

WHAT WE DID ON OUR HOLIDAY
(w/t)

Written by

Guy Jenkin & Andy Hamilton

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Origin Pictures
23 Denmark St
London WC2H 8NH
T: +44 (0)20 7836 6818

Marc Berlin
Berlin Associates
7 Tyers Gate
London SE1 3HX
T: +44 (0)20 7836 1112

* This script is shorter than it looks because much of the fast, naturalistic dialogue will involve interruptions, people talking over each other, simultaneous dialogue (etc.)

* Anything in *bold & italics* is an improvisation. Sometimes we have written out dialogue to give a feel of what kind of improv it could be, sometimes we have just given a general description.

1 INT. DOUG AND ABI'S HOUSE - LANDING - DAY 1

We open on a grey background, which gradually gains focus and texture. We are also becoming aware of a muddled soup of sound - distant voice, thumping footsteps, distorted music from a TV somewhere.

Now the grey background is no longer filling the frame. We realize that is a low-shot of a stone.

Suddenly, the stone rolls alarmingly towards camera, making us jump. A small 4-year-old girl - JESS - is rolling the stone down an upstairs corridor.

2 INT. DOUG AND ABI'S HOUSE - LOUNGE - DAY 2

The air is filled with the heroic chords from the theme to the 1958 Kirk Douglas movie "The Vikings".

We are on a C/U of a wide-eyed, 6-year-old, transported boy. He is sitting on the back of a sofa, totally rapt, as on the TV lots of Vikings fight an epic battle. We can hear his mother calling in the distance.

ABI (OOV)

Mi-ckey!

3 INT. DOUG AND ABI'S HOUSE - VARIOUS - DAY 3

C/U, fast-cut, rapid-fire succession of plugs being pulled from sockets.

ABI

I won't say it again, no snails indoors!

4 INT. DOUG AND ABI'S HOUSE - LANDING - DAY 4

JESS, is, with some difficulty, continuing to roll her grey stone along the floor.

DOUG

We should have left two hours ago!
(etc)

5 INT. DOUG AND ABI'S HOUSE - HALL - DAY 5

Fish food is being dropped into a fish tank by a rather serious-looking 10-year-old LOTTIE.

ABI

OK, no problem, I'll just quickly build a time-machine (etc)

- 6 INT. MILK-BOTTLES - DAY 6
- C/U of a cluster of clinking empty milk bottles being carried towards the front door, one of the bottles has a note on it.
- DOUG
I'm just saying, that's all (etc)
- 7 INT. DOUG AND ABI'S HOUSE - LOUNGE - DAY 7
- MICKEY is still hypnotised by the Vikings.
- ABI (OOV)
Mickey, mo-ve!
- (MICKEY remains transfixed as someone's midriff crosses the doorway behind him)
- ABI (OOV) (CONT'D)
...And don't sit on the back of the sofa!
- MICKEY
(Half turns) Eh? Wha-?
- He overbalances and plummets backwards, landing with a thump behind the sofa.
- 8 INT. DOUG AND ABI'S HOUSE - CUPBOARD - DAY 8
- A finger is stabbing at the numbers 1066 on a keypad.
- DOUG (OOV)
(Puzzled) Battle of Hastings isn't working.
- ABI (OOV)
No, that's too guessable, I changed it.
- 9 INT. DOUG AND ABI'S HOUSE - BACK DOOR - DAY 9
- C/U rapid-fire sequence of bolts being latched. LOTTIE is doing this.
- DOUG (OOV)
So what is it now?
- ABI (OOV)
Er, I'll do that, you do the herding.

10 INT. DOUG AND ABI'S HOUSE - LANDING - DAY 10

For the first time, we see the face of an adult - DOUG - as he comes up the stairs, chuntering to himself.

DOUG
And we've hit the rush-hour, just
as I...

He spots JESS on the landing, with her bag, he turns very cheery and positive.

DOUG (CONT'D)
Come on, Jessypie, we need to get a
move on, eh? Scottish Grandad and
his puppies are waiting for us.
Come on, I'll carry your... (He picks
up her bag and nearly gives himself
a triple hernia) Je-eez! What the -
(He looks inside the bag. We see
the large stone that she was
rolling earlier.) Oh for - what's
that?

JESS
That's Eric.

DOUG
Eric.

JESS
Yes he wants to come to Scotland
too.

DOUG hesitates for a moment, not sure how to play this one.

11 INT. DOUG AND ABI'S HOUSE - HALL - DAY 11

With a clump - clump - clump, ABI, the Mum, is bustling along the hall carrying three bags, as we hear MICKEY still fighting imaginary Vikings.

ABI
Mickey... shoes! Now!

A piercing car alarm goes off.

DOUG (OOV)
That's our car alarm!

ABI
(to herself as she ferrets for her
car keys.) Yes! Thank you Sherlock!

She bumps and bustles to the front door and tries to turn off the alarm with the fob, but it won't co-operate.

12 INT. DOUG AND ABI'S HOUSE - LANDING - DAY 12

DOUG is trying to sweet-talk JESS, it feels like he's walking on eggshells - very fragile eggshells.

DOUG

The thing is darling, Eric is quite heavy and why don't you take one of your lighter friends like - hang on (He has delved further into the bag) Wha - there's...?

JESS

(Looking into the bag) That's Norman.

DOUG

That's ... half a breezeblock. How the hell did you - (He starts to take the breezeblock out of the bag)

JESS

I can't get to sleep without Norman.

DOUG

... You sleep with a breezeblock in your bed.

JESS

No, that'd be stupid. Only the soft stones go in my bed. Norman goes under my bed. He stops the bad stones getting in. I can't sleep without him, he - (Jess explains why she has to take all the rocks to Scotland despite DOUG'S protests)

13 INT/EXT. DOUG AND ABI'S HOUSE - DOORSTEP - DAY 13

LOTTIE watches her frazzled Mum trying to turn off the car alarm.

14 INT. DOUG AND ABI'S HOUSE - MICKEY'S ROOM - DAY 14

MICKEY charges in and starts gathering up his favourite Viking action toys and pockets them, along with a short length of rope. A huge poster of Odin covers one wall.

15 INT. DOUG AND ABI'S HOUSE - LANDING - DAY 15

DOUG is trying to draw a line in the sand.

15 CONTINUED:

15

DOUG

No I'm sorry, sweetheart, but you can't take Norman to Scotland - or Eric.

JESS

Right. Then I'm going to hold my breath.

DOUG

(Suddenly very alarmed) No, don't do that. (She's already started) Jess? Jess, stop that! ... Jess, you... OK, fine, they can come, it's OK, look, see? ... They're coming. (He is stuffing Eric and Norman back in the bag.)

16 INT. DOUG AND ABI'S HOUSE - MICKEY'S ROOM -DAY

16

MICKEY is rapidly hunting - he finds a toy sword. The car alarm goes off again outside, ABI exclaims, upstairs JESS yells, it's a wall of noise, which peaks when MICKEY raises his toy sword triumphantly above his head, with a cry of "For Odin!" and then hurtles towards the camera shouting "CH-A-A-A-RGE!"

17 EXT. HIGHLAND LOCH - DAY

17

Hard cut to the silence of a loch. Mist swirls over the water and the mountains beyond.

On the loch is a small boat, with a figure sitting in it, an elderly man in his seventies with a fishing rod. He is scruffy and unshaven, but has a style and presence. This is GORDIE.

We linger a little to take in the silence, the grandeur, the tiny figure in the boat.

The idyll is punctuated by the trill of a mobile phone. GORDIE lets out a weary groan, he lobs the blanket over it, muffling the sound.

18 EXT. DOUG AND ABI'S HOUSE - DAY

18

ABI is throwing a football and an armful of teddies into the back seat of the family car. DOUG is loading up the bags.

DOUG

So, her best friends are stones now.

ABI

(Adjusting the child seat) Not all of them, some of them are bricks.

DOUG

Well, have you... y'know...

ABI

(Still fighting the child seat)
Have I what?

DOUG

Have you spoken to anyone about it?

ABI

What, like a geologist? (Still
struggling with the car seat) This
thing hates me!

DOUG

I'm just saying this... obsessive
collecting is rather abnormal
behaviour for a child to -

ABI

(Laden with sarcasm) Oh she's
behaving abnormally is she? I
wonder why.

DOUG

Oh for Christ's sake, Abi, just -

They discover that LOTTIE is standing right behind them, and
instantly snap into smiley mode.

DOUG (CONT'D)

OK, sweetie?

ABI

Everything alright?

LOTTIE

I just need a list.

DOUG

... A list?

LOTTIE

Yes, a list of the lies we have to
tell. In case I forget one.

DOUG and ABI look at each other.

Water laps gently against the side of GORDIE'S boat as he
fishes on the loch. His face is a picture of contentment,
until he catches a glimpse of something. At the far end of
the loch a shiny Range Rover comes over a rise and then
disappears. It is heading his way. GORDIE mutters something
- probably obscene.

19 CONTINUED:

19

Cut a big w/s of the boat on the loch. GORDIE is a tiny figure.

Something big runs very quickly across frame in the foreground. Was that an ostrich? Surely not.

20 INT. DOUG AND ABI'S HOUSE - HALL - DAY

20

ABI enters at speed, with LOTTIE dogging her steps. MICKEY has his length of rope and is practising tying knots.

MICKEY

That's a clove hitch (etc)

ABI

Come on! In the car! Has anyone seen my house-keys?

ABI disappears deeper into the house. LOTTIE takes the responsibility of changing MICKEY's pullover, which he's put on the wrong way round. Outside, DOUG is trying to close the jam-packed boot of the car.

MICKEY

Why aren't we flying to Scotland?

LOTTIE

Because the volcano in Iceland has erupted again which means -it's too expensive

JESS

I like planes. Planes have films in the seats. And ladies with lots of teeth who bring you stuff. And they have those men who take away your toothpaste.

ABI returns, hurrying up the hall, calling into the house while hunting for her keys.

ABI

Keys... keys.

Now DOUG is approaching from the car, checking his phone.

DOUG

M25's up the spout.

LOTTIE

A list would be really helpful, so that-

ABI

Look, it's perfectly simple,
darling, it's Grandad's 75th
birthday party and we don't want to
upset him because he's been a bit
poorly, so -

JESS

But he's getting better now.

There is just the briefest flicker of an awkward look between
DOUG and ABI.

ABI

Yes that's right, but - (The car
alarm goes off again.) Je-sus H.
Christ!!

JESS

You're not supposed to shout
Jesus's name like that.

ABI

(Hunting for the fob) It's alright,
darling, I'm just asking for his
help.

JESS

To stop the car alarm?

ABI

Yes.

Coincidentally, the car alarm stops itself.

ABI (CONT'D)

... See? (Looks up) Thank you, Jesus.

JESS is looking at her suspiciously.

DOUG

Come on, all aboard!

The little ones race for the car and start climbing in.

ABI and DOUG come out.

ABI

Have you got your key?

DOUG

(Pointedly) No ... I gave you my key...
remember?

ABI

Oh... yeh... well, um, I -

DOUG

We can't leave the house unlocked.

ABI

Yes, I am aware of -

LOTTIE

(by the car) Don't start.

ABI

We're not starting, darling, you go supervise the little ones, that'd be great.

DOUG

(Sudden thought) Jess hasn't had Kelvin round to play, has she?
(Abi's face drops and he realises the answer is yes) Oh for - Kelvin, the key-hider. We agreed, never again. (They start to argue.)

JESS

(Calling from the car) Don't start!

ABI

(Calling back) Nobody's starting, sweetheart. (DOUG heads off) Where are you- ?

DOUG

Lucy

LOTTIE

(Calling from the car) Mu-um! She won't let me put her seatbelt on!

ABI is approaching the car to sort it out. JESS is sitting with her piece of breezeblock next to her.

MICKEY

I've told her she'll be thrown through the windscreen and cut into tiny pieces when you crash.

ABI

Yes, thank you, Mickey.

JESS

I don't like seatbelts, they're stupid (etc.)

ABI

(Brightly) I know, why don't we ask Eric if he'll -

JESS

That's Norman.

ABI

Why don't we ask Norman if he'll help you put it on?

JESS looks at her.

JESS

..He's a breezeblock. He's got no arms, so how could he possibly -

ABI

(Her patience snaps) I'm putting it on.

JESS

Noooo!

It all kicks off. LOTTIE tells everyone to 'keep calm'. ABI tells LOTTIE to stay out of it, but all this is in the background, as we find DOUG who is now standing on next door's doorstep. Their neighbour LUCY opens the door.

DOUG

Oh hi Lucy... um, Abi's managed to lose her keys somewhere... and I need to lock up, so could I just borrow the spare?

He holds his hand out, but there's a wary embarrassment in Lucy's eyes.

DOUG (CONT'D)

(Perplexed)... If you could just give me the sp- (He realizes that she's been instructed not to hand him any keys)... Oh.

LUCY looks hesitantly towards ABI for reassurance. It takes ABI a moment to register what's happened.

ABI

(Calls) Oh no, it's OK, Luce, it's fine.

LUCY

Oh right. (Relieved, she takes the keys off a hook) So... you're off on your travels.

DOUG

(V. hacked off) Yes... to visit my Dad.

LUCY

(Wearing a painted smile) Oh right, so... you're driving all the way to Scotland.

21 CONTINUED:

21

DOUG
...That's right... Yes.

LUCY
... Together.

DOUG
(Too quick) Yes.

22 EXT. MOTORWAY - DAY

22

The roar of traffic announces a big W/S as the family car heads past a sign for THE NORTH. We can hear DOUG and ABI talking over each other. DOUG is driving.

ABI (OOV)
We cannot drive to the Highlands in one day.

23 INT. CAR - DAY

23

MICKEY is practising his knot-tying in the back.

DOUG
I told Gavin we'd be there by tonight.

ABI
We haven't a cat's hope in-

DOUG
We can share the driving.

ABI
What, with Jenson Button?

DOUG
Look-

LOTTIE
Please don't argue.

DOUG
We're not arguing, darling, we're discussing.

LOTTIE
This is how it starts. You start off discussing, then you end up shouting and screaming.

JESS
(Quiet, looking out of the window)
... And then the policeman comes.

