someone was after him.

ELLIE - her face has become like stone.

STEWART (CONT'D)

I don't know what happened, Ellie, but I don't think we can pretend he committed suicide.

ELLIE

Show me this message.

37

INT. ELLIE'S FLAT - DAY

37

ELLIE has watched the message from Calum. She is thoughtful, absorbing the implications. Tears well in her eyes. She puts the phone down. STEWART watches her a moment.

ELLIE

(controlling her anger)
Why didn't you get back to him?

STEWART

I was up to my eyes in it at work.

ELLIE

Has it occurred to you he might still be alive if you had?

STEWART

Has it occurred to me? I've thought about nothing else.

ELLIE

Now I know what all this is about. You're racked with guilt and you think you can make it all better by finding somebody to blame. What if there isn't anyone to blame, Stewart, what if it is your fault.

STEWART absorbs the blow - she has a point.

ELLIE (CONT'D)

(a beat)
Give me the stick.

38

EXT. ELLIE'S FLAT - DAY

38

The Hummer pulls up opposite Ellie's flat.

39

INT. ELLIE'S FLAT - DAY

39

STEWART and ELLIE are trying to get the file from the memory card up on screen.

ELLIE

Was this compressed? I can't open it.
Hang on...

The file opens and there's a picture of the bridge at night in front of them. They watch the grainy blurred black and white images as Calum's Dodge pulls into the lay-by next to the bridge.

STEWART

There - it's Calum's Dodge.

ON SCREEN: CALUM climbs out of the Dodge, waits.

ELLIE

Looks like he's meeting somebody.

Then, in the corner of the screen they can see someone approaching across the other side of the bridge, it's D-CUP. CALUM doesn't see him...

STEWART

Wait. I know him. D-Cup.

ON SCREEN: D-CUP disappears into the shadows. They keep watching. ON SCREEN: CALUM waits nervously by the bridge. After a moment, the screen goes black.

ELLIE

Someone's wiped it.

STEWART

Don must have seen this? He's got access to all the CCTV in Stonemouth.

ELLIE

Then why hasn't he had this D-Cup hung, drawn and quartered?

ELLIE starts getting her stuff together.

STEWART

What are you doing?

ELLIE goes. STEWART, surprised at her sudden determination, follows.

40

EXT. ELLIE'S FLAT - DAY

40

FRASER and NORRIE watch as STEWART and ELLIE leave in a hurry, getting in his Ka.

41 I/E. STEWART'S CAR. TRAVELLING - DAY 41

STEWART is driving through Stonemouth. ELLIE gazes out of the window, her anger building. STEWART glances in his rear view to see the Hummer behind them. He glances at ELLIE but decides not to say anything.

42 INT. SNOOKER CLUB - DAY 42

D-CUP is collecting money from a game he has just won. The YOUNG GUY he hustled looks intimidated.

D-CUP
And the rest, dip-shit.

43 EXT. SNOOKER CLUB - DAY 43

STEWART and ELLIE watch as D-CUP leaves the snooker club.

STEWART
That's him.

They follow him slowly in the Ka.

44 I/E. HUMMER - DAY 44

A little further along the road FRASER and NORRIE are watching the Ka drive away.

45 INT. D-CUP'S FLAT. STAIRWELL - DAY 45

D-CUP's front door is metal with a peep hole, more like the door to a cell than a flat. He opens it and goes inside.

46 INT. D-CUP'S FLAT - DAY 46

The flat is a pigsty. Food cartons. Empty beer cans. There is drug paraphernalia all over the place. Among the rubbish we can see a dainty antique glass cabinet which holds a collection of small china animals - dogs, cats, rabbits. An oasis of neatness and gentility in this miasma of filth. D-CUP, buoyant, pulls out his money and throws it down.

D-CUP
Good day for the D-Cup.

D-CUP snorts whatever coke is left on a mirror on the table. There's a loud bang on his door. He straightens up, on alert.

47 INT. D-CUP'S FLAT - DAY

47

D-CUP peers through the peep hole. He stands back, irritated. Opens the metal door.

D-CUP
Fuck you want?

STEWART
Can we buy some hash?

He pulls STEWART inside, roughly, checks nobody is watching, motions ELLIE to follow, slams the door.

48 INT. D-CUP'S FLAT - DAY

48

STEWART is sitting at the table as D-CUP paces, agitated.

D-CUP
If I didn't know you were a halfwit, Gilmour, I'd think you were trying to set me up? Maybe at Uni that's how you buy drugs. "*Oh hello, Torquil, old chum, Farquar and I wanted some spliff*". Well, you're not in the halls of residence now, pal.

ELLIE
(looking at the china dogs)
We just need something to take the edge off - it's been a shit couple of days.

D-CUP
Thought you'd have your own endless supply of gear?

ELLIE
I don't want my father to know I smoke. Or anyone else for that matter. It wouldn't look good.

D-CUP understands. ELLIE glances at the cabinet. D-CUP notices her looking at the china dogs.

ELLIE (CONT'D)
Those yours?

D-CUP
(a little embarrassed)
Aye. I collect them. Bone china. Vintage.

ELLIE
(looking into cabinet)
They're beautiful.

D-CUP

Circus animals mostly. Wee dogs. Monkeys.
That type of thing.

D-CUP takes one out gently. A small dog.

D-CUP (CONT' D)

This is rare, this one. Blanc De Chine
porcelain. You cannot get these for love
nor money.

D-CUP puts it on top of the cabinet, glances at her,
checking she isn't taking the piss.

D-CUP (CONT' D)

I love the Chinese. Apart from us, they
invented all the best stuff.

ELLIE

Mean a lot to you then?

D-CUP

Had them since I was ten. I've got a
couple of Phoenix Birds that are worth a
couple hundred, but this, this is my
pride and joy.

D-CUP gazing at the dog, besotted with it. ELLIE picks it
up gently, studying it.

ELLIE

You want to tell me what you were doing
on the bridge the night my brother died?

D-CUP wasn't expecting that - he looks wrong-footed.

D-CUP

What?

ELLIE

We've seen the CCTV.

D-CUP

I was just - dropping some gear off for
Ezzie. He's bored out his nut in that
tower every night.

STEWART and ELLIE share a glance, not buying it.

STEWART

So you didn't smash the CCTV camera, or
switch it off, or wipe the file, or
anything like that?

D-CUP

No.

D-CUP reaches out to take his precious dog back. She pulls away and throws it at STEWART - who just manages to catch it. D-CUP flinches.

ELLIE

Just tell me the truth. Nothing you can say about my family will shock me.

D-CUP

That is the truth.

STEWART

You said I'd end up like Calum. What did you mean?

D-CUP'S mobile rings on the table in front of them. STEWART looks down. D-CUP quickly kills the call, but not before STEWART has seen the caller ID - *Powell Imrie*.

D-CUP

I was just saying what everybody thinks. That Calum Murston going off that bridge wasn't his own idea.

ELLIE

So who else was on the bridge that night?

D-CUP

I left before all the action started. I didn't have anything to do with your brother's death. That's the truth. Why would I mess with Don Murston?

STEWART looks at ELLIE. They believe him.

ELLIE

If I find out you've been lying to me - I swear to God I'll make you pay.

ELLIE goes, STEWART gives the porcelain dog back to D-CUP, follows her.

D-CUP watches them go, then reaches for his mobile. We see him speed dial - *Powell Imrie*.

49

I/E. HUMMER - DAY

49

As STEWART and ELLIE walk towards the Ka, STEWART glances down the street to where the Hummer can be seen. FRASER and NORRIE suddenly jump out and start walking towards them, cutting them off from the Ka.

STEWART

Oh shit! Run!

STEWART turns on his heels. FRASER and NORRIE belt after him. ELLIE tries to block their way, slow them down. They shove her to the side...

ELLIE
Fraser! Leave him!

50 EXT. ALLEY - DAY 50

STEWART runs down an alley as fast as he can, followed by FRASER and NORRIE...

51 EXT. STREET - DAY 51

ELLIE reaches for her mobile as she hears a car approaching at speed. She turns to see a large vehicle with a smoked windscreen coming straight at her, and it doesn't look like it's going to stop.

52 EXT. SEAFRONT - DAY 52

STEWART is out of breath now. He stumbles across the main road, weaving in and out of passers-by, and sprints along the seafront. FRASER and NORRIE follow.

53 EXT. SEAFRONT - DAY 53

The sea wall and the sky behind. STEWART is sprinting like he's in Chariots of Fire. FRASER and NORRIE are closing in, closer and closer...

54 EXT. HARBOUR WALL - DAY 54

STEWART can see a dead end ahead - and stops. He has nowhere to go. He turns to meet his fate. FRASER and NORRIE stop - they smile sadistically.

NORRIE
Gotcha.

Suddenly the vehicle with the smoked windscreen screams to a halt next to STEWART and the door swings open. MIKE and ELLIE are inside.

MIKE
In, now! Move!

STEWART can see ELLIE, and jumps in.

55

I/E. MIKE'S CAR. TRAVELLING - DAY

55

MIKE pulls away at speed. STEWART is looking out of the back window at FRASER and NORRIE running after them for a moment - but giving up.

MIKE

They following?

STEWART

Doesn't look like it.

STEWART glances out at the streets.

STEWART (CONT'D)

Try and avoid the CCTV cameras in town. They'll use them to track us.

MIKE

(smiling to himself)

I'd heard they had access, wasn't sure it was true.

STEWART

It's true.

MIKE

Listen, I know your father spoke to you, and I just need to explain a few things.

STEWART

Like how you got him involved in drug smuggling?

MIKE

Smuggling sounds a bit Daphne Du Maurier, Stewart. We're importers of miscellaneous goods.

STEWART

Whatever comes off this shipment coming in isn't mackerel, is it?

MIKE

Never you mind what it is. Your Dad is not involved. He's merely implicated.

STEWART

Oh, that's okay then. As long as he's merely implicated.

MIKE

What is it you plan to do exactly? Have you any idea how much money is involved in this deal? If I don't deliver to my guys down south, I'm a dead man.

(MORE)

MIKE (CONT'D)

Now both of you, listen to me, get married, make babies, have a life, just do it somewhere else.

STEWART

And Calum?

MIKE

I barely knew the boy.

STEWART

So it's a coincidence that you both like quoting Machiavelli all of a sudden?

(a beat)

Don't make me do this, Mike.

MIKE

Do what?

STEWART

Talk about the other night. Tea and sympathy.

MIKE flicks a look at ELLIE, unconsciously. ELLIE glances at them both, wondering.

MIKE

That would be a mistake.

STEWART

Not my mistake.

(a beat)

Mike here has been seeing...

MIKE

(cutting in)

...Okay, okay. I get the point.

(glaring at Stewart)

But what is said in this car, stays in this car, got it?

STEWART and ELLIE nod, listening.

MIKE (CONT'D)

You're right, Calum knew there was a shipment of cocaine coming in today.

MIKE spots the Hummer in his rear view mirror.

MIKE (CONT'D)

It's them again. Hang on.

MIKE'S car does a sudden U-turn and speeds off in the opposite direction. The Hummer tries to do the same but gets stuck in traffic. Horns honk.

57 I/E. MIKE'S CAR. TRAVELLING - DAY 57

MIKE drives at speed and swings round a sharp corner. STEWART and ELLIE clutch on for grim life.

58 EXT. STREET - DAY 58

MIKE pulls into a very tight little parking place and stops. After a moment the Hummer flies past them, not seeing them.

59 I/E. MIKE'S CAR - DAY 59

MIKE watches the Hummer disappear in the side mirror.

MIKE

Calum knew because it was his idea. He came to me. Said he'd use his own contacts to bring the drugs in if I moved them down south. Even bought a boat for the purpose. He'd fallen out with Don and he wanted to end his Dad's stranglehold on the town.

STEWART

I take it Don doesn't know about this?

MIKE

No. Only Calum knew the name of the boat and the time it was landing.

STEWART

And that's what you hoped I'd find out?

MIKE

I just hope Don didn't get that information out of him.