DOUG and ABI share a guilty look.

23 CONTINUED:

23

ABI

... That was just a misunderstanding,
sweetheart.

CUT TO:

23A EXT - MOTORWAY

23A

Car still heading up the outside lane.

DOUG (OOV)

Sometimes when grown-ups... discuss
things... very loudly... people get the
wrong idea.

MICKEY (OOV)

He let me play with his tazor.

DOUG

Well... he didn't let you.

24 EXT. MOTORWAY SERVICE STATION - DAY

24

JESS (OOV)

So, we're all going to have a
little holiday together?

25 INT. MOTORWAY SERVICE STATION - LADIES' TOILET - DAY

25

LOTTIE is waiting outside a cubicle, listening anxiously to
the conversation that's going on inside, between ABI and
JESS.

ABI (OOV)

That's right, it'll be lovely,
won't it?

26 INT. MOTORWAY SERVICE STATION - CUBICLE - DAY

26

JESS is sitting on the toilet with ABI in attendance.

JESS

So does that mean Daddy's coming
back to live with us again?

ABI

No, sweetheart, we've been through
this, haven't we, eh, and the
important thing to remember is that
Mummy and Daddy...

27 INT. MOTORWAY SERVICE STATION - GENTS' TOILET - DAY 27

DOUG

(To MICKEY)...both love you very much, but sometimes a Mummy and Daddy reach a point where, well, things change, and one of them finds they don't really love the other one like they used to, and then maybe, because of that, the other one makes a mistake.

MICKEY

(Finishing off at urinal) Like Lloyd's Dad?

DOUG

Well... that was quite a big mistake... running over Lloyd's Mum with their car... that was - I'm talking about a smaller mistake, where someone does something that is...

28 INT. MOTORWAY SERVICE STATION - CUBICLE - DAY 28

ABI

(Starting to help JESS dress) ... a little bit silly and selfish, with someone at work, which makes things a bit awkward and difficult between the Mummy and the Daddy, so that they find they're having rows and getting cross, and so...

29 INT. MOTORWAY SERVICE STATION - GENTS' TOILET - DAY 29

DOUG

(Now doing up the Velcro tags on MICKEY'S shoes)...one of them goes to someone called a solicitor, and sometimes, if one of them is getting angry...

30 INT. MOTORWAY SERVICE STATION - CUBICLE - DAY 30

ABI

(Finishing dressing JESS)... one of them tells his solicitor to just keep saying no to everything even though they know they're in the wrong, so even though the Mummy and the Daddy love their children...

Cut to LOTTIE outside the door, who quietly joins in.

30 CONTINUED:

30

ABI / LOTTIE
Very much and always will..

Cut back to ABI inside cubicle.

ABI
..they just keep getting crosser and
crosser..

31 INT. MOTORWAY SERVICE STATION - GENTS' TOILET - DAY 31

Doug pulls on the Velcro tags with increasing vigour, the
anger really bleeding through

DOUG
..until the Mummy and Daddy start
blaming each other for every tiny
thing even though none of this
would be happening if the other one
had just listened to him in the
first place.

He finishes doing up the Velcro tags

MICKEY
Dad?

DOUG
Yes, Mickey?

MICKEY
(in pain) These are a bit tight.

32 EXT. HIGHLAND LOCH - DAY 32

The Range Rover GORDIE was watching earlier skids to a halt,
beside the loch. A brisk, busy, crisply dressed man of about
40 gets out with a hesitant woman hidden behind a lot of
knitwear - his wife, MARGARET.

GORDIE
(mutters) Chase me round the loch
on water skis why don't you...

GAVIN
(calls) Dad! Da-ad! We've brought
your twelve o'clock pills!(no
response)...Only you left them
behind!(still no response)... And
it's twelve o'clock!

GORDIE
(Calling back) Leave them on the
shore by the dead sheep.

GAVIN and MARGARET look at each other, a little thrown. In
the boat GORDIE starts to swear, mutter and gesticulate.

32 CONTINUED:

32

GAVIN

(As he heads back to the car) With his heart he's supposed to stay calm. I mean, how can anybody get so worked up about fishing?

In the boat GORDIE is looking down at something on the seat at the other end. He's got a tiny TV with him and he is watching the racing.

33 EXT. A MISTY HILLTOP - DAY

33

Five fearsome Vikings are charging, axes raised to strike, towards the camera. It's impressive and terrifying.

34 INT. CAR - DAY

34

MICKEY wakes up. It takes him a moment to come round.

MICKEY

...Is this Scotland?

EXT. MOTORWAY - DAY

The car is stationary in a traffic jam.

ABI

No, darling, this is Watford.

35 INT. CAR - DAY

35

ABI is at the wheel, DOUG is asleep. The radio is carrying various reports of rioting in English cities.

MICKEY

When Dad wakes up, are you going to go 'I told you so' about the traffic congestion?

ABI

No, darling.

The car moves forward at a crawl.

JESS pokes DOUG hard. He lurches awake.

JESS

She's not going to say, 'I told you so'.

DOUG

Wha...? Je-ss! Why did you...(He sees the traffic)

LOTTIE

It's not polite to just wake
someone up like that.

DOUG

That's right. God. Look at this
lot.

ABI's phone rings and from force of habit DOUG reaches for
it.

ABI

Leave it.

DOUG answers it anyway.

DOUG

(He answers) Abi's phone... (To ABI)
It's Leon...

ABI

I'll call him back.

DOUG

She'll call you back.

DOUG looks hard at her, but says nothing.

JESS

I feel car-sick, can I sit in the
front?

ABI

Next time we stop... if we're allowed
to.

JESS

(Perplexed) We're stopped now.

The SAT NAV pipes up.

SAT NAV

In 50 metres, turn right.

DOUG

We can't bloody turn right, 'cos
there is no bloody right turn.

MICKEY

She can't hear you. She's a robot.

MICKEY and JESS start speculating about whether she's a
really tiny robot - what if she turns evil, etc. DOUGIE's
mobile rings.

DOUG

Oh God... Gavin.

35

CONTINUED:

35

ABI

Doug, accept it, there's no way we're going to get there tonight.

DOUG

(In denial) The traffic always gets better after the Leeds turn-off. (Answers phone) Hi Gavin...

ABI

Tell him we won't make it today.

DOUG

Yes it is safe me talking to you 'cos Abi's driving... Because in England we let women drive.

ABI

Tell him..

DOUG

No, we will make it tonight but probably quite late... OK (hangs up)

ABI stares at him.

SAT NAV

Continue straight ahead.

CUT wide to the immovable traffic jam.

MIX TO:

36

EXT. ROAD - DAY

36

Pouring rain. A dual carriageway. The car is on the hard shoulder. ABI and DOUG are outside. Though we can't hear them over the rain and the cars and lorries hammering by, they are obviously screaming at each other.

Inside the car MICKEY is reading but LOTTIE and JESS's faces are pressed against the window watching. From the children's POV, we see their parents silently screaming and shouting as the rain pours down. MICKEY stops reading and watches as well.

36A

EXT. GAVIN'S HOUSE - ESTABLISHER - DAY

36A

37

INT. GAVIN AND MARGARET'S HOUSE - DAY

37

MARGARET has a big planning board with all the tables on it and colour-coded name-tags for all the guests. GAVIN comes in talking on the phone, while updating the table-plans on his tablet.

37

CONTINUED:

37

GAVIN

(To phone) I wondered if Sir Donald was in? ...Thank you.

MARGARET

We've got three bulimics... Do you think we should put them next to the buffet or a long way from it?

GAVIN

Near the toilet's probably more important. But, do you know, I think Doreen would be... more comfortable away from the top table...

MARGARET

Well maybe we should let your Dad decide, because she is...

She peters out as GAVIN ignores her and moves the name tag to another table. He starts talking to the phone again.

GAVIN

Sir Donald... Gavin here... Gavin McLeod... I hear you finally got that hole-in-one. (etc) (He starts canvassing him about the captaincy of the golf club.)

KENNETH, their bookish 15-year-old son, walks in. MARGARET does not see him.

There's a wasp buzzing up and down the window pane.

MARGARET picks up a newspaper and whacks it.

She hasn't killed it. She bashes it with the paper again... and again... and again and again in a furious assault. She stands there breathing heavily, but becomes aware of KENNETH standing, perplexed, watching her. She instantly brightens.

MARGARET

Well, he won't be bothering us again.

38

EXT. TOWN - DAY

38

A small pretty British town. A lot of hanging flowers, thatch and half timbering. The family come out of a hotel. JESS and MICKEY are arguing cheerfully over who was sick the most.

ABI

Jess, OK... but I never thought Mickey was going to be sick as well did you?

38

CONTINUED:

38

DOUG

No...

ABI

Certainly not that much... And not that far... You may as well throw that shirt away.

DOUG

Mm.

ABI

Thank you for stopping for the night.

DOUG

I... just want to get there as soon as possible.

ABI

I know.

JESS

I quite like being sick... it's like being a fountain.

39

INT. GAVIN AND MARGARET'S HOUSE - KITCHEN - DAY

39

It's deserted.

GORDIE puts his head around the door. He goes over to the planning board and peers at the top table where he is sitting.

GORDIE

Oh Jesus Christ No!

He takes a couple of names off it and puts them at distant tables, then thinks again and puts one of them in the bin.

40

EXT. TOWN - DAY

40

ABI and DOUG are walking down the street. Ahead of them, the kids are still arguing about whose sick had the most carrots in it. ABI stops, there's something on her mind.

ABI

Listen, Doug...

Her phone rings. She quickly glances at who it is and then turns it off, as DOUG watches her. She regroups.

ABI (CONT'D)

... why... why are we putting ourselves through all this? Maybe we should just tell your Dad the truth.

DOUG

No, no, it's too big a risk, it could really upset him, the idea of us... splitting... you're a big favourite of his...

ABI

Well, he's a big favourite of mine, but...

We hear LOTTIE talking to MICKEY and JESS.

LOTTIE

(To the KIDS) Look, let's just call it a draw... you both produced an enormous amount of sick.

DOUG

Abi, please... he can't have long... let's just... let him have his party.

They manage to smile at each other.

The FAMILY sits at a table. We see them from across the café and for a moment they look like a happy family. JESS is joining up straws to make a fantastically long straw. MICKEY's in animated conversation with his Mum; LOTTIE with her Dad.

DOUG

(to LOTTIE, over the babble) For the last time, Lottie, no one's going to ask you if Mum and me are living in the same house.

LOTTIE

(taking out her notebook) OK.

DOUG

Why are you writing that down?

LOTTIE

So you can't say you didn't say it if someone does ask me.

LOTTIE looks at her watch and writes down the time and date.

DOUG

(Turning to MICKEY and JESS) OK. Kids, just to remind everyone, what we're saying is that when we get to Scotland... nobody must tell anyone that me and Mum are living in different houses... OK?

41

CONTINUED:

41

MICKEY

Can we tell them you accidentally walked in on the headmistress when she was doing a poo?

DOUG

Well...

Improv on what they can and can't say, which includes one of the little ones asking why they can't tell anyone about the parents living in separate houses.

LOTTIE

It's lying.

DOUG

It's not lying, it's... not mentioning something.

LOTTIE

But what if someone asks me 'are your Mum and Dad getting divorced?'

DOUG

Lottie, you're visiting your Grandad... you're not going on the Jeremy Kyle Show.

An animated discussion begins.

42

EXT. HILLTOP - DUSK

42

An amazing, almost unnatural sunset.

KENNETH is with GORDIE, who is sitting in an old deck-chair. They are not entirely comfortable together. GORDIE offers KENNETH a beer, but he declines.

KENNETH sounds 20 years older than he is.

KENNETH

Quite a sunset... (GORDIE nods) It's volcanic dust in the air refracting the low level sunlight.

GORDIE

Ah, I thought it was those new pills they'd given me... Do you want a couple of packets of the blue ones... I bet you could make a tidy profit selling them at school.

It's a joke, but KENNETH doesn't react.

GORDIE (CONT'D)

Play something then...

42 CONTINUED:

42

KENNETH has his violin with him. He starts to play some classical music.

GORDIE (CONT'D)

No, no, the proper stuff... I know you like it... Ah, Kenny, you need to cut loose...(KENNETH hesitates)... Go on, go mental.

KENNETH

..Dad says I need to concentrate on my exam pieces.

He resumes the classical piece. GORDIE quietly shakes his head.

43 INT. TOWN - CAFE - DUSK

43

They have just paid, and in the background, ABI is trying to stop JESS and MICKEY shouting out her pin number. LOTTIE is talking to her DAD.

LOTTIE

So you'll tell Grandad about you and Mum splitting up when he's better...

DOUG

(A little hesitant) Yeah... Yes.

LOTTIE

And is there anything you've not told me about anything?

DOUG

No, no... we've told you everything.

LOTTIE gets out her book to write this down.

DOUG (CONT'D)

(He turns to ABI) I'm glad we stopped. It's actually quite nice here.

They come out a door into the high street.

44 EXT. TOWN - DUSK

44

They walk into a wall of noise.

The pretty country town high street has transformed into an alcohol-fuelled Saturday night orgy of drinking, shouting and fighting. Fat men stripped to the waist, drunk girls on very long heels having slanging matches, police restraining a man, ambulance lights flashing (etc).

ABI, JESS and MICKEY join LOTTIE and DOUG. They stare in amazement and horror.

LOTTIE

Is this another riot?

DOUG

No, this is a Saturday night.

ABI

(to the kids) OK... stick between me and Dad, and don't make eye-contact with anyone.

They compress into a protective huddle and start to move out of frame, but the appalled LOTTIE lingers a moment and is left alone in shot. DOUG's arm reaches into frame and pulls LOTTIE out of shot, just as a YOUNG WOMAN vomits copiously into the space where LOTTIE had been standing.

Cut to further down the street as the family scuttle along the pavement towards the sanctuary of their hotel.

ABI (CONT'D)

Come on kids, stay close (etc)

The kids are fascinated/appalled. We glimpse elements of the debauchery through their eyes, e.g. a woman swaying with her pants round her ankles, drunks being wrestled into police vans.

JESS

Is this what grown-ups do after we go to bed?