ELLIE silently absorbs the implications. STEWART glances at her, knowing what she is thinking...

ELLIE

So whoever knows the name of the boat killed Calum?

MIKE

I never said that.

ELLIE

It's what you think though, isn't it?

60

EXT. STREET - DAY

60

STEWART and ELLIE watch as Mike's car speeds away. They are quiet, trying to take it all in. After a moment ELLIE looks at STEWART...

ELLIE
Tea and sympathy?

STEWART
Nothing.

ELLIE
Nothing? It was enough to get Mike MacAvett to spill his guts. You must think my head buttons up the back, Stewart Gilmour.

STEWART sighs. He knows she has worked it out.

ELLIE (CONT'D)
Seeing who?
(a beat)
It's my mother, isn't it?
(a beat)
Don't lie to me again. You don't need to. I don't blame her. I can only imagine what it's like being married to Don.

ELLIE heads for the car.

STEWART
Nobody's perfect then?

ELLIE stops, glances at him.

ELLIE
Come on. We need to speak to Don. Now he has two reasons to kill Cal.

61

INT. MURSTON HOUSE. OFFICE - DAY

61

DON is on his mobile, gazing out of the window.

DON
You lost them? In Stonemouth?

DON watches as the Ka pulls up and STEWART and ELLIE get out. He shakes his head in disbelief.

DON (CONT'D)
Well, let me enlighten you, they've just parked outside the house.
(a beat)
Aye. Our house!

62 INT. MURSTON HOUSE. LIVING ROOM - DAY

62

STEWART and ELLIE are waiting as DON and POWELL stride into the living room.

DON

You got a death wish, Stewart?

ELLIE

(to Stewart)

Show him the message.

(a beat)

Do it.

STEWART takes his mobile phone out - he brings up Calum's message - starts to play it. DON hears Calum's voice. He looks stunned, as if physically struck.

CALUM (V.O.)

(on screen)

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

63 INT. MURSTON HOUSE. KITCHEN - DAY

63

GRIER, in the kitchen, freezes. She listens, her tough veneer beginning to crack at the sound of her brother's voice.

CALUM (V.O.)

(a beat)

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

64 INT. MURSTON HOUSE. LIVING ROOM - DAY

64

DON moves slowly towards the sound and image of his son. His eyes fill with tears. STEWART can see how moved he is, doubting his guilt.

CALUM (V.O.)

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

65 INT. MURSTON HOUSE. KITCHEN - DAY

65

GRIER, alone, tears streaming down her face.

66

INT. MURSTON HOUSE. LIVING ROOM - DAY

66

DON is gazing at the mobile phone screen. STEWART feels his mouth go dry.

DON
(collecting himself)
He - he sent you that? And you did what?
Nothing?

ELLI E
He's doing something now.

DON
(gazing at Stewart)
Bit late, though, eh?

ELLI E
Did you have anything to do with Cal's
death?

DON
Say that again?

ELLI E
Or did you order someone else to do your
dirty work for you? Somebody killed him
and tampered with the CCTV from the
bridge!

DON
You think I'd do that to my own son?

STEWART
If he betrayed you, maybe.

DON
Betrayed me?

DON, in a cold fury, takes out a small 9mm from the back of his jogging trousers and sticks it against STEWART's forehead - ready to blow his brains out.

DON (CONT'D)
What crap have you been filling my
daughter's head with now?

POWELL
Don. Calm down.

ELLI E
You knew about the deal he made with Mike
and decided he had to be taught a lesson.

DON
(confused)
What deal? D'you know what she's talking
about?

DON looks at POWELL. POWELL stumbles for a response. ELLIE senses in that moment DON is genuine.

POWELL

Me, no.

CONNIE comes in, having heard their voices. She glares at DON.

CONNIE

Don Murston! Put that gun down right now!

DON

(to Ellie, looking at
Stewart)

Take your boyfriend and get out.

67 INT. MURSTON HOUSE. HALLWAY - DAY 67

As STEWART and ELLIE are leaving he catches a glimpse of GRIER, alone in the kitchen, sobbing quietly.

68 INT. MURSTON HOUSE. OFFICE - EVENING 68

DON is seething with anger and frustration. POWELL watches, uncomfortable.

DON

You knew about this deal, didn't you?

POWELL

I had my suspicions.

DON

Why didn't you tell me?

POWELL

I was trying to protect you. I was trying to protect all of you. I don't want this family destroying itself.

DON understands, feels for him.

DON

This shipment? When's it arriving?

POWELL

Cal kept that to himself, but my guess is tonight.

69 I/E. STEWART'S CAR - DAY 69

STEWART and ELLIE get in the car.

STEWART

I think your old man was telling the truth.

ELLIE

Maybe he didn't physically throw Calum off that bridge, but he might as well have done. He brought us up in a house built on drug money, what else did he expect to happen to his children ...

ELLIE drained, absorbs this. She tries to hold it together but tears fill her eyes. STEWART regards her, sympathetically.

STEWART

Okay, we need to get down to the harbour, wait and see who shows up, who knows the name of the boat, then we'll know who killed Cal.

70 EXT. FISHING BOAT - EVENING

70

A SMALL FISHING BOAT is cutting through the waves towards Stonemouth harbour. We can see the town from the POV of the boat's bow, in the distance getting closer and closer. We see the name on the side. It reads, *The Prince*.

71 EXT. HARBOURSIDE - EVENING

71

MIKE and his MEN are waiting as the boat approaches. They glance at the name, but it means little to them. They look around at the other boats easing into the harbour, anxious. *Pegasus. Sea Mist.*

MIKE

(to his men)

Look for a boat you haven't seen before.

72 I/E. STEWART'S CAR - EVENING

72

STEWART and ELLIE pull up in the Ka parked at the end of the harbour. They can see MIKE scanning the fishing boats.

STEWART

There's Mike.

They spot JEL, with a large gym bag over her shoulder, making her way onto the DEEP BLUE IV.

ELLIE

And what's she doing here?

STEWART

She uses the gym on the Deep Blue.