One drunk shouts at MICKEY.

DRUNK

What are you staring at?

ABI

... He's six.

FEMALE DRUNK (OOV)

Sorry love, he's mixed cider with stupid.

They have now reached the entrance to their hotel.

JESS (TO DOUG)

That man and woman on the front of that car... are they doing sex?

DOUG

(as he ushers her inside) Not quite yet... give it another 30 seconds.

A car alarm goes off.

44 CONTINUED:

44

JESS

(as she disappears inside) Are car alarms to tell you when someone's doing sex on your car? (etc)

As they go inside, MICKEY is lagging behind to watch the debauchery.

DOUG

(calling from inside) Come on, Mickey, there's nothing to see.

MICKEY

Yes there is, this is better than the zoo!

DOUG

Mick-ey!

MICKEY is ushered inside. DOUG and ABI exchange a half-amused shake of the head.

45 INT. TOWN - HOTEL ROOM - NIGHT.

45

DOUG is lying awake on a camp bed. Outside, the Saturday night mayhem sounds just as horrendous as before.

He glances across to a bed where ABI is fast asleep, with JESS curled up next to her. DOUG feels a sense of loss, excluded. He looks across to the sleeping LOTTIE, who's on a camp-bed. The bedlam outside gets louder, cries of 'Leave him, he's not worth it!' (etc) A blue police light can be seen flashing, as DOUG stares disconsolately at the ceiling. He will not sleep tonight.

46 [DELETED SCENE]

46

47 [DELETED SCENE]

47

48 EXT. ROAD - DAY

48

Hard cut to their car going along a straight section of dual carriageway.

49 INT. CAR - DAY

49

ABI's in the back with LOTTIE and MICKEY. All three are asleep. DOUG is driving. He has fallen asleep at the wheel.

JESS sits in the front seat next to him. She calmly has one hand on the steering wheel keeping the car steady.

The SAT NAV speaks.

SAT NAV

At the next junction turn left.

JESS wrinkles her brow. She can't remember which is left.

JESS

Left?

But she goes to move the steering wheel. DOUG's eyes flicker open. He realises he's driving and jerks awake.

DOUG

Jesus!

Everyone wakes up. JESS smiles at him.

DOUG (CONT'D)

Why didn't you wake me up?

JESS

You said it was rude...

DOUG

Not when I'm driving!

ABI

(Waking) What's happening?

JESS

Daddy didn't like me driving while he was asleep. (etc)

ABI (OOV)

What?! You were asleep! (etc)

W/S OF THE FAMILY CAR PROGRESSING AS THIS DIALOGUE CONTINUES.

We see the car turn left and a W/S develops into a spectacular mountainous vista, as the family head into the heart of the Highlands. Music starts to swell.

MICKEY (OOV)

Is this Scotland?

ABI (OOV)

You actually fell asleep?

DOUG (OOV)

Not really. (Changing subject)
These are the Highlands, Mickey.

MICKEY (OOV)

How high are the Highlands?

50 CONTINUED:

50

DOUG (OOV)
Couple of thousand feet.

JESS
How high is that in elephants?
(etc)

They are disappearing into the hills.

The car is speeding along a scenic coastal road. It turns left, away from the sea.

51 EXT. GAVIN AND MARGARET'S HOUSE - DAY

51

House out in the wilds (or semi-wild)

You can see across to a loch and the spectacular mountains beyond. It's about as far away from London as you can get.

DOUG drives their car up a track and parks. GAVIN and MARGARET come out to meet them. The CHILDREN tumble out of the car.

This is all being watched from a window in the old house.

52 INT. GAVIN AND MARGARET'S HOUSE - BATHROOM - DAY

52

GORDIE watches out of the bathroom window. He looks dreadful... pale and sweating.

His head ducks down and there is the sound of vomiting.

He comes back up. The children are running, laughing across the lawn, shouting "Where are the puppies?"

MIX TO:

53 INT. GAVIN AND MARGARET'S HOUSE - ENTRANCE HALL - DAY

53

Everyone except GORDIE is there.

MARGARET
So Mickey... belated birthday present. (MARGARET hands him a wrapped helmet shaped thing with two horn-shaped spikes sticking out of it) I expect you can guess what it is.

DOUG
Is it a bicycle?

MICKEY

(Joining in the guessing game) Is it a giant rabbit head?... A giant rabbit head with the bottom half chopped off? Is it a joke cushion that stabs you in the bottom? Is it a DVD in a really funny box?

ABI and JESS join in with some guesses. The family are having a good time. Suddenly they hear a familiar voice.

GORDIE

Is it a cow pie?

They all greet GORDIE, as he comes bounding in. At first glance, he seems fit and energetic, but we sense he is putting on an act. Everyone tries to say hello at once.

DOUG

(Nervous) How's things, Dad?

GORDIE

Oh good, yeh, fine, and how's things with you?

DOUG/ABI

(Overdoing it) Brilliant / Great / 100% / Yeh, no, great! (etc)

DOUG has put his arm around ABI's shoulder, which she just has to endure. GORDIE is ever so slightly thrown by their effusiveness.

GORDIE

...Right... good.

LOTTIE steps forward.

LOTTIE

I did you a birthday card, Grandad.

She gives him a hand-drawn card, he responds with a big hug. There's a special relationship between them.

GORDIE

Thanks, Lottie. (To DOUG and GAVIN)
She's got something of your mother,
hasn't she? Around the eyes.

Suddenly all the screens around the room - of which there are many - flicker into life, much to GAVIN's bewilderment.

GAVIN

What the-

MICKEY has installed himself at a computer.

GAVIN (CONT'D)

(To DOUG) Can he not play with that?

ABI

Mickey...

MICKY

Sorry, I just wanted to show Grandad the badger in the revolving doors. (GAVIN looks at him, bemused) ... and the nun with two heads.

GAVIN

(Appalled) ... Nobody wants to see a nun with two heads.

GORDIE

I do

GAVIN

Look, that computer's not for kids, it's-

GORDIE

A synergised system.

GAVIN

Yes, that's right, in fact the whole house is virtually wireless... it's more than an iCloud, it's...

GORDIE

(Quietly) iFog

GAVIN

It's called empathetic connectivity. Let there be light!

He claps his hands and the lights come on. He looks incredibly pleased with himself.

GAVIN (CONT'D)

Now then... clan of McLeod. (He heads for the hall) If you'll excuse me, I've just- ... Where are the keys? ... They were there a moment ago?

GAVIN is looking at the key-hooks on the wall. DOUG and ABI share a worrying thought. Is JESS actually the key-hider?

DOUG

(Whispers) Too high.

Then they spot a kitchen chair left beneath it. They look at JESS who just smiles back at them.

53 CONTINUED:

53

GAVIN

(Bewildered) They can't all have gone. (To DOUG and MARGARET) Who could have taken them?

ABI

... Dunno ... Magpies?

GAVIN bustles out. MARGARET goes to check a drawer.

DOUG

(To ABI)... 'Magpies'?

54 INT. GAVIN AND MARGARET'S HOUSE - BASEMENT STAIRS - DAY 54

GORDIE is leading LOTTIE down some stairs, then through a door. The house changes character, from sterile and spotless, to chaotic and eccentric. LOTTIE takes in the Aladdin's cave of ancient furniture piled with old books and newspapers, a cabinet full of exotic minerals, masks and statues from Africa.

GORDIE

This is my bit. Only special people come here. (LOTTIE is delighted)

55 EXT. GAVIN AND MARGARET'S HOUSE - GARDEN - DAY 55

DOUG and ABI face JESS, who is holding her breath.

DOUG

Jess, this is insane, I'm not accusing you... I only asked you where the keys were, I...

ABI indicates that she should handle this.

ABI

Jess, just breathe...

MARGARET comes by carrying a big cork board.

MARGARET

She holds her breath?

ABI

Yes.

MARGARET

Still, she can't do herself too much harm, eh?

ABI

Well... actually...

56

INT. GAVIN AND MARGARET'S HOUSE - KITCHEN - DAY

56

GAVIN is checking the planning board against the colour-coded schematic on his tablet. MARGARET's propping up the cork board.

GAVIN

Until she blacks out... unconscious?

MARGARET

That's quite extreme, isn't it? To hold your breath that long.

GAVIN

She can always become a pearl diver... (He looks for a lost name card) Where's Sir Donald gone?

MARGARET

Have you noticed anything odd about Doug and Abi?

MICKEY runs through wearing the helmet - only now the horns are missing.

GAVIN

Hey, what have you done to that helmet?

MICKEY

(As if it's obvious) I took the horns off. (He runs out)

GAVIN

London manners... (Looking at his board) Doug can't control them... and as for her... that's what happens when you marry someone too clever.

MARGARET is looking away but she registers this, GAVIN is still preoccupied with his board.

57

INT. GAVIN AND MARGARET'S HOUSE - GORDIE'S ROOM - DAY

57

We open on C/U of a 1950s cigarette card of a footballer 'Gordon McLeod - Aberdeen'

GORDIE

That's me, when I was twenty... only I had slightly less orange skin.

LOTTIE

(points at an old battered photo)
Is that you with the monkey?

GORDIE

Yeh, that's me on my 30th birthday...
in Northern Rhodesia... Zambia now...
we were looking for silver.

MICKEY has come in looking for something. He wears the plastic Viking helmet with the horns ripped off.

MICKEY

(in his own world) "Yield before
mighty Odin" ... do you not get
birthdays after you're 75?

GORDIE

Eh?

MICKEY

Dad said to Mum, "This is going to
be Grandad's last birthday" ...I
heard him... oh cool! Blu-tack!

LOTTIE looks at GORDIE. She has understood the grim truth.

GORDIE

Mickey, can you go check on the
puppies... See if they're OK.

MICKEY

Sure. (Going) I'm building an epic,
big longboat.

GORDIE turns to LOTTIE.

GORDIE

You've heard of cancer... I've got
that.

LOTTIE

But you will get better.

GORDIE

Well they can't actually make me
better, and the treatments they
were giving me have been putting
too much of a strain on my heart.

LOTTIE gets out her notebook. She puts a hard angry cross
next to one of the things she wrote down. GORDIE watches her,
concerned.

GORDIE (CONT'D)

Right now though, right this
second, I feel brilliant.

LOTTIE is now writing furiously still crossing out.

GORDIE (CONT'D)

...honestly... What is this?

57 CONTINUED:

57

LOTTIE

It's my notebook. For making my notes.

GORDIE

Right... y'know, Lottie... a lot of life doesn't look very good written down.

58 EXT. GAVIN AND MARGARET'S HOUSE - GARDEN - DAY

58

ABI

(Humouring Jess) So, 'Kenneth' is the one who took the keys.

JESS

Yes, he's very naughty isn't he?

ABI

And where did 'Kenneth' put them?

JESS points down to a metal grill over a big drain.

ABI (CONT'D)

Right...

GAVIN comes over carrying a football.

GAVIN

You lost something?

ABI

No.

DOUG

No.

It sounds very suspicious.

JESS

Kenneth's been very-

DOUG

(Loud) So ready for that game of football?

ABI's phone rings. She answers.

ABI

Hello Leon... (She walks away) No, still very keen...

DOUG watches her intently. GAVIN bounces the ball off DOUG's head and catches it.

GAVIN

Come on then...(He does it again) Oh, nice header.

59

INT. GAVIN AND MARGARET'S HOUSE - GORDIE'S ROOM - DAY

59

GORDIE is trying to reassure LOTTIE about why her parents lied to her.

GORDIE
Maybe your parents just lied to protect you...

Improvisation where LOTTIE and GORDIE talk about when it's acceptable to lie. It ends with...

LOTTIE
So is it better to lie to some people sometimes?

GORDIE
Hard to know. (He points at a photo) Take him... that's George Judd... when we told him he had an elephant leech attached to his bollocks, he fainted.

LOTTIE giggles, as GORDIE intended.

GORDIE (CONT'D)
(Remembers) Mind you, when he got a letter saying his wife had run off with an Italian acrobat... not a flicker... shot a lot of buffalo, mind.

LOTTIE looks at a photo of a YOUNG BOY on a beach with a handsome TEENAGER with his arm on his shoulder.

LOTTIE
(Points at the teenager) Is that you?

GORDIE
No, the wee one's me...

LOTTIE
So who's that?

She points at the older boy.

GORDIE
Oh well... um... (Changing the subject, he reaches in a drawer) Hey look, Toblerone!

As LOTTIE takes the Toblerone, he quietly slides the photo to one side. We sense he's trying not to burden LOTTIE.

60

EXT. GAVIN AND MARGARET'S HOUSE - GARDEN - DUSK

60

They're playing football on a homemade pitch. GORDIE, GAVIN and KENNETH (with GORDIE in goal) versus DOUG, MICKEY, LOTTIE and JESS. MARGARET and ABI are spectating, next to GORDIE's goal.

As we join them GAVIN is going on a run, self-commentating.

GAVIN

Oh, and he's clean through, he's...

DOUG fells him with a brutal tackle.

GORDIE

(quietly) ... And so it begins.

DOUG and GAVIN are berating each other, they've regressed.

MARGARET

... I'm not sure this is a good idea.

DOUG has come away with the ball, and in an effort to be conciliatory, passes it to LOTTIE, who just boots it moodily into her own goal, and then stomps off towards the loch. DOUG looks at ABI, as if to say 'What's all that about?'

ABI

(calling after her) ...Lottie?

DOUG hurries down to the loch to fish out the ball, slowly catching up with LOTTIE.

GAVIN

(Shouts) Scotland one, England nil.

DOUG

(Calling back) We're not England.

As he reaches the ball he overtakes her.

LOTTIE (HISSES)

You're a liar! You said you told me everything!

DOUG

Well we...

LOTTIE stomps away again. DOUG doesn't know what to do.

GAVIN

(calling) Any time this year.

DOUG kicks the ball to MICKEY, who whacks it back to DOUG. KENNETH steps out of the way of the ball.

GAVIN (CONT'D)

Oh for Christ's sake, Kenneth!

MARGARET
(Protectively) Gavin, please...

Meanwhile, MICKEY is running up the wing, roaring and brandishing his sword.

DOUG
(Looking to pass) Mickey, your ball.