ELLIE recognises the sound of a vehicle approaching. She looks towards the entrance to the harbour. ELLIE is very still. STEWART follows her gaze, and now he too can see...

ELLIE'S POV: the Hummer has appeared at the top of the harbour, switching off its lights. FRASER nudging NORRIE, pointing towards *The Prince*.

ELLIE
(quietly)
Fraser and Norrie.

STEWART understands what she's thinking. They follow the twins gaze towards *The Prince*.

ELLIE (CONT'D)
How could they? Their own brother.

STEWART
(to make it easier for her)
Maybe it was an accident. Maybe they beat him up to get the information they wanted, but it went too far. That's why there wasn't water in his lungs.

ELLIE
(disgusted)
I don't care how it happened. They did it. And they threw him off the bridge to make it look like suicide.

ELLIE suddenly opens the door and throws up. He watches, helpless.

73

EXT. HARBOURSIDE - EVENING

73

MIKE can see the CAPTAIN of *The Prince* looking out from the Captain's bridge, towards them.

MIKE
That's the boat. I know all the rest.
Let's get it unloaded.

AL appears at MIKE's side. He motions towards FRASER and NORRIE.

AL
Look. Over there.

MIKE can see FRASER and NORRIE.

AL (CONT'D)
We need to take care of them first.

74 EXT. STEWART'S CAR - EVENING

74

ELLIE is wiping her mouth with an old tissue from the glove compartment.

STEWART

You okay?

ELLIE nods. STEWART looks down at the harbour. His POV: the WORKERS, in white overalls and hair nets, are waiting outside the processing plant for a delivery. He can see AL approaching the Hummer.

STEWART (CONT'D)

We need to do something. There's going to be a blood bath down there.

75 EXT. HUMMER - EVENING

75

FRASER and NORRIE are watching the last of the crates being unloaded, ready to pounce. They turn to see AL approach. FRASER quietly and slowly cocks his 9mm.

AL

Can I help you, lads?

FRASER

We're fine.

AL

It's just that we're unloading tonight and you're blocking the pier.

FRASER

You want us to move?

AL

I do.

FRASER

No problem.
(to Norrie)
Back up, Norrie.

They back up about an inch. AL glares at them.

AL

Might need to back up a wee bit further than that.

76 EXT. STEWART'S CAR - EVENING

76

STEWART is thinking fast, desperate. He can see a lot of activity in the processing plant.

STEWART

Okay. The drugs must be in the crates of fish. That's how Mike's going to move them on. It goes into the processing plant....

ELLIE

And comes out as MacAvett's Mackerel!

They can see a MacAvett's Mackerel Van by the side of the processing plant.

STEWART

We need to hi-jack that van before the twins do.

ELLIE

Wait! Look!

THEIR POV: DON'S car pulls up at the entrance to the harbour.

ELLIE (CONT'D)

It's my Dad.

77 I/E. HUMMER - EVENING 77

FRASER notices DON'S car pulling up. He nudges NORRIE, who also spots it.

78 EXT. BACK OF PROCESSING PLANT - EVENING 78

The Mackerel Van is loaded now.

FIRST MAN

Tell Mike we're nearly done!

The SECOND MAN moves back towards the processing plant. The FIRST MAN lights a cigarette.

79 INT. DEEP BLUE IV - EVENING 79

JEL is working out, apparently unaware of what is about to go down.

80 EXT. BACK OF PROCESSING PLANT - EVENING 80

From behind some containers appear ELLIE and STEWART. They can see the FIRST MAN waiting for MIKE by the back of the van, smoking. They move quickly to the Mackerel Van jumping in the driver's compartment.

81 I/E. MACKEREL VAN - EVENING 81

STEWART fumbles to get the Mackerel Van started, not used to the controls or gears...

ELLIE
(whispering)
Hurry up!

STEWART
(whispering)
I can't get it started.

ELLIE
(whispering)
Try the clutch, then start it!

He does. It starts.

82 EXT. BACK OF PROCESSING PLANT - EVENING 82

The FIRST MAN hears the engine, turns.

FIRST MAN
What the...wait a minute!

The Mackerel Van pulls away with the FIRST MAN banging on the back...

FIRST MAN (CONT'D)
Hey! I said wait a minute!!!

83 I/E. MACKEREL VAN. TRAVELLING - EVENING 83

STEWART is gripping the steering wheel. He is glancing in the rearview mirror as ELLIE looks in the side mirror. They speed away from the harbour as fast as they can.

84 I/E. HUMMER - EVENING 84

FRASER watches as the Mackerel Van speeds away.

FRASER
(to Norrie)
Follow them!

85 EXT. HARBOUR - EVENING 85

MIKE is watching as ELLIE and STEWART drive away. AL appears at his side.

AL
Should we go after them?

MIKE

No, leave it.

MIKE watches everyone driving away from the harbour. What seems like a smile passes across his lips.

86 I/E. MACKEREL VAN. TRAVELLING - EVENING 86

STEWART can see MIKE in the rearview mirror, not moving. He is momentarily puzzled.

STEWART

Mike's not moving.

ELLIE

The twins are, put your foot down!

87 EXT. HARBOUR - EVENING 87

DON and POWELL watch as the Mackerel Van speeds by them.

DON

Let them go.

88 EXT. STREET - EVENING 88

The Mackerel Van speeds through the town followed by the Hummer.

ELLIE (V.O.)

Turn in here!

STEWART takes a sharp left.

89 I/E. HUMMER - EVENING 89

NORRIE is squinting ahead for them, he can't see where they've gone.

NORRIE

Where'd they go?

90 EXT. WASTE GROUND - EVENING 90

The Mackerel Van pulls up. ELLIE gets out. STEWART follows.

STEWART

What are you doing?

ELLIE takes the cap off the petrol tank.

ELLIE
Take off your sock.

STEWART
What?

ELLIE
Take off your sock.

STEWART
Which one?

ELLIE
Either! Just do it!!

STEWART quickly pulls off a sock. ELLIE stuffs it in the petrol tank, takes a lighter from her pocket, holds it against the end of the sock until it catches fire. Once she can see it is burning, she walks away.

ELLIE (CONT' D)
Let's go.

STEWART realizing what is about to happen, follows her at speed. Behind them the Mackerel Van explodes into a fireball. Cans of *MacAvett's Mackerel* go flying into the air.

91 EXT. HARBOUR - EVENING 91

MIKE can see the smoke rising from the explosion. He watches the plume of smoke disperse. He hears something clattering onto the ground. It's the tins of mackerel.

92 I/E. HUMMER - EVENING 92

NORRIE looks puzzled at the smoke in the sky. It seems to be raining tins of mackerel, one lands on the windscreen.

93 INT. HARBOUR MASTERS OFFICE - EVENING 93

AL is peering out at a pall of smoke rising in the sky over Stonemouth.

94 INT. POLICE STATION - EVENING 94

DOUGIE THE COP is watching from the police station as the smoke fills the evening sky.

101 I/E. JEL'S CAR - EVENING 101

JEL turns a corner. ELLIE leaps out in front of the car. JEL stops and gasps, braking as fast as she can.

JEL
Christ, Ellie! What are you playing at?

The door is opened and STEWART grabs at the car keys. It's all happening a little too fast for JEL. She's confused.

JEL (CONT'D)
Stewart?

STEWART is looking at the gym bag.

STEWART
What's in the bag, Jel?

JEL
Nothing!

STEWART
Mind if I have a look.

STEWART grabs the bag. JEL reaches for it but he pulls it away from her.

JEL
Don't do this, Stewart, seriously.

102 EXT. STREET - EVENING. 102

STEWART takes the bag, unzips it, looks inside. It is jam-packed with uncut cocaine.

STEWART
(glancing at it)
At least a hundred grand's worth.

ELLIE
More
(a beat)
Come on.

ELLIE takes the bag and goes. STEWART follows. JEL gets out of the car, watching them go, speed dialling her mobile, worried.

103 EXT. STOUN BRIDGE - EVENING 103

STEWART and ELLIE walk along the bridge. They stop in the centre, glance at each other for a moment, then ELLIE nods, and STEWART understands.

He throws the bag off the bridge. It falls slowly, like Calum would have done, and disappears into the fast moving murky water.

They watch until it can no longer be seen. They look at each other. It's an emotional moment, too much for ELLIE.

STEWART

You going home? I'll chum you.

ELLIE

Not home. Not yet. Maybe just a walk. I think we need to let things cool off.

Is this a double meaning?

STEWART

You shouldn't be on your own.

ELLIE

I'll be fine. I hate to remind you, Stewart, but it's you who needs to get out of town.

They look at each other. It's an emotional moment. ELLIE turns and walks away. He watches her go.

104 INT. MURSTON HOUSE. GARAGE - NIGHT 104

NORRIE and FRASER are getting out of the Hummer in the garage. POWELL comes up behind them.

POWELL

(quietly)

Your old man wants a word.

FRASER glances at NORRIE.

105 INT. MURSTON HOUSE. LIVING ROOM - NIGHT 105

DON is gazing at FRASER and NORRIE.

DON

How did you know about this shipment Mike was bringing in?

106 INT. MURSTON HOUSE. HALL - NIGHT 106

ELLIE comes in as this is happening. She waits in the hall, listening.

107

INT. MURSTON HOUSE. LIVING ROOM - NIGHT

107

FRASER

D-Cup heard word it was coming in tonight. We thought we'd get down there - hi-jack it.

DON - shakes his head - it's as he expected.

DON

Nothing to do with your brother?

NORRIE

How d'you mean?

POWELL

You didn't get the name and time the boat was landing from him - before you threw him off the bridge?

FRASER

We were nowhere near the bridge.

NORRIE

Why are you so bothered about what happened to Calum anyway? He was going to betray you, Dad. Sell out the whole family.

FRASER

Shut up, Norrie.

DON

Aye, shut up, Norrie. Let Fraser do the talking.

FRASER

We didn't know what he was up to until after he died.

DON

Don't lie to me. Just tell me it was an accident. Just tell me you hung him over the bridge to scare him, and he slipped.

NORRIE

What?

DON

You've hung lots of people off that bridge. It's practically your hobby. Only a matter of time before you accidentally dropped somebody.

FRASER

Don't try and blame us. He was depressed because you hadn't spoken to him for a year.

DON looks like he is fit to kill.

DON

I'm giving you a chance to set this right, Fraser. Just tell me it was an accident. And I'll accept that. I'll accept it because the alternative is too horrible to consider. Because if you did deliberately take your brother's life...

(a beat)

I'll have to take yours.

FRASER and NORRIE stare at DON - unsure what to do. After a moment they glance at each other.

NORRIE

Whatever you say, Da. Whatever you say happened - happened.

DON

(eyes still on Fraser)

Now I've made a decision. I'm done. I'm handing over the business to Ellie. Everything. The security company, the pubs, the property, the lot.

FRASER

(stunned)

You serious?

POWELL looks on, it's not what he wants to hear either.

POWELL

Don, is this a good idea? She'll sell everything. Go legit.

DON

(roars suddenly)

MY BOY'S DEAD!

POWELL looks at his feet. DON pulls himself together.

DON (CONT'D)

(to Fraser)

And if anything happens to Ellie, an accident, an overdose, if a hair on her head is damaged, I'm coming out of retirement, and I'm coming for you.

DON strides out past POWELL.

STEWART is sitting on the wall, looking out towards the sea. FERG joins him.

FERG

Got your message. So you're heading back down south then?

They smile. STEWART looks out at the sea.

STEWART

I've made such an arse of everything.

FERG

Harsh. But true.

(a beat)

They've organized a party on the beach tonight. It's a kind of goodbye to Cal. You want to go?

STEWART smiles, sadly.

109

INT. GILMOUR HOUSE. STEWART'S BEDROOM - NIGHT

109

STEWART is packing his things into his hold-all again. AL appears at the door. STEWART isn't sure what to say and neither is AL.

AL

You caused Mike a lot of problems, Stewart. He's not going to forget about it in a hurry.

STEWART

Stonemouth is better off without him or Don.