MICKEY
I'm a Berserker!

DOUG
Yeh, can you just stop being a bers-

GAVIN hits DOUG with a very hard tackle. They battle like rutting deer over the ball.

GAVIN
Oh and England are rattled (etc)

DOUG
I'm not England (etc)

GAVIN
Oh yes, you're a Sassenach now
(etc)

Meanwhile, MICKEY is charging towards GORDIE with his sword.

GORDIE
(enjoying himself) Oh no! It's a marauding berserker! Help!

MICKEY runs his Grandad through with his toy sword.

GORDIE goes down, in instalments, quite carefully, with the sword tucked under his arm. Meanwhile, the ball is played towards KENNETH, who lets it run under his foot towards Scotland's goal where a disinterested JESS is collecting shells, with no-one within 20 yards.

DOUG
Jess! Kick it in the goal!

GAVIN
Oh Kenneth, you spazz!

MARGARET looks shocked. A wounded KENNETH suddenly sets off after JESS. JESS toddles towards the ball.

JESS has the ball about six inches from the goal when KENNETH launches into a savage sliding two-footed challenge, that throws JESS up in the air, spraying sand everywhere.

Everyone stares in horror for a split second before they run to her. ABI is first there.

ABI

Darling... are you OK?

Scattered next to JESS are various keys. ABI shoves the keys underneath her as she kneels down.

KENNETH is really upset and shocked at what he's done.

KENNETH

I'm sorry, I'm really, really sorry, I...

ABI

It's OK, she's alright.

KENNETH

I'm so sorry Jess, sorry everyone.

MARGARET

It's alright, darling. (Glaring at GAVIN) It wasn't your fault.

GAVIN

It was his fault.

ABI

(Hugging JESS) No harm done, you're alright, aren't you darling?

GORDIE has only just made it to the gaggle, he's a bit out of breath.

GAVIN

...And where were you, goalie?

MICKEY

He was dead.

LOTTIE is alarmed that this is inappropriate. But GORDIE is playful.

GORDIE

You can't keep goal when you're dead. It's too difficult to come for corners.

GAVIN shakes his head and walks off.

MARGARET

I think we should maybe stop there.

She puts her arm around the dejected KENNETH and they all start to drift away.

DOUG

I'll just take the penalty.

The two women look at him.

60 CONTINUED:

60

DOUG (CONT'D)

..What?

61 EXT. THE PATH FROM THE FIELD - DUSK

61

Everyone starts to walk away into a beautiful dusk.

MICKEY

Did you really play for Scotland?

GORDIE

Aye, just once, against Cyprus.

MICKEY

Did you score?

GORDIE

Oh yes, cracking header into the top corner... of my own net.

MICKEY

That's probably why you only played once.

MICKEY runs off. ABI catches up with GORDIE.

ABI

So, how are you feeling?

GORDIE

Really pissed off about the dying thing... totally, utterly, 100 per cent pissed off... like millions before me.

ABI

Look on the bright side... you've dodged Alzheimer's.

This makes GORDIE laugh for a moment. But he goes serious again. ABI's one of the very few people he can really talk to.

GORDIE

Just rather it didn't drag on.

ABI just gives him a hug as they walk.

GORDIE (CONT'D)

I was thinking this morning how when Doug was around Jess's age and I'd tickle him and he'd shout, 'No, No, No, more' I feel a bit like that about living.

Behind them DOUG stubbornly takes the penalty he's awarded himself into an empty goal.

61 CONTINUED:

61

DOUG
(Shouts) One all.

62 INT. GAVIN AND MARGARET'S HOUSE - PIANO ROOM - NIGHT 62

KENNETH is playing the violin - impressively. Chairs have been set out in rows for everyone to listen. He concentrates as he plays a classical piece. ABI, MARGARET, DOUG, GAVIN, GORDIE, LOTTIE, MICKEY and JESS sit listening. GAVIN is glowing with pride. DOUG is sandwiched between JESS and GAVIN.

But the CHILDREN get more and more restless as they have been forced to sit still.

ABI has to quieten down MICKEY and JESS, e.g. "Why do we have to sit still to listen to Kenneth? I can listen moving around.. my ears still work." "Why can't we dance?" etc.

GAVIN glances at the board of keys. All the keys are back on it. He's baffled. DOUG sees him look and makes sure he looks away. LOTTIE whispers to DOUG.

LOTTIE
You should have told me about Grandad..

DOUG
I'm sorry... (GAVIN has raised his finger to his lips to shush him.)

MICKEY whispers quietly to his Mum.

MICKEY
After this, Grandad's going to show me his Viking brooch and I'm going to show him the drunk hippo in the crematorium.

ABI
After this, it's bed, it's gone ten.

JESS
But it's still light.

ABI
Well, things are different up here, the sun stays up longer.

JESS
What else is different?

ABI
Well, the winters are colder in Scotland, and the breakfasts are bigger in Scotland..

JESS
..and the houses are tidy in
Scotland.

ABI
..what?

JESS
Houses are tidy. There isn't mess
everywhere...

ABI is embarrassed and very conscious that MARGARET can hear all this. They exchange smiles.

JESS (CONT'D)
And the floor isn't covered in-

ABI
Shush, you'll distract Kenneth.

Meanwhile, LOTTIE is back on DOUG's case.

LOTTIE
You and Mum need to stop lying.

KENNETH's recital stops and the audience claps. DOUG joins in clapping enthusiastically to drown out LOTTIE. The clapping is making one of GAVIN's sound-triggered lights flicker on and off on a wall behind them.

LOTTIE (CONT'D)
If you didn't lie so much, maybe
you'd still be together.

DOUG claps even louder to drown her out, throwing in the occasional "BRAVO!"

GAVIN
He's competing for 'Young Musician
of the Year'.

KENNETH
(quietly) If I qualify.

GAVIN
When you qualify.

GORDIE is watching this exchange; as the applause continues.

LOTTIE
And maybe you wouldn't be living at
the YMCA.

DOUG has his fingers in his mouth and is whistling loudly and enthusiastically to drown her out.

62 CONTINUED:

62

LOTTIE (CONT'D)
 ...and Mum wouldn't be on the phone
 to her solicitor all night (still
 more whistling from DOUG) ...banging
 on about 'breaches' and 'rights to
 remove'.

DOUG is now applauding and whistling on his own, which the
 others are beginning to feel is odd.

DOUG
 (stops) ...wasn't that great?

MARGARET appears with some bedding.

MARGARET
 I've had to put all five of you in
 the attic room together. I hope
 that's alright.

DOUG
 Absolutely.

ABI
 Lovely.

DOUG and ABI smile at MARGARET a little too much.

63 EXT. GAVIN AND MARGARET'S HOUSE - NIGHT

63

The house is glowing in the moonlight.

We cut round the bedrooms.

64 INT. GAVIN AND MARGARET'S HOUSE - ATTIC BEDROOM - NIGHT

64

The 3 children share a mattress. ABI, MICKEY and JESS are
 asleep, MICKEY is clutching the Viking brooch. LOTTIE is
 staring at the ceiling, troubled.

And so is DOUG.

65 [DELETED SCENE]

65

66 INT. GAVIN AND MARGARET'S HOUSE - GORDIE'S ROOM - NIGHT

66

In his bedroom GORDIE is sitting in his pyjamas on the end of
 his bed, clearly in some pain.

67 INT. GAVIN AND MARGARET'S HOUSE - DOWNSTAIRS/STAIRS/CORRIDOR - NIGHT

Downstairs, KENNETH sits polishing his shoes. He hears a
 distant noise... an animal maybe. He follows it upstairs.

67 CONTINUED:

67

It's closer... an on/off wailing... not quite human.

He hesitates, and then heads down the corridor, towards it. It's coming from behind a door. He opens it.

68 INT. GAVIN AND MARGARET'S HOUSE - BATHROOM/CORRIDOR - NIGHT 68

It's the bathroom and in it, MARGARET his mother sits on the side of the bath weeping half-stifled heaving sobs. She is shocked to see him.

KENNETH

Sorry...

He hurries away down the corridor. But she comes to the bathroom door.

MARGARET

Kenneth... Darling, it's fine...

She makes an enormous effort to be cheerful.

MARGARET (CONT'D)

This ... it's just something women do when they're a bit older ... it's perfectly normal... just letting off a bit of steam..

KENNETH

Is this about... The incident.

MARGARET tries to hide her alarm.

MARGARET

Incident?... What incident?

KENNETH

Mum, it's on Youtube.

He goes. MARGARET is shaken.

69 EXT. GAVIN AND MARGARET'S HOUSE - DAWN

69

A misty summer dawn.

70 INT. GAVIN AND MARGARET'S HOUSE - CORRIDOR/BATHROOM - DAY 70

A bleary eyed ABI goes into a corridor. DOUG ambushes her.

DOUG

'Leave to remove'...

ABI

(She tries to walk off.) I need the toilet.

ABI enters the bathroom, closing the door behind her. DOUG hesitates for a moment then bursts in after her, just as she is about to settle on the toilet.

ABI (CONT'D)

Doug! I'm...

DOUG

'Leave to remove'... I texted my solicitor...

ABI

(Desperate to pee) Doug! I'm dying for a...

DOUG

You're... You're planning to take my children away somewhere... aren't you?... Somewhere that's...

ABI

(Can't wait any longer, sits on toilet) Newcastle! OK? We're moving to Newcastle. But now's not a good time to talk about it.

DOUG

Well when is a good time?

ABI

When I'm not on the toilet!

DOUG is stunned for a moment, while she pees.

DOUG

...Newcastle?

ABI

Yes

DOUG's mind starts to race.

DOUG

...Oh, I get it, 'Leon from Newcastle'.

ABI

He's just someone giving me a job offer, OK?

DOUG

You are seriously going to take my children to live in Newcastle!(etc)

LOTTIE is hovering outside the bathroom door, listening. Her expression darkens. She turns and bolts back up the corridor.

72 INT. GAVIN AND MARGARET'S HOUSE - ATTIC BEDROOM - DAY 72
LOTTIE bursts in and hunts rapidly for something. She finds her little book and starts writing angrily in it.

73 INT. EXT. GAVIN AND MARGARET'S HOUSE - SHED - DAY 73
GORDIE picks up some nets and rods. MICKEY holds GORDIE'S brooch.

MICKEY

I think it's a king's brooch 'cos it's got the Tree of Life on it... Is it true you're a Viking, cos Dad says you are.

GORDIE

Aye. The University Hospital wanted volunteers for a DNA test, and seeing they were forever taking my blood anyway... seems I'm 84% Viking.

MICKEY'S not sure about percentages.

GORDIE (CONT'D)

That's most of me. Why did you pull the horns off that helmet?

MICKEY

It's not historically correct... Viking helmets didn't have horns.

GORDIE

They didn't have two holes in them there and there either.

He points to the holes MICKEY has left.

MICKEY

They did if the Viking was hit on the head by a two pronged battle axe... or two Saxons hit him on the head with two swords at the same time, or if he fell off a cliff and landed head first on a gnu. Odin's got a hole in his face. He's only got one eye. He's my favourite Norse God. I pray to him sometimes.

GORDIE

...You pray to Odin?

MICKEY

Yeh he roams the world testing people's hospitality.

73

CONTINUED:

73

GORDIE

*Right... yeh, here in the mortal
world we call the scrounging.*

*MICKEY and GORDIE continue discussing Odin and the other
Norse Gods.*

74

INT. GAVIN AND MARGARET'S HOUSE - TOP BATHROOM - DAY

74

DOUG and ABI are in mid-row. DOUG is standing with his back
against the door.

ABI

Look, come on, I thought we agreed
that this weekend was about your
Dad, and that we'd put all personal
issues on hold. We agreed didn't
we?

DOUG

..Yes.

ABI

Well then unlock this bloody door.

DOUG

How would I get to see the kids?

ABI

You'd... come to Newcastle.

DOUG

What?

ABI

It's a few hours on a train.

DOUG

4 hours at least.

ABI

3 hours 12 minutes.

DOUG

That's nearly 7 hours there and
back.

ABI

Will you let me out please?

DOUG

Every weekend, 7 hours...

ABI

I'd like to leave please.

74

CONTINUED:

74

DOUG

That's - oh, no, wait, at weekends it'd be much longer, they do engineering work, I'm going to spend my life on a bus replacement service.

ABI

Let me out.

DOUG

You're just doing this out of revenge, aren't you?

She moves calmly to the window and throws it open.

ABI

OK, either you behave in a mature and adult way or I scream 'rape' out of this window.

DOUG

Oh, not that again...

75

INT. GAVIN AND MARGARET'S HOUSE - KITCHEN - DAY

75

MARGARET is stirring a protein drink. GORDIE and MICKEY come in with the fishing stuff.

MARGARET

...Happy 75th birthday.

She hands him the drink.

From upstairs we hear a lot of arguing, as DOUG and ABI tear into each other. MARGARET smiles awkwardly.

MICKEY

They're fine. And they don't live in different houses by the way.

MARGARET and GORDIE look at each other.

76

EXT. GAVIN AND MARGARET'S HOUSE - DAY

76

Various delivery men, including the marquee people, are milling around. Two bakers are carrying a cake with the word 'Gordie' written on it, followed by another two bakers, carrying a cake bearing the word 'McLeod'.

GAVIN (OOV)

So I'll be running, well, all the important stuff.

77

INT. GAVIN AND MARGARET'S HOUSE - LOUNGE - DAY

77

Everyone is in a bustle, preparations for the party are under way. GAVIN is wielding his tablet, which is sending a colour-coded chart to the many screens in his 'system'. KENNETH sits behind him, at his own laptop.

GAVIN

..Margaret I've got you on the flowers, the food, the place names and the cloakroom, oh and the taxis... and the photographer. Doug, I need you to supervise the marquee for the band and set up the tables. Kenneth is on parking and..

DOUG

I'm going to the West Beach with Dad and the kids...

GAVIN

I think not... 214 guests we have coming.

MARGARET

215. Patsy Cameron's found a man on the internet.

GAVIN

Too late...

MARGARET

Although Jimmy Cazerotto's stuck in New Zealand on account of the ash...