AL

Easier said than done.

STEWART

You've got to start somewhere.

AL sits down, feeling ashamed.

AL

I don't know what I was thinking about.

STEWART

If it was a mid-life crisis, it was a belter.

AL

I've been as stupid as stupid gets.

STEWART

You're not the only one, it must run in the family.

AL watches as STEWART finishes packing.

AL

You don't have to go y'know. This will always be your home.

AL walks out. STEWART smiles - accepting this.

110

INT. MURSTON HOUSE. KITCHEN - NIGHT

110

CONNIE is getting ready to go out, checking herself in the hall mirror. ELLIE comes in, watching her.

ELLIE

Going anywhere nice?

CONNIE

Just out. What about you?

ELLIE

There's some kind of memorial on the beach for Calum.

CONNIE

Then you should go.

ELLIE agrees, kind of. She looks at her mother again.

ELLIE

It must be difficult, being married as long as you and Don have.

CONNIE senses something - she turns.

ELLIE (CONT'D)

People drift apart. And you need that someone special don't you. Someone you can talk to. Who really knows you, and wants to know more. Someone who listens. Especially at a time like this.

CONNIE

Yes. You do. And there aren't that many of them out there.

(a beat)

You talking about Stewart?

ELLIE

Maybe. Who are you talking about?

CONNIE understands in that instant ELLIE knows about Mike. They hold each others' gaze. CONNIE picks up her handbag and leaves. ELLIE watches her go, not judging her. CONNIE stops, turns.

CONNIE

I read once, years ago, about the oldest man on the planet. Wee Japanese fella. 108 or something.

(MORE)

CONNIE (CONT' D)

They asked what the secret of a long life was. Know what he said.

(a beat)

Forgiveness.

CONNIE goes. ELLIE quietly smiles to herself.

111 EXT. FLAT BEACH - NIGHT

111

Trance music plays. A barbecue is lit and burgers are being grilled. FERG and friends are dancing and drinking. The sun is setting and the sky is red. A warm glow covers the beach.

FERG

(holding up her drink)

To Calum!

They all join in, drinking one last drink in his memory.

112 EXT. DEEP BLUE IV. DECK - NIGHT

112

MIKE is on the deck, he can see the fire on the beach, and watches, silently. He hears footsteps behind him. He turns. CONNIE is there.

MIKE

I'm in trouble. I've lost my stake. I owe serious money.

CONNIE

I know.

(a beat)

Maybe it's time to change your life. Why don't you sell this boat. Start over, buy that bar in Spain you always talked about.

MIKE

On my own?

CONNIE

Who said you'd be on your own.

113 EXT. FLAT BEACH - NIGHT

113

STEWART appears over the dune. He notices ELLIE sitting alone, at the end of a small pier, gazing at the water. JEL, sitting among the crowd drinking, watches as he walks towards to ELLIE.

114 EXT. FLAT BEACH. PIER - NIGHT

114

STEWART sits down next to ELLIE.

STEWART

I know I've lost you. I accept that. I just want you to know I'll always love you. And I still want to rustle up a baby with you.

ELLIE doesn't look at him.

ELLIE

We did. Rustle up a baby. The miscarriage. It wasn't Ryan's, it was yours.

STEWART is stunned. He's not sure how to deal with this information, practically or emotionally, but tears well in his eyes.

ELLIE (CONT'D)

I wasn't going to tell you.

After a moment STEWART puts out his hand. ELLIE takes it. They are silent for a moment.

STEWART

Why don't we start again, pretend like we only just met, forget about everything that's happened?

ELLIE

I don't want to forget. Well, not everything.

JEL (O. S.)

I have to admit, you two look right together.

They turn, JEL is there, drunk, apologetic, in a confessional mood.

JEL (CONT'D)

Maybe this is a good time for me to say sorry about - what happened at Lauren's wedding.

STEWART

You've got nothing to be sorry about, Jel. It was all my fault.

JEL

No, it wasn't. I was jealous of the two of you. You were so happy. I wanted to mess up your life. I'm not proud of it, but there it is.

(to Ellie)

I should never have let Powell talk me into it.

STEWART

Powell?

115 INT. MEARNSIDE HOTEL. FUNCTION ROOM (FLASHBACK, 2013) - DAY 5

STEWART notices POWELL and JEL speaking together, smiling about something.

116 EXT. FLAT BEACH. PIER - NIGHT

116

JEL

He kept going on about how Ellie treated Josh. How she needed a taste of her own medicine. I was so out of it. I thought it was just a big joke.

STEWART

Powell took the photograph of me and you?

JEL

I'm sorry, I really am. Please be happy, that can be your revenge.

JEL staggers back towards the fire and the music. STEWART's mind is racing now. ELLIE can tell.

ELLIE

What is it?

STEWART

That night, I told Powell we were going to try and persuade Don to go legit.

He stands. ELLIE senses something..

STEWART (CONT'D)

Shit.

STEWART remembers more....

117 INT. MEARNSIDE HOTEL. FOYER (FLASHBACK, 2014) - DAY

117

POWELL and STEWART at the memory board.

POWELL

Don took me in when I had nothing. He was the father I never had. I dunno what I would have done if it hadn't been for Don Murston.

118 EXT. FLAT BEACH. PIER - NIGHT

118

ELLIE is catching up...

ELLIE

What is it?

119 EXT. FLAT BEACH. PIER - NIGHT 119

STEWART turns to ELLIE...

STEWART

Who benefits the most from Cal being out the picture, and the twins, and you and me for that matter?

(thinking it through)

How did the twins know the name of the boat?

ELLIE

D-Cup told them.

120 INT. D-CUP'S FLAT (FLASHBACK, 2014) - DAY 120

STEWART glances down to see caller ID on D-Cup's phone - *Powell Imrie*...

STEWART (V.O.)

Because Powell told him...

121 EXT. FLAT BEACH. PIER - NIGHT 121

STEWART and ELLIE try and absorb this....

STEWART

Because it was Powell who got the information from Calum before he killed him.

122 INT. MEARNSIDE HOTEL. FOYER (FLASHBACK, 2014) - DAY 122

STEWART

So what is the truth?

POWELL

I don't know - but it won't be pretty.

STEWART realizes POWELL is gazing at FRASER and NORRIE.

123 EXT. FLAT BEACH. PIER - NIGHT 123

STEWART

He's setting up the twins to take the blame for Calum's death...

STEWART and ELLIE realise this is the truth.

124

INT. MURSTON HOUSE. GARAGE - NIGHT

124

FRASER is drinking lager, angry, trying to control himself. NORRIE sits, quietly brooding. POWELL walks in, confident...

FRASER

You need to talk to my old man! Explain we didn't touch Cal!

POWELL

Don't worry, I'll sort it out.

FRASER

And giving the business to Ellie?

POWELL

I'll change his mind. But it's not me or Don you should be angry with, it's Gilmour. If he hadn't come back, started asking questions, none of this would have happened.

NORRIE

He'll be gone soon enough.

POWELL

Will he? I don't think so. He's got your sister wrapped round his little finger. They're getting back together and he's going to take everything that is rightfully yours.

FRASER is listening, drinking, getting more and more wound up.

POWELL (CONT' D)

He knows exactly what he's doing, turning everybody against each other, one by one getting rid of anyone who is a threat.

FRASER takes a kick at some boxes, venting his fury, but it's not enough. We catch a glimpse of GRIER - behind the door to the garage - listening.

POWELL (CONT' D)

I wouldn't be surprised if he had something to do with Cal going over off that bridge.

FRASER drinks, building himself into a rage of guilt and anger.

POWELL (CONT' D)

Who else would Cal trust with that information. How come he knew when the shipment was arriving anyway?

FRASER is convinced. He lashes out again...

FRASER
No, Powell's right, enough is enough. I'm taking that bastard out!

NORRIE
Calm it, Fraser - that isn't happening. We're in enough trouble.

FRASER
Da thinks we killed Calum? How much worse can it get?

FRASER goes, in fury. POWELL watches him, with a thin smile.

125 EXT. MURSTON HOUSE. DRIVEWAY - NIGHT 125

FRASER strides towards his car. GRIER watches him get in the Hummer and drive away. She pulls out her mobile, speed dialing...

126 EXT. FLAT BEACH - NIGHT 126

STEWART and ELLIE head along the beach to their car...

ELLIE
(answering mobile)
Hi, Grier.
(listening, then to STEWART)
We need to go - now!

127 I/E. HUMMER - NIGHT 127

FRASER speeds towards the beach, pulls up and jumps out, pulling the Glock 9mm from his pocket, and strides across the sand towards the party...

128 EXT. FLAT BEACH - NIGHT 128

ELLIE is trying to warn people. STEWART approaches FERG...

STEWART
Get everybody off the beach!

FERG
What's wrong?

STEWART
It's Fraser, he's on the warpath.

They turn to see a figure coming towards them through the darkness. They squint. ELLIE appears behind them, looking in the same direction.

FERG
That him?

STEWART
Yip. It's him.

ELLI E
Let's go, now.

STEWART
No, I'm staying.

ELLI E
Stewart, don't be stupid! He's got a gun!

129 EXT. FLAT BEACH - NIGHT 129

FRASER can see them scattering. He aims.

FRASER
Gilmour!

FRASER fires two shots.

130 EXT. FLAT BEACH - NIGHT 130

STEWART ducks, pulling ELLIE to the ground. FERG, running away, is hit in the back. There is a dull thud, his legs buckle from under him, and he goes down suddenly. STEWART turns, horrified.

STEWART
FERG!!

JEL runs to FERG, drops by his side, and can see the blood in the sand. She starts screaming.

131 EXT. FLAT BEACH - NIGHT 131

FRASER keeps coming, like Robocop, aiming again, firing.

132 EXT. FLAT BEACH - NIGHT 132

STEWART and ELLIE run over the sand dunes.

STEWART
We need to go back for Ferg.

ELLI E
He'll kill you!

STEWART runs back. He comes face to face with FRASER. FRASER levels the gun at his face.

FRASER

How many times did I tell you to leave, Gilmour?

FRASER is about to shoot him. ELLIE steps in front of STEWART to take the bullet.

FRASER (CONT' D)

You think I won't? He's not taking what's mine.

ELLIE

He doesn't want what's yours. He doesn't want anything. Who put that in your head? Powell?

FRASER

I mean it, Sis, I'll take both of you out.

STEWART

(hurriedly)

Fraser, listen to me. Powell found out about the deal. He killed Cal and made it look like suicide. I think he bribed the pathologist to change the cause of death. I'm not sure. But when I started asking too many questions he decided to kill two birds with one stone and lay the blame on you.

FRASER - a flicker of doubt.

STEWART (CONT' D)

He wants to take over, can't you see that, he's slowly getting rid of everyone who stands between him and Don. He wants to be the golden boy - the crown prince. He even set me up with Jel, to get me out the picture. Now he's setting you up. D-Cup told you about the boat because Powell told him too. Just check D-cup's phone if you don't believe me.

FRASER - again, more doubt.

ELLIE

Think about it, Fraser, with Cal gone, Stewart dead, you in jail, that only leaves Norrie. And he's not much of a threat to Pow, is he?

FRASER

What about you?

ELLIE

Me? Powell knows if Stewart dies, I'm a basket case, he'll use that time to take over.

FRASER absorbs this, it makes sense. He believes them. For the first time he realizes Calum was murdered. It brings regret from deep within. He lowers the gun. STEWART rushes towards FERG. ELLIE follows.

133

EXT. FLAT BEACH - NIGHT

133

The water is lapping around FERG as he lies gasping for breath. Sirens. Police already on their way. JEL is with FERG, STEWART holds his hand...

STEWART

It's okay, you're going to be okay. Just think of the good times we'll have when you come down to visit me in the shit-hole that is London...

FERG almost smiles - whispers something.

FERG

(almost inaudible)
I - love - you.

FERG loses consciousness. STEWART looks up. He can see the blue light of an Ambulance arriving across the sand.

STEWART

Over here! Over here!