DOUG

Dad can't manage the kids on his own.

MICKEY walks in.

GORDIE

I'm not senile...

DOUG

No, but what if... Mickey put the puppy back... what if...

MICKEY walks out with the puppy.

GAVIN

(taking over) Dad, it is your birthday, and there'll be...

LOTTIE comes in.

GORDIE

And this is how I'd like to spend my birthday.

LOTTIE

(Pointedly, to her Dad) And we don't want to upset him, do we?

DOUG

Well... no... but I'm just a bit...

GORDIE

We'll be back by seven.

GAVIN

Well no, you need to be back bef-

GORDIE

(As he leaves) So that's agreed then. I'll take my mobile. Come on kids.

Excited, the kids dash outside.

ABI stops him in the door.

ABI

(Concerned) Right... are you sure you're up for this?... Only Margaret said your medicine makes you feel a bit...

GORDIE

I'm giving the medicine a miss today.

DOUG joins them.

DOUG

Well is that... (i.e. is that a good idea?)

GORDIE

No need to worry... I've carried out a risk assessment. (He exits - then sticks his head back round the door) I haven't really, that was a joke.

CUT TO:

The CHILDREN scream joyfully as they bump and bounce around in the back of the old pick-up truck that GORDIE is driving along a rutted old track.

As they pass a traditional stone farmhouse, DOREEN, an eccentric looking woman calls out to them.

DOREEN

Hey! Are you not stopping to say
'hello' you miserable old bastard?

GORDIE

(Stopping the pick-up) Je-sus,
Doreen, can you just mind your
language, they're only-

JESS

(Leaping out of the pick-up) She's
got ostriches!!

W/S as the five of them admire the ostriches.

LOTTIE

(chasing after JESS) Don't get too
close, Jess!

GORDIE

I'm just saying go easy on the-

DOREEN

Ach, they're from London, everybody
swears in London.

MICKEY

Mum and Dad swear all the time.

GORDIE

Well, maybe so, but-

MICKEY

Mum used the C-word. And the other
ones.

GORDIE

OK, but-

MICKEY

(Quoting his MUM) 'Tell that to
your poxy-f-ing c-word of a
solicitor you f-ing b-word.'

GORDIE and DOREEN look at him in disbelief

MICKEY (CONT'D)

...she thought I was in the garden
but I was in the toilet... peeing
very quietly... by aiming at the side
of the toilet and not the water,
though I did miss a bit.

GORDIE

Right...

MICKEY charges over towards the ostrich pens.

GORDIE (CONT'D)

You've got another escapee charging around like a loonie down by the burn.

DOREEN

Oh that'll be Wiggins, he's a bit A.D.D. How are you feeling today?

GORDIE

Oh, fine, today's one of the good days.

DOREEN

..You are such a crap actor.

GORDIE sees LOTTIE standing on her own.

LOTTIE

Are they OK up here? Do they have any predators?

DOREEN

Only drunks, driving pick-up trucks..

GORDIE

Oh for - I'd had one glass of -

DOREEN

..backwards.

GORDIE

The thing just ran out behind me!
How many more times!

LOTTIE

(Watching a sprinting ostrich) How fast can they go?

DOREEN

Not fast enough to outrun your Grandad.

GORDIE glares at her.

Down by the ostriches MICKEY shouts..

MICKEY

I'm gonna race one!

He starts to sprint, running parallel to an ostrich, and providing his own commentary.

80

INT. DOREEN'S FARMHOUSE - BACKROOM

80

We open on a C/U of a very large egg in a makeshift incubator, with JESS's forefinger prodding it gently.

JESS

So... this came out of an ostrich's bottom?

DOREEN

Aye, that's why they're so bad tempered.

MICKEY

How do they know if they're about to lay an egg... or if they just need the toilet?

DOREEN

(Amused) I think they just know.

MICKEY and JESS ask DOREEN more questions, e.g. Could you get an ostrich egg back inside an ostrich's bottom if you pushed it?

GORDIE and LOTTIE are talking down by the fence.

GORDIE

Look... I know your Mum and Dad are going through a difficult time...

LOTTIE

So... so you know what's happening to them?

GORDIE

I... put two and two together...

LOTTIE

So you know they're getting divorced?

Now GORDIE is a little thrown.

GORDIE

..Well, em... no, I didn't know tha-
... right. (He takes a deep breath)
...divorced. (He notices LOTTIE look very anxious again) ...Well, um,
...ooh, er... y'know Lottie... sometimes people change and, um... but they both still love you. (LOTTIE groans) ...and... you'll see, they'll muddle through eventually.

He puts his arm around her shoulder and gives her a hug.

LOTTIE

...Daddy had an affair.

GORDIE

(Again, very thrown)...Right... well,
um, that's -

LOTTIE

With a paralympic athlete lady,
with one foot, who...

GORDIE

(Cutting her off) I probably don't
need to know all the details.

MICKEY, JESS and DOREEN come walking back.

MICKEY

Do you look after all these
ostriches on your own?

DOREEN

No, Morag helps me.

JESS

Who's Morag?

DOREEN

She's my girlfriend.

GORDIE hurries over.

GORDIE

(Mutters in dismay) Oh for -

DOREEN

(Irritated) What?

GORDIE

You could have just said 'friend'.
They're bairns, for god's -

JESS

Your girlfriend? Boys have
girlfriends.

GORDIE

See? Now we have to explain the
whole -

DOREEN

Fine, then I'll explain. (To JESS &
MICKEY) Do you know what a lesbian
is?

MICKEY

Is it someone from Lesbia?

DOREEN

(laughs, very tickled by this)
That's right Mickey... I'm from the
magical kingdom of Lesbia...

80 CONTINUED:

80

Cut to W/S of house, we hear their voices OOV.

GORDIE (OOV)

Oh for God's sake, woman, now
you're confusing them even more!

81 EXT. GAVIN AND MARGARET'S HOUSE

81

The marquee is starting to go up, food is being laid out, trestle tables being assembled etc. GAVIN is giving out orders. MARGARET is scuttling around doing just about everything. ABI is arranging some flowers. DOUG appears at her shoulder, very conscious of lots of people being around.

DOUG

Why the hell... I mean, Newcastle,
that's -

ABI

(Quietly as she arranges the
flowers) It's a vibrant, growing
city with a great public transport
hub and-

DOUG

Yes but it's hundreds of miles from-

ABI

The Tyne is the best salmon river
in Britain and otters have been
seen in Gateshead.

DOUG

Abi, please listen...

ABI

(More brittle now, like she senses
she might be in the wrong) There
are lots of castles.

DOUG

Eh?

ABI

Around Newcastle. Lots of castles,
and the kids love castles.

DOUG

Yes, but -

ABI

There's Bamburgh Castle,
Dunstanburgh, Alnwick, Holy Island...

DOUG

Is this job with the Newcastle
Tourist Board?

81 CONTINUED:

81

ABI

I'm just saying, it's-

DOUG

(Exposed, vulnerable) Abi, please...
please don't take them away.

ABI reaches for an answer, but can't find one. She suddenly moves off, leaving DOUG frozen, contemplating the horrific prospect.

82 EXT. TRACK WITH A SPECTACULAR VIEW OF THE COAST

82

The pick-up is bumping along with GORDIE driving and JESS, in the back seat of the cab making banshee noises on every bounce. MICKEY has his head out of the window like a dog. They are townie kids who have got the wind in their hair and are off the leash.

However LOTTIE - who is sitting next to GORDIE - is looking a little constrained - like she dare not quite cut loose. She picks up GORDIE'S mobile.

LOTTIE

Grandad, your mobile's turned off.

GORDIE

Aye, that's the way I like it.

GORDIE stops the pick-up and takes in the view.

GORDIE (CONT'D)

And the battery's dead just to make sure.

GORDIE farts.

JESS

Bless you.

GORDIE is amused.

GORDIE

Lovely manners.

MICKEY

Can we drive for a bit?

LOTTIE

Don't be stupid, Mickey, kids can't-

GORDIE

Yeh, you can drive, you toot the horn for me (MICKEY leans forward and keeps his hand on the horn)
Jess, you be look-out, if you see another car shout, 'Look out!' and Lottie, you steer.

LOTTIE

What? No, I... it's not... I...

GORDIE

So when I press my foot on that pedal which makes it go, it's all down to you...

GORDIE takes his hands off the wheel so LOTTIE has to grab it like GORDIE intended.

LOTTIE

...but... it's not allowed... I'm ten...
I'm not insured...

The pick-up moves forward slowly with LOTTIE driving, and MICKEY reaching across to hoot the horn.

GORDIE

(To LOTTIE) That's good..

LOTTIE

But I think that...

GORDIE

You need to live a little more and think a little less... left a bit... yes.

LOTTIE relaxes, as the enjoyment beats the worry.

GORDIE (CONT'D)

Now we'll speed up..

LOTTIE

I'm not sure that's... (But she's having fun.)

GORDIE

Good. And a bit more left...

They take the corner a bit wide and knock over an old wooden sign.

LOTTIE

Oh no...!

GORDIE

Well done, Lottie... Been trying to get that for years.

JESS

What did it say?

GORDIE

'Don't let children drive'... No, it said, 'No fires on the beach'.
Right a bit (etc).

82 CONTINUED:

82

The pick-up jerks the last bit down to the beach. Cut wide to see the huge empty beach. The pick-up stops and the doors open. The children run yelling out onto the wide expanse of sand. Even LOTTIE has lost all her worries.

GORDIE gets out gingerly, short of strength and short of breath. But he smiles at the excited kids, doing what children should be doing.

83 EXT. BEACH - DAY

83

MICKEY carries armfuls of firewood down the beach from the heaps of flotsam and jetsam at the tide line. The pick-up is visible up at the edge of the dunes. GORDIE sits in an old deck chair.

MICKEY

And is it nice being a lesbian?

GORDIE

What the hell are you asking me for?

MICKEY

I suppose it must be... otherwise they wouldn't do it.

GORDIE chuckles and shakes his head. This kid tickles him.

MICKEY (CONT'D)

How do people know what they are?

GORDIE

(Struggling a little) Well... they... they just find out. Eventually, we all find out what we are...

By now, they've arrived at the beginnings of a fire they're making on the beach. LOTTIE is lobbing on some sticks. In the middle of it is the broken 'No Fires On The Beach' sign.

GORDIE (CONT'D)

...and then everyone has to lump it.

JESS is adding a single twig to the woodpile.

GORDIE (CONT'D)

...don't overtax yourself now.

JESS

Eh?

MICKEY

Can lesbians make babies?

GORDIE

Well...(GORDIE decides this is a bridge too far) Why don't you get us some more wood from over there by the old Viking burial mound?

He points at a tummock just beyond the dunes.

MICKEY

That's an old Viking burial mound!

He runs off towards it.

GORDIE

(Calling after him) That's what they reckon... That's where I found the brooch.

GORDIE winces in pain. LOTTIE sees.

LOTTIE

Are you OK?

GORDIE

Indigestion, Princess. Had it all my life. Don't chew enough.

JESS calls across.

JESS

Grandad... I've lost my pebble.

GORDIE looks up. JESS stands in the middle of a stony bit of beach surrounded by at least 5,000 pebbles.

GORDIE

Right...

(Possible improvisation)

CUT TO:

GORDIE, MICKEY and JESS are gathered around a reasonably impressive pile of firewood.

LOTTIE stands next to a big boulder above the tide line, which has something carved in it.

LOTTIE

Is this official?

GORDIE

Is what official?

LOTTIE can just read it.

LOTTIE
'Keep off. Frazer and Gordie's
beach.'

This throws GORDIE for a moment.

GORDIE
Oh God... I carved that... well I
helped... well I was too young to do
much... Frazer did most of it.

LOTTIE
Who's Frazer?

GORDIE takes a breath... he's got to explain this now.

GORDIE
Frazer was my big brother... died in
the war.

MICKEY
In Afghanistan?

GORDIE
No, he was fighting a very stupid
man called Hitler, who wanted to
take everyone else's land.

MICKEY
Like in Monopoly?

GORDIE
...Yes, just like Monopoly. Only with
more screaming. Anyway, before the
war, when I was your age, Mickey,
Frazer would bring me here and show
me how to catch crabs... and he
taught me how to swim.

LOTTIE
How did he die?

GORDIE hesitates for a moment.

GORDIE
...Someone made a mistake. A pilot
thought Fraser's platoon were
Germans.

MICKEY
...Where's he buried?

GORDIE
... He isn't buried anywhere...

JESS
I know about dying.

GORDIE

Right.

JESS

Cos of Bambi's Mum, and Babar's
Dad, and Simba's Dad, and Nigel.

GORDIE looks a bit confused. LOTTIE explains.

LOTTIE

Our next door neighbour.

JESS

(Examining a pebble) I don't think
this is my pebble.

GORDIE

No, it definitely is. I recognise
it. Come on, more driftwood, my
little beavers!

He claps his hands in encouragement and the kids charge off
to look for wood.

GORDIE and the CHILDREN are gathered around a good blazing
fire. MICKEY is running around whooping like a small deranged
arsonist.

MICKEY

(Picking up the spade) Can we bury
you, Grandad?

GORDIE

Oh no, that sand gets everywhere. I
definitely don't want to be buried,
thank you.

JESS

What, not even when you die?

LOTTIE

Je-ss!

JESS

(To LOTTIE) Well that's what
happens when someone dies... you bury
them and then everyone goes and
eats cakes. That's right, isn't it
Grandad?

GORDIE

(Amused) Aye, that's right
sweetheart. And then all the
arguing starts. I've never seen the
point of funerals.

(MORE)

GORDIE (CONT'D)

Lots of people standing in the kirk while some priest tells some pack of lies about what a great man you were, I tell you, just put me out with the recycling... the purple bin, isn't it, for plastics and Dead Grandads. (LOTTIE looks shocked) Oh, for God's sake it's a joke. (He puts his arm around her.)

JESS has wandered off during this speech.

MICKEY

On telly they had this rocky country where they leave bodies out to be eaten by vultures.

GORDIE

That'd be perfect ...or if I have to have a funeral, just give me a good old Viking funeral, like my ancestors, eh, just stick me on a burning raft and float me out to sea, that's what I'd like, no stupid family fights, no stupid rows about who does what. Just a warrior's farewell.

MICKEY

Do you want me to catch some fish for us to cook?

GORDIE

That's right... and get a few crabs while you're about it...

MICKEY grabs a bucket and he and JESS sprint towards the water.

LOTTIE

There are sandwiches in the pick-up, aren't there?

GORDIE winks at her.

GORDIE

Yes, but you can't hunt sandwiches, can you?

JESS and MICKEY are now nearly at the water's edge.

LOTTIE

Stay where we can see you!

JESS

(Calling back) The water won't be cold, will it Grandad?

85 CONTINUED:

85

GORDIE

(Calling back) Course not, darling,
it's the North Atlantic, why would
it be cold?

The two kids dash into the waves and then dash out, screaming blue murder. GORDIE kills himself laughing, LOTTIE laughs as well, as the little ones scream.

86 EXT. BEACH - LATER

86

JESS and MICKEY are doing some sand-sculpting.

MICKEY

No, you've got to pat it down nice
and hard like this.

JESS

I'm decorating it.

MICKEY

You do that later... are you OK back
there?

We cut to see that they have, indeed, buried GORDIE, only his head is visible.

GORDIE

Aye, I'm grand, apart from the sand
up my arse.

JESS and MICKEY find the notion of sand in Grandad's pants very funny.

GORDIE (CONT'D)

Oh look... look up there... it's the
osprey.

We cut to the osprey, circling.

GORDIE (CONT'D)

Look at that...

JESS

(Quietly to MICKEY) It's just a
bird.

GORDIE

17 years she's been coming back.
She's flown all the way from
Africa... back to where she was born...
see, they breed us tough up here...
eh, Lottie?

JESS

How far is Africa? Is it further
than Yarmouth?

MICKEY

Africa's eight million miles away.

JESS, MICKEY and LOTTIE start an improv about the point of migration. Why don't animals just stay put? It's about parents helping their children to survive. If you laid an egg in Africa it would fry. Is that why Dad went down to London to have us? During all this, GORDIE is watching the osprey, in semi-rapture, but then his eyes start to hood. Finally they close. JESS, LOTTIE and MICKEY continue their discussion, until LOTTIE says...

LOTTIE

That's rubbish, isn't it, Grandad?

He does not reply. He is completely still.

LOTTIE (CONT'D)

...Grandad?... Grandad?

The kids look at each other. They're a little thrown.

MICKEY

(Louder)...Hey, Grandad.

Now the kids are troubled.

JESS

...Perhaps he's asleep.

Nervously, LOTTIE moves forward, closer to GORDIE's face, she reaches out to touch him, tentatively, on the shoulder.

LOTTIE

...Grandad?

Suddenly GORDIE erupts out of the sand and shouts, 'Boo!'. The kids dissolve into screams and laughter. He's really startled them, especially LOTTIE.

LOTTIE (CONT'D)

Gran-dad! That wasn't funny!

MICKEY

Well, it was quite funny-

LOTTIE

No, it-

JESS

It was funnier than monkeys. (etc.)

The final touches are being put to the marquee, GAVIN struts about looking at his tablet and hands KENNETH a fluorescent tabard with 'parking' printed on it. He ticks something off on his tablet.

87 CONTINUED:

87

The tasks are colour-coded red, amber and green. ABI is aware of DOUG watching her, as she puts a pot of flowers on a shelf with a printed notice that says 'flowers here'.

88 EXT. BEACH - DAY

88

The little ones are playing in the rock pools on the south side of the beach. LOTTIE is still with her Grandad. She is drawing in the sand with a stick, as GORDIE tries to reassure her.

LOTTIE

Mum and Dad lie so much I just don't trust them. I feel so angry with them all the time...

GORDIE

I used to feel like that about my lot. But then I realised there's no point being angry with people you love for being what they are. So what if your Dad is a complete and utter bloody shambles... and what if your Uncle Gavin is a bit of a tight-arse... all that social climbing... he can't help himself... just as his wife can't help being frightened of her own shadow... and your Mum can't help being a bit mouthy... the truth is... every human being on this planet is ridiculous in their own way, so we shouldn't judge and we shouldn't fight because in the end... (He shakes his head and chuckles to himself) In the end, none of it matters... none of that stuff...

LOTTIE smiles at him, she's understood (sort of). They hear JESS shouting from the waterline.

JESS

Lottie, this shell's got legs. What do I do?

LOTTIE

It's OK... it'll be a hermit crab.

GORDIE watches as LOTTIE runs off to help JESS, explaining about hermit crabs as she goes. MICKEY is now kicking a ball around by the waterline. Because GORDIE is looking into the sun the children are now just silhouettes, outlined against a shimmering sea, like the perfect tableau of carefree childhood. The silhouette of MICKEY turns and starts to run towards GORDIE. GORDIE shields his eyes against the sun and, as MICKEY's silhouette walks towards him it resolves into a 15-year-old boy dressed in 1940s clothes carrying an old-fashioned leather-and-lace football.

GORDIE is delighted, if a bit puzzled to see him.

GORDIE
Frazer!... What are you doing here?

The image of his brother smiles.

GORDIE (CONT'D)
...Oh ...I get it.

FRAZER
Are you coming in for a swim, you
big Mary?

FRAZER turns and runs back towards the sea.

He slowly disappears as he walks into the huge sun of
GORDIE's imagination.

Down by the waterline, LOTTIE and JESS are wildly splashing
each other. MICKEY comes running along the beach,
triumphantly holding a wriggling crab in the air.

MICKEY
(Shouting) Hey, Grandad, can we
cook this? Or would that be unfair
on the beach? I don't mind putting
it back if...

MICKEY dribbles to a halt. His Grandad is lying still

MICKEY (CONT'D)
...Hey I'm not falling for that
again, Grandad... stop mucking about.

MICKEY has a bright idea. He creeps forward and craftily puts
his live crab on GORDIE's chest. Then he steps back, waiting
for GORDIE to react. But nothing happens. The crab tumbles
off GORDIE's chest on to the sand. Now MICKEY starts to
worry.

MICKEY (CONT'D)
(Calls) Lottie! ...Lottie! (Shouts)...
I think something's happened to
Grandad.

LOTTIE gets up and approaches, followed by JESS.

LOTTIE
Oh, he's just doing his joke again...
Come on Grandad, we're not stupid.

GORDIE remains horribly still.

JESS
(To the others) Sssh ...

She creeps up on her GRANDAD and tickles him. Nothing. LOTTIE
leans forward and shakes him by the shoulder.

LOTTIE

Grandad!... I think he might be dead.

LOTTIE listens to his chest. MICKEY and JESS stand by, staring, now very worried.

LOTTIE (CONT'D)

He's not breathing.

LOTTIE carries out the reflex test on his foot - running a biro from toe to heel.

MICKEY

(Very serious) This is such bad luck... dying just before your birthday party.

JESS

We'd better get him back alive again.

LOTTIE

That's the brain function test. I'll check his pulse. They showed us last week at Brownies.

The two younger ones discuss how they're going to bring him back to life. Only LOTTIE is taking in the full gravity of what's happened.

JESS

On Casualty they put things on their chests and shout, 'Clear!'

MICKEY

In Lord of the Rings lots of people come back from being dead, but I'm not sure how... it's something to do with believing.

JESS

... What if we put a lobster on his chest?

Suddenly LOTTIE shouts at them, angrily.

LOTTIE

Stop being stupid and going on about stupid lobsters !!! (JESS looks really upset.) Sorry... sorry Jess, I didn't meant to shout.

She gives JESS a hug.

LOTTIE (CONT'D)

But Grandad's got no pulse so we'd better go back and tell everyone that he's died. Come on, the grown-ups will know what to do.

She starts to move.

MICKEY

Well, they'll just argue and fight.
(This stops LOTTIE in her tracks.)
Grandad said... And he said he didn't
want that.

LOTTIE turns very pensive, she starts to worry.

JESS

But if we leave him then crows and
seals and puffins and badgers and
things might eat him... and it'd be a
bit horrible.

MICKEY

You go back, Lottie. We'll stay and
guard Grandad.

LOTTIE

...Are you sure you'll be OK with
that? (They nod) Well that's very
brave and grown-up of you.

MICKEY

I'll get a stick in case we have to
fight a sea eagle.

JESS

Lottie?

LOTTIE

Yes.

JESS

...Do you think it'd be alright to
have the swiss rolls?

She points to a plastic bag containing swiss rolls.

LOTTIE

(Distracted) I think it'd be
alright.

MICKEY

We won't eat Grandad's... just in
case.

LOTTIE sets off running towards the dunes.

LOTTIE

(Calling back over her shoulder) I
won't be long! ... Be sensible!

MICKEY and JESS watch LOTTIE as she runs off past the pick-up
through the dunes.

- 89 EXT. TRACK JUNCTION - DAY 89
- LOTTIE is torn. The track forks. She is not sure which way to go. Then she sees a footpath sign that reads 'Westbrae. 30 minutes'. She hesitates, but decides to take the footpath and runs off along it.
- 90 EXT. BEACH - DAY 90
- A big wide of the beach. MICKEY and JESS are still guarding their Grandad's body.
- 91 EXT. WATERFALL - DAY 91
- LOTTIE is running, alongside a stream tumbling down the hill. Suddenly she trips and falls over, as she gathers herself she sees a mouse's nest tucked away in the heather full of v. small baby mice.
- She picks herself up, a bit battered, and sets off again.
- 92 EXT. BEACH - DAY 92
- MICKEY and JESS are still on guard.*
- JESS*
- In that film about the man who fought the other man, when the other man died they covered his face.*
- MICKEY gently covers his Grandad's face with a jumper.*
- MICKEY*
- There was a thing in a newspaper that said when people had stopped breathing, cos they'd just died, they felt themselves leave their bodies... and then they found they were sort of hovering above their bodies, looking down at themselves and watching everything that everyone was doing.*
- They think about this for a moment. Then, slowly, apprehensively... they both look upwards.*
- 93 EXT. GAVIN AND MARGARET'S HOUSE - DAY 93
- LOTTIE runs towards the back of the house. She slows when she hears familiar raised voices. She peers around a corner. DOUG and GAVIN are carrying either end of a table, but arguing vociferously.

DOUG

You told me this'd be a small family gathering, this is more like bloody Glastonbury.

GAVIN

Oh don't exagger-

DOUG

You are just parading Dad in front of Sir Donald and all that lot, 'Meet my Dad, he played football for Scotland,' oh, by the way, can I be Captain of the Golf Club..

GAVIN

Dad knows these people, he's-

LOTTIE is still watching, unseen. For a moment she shapes to say something, but the speed of their argument prevents her.

DOUG

You should just give him what he wants.

GAVIN

(V. loud now) He's very ill, he doesn't know what he wants, we have to make decisions for him, but you wouldn't know about that, because you're never here!

They have reached the spot for the table. And GAVIN walks away to fetch some chairs.

DOUG

Oh f-

GAVIN

This is going to be a reasonable-sized gathering to celebrate Dad's life.

DOUG shouts after him.

DOUG

Oh right, and where have you booked for the funeral... Westminster Abbey?... The O2 Arena?

ABI comes by, on the phone. LOTTIE goes to speak - this is her chance - but DOUG gets there first.

DOUG (CONT'D)

Who's that? (He puts on an absurd Geordie accent) Leon? Geordie Leon? My kids' new Dad?

ABI

(To phone) I'll call you back.

DOUG

Bye bye Leon.

ABI

You pathetic child, and for your information Leon is just my boss. The man I'm screwing is called Ken.

DOUG is shocked but tries to cover it up.

DOUG

Oh right... Do the kids know?

ABI

I'll tell them when it's time.

LOTTIE frowns at another secret.

DOUG

That you're dating a plastic man with no genitalia.

ABI

Oh don't be so...

They start shouting over each other.

LOTTIE has been watching all this. Her mind is made up. She runs off, as their argument intensifies. She dashes round the back of the house to GORDIE's room, and climbs in the window.

LOTTIE runs in and picks up a plastic bag. She's about to start collecting up some belongings when she hears feet coming down the stairs. She has to hide somewhere fast.

MARGARET bustles in. It doesn't look as if there's anyone in the room. She heads across the room, looking for something.

The camera stays on the empty room just long enough to register that there is a small pair of legs standing in the grate in the fireplace. LOTTIE is standing with her body and head up the chimney.

MARGARET crosses back, carrying a couple of photo albums and then goes out of the door. LOTTIE steps out of the chimney, a couple of small smuts on her cheek, looking fierce and determined.

95

EXT. BEACH - DAY

95

The fire has gone down. MICKEY and JESS seem a little bewildered as they stand guard over GORDIE'S body. JESS is repeating an idea that MICKEY has told her.

JESS

So it's not really Grandad any more... he's left... and that's just the outside of him.

The thought is interrupted by LOTTIE running across the dunes, past the pick-up. She's carrying a plastic bag.

MICKEY

She ate Grandad's swiss roll.

JESS

I didn't mean to. It was an accident.

MICKEY

It wasn't an accident.

LOTTIE

It doesn't matter.

JESS

...Where are the grown-ups?

LOTTIE

Fighting. Mickey was right. They can't be trusted to do what Grandad wants ... so we'll do it. We'll give him the funeral he asked for.

MICKEY

...A Viking one?

LOTTIE

Yes.

MICKEY

Cool.

JESS

(Checking) So... we're going to put him on a Viking boat... and then send him out into the sea.

LOTTIE

... Yes.

JESS

...and then set fire to him.

LOTTIE

...Yes... it's what he said he wanted.

JESS

Where will we find a Viking boat?

MICKEY

They've got one in York! Though I'm not sure the Museum will lend it to us if we tell them we're going to burn it.

LOTTIE

Right now listen, we all have to work together... this is our present to Grandad... saying goodbye... his way.

They all turn very serious for a few moments.

MICKEY

(Picking up the box) Shotgun the matches!

We look at a massive wide shot. The children are up in the sand-dunes, tugging at a big wooden pallet which is half-buried in some sand. They heave it out. Cut to them joining two pallets together by pushing fence posts through the hollow space in the middle. They stuff empty plastic water bottles in the gaps between the posts.

MICKEY

So it won't be a proper Viking longboat?

LOTTIE

No it'll be a raft, but I expect the Vikings had rafts, didn't they?

MICKEY the Viking expert considers, then agrees. The only problem is that now, when they try, they can't shift the pallets.

They discuss ways they could move it.

JESS suggests they could use their brain waves like the man on TV.

MICKEY says if they had helium filled balloons that would make it lighter.

LOTTIE wonders if they could take the wheels off Grandad's pick up and put them on the pallet.

Finally JESS says:

JESS

Why don't we put it in Grandad's car?

96 CONTINUED:

96

LOTTIE
We can't drive.

JESS
Yes we can...

A beat. Then hard CUT TO:

97 INT/EXT. PICK-UP/BEACH - DAY

97

The children are in the front seats. The engine is running.
The car is an automatic.

LOTTIE grabs hold of the wheel, but her feet won't touch the ground.

LOTTIE
Mickey you push the pedal and I'll
do the wheel.

MICKEY is stretched head-first under the dashboard. He pushes down on the accelerator. The engine roars but doesn't go anywhere as it is not in gear. MICKEY points at the gear lever and hand brake.

MICKEY
You have to do something with
those.

MICKEY and LOTTIE push and pull at the handbrake until it is released. The pick-up rolls forward a yard, and they think they are driving, but then it stops.

MICKEY (CONT'D)
I'll do this (the gear stick).
Which one should I do? One, two,
three, four or R?

LOTTIE
'One' cos that's first.

JESS
I think you should do R cos we want
the car to go rrrrrr!

MICKEY considers.

MICKEY
I'm going to do 'One'. (He
hesitates.) Are we going to get in
trouble for all this? Like when I
started the lawnmower indoors?

LOTTIE
... I think the grown-ups might be
annoyed at first, but once we
explain it's what Grandad wanted,
they'll be fine with it.

The pick-up is making some horrible noises, but MICKEY gets it into gear one.

JESS

The car sounds a bit annoyed.

LOTTIE

Do the pedal again!

MICKEY pushes the accelerator and the pick-up lurches forward. They all cheer as it bounces along the beach. JESS reaches for what she thinks is the indicator.

JESS

Do I do left or right?

LOTTIE

Er... right...

She turns right toward the pallets. JESS pulls and pushes at the levers. The windscreen is squirted with soap and the wipers come on at their fastest speed.

LOTTIE (CONT'D)

No...

LOTTIE shouts at MICKEY for more or less power, until they triumphantly pull up in front of the pallet. They are all very pleased with themselves, until a thought occurs to MICKEY.

MICKEY

How we going to get that on to the back?

LOTTIE's face tells us that she hadn't thought of this.

CUT TO:

We start on a big C/U of a tangled forest of knots, that suddenly tightens. The CHILDREN have used some brightly coloured blue, green, and red nautical nylon cord washed up on the beach to tie the big pallet to the back of the pick-up and are driving to the sea, dragging the pallet behind them.

MICKEY

(Looking backwards out of the window) That's every knot I know

LOTTIE

Grandad said the tide is coming in, so if we leave it at the edge of the sea...

LOTTIE drives the pick-up right down to the sea, turning so the truck is parallel to the waterline.

LOTTIE (CONT'D)

Jess... say when it's at the edge...

To get the pallet near to the sea LOTTIE has to drive the pick-up nearly into the water.

JESS

Edge!

They start to get out.

MICKEY

Do you think we need to lock it?

LOTTIE

Yes... we don't want it getting stolen.

But as MICKEY jumps down the matches in his pocket fall into a puddle of water.

LOTTIE (CONT'D)

Mickey... you idiot!

MICKEY

(Fishing out the soggy match box)
That was an accident.

LOTTIE

Yes, but-

MICKEY

A real accident, not like her swiss roll-eating accident.

LOTTIE

Alright, alright, but how are we going to light the-

Suddenly, JESS yells.

JESS

Look!

A couple of crows and/or seagulls are hopping ominously towards GORDIE's body. All three of them run at the birds, shouting, to drive them off.

The tide has come in and the pick-up is now closer to the water.

MICKEY is concentrating hard, twisting a small bit of wood into a big bit of wood in an attempt to make fire.

MICKEY

'Course for it to be a proper
Viking funeral, it's crucial that
he gets to take his favourite
things to Heaven.

LOTTIE looks pleased with herself and empties out the plastic
bag she brought back from the house. The contents include
GORDIE's Viking brooch and his Scotland jersey.

Suddenly, GORDIE's corpse lets rip with a very loud fart.

LOTTIE

Grandad!

MICKEY

He's alive!

They leap across to the corpse, shouting excitedly, trying to
revive him. They take the jumper off his face. LOTTIE gently
slaps his cheeks.

LOTTIE/MICKEY/JESS

Grandad, come on/wake up/can you
hear us? (etc)

LOTTIE

(Realizing) ... He's cold..

The other two understand that he's definitely dead. JESS
wanders disconsolately off, and starts playing with some
stones.

MICKEY

...I think you can do farts after
you're dead. I saw it on
(Remembers) 'The Real Silent
Witness'... This woman said so.

LOTTIE

...are you sure?

MICKEY

She was wearing a white coat... she
said dead people are full of gas so
they make noises, they can fart and
burp and whistle (thinks)... actually
I'm not sure about whistle.

The disappointment seems to have knocked all the air out of
MICKEY. He sits on the sand, staring at the corpse.

MICKEY (CONT'D)

I'm a bit scared.

LOTTIE

(Putting her arm around him) It's
OK, Mickey... it's just Grandad.

LOTTIE places the jumper back over GORDIE's face, then puts her arm around MICKEY's shoulders.

LOTTIE (CONT'D)

He sort of died in battle... cos he was fighting cancer... so we'll give him a warrior's funeral.

She is interrupted by the barking of a dog. The children look up. A WOMAN is walking an unruly black Labrador, along the beach.

MICKEY

What are we going to tell her?

JESS (EMPHATIC)

The truth...

LOTTIE

No, Jess, then all the adults will get involved. (Remembering her Grandad's words) ...Sometimes it's OK to lie.

The WOMAN has been preoccupied with managing her dog, but now she has spotted the rather peculiar scene on the beach. She's about thirty five yards away.

WOMAN

(Calls) Are you alright down there?

LOTTIE

(Calls) Yes... we're fine... thank you.

The dog starts bounding towards them.

WOMAN

Hero! Hero! Come back!...

She points at the pick-up, which is up to its hubcaps in the water.

WOMAN (CONT'D)

How did that get there?

JESS

It drove there.

LOTTIE shoots JESS a look that says 'be quiet'.

LOTTIE

We're just waiting for some grown-ups to come back.

The dog is now approaching Grandad. MICKEY tries to quietly shoo it away, but it's sniffing around him. The WOMAN is now more perplexed. She starts to approach.

WOMAN

Is... is he alright? Hero, heel!

She approaches some more, so LOTTIE approaches her, to try and keep her away from the body.

LOTTIE

Oh yes, that's Grandad... he's... just having a nap.

The WOMAN moves forward again, but is stopped dead in her tracks when Grandad lets rip with an even more enormous fart. Even the dog recoils.

WOMAN

(To herself)... Well... really.

MICKEY and JESS start to get the giggles. LOTTIE shoots them a look.

LOTTIE

(To the WOMAN)... Sorry about that... he does that sometimes.

The little ones start giggling even more and for a moment LOTTIE thinks they're about to be rumbled, when suddenly the dog chases off after some gulls, barking like crazy.

WOMAN

He-ro! No! ... (To LOTTIE) So ... you say some grown-ups are coming? - oh no, he's got one, He-ro!! No!! Drop!!

She scuttles off to control the dog. LOTTIE watches her go for a moment, thinking.

LOTTIE

Mickey? Is it important that we set fire to Grandad's boat?

MICKEY

Yes, otherwise his soul's not... let free.

LOTTIE has spotted the WOMAN lighting a cigarette. She runs after her.

LOTTIE

Excuse me!... Excuse me, could I borrow your matches?

WOMAN

...My matches?

LOTTIE

Yes, um... Grandad's addicted to cigarettes but he dropped his matches in the sea, (The WOMAN seems undecided)... and cigarettes are his only pleasure in life.

The WOMAN is amused by this. She hands LOTTIE the box.

WOMAN

Alright, sweetie, just one left, I'm afraid. Don't you start smoking now.

LOTTIE

I won't. (Turns and runs off)... Thank you!

The WOMAN carries on up the beach, shouting after her uncontrollable dog.

The pick-up is a bit deeper in the water. The raft is finished, complete with GORDIE's brooch and jersey laid on top of a pile of kindling. MICKEY starts pouring petrol from a can all over the raft, till LOTTIE takes it off him. A deer skull, plus antlers has been tied to the front. There is even a sail made from GORDIE's old deck chair, flapping in the wind.

The children have placed a row of round fence posts on the ground and LOTTIE and MICKEY are rolling GORDIE's body over them. (body double) JESS is hanging back a little nervously.

LOTTIE

I didn't think this would work.

MICKEY

Well, it worked at Stonehenge. And those Druids were moving huge rocks... not Grandads... so well done my brain... Whoa!

They stop as Mickey takes a fence post from behind and places it in front. They roll him some more.

MICKEY (CONT'D)

I am so looking forward to when we go back to school and we have to write 'What I did at Half Term'. (They keep rolling.) Though I bet Shania has done something more interesting, cos she always has.

101

EXT. BEACH - DAY

101

The pick-up is now much deeper in the water and the raft is nearly afloat. The CHILDREN stand in the shallows with an air of solemnity. They have taken the jumper off their Grandad's face. MICKEY puts his toy sword in GORDIE's hand.

JESS gets her favourite pebble out of her pocket and places it on the raft beside him.

LOTTIE

(Clears her throat, bows her head)
We are gathered here... this...
Saturday to... remember GORDIE
MCLEOD... I'm sorry you died Grandad...
I liked having someone to talk to...
Amen.

MICKEY mutters 'Amen' and JESS copies.

JESS

... Goodbye (stumped) you were nice.

MICKEY

Have a good Valhalla.

LOTTIE hands MICKEY the box of matches. MICKEY opens the box. Suddenly the enormity of it hits him.

MICKEY (CONT'D)

What if I mess it up?

LOTTIE steps up to the plate. Nervously, she takes the match. She takes a deep breath, steps forward towards the raft. Suddenly the wind picks up and the deck-chair billows. The raft starts to drift out. After a couple of attempts, LOTTIE manages to strike the match, and then lobs it onto the kindling around the edge of the raft. The raft goes up with a big whoof! The kids have to back away, and walk back up the beach a bit.

LOTTIE puts her arm round JESS, who turns her back to the sea. The kindling on the raft is burning well now, but the flames have not reached the body. The wind is blowing the raft away from the beach.

MICKEY (CONT'D)

... I wish he could see this.

LOTTIE

Yeh... he'd be really proud of us.

JESS glances back over her shoulder to look.

JESS

Is it too late to get my pebble
back?

102 EXT. BEACH - EARLY DUSK 102

The raft is now a couple of hundred yards from shore, still burning steadily. The three children stand on the beach, holding hands. The sky is red and orange and gold.

103 EXT. BEACH - EARLY DUSK 103

The sun is lower now, and spectacular. The children are still watching the raft, now well out to sea.

104 EXT. GAVIN AND MARGARET'S HOUSE - DUSK 104

The marquee is up. There's an atmosphere of chaos. The band are arriving, carrying their kit. They range from the old and craggy to a 15-year-old girl. SMOKEY (the band leader) is bending GAVIN's ear.

SMOKEY

We can do folk/rock, country,
country/folk/rock, indie/folk/rock,
disco (etc)

GAVIN

(Distracted) OK, Smokey well that's-
(Calls) Margaret, there's a wrong
apostrophe on the toilet signage!

ABI, notices the children walking towards the house holding hands.

ABI

Where have you been? We told
Grandad seven o'clock. (She calls)
Doug-ie! It's OK, they're back!

She shoos them inside.

104A INT. GAVIN AND MARGARET'S HOUSE. ENTRANCE HALL - DUSK 104A

ABI

Come on, come on (etc)

LOTTIE

...We need to...(tell you something)

ABI

You're all sandy, OK, run up and
have a quick bath, Lottie, you help
Jess.

104B EXT. GAVIN AND MARGARET'S HOUSE - FRONT STEPS 104B

SMOKEY is still bending GAVIN's ear.

104B CONTINUED:

104B

SMOKEY

I don't think I mentioned
bluegrass... we can do that, but not
quite so fast since Billy's stroke.

104C INT. GAVIN AND MARGARET'S HOUSE - FRONT HALL

104C

ABI notices the children are still just standing there.

ABI

Come on you lot, shift, the party's
starting soon, I've laid out your
party clothes, they're on the-

LOTTIE

(Interrupts) Grandad died.

ABI

..What?

Instinctively, the children huddle closer together.

LOTTIE

Grandad died... on the beach.

ABI is shocked, trying to take it in as DOUG fetches up.

DOUG

Crikey, guys, what time do you call
this? We were-

ABI

Doug...

Her expression and tone stop DOUG in his tracks.

ABI (CONT'D)

They're saying Gordie's died.

GAVIN bustles through, oblivious to the atmosphere.

GAVIN

Hallelujah, at last, what have you
done with your Grandad, eh?

JESS goes to answer, but LOTTIE intercepts.

LOTTIE

He died... on the beach.

GAVIN is dumbstruck for a moment, then takes control.

GAVIN

(Getting his mobile out) OK, I'm on
to it.

DOUG

Oh God... I knew I shouldn't have let-

ABI

(Trying to reassure him) It's alright, love, let's just find out exactly what's-

Suddenly GAVIN is barking down his phone.

GAVIN

Ah yes... Ambulance quickly please to... Lottie, where exactly is Grandad now?

LOTTIE

Out at sea.

GAVIN

...Out at sea?

MICKEY

And on fire.

The adults are totally bewildered, GAVIN's jaw hangs.

LOTTIE

He wanted a Viking funeral, so we made a raft, put his body on it, set it all on fire and then floated it out to sea.

GAVIN

(To phone)...Can you hold on a sec?

DOUG

Stop being silly, Lottie, just tell us, where is Grandad?

GAVIN

Oh yeh this is a wind-up. (He spots KENNETH walking past) Kenneth! Kenneth! Go see if Grandad's in his room. (To the children) He's put you up to this, hasn't he, this is one of Grandad's stupid jokes isn't it?

MICKEY

(V. matter of fact) Well he did do it as a joke where he pretended to die, but this time it isn't a joke.

GAVIN becomes aware of a voice saying, 'Hello? ... Hello?' in his phone.

GAVIN

(To phone) Yes, yes, alright... we're just getting the details... if you could just show a bit of patience.

ABI isolates JESS and tries to get the truth out of her, but JESS slowly starts to give her chapter and verse on every tiny thing that happened leading up to the death, much to ABI's frustration.

This all happens in the background of the following scene.

Meanwhile DOUG has homed in on LOTTIE and MICKEY.

DOUG

(Trying to stay calm) Listen, kids,
it's vital you tell the truth.

LOTTIE

(Tears of anger forming) We do tell
the truth.

KENNETH comes in through the front door, unaware of the atmosphere.

KENNETH

Grandad's not in his room, and the
pick-up's not there.

He picks up some parking signs and exits.

GAVIN

(A voice is talking at the other
end of the phone) Yes, yes, we do
still need an ambulance, and the
police, and possibly the coastguard
and... no we don't need the fire
brigade, and I don't appreciate
your tone.

MICKEY

(Quietly) Well he is on fire.

GAVIN

(Still to phone) Yes I know that it
is a criminal offence to 'make
prank calls' but- She's hung up!
999 has hung up! Can you- (He looks
at the three KIDS) Aah, they're
making it up (A BEAT) I'm going to
the point. (He dashes out of frame)

For a moment, DOUG and ABI, still stunned, are left facing the children.

MICKEY

...Do you still want us to have a
bath?

ABI

(Distracted) Um... no.

JESS

Yaay!

104C CONTINUED:

104C

We hear music starting up from the marquee. The band haven't plugged in, but there's the thump of a drum kit and a jig on a couple of violins. GAVIN dashes back in.

GAVIN

The car keys! Where the bloody hell are the car keys?

A flicker of a look between DOUG and ABI.

DOUG

We'll take ours.

They speed off towards the car. We hear MARGARET coming.

MARGARET (OOV)

Okey dokey.

She emerges in her apron carrying a tray full of homemade cakes and heads for the children.

MARGARET (CONT'D)

Now then, I need some very important cake-tasting done, do I have any volunteers to ...

She realises something's amiss. She clocks ABI'S face.

ABI

Gordie died.

MARGARET

... Oh no...

MICKEY

So we gave him a Viking funeral on a burning raft.

MARGARET

... .. I'm sorry, what?

105 EXT. LARGE DUNES - LATE DUSK

105

A car pulls up sharply and GAVIN and DOUG leap out. They start frantically running, clambering, up a very steep dune.

106 INT. GAVIN AND MARGARET'S HOUSE - MARQUEE - LATE DUSK

106

One end of the tent behind the stage is open, looking out onto the hills and the sunset. The band start playing, joining in one after the other. They're very good musicians. KENNETH'S head appears round the tent flap. He is instantly transfixed by one of the fiddlers. She's 15, pretty, and her fingers move in a blur.

- 107 EXT. LARGE DUNE - LATE DUSK 107
- DOUG and GAVIN, out of breath, clamber, with some difficulty, up the last few feet of the hill. They look out over a magnificent panorama of the ocean. They scan it anxiously, until DOUG spots a small red speck, glowing like an ember out at sea. Then GAVIN spots something else. He sets off at speed.
- 108 INT. GAVIN AND MARGARET'S HOUSE - MARQUEE - LATE DUSK 108
- C/U of the girl fiddler's fingers magically whizzing up and down the neck of the violin. KENNETH watches totally entranced, still wearing his tabard with 'PARKING' written on it.
- 109 EXT. BEACH - LATE DUSK 109
- The pick-up is nearly submerged. GAVIN has waded out to it, and is checking inside. DOUG is inspecting the beach, some fence posts are lying on the sand. A few are bobbing in the shallows. GAVIN starts pulling, angrily, pointlessly, at the door. He is beating it with his fists and shouting. DOUG starts to wade out to get him.
- 110 EXT. GAVIN AND MARGARET'S HOUSE - LATE DUSK 110
- The GUESTS are starting to arrive in numbers. As no one is organising the parking, a traffic jam is building up. Some horns are being tooted and there is a police siren in the distance.
- 111 INT. GAVIN AND MARGARET'S HOUSE KITCHEN - LATE DUSK 111
- The children are gathered, nervous, in the kitchen with DOUG, ABI, MARGARET, while GAVIN - with wet trousers - stands in the doorway, splitting his attention between the arriving guests and the family.
- GAVIN
(Manic) I don't believe this, it's a bloody nightmare, it's- (Calls down the hall) Sir Donald, glad you could make it - a total bloody nightm- (calls again) Hughie, good to see you - a bloo-dy total -
- MARGARET
(interrupts) Gavin, please, language... the children.
- GAVIN
Oh, so they can't hear the word 'bloody' but they can set fire to my father?

MICKEY

(Sticking up for himself) We didn't hurt him, he was dead.

GAVIN

Well let's hope so.

DOUG

(Snaps) Oh for Christ's-

ABI

Doug!

As the adults argue, MICKEY peers out the window. An OLD MAN wearing a big hat and a dark blue overcoat limps towards the house. For a moment MICKEY experiences a flashback to the poster on his bedroom wall at home. He sees a striking resemblance.

MICKEY

(mutters quietly to himself) Odin.

No one sees MICKEY as he heads excitedly towards the door.

GAVIN

... This could still be one of Dad's wind-ups. I tell you, I wouldn't put it past him.

DOUG and ABI watch GAVIN sympathetically. They can see he's in denial.

DOUG

Gav, listen... I think we have to accept the kids are telling the truth.

LOTTIE

We just did what Grandad wanted.

GAVIN

He didn't want... this! He wanted to be cremated (DOUG goes to speak) And don't bloody say it, 'cos I'm looking for someone to punch and your children are too small!

GAVIN and DOUG start arguing over each other. LOTTIE and JESS watch them, bewildered.

JESS

(Quietly to LOTTIE) You said they'd be annoyed at first and then they'd be fine with it... well they're not fine with it yet.

112 INT. GAVIN AND MARGARET'S HOUSE - MAIN LOUNGE - LATE DUSK 112

There's a cheery hubbub from many guests until MARGARET stands on a chair to make an announcement. ABI is with her, not sure how to help.

MARGARET

Erm... excuse me...

There's a ripple of shushing around the room. The OLD MAN in the blue coat comes in at the back, struggling with the feedback from his hearing aid. A PHOTOGRAPHER starts taking photographs, but ABI politely gestures for him to stop.

MARGARET (CONT'D)

Thank you all so much for coming... Gordie would be pleased to see so many of his friends gathered together... except... sadly... he can't be pleased... because he passed away... today. (There are groans and sounds of dismay from the guests)... ... We think... well, we're fairly certain that... (The GUESTS are starting to look a little puzzled) ... he has... The details aren't important... Anyway, um... (Her voice breaks a little... she doesn't know how to finish) I know the competition for local babysitters has been intense, so do stay and have a-

MARGARET suddenly sees the OLD MAN in the blue coat.

MARGARET (CONT'D)

Jimmy Cazzarotto...

JIMMY

(Loudly) Margaret.

MARGARET

We thought you were stuck in New Zealand... with the ash.

We cut to JIMMY'S POV and hear what he hears... which is just a mush of sound.

JIMMY

Four days it's taken me... So where is the old bastard?

He clearly has no idea what MARGARET'S said. MARGARET and ABI look at each other. ABI gestures to MARGARET. She's going to try and deal with this.

113 INT. GAVIN AND MARGARET'S HOUSE - ENTRANCE HALL - LATE DUSK 113

There's the sound of hooting outside. GAVIN looks out the window.

GAVIN

Where's Kenneth? He's supposed to be...

Two POLICE, SGT MURDOCH, P.C. MCLUHAN and a STERN-LOOKING WOMAN enter the hall, where they are met by GAVIN and DOUG. MICKEY drifts in behind the Police.

GAVIN (CONT'D)

You took your time, Murdo.

SGT MURDOCH

Ally Mackay's stag night. A dwarf got thrown through a window. (Introducing the WOMAN) This is Agnes Brody.

AGNES

(Intimidatingly to the point) From the Child Welfare Unit. I'll require a room for interviews.

DOUG

...Right.

AGNES

(Indicating MICKEY) I found this child outside... unaccompanied.

DOUG

Yes... that's my son... (Limply, as he takes MICKEY by the hand)... Thank you.

114 EXT. GAVIN AND MARGARET'S HOUSE - MARQUEE - LATE DUSK 114

We can hear the band playing jigs, as some guests head for their cars.

115 INT. GAVIN AND MARGARET'S HOUSE - MARQUEE - LATE DUSK 115

The band are up on the stage and playing vigorous jigs with electric backing.

KENNETH stands, watching, and now he is holding his violin. He finds himself staring at the girl VIOLINIST with the flying fingers and the tossing hair.

KENNETH realises that SMOKEY is beckoning him up on to the stage.

116 INT. GAVIN AND MARGARET'S HOUSE - KITCHEN - DUSK 116

AGNES

Please do exactly as I ask. There is a procedure for this kind of situation.

DOUG

(Amazed) ...There is?

AGNES

(Producing a folder) Oh yes.

LOTTIE, MICKEY and JESS are watching all this from the far end of the room.

LOTTIE

Why have they called the police?
We've done nothing wrong.

117 INT. GAVIN AND MARGARET'S HOUSE - MAIN LOUNGE - LATE DUSK 117

Some guests go, some stay. The atmosphere is awkward. ABI is shouting in JIMMY's ear. She's got through to him.

JIMMY

(Very loud) Can I... Can I see him one last time?

ABI

(Loud) I'm afraid that's not possible, Jimmy.

JIMMY

Why's that? I've come from New Zealand, you know.

ABI puts her mouth close to his ear. GAVIN comes in and starts dealing with other guests.

At the other end of the room, MARGARET finds herself with MALCOLM, a soberly-dressed man in his 50s.

MALCOLM

I'm very sorry for your loss, Margaret, if there's anything I can do, I mean... will you be wanting us to come by and pick up the deceased?

MARGARET

Thank you Malcolm, but there isn't... there isn't any... any necessity for that.

MALCOLM

(Suspicious) I see... no necessity for undertakers?

MARGARET

No. (MALCOLM is fixing her)... Now, if you'll excuse me. (She shapes to move on)

MALCOLM

Is it Fosters of Inverness you're using?

MARGARET

No, no, it's not. I need to... um... (she exits)

MALCOLM follows her.

We cut to GAVIN, who is with SIR DONALD.

GAVIN

I'm really sorry about this, Sir Donald (etc).

Meanwhile, nearby, ABI is explaining to JIMMY. MICKEY is watching JIMMY, who is standing in front of a painting that depicts a crow, and from MICKEY's perspective, the crow seems to perch on JIMMY's shoulder (like Odin).

ABI

So, we think that's what's happened, but obviously, y'know... that's...

She pulls a conspiratorial face and puts her finger to her lips to clearly indicate that JIMMY mustn't tell anyone.

JIMMY

(Puzzled) ...That's what?

ABI

Con-fi-dent-ial.

JIMMY

(V.loud, Can't help himself) What, that the kids set fire to his body and floated him out to sea?

The guests in that half of the room all stop talking and look. GAVIN, still standing next to Sir Donald, is appalled.

GAVIN

(addressing the gawping room, not knowing what to say) Well... y'see... the kids... it's... they're from London.

Some guests are leaving. Wild music comes from the marquee.

119 INT. GAVIN AND MARGARET'S HOUSE - MARQUEE - NIGHT 119

The band are playing for themselves, but now KENNETH has joined them, and it's clear just how good he is at playing the Scottish folk music that he loves. His face is illuminated.

The GIRL VIOLINIST with the flying fingers steps across the makeshift stage so they can play together. They grin at each other as they step up the tempo.

120 INT. GAVIN AND MARGARET'S HOUSE - HALLWAY - NIGHT 120

DOUG is hovering by a door, trying to hear what's going on inside. He turns and does his best reassuring smile to LOTTIE and JESS, who sit on two chairs outside the dining room. JESS opens KENNETH's laptop that is sitting there.

121 INT. GAVIN AND MARGARET'S HOUSE - DINING ROOM - DUSK 121

AGNES sits across a big table, facing MICKEY, who looks very small perched on his chair. ABI sits off to the side watching anxiously. AGNES speaks to MICKEY in that oversimple way that suggests she's been on a course.

AGNES

So, the idea... of the... special funeral... Who did that come from?

MICKEY

Odin.

AGNES

(Writing) Odin?

MICKEY

He commanded Vikings to do that...

He goes to the window.

ABI

Mickey, sit down, love.

MICKEY

He walks the earth with one eye and a big hat and a blue cloak, on his eight-legged horse, disguised as a traveller, to see if people are nice to him... and he's here now.

AGNES

... With an eight-legged horse?

121 CONTINUED:

121

MICKEY

Yeah well he's probably left it somewhere so people don't stare, because if your horse had eight legs they would stare.

AGNES writes something down. ABI starts to get anxious. ABI discreetly cranes her neck to try and see what she's writing.

122 INT. GAVIN AND MARGARET'S HOUSE - ENTRANCE HALL - DUSK 122

MARGARET is saying goodbye to some guests. She finds herself face to face with MALCOLM again.

MALCOLM

Y'see, the thing about Fosters of Inverness...

MARGARET

No, we're not using Fos-

MALCOLM

...is that they may have gone all hoity-toity with the website...

MARGARET

...Malcolm...

MALCOLM

...but all those 5-star reviews of their impeccable service...

MARGARET

...Malcolm...

MALCOLM

I've heard Hettie Foster writes those in herself.

MARGARET

Malcolm, with the greatest respect... fuck