STEWART looks down at FERG - his eyes filling with tears.

STEWART (CONT'D)

(quietly)
Don't die you bastard.

ELLIE takes out her phone. We see the number that is ringing - *DAD*.

134

INT. MURSTON HOUSE. OFFICE - NIGHT

134

DON is drinking coffee - silent. He turns to see GRIER in the doorway.

GRIER

This is all my fault. I should never have said anything about Cal and me. He betrayed you because you believed me instead of him.

His mobile starts to ring. It reads *Ellie*.

DON

I was right to believe you, wasn't I?

GRIER looks down, a silent confession. DON realizes she has lied. DON takes a deep breath. He realizes the damage he has inflicted on his children. He answers his mobile.

135 INT. MURSTON HOUSE. HALLWAY - NIGHT

135

POWELL appears, looking for DON. He stops, watching DON listening to Ellie on the phone.

DON (V.O.)

Powell? Are you sure about this?

POWELL senses what is being said. The look on DON's face says enough. He eases out of sight.

136 INT. MURSTON HOUSE, GARAGE - NIGHT

136

DON comes into the garage, looking for POWELL. Out of the shadows POWELL appears, his 9mm trained on the back of DON'S head.

POWELL

I didn't mean for him to die. I just wanted the information about the deal. It got out of hand.

(a beat)

You have to forgive me.

DON

I can't do that.

POWELL

Why not?

DON

Because I don't believe you.

POWELL

(bitter now)

I'm as much a son to you as he was. As any of them. All they do is slag you off behind your back. They don't care about you the way I do. You said it yourself - if only I was a Murston.

DON turns, ignoring the gun in his face.

DON

But you're not, are you? And you never will be.

POWELL is cut to the bone - he has nothing to say.

DON (CONT' D)

Cal jumped. Connie believes that, she accepts it, so that's the way it's going to be. This ends here. But I never want to see your face again.

DON grabs the 9mm from him in the blink of an eye. POWELL lets him, broken now.

DON (CONT' D)

Get out before I change my mind and kill you right here and now.

POWELL knows he means it - tears well in his eyes.

POWELL

You're all I've ever cared about.

DON

Care about something else.

DON walks quickly away. POWELL is left in the semi-darkness - broken.

137

INT. HOSPITAL - DAY

137

It is a few days later. We are looking down at FERG from above as he lies recovering in a hospital bed. STEWART is sitting, reading a book. ELLIE is asleep on the chair. FERG wakes. He smiles.

FERG

Good book?

STEWART sits up, puts down the book, relieved.

STEWART

How are you feeling?

FERG

Bit like Wild Bill Hickok. He got shot in the back as well, didn't he?

STEWART

Yeah. Him, Jesse James, John Wayne a few times, that guy in the poster for The French Connection. You're in good company.

ELLIE has been woken by the sound of their voices. She smiles at them.

STEWART (CONT' D)

The doctor said the bullet missed your vital organs.

FERG
 Are there non-vital organs?
 (a beat)
 What are you still doing here?

STEWART
 We wanted to make sure you were okay.

FERG
 (looks at Ellie)
 We? Is that an official we?

ELLIE and STEWART can't answer that. FERG looks like he is going to fall asleep again. ELLIE motions to STEWART that they should leave.

ELLIE
 (quietly)
 Come on, I'll run you to the station.

STEWART starts putting on his jacket. As they leave...

FERG
 (almost a whisper)
 And what I said on the beach, forget it
 will you, I just wanted to go out with a
 bang.

STEWART smiles, he knows he loves him.

STEWART
 I love you too.

138 I/E. ELLIE'S CAR. TRAVELLING - DAY 138

They drive to the station again. STEWART is going to say something, but when he looks at ELLIE, he can see the pain in her eyes, and decides to say nothing.

139 INT. MURSTON HOUSE. OFFICE - DAY 139

DON stands silently, watching his monitor. On screen we can see on CCTV: ELLIE's Mini pulling up at the train station.

140 EXT. TRAIN STATION. PLATFORM - DAY 140

ELLIE and STEWART wait awkwardly at the barrier to the platform.

ELLIE
 You better go then.

STEWART

Y' know, you get one chance at this, if you're lucky, and I blew it.

ELLIE

You expecting an argument?

STEWART

You still need convinced?

ELLIE

Just a smidgen.

The train is ready to leave. He takes a deep breath.

STEWART

I want you and me to be together. No more Jels. No more anybody.

ELLIE

'Til death us do part?

STEWART

Definitely.

ELLIE

I'll think about it.

ELLIE smiles. He knows there is hope and kisses her. But it's awkward. They go the same way at the same time. They don't know what to do with their hands. STEWART, embarrassed, picks up his bag. ELLIE watches as he goes through the barrier.

ELLIE (CONT' D)

Wait! A proper kiss.

STEWART smiles. He comes to her. They kiss - stretching over the barrier - slowly and deeply.

141 INT. MURSTON HOUSE. OFFICE - DAY

141

DON watching on CCTV: ELLIE and STEWART kissing. DON, accepting the future, switches off his computer, he's had enough of being big brother. *System closing down* flashes on screen.

142 EXT. TRAIN STATION. PLATFORM - DAY

142

ELLIE lets STEWART go.

ELLIE

(quietly)
I'll be here.

STEWART walks backwards to the train, never taking his eyes off her. ELLIE holds his gaze, smiling.

143

INT. TRAIN - DAY

143

STEWART takes a seat.

STEWART (V.O.)

So there it is. Ferg recovered. Grier headed back to her photo-shoot. There was what you might call a summit meeting between Don and Mike, apologies accepted, deals made. The Murstons went legit. Not long after, Connie and Mike decamped to Spain. And Powell, Powell just disappeared. He should have studied his Machiavelli like Cal did...

(quotes)

"It cannot be called virtue to kill, to betray friends, be without pity, by these methods you gain power, but not Glory".

(a beat)

Something like that. And me, well.

(a beat)

What d'you think?

He looks out of the window and catches a glimpse of the sign that reads '*HASTE YE BACK*' - and smiles.

FADE TO BLACK AND END TITLES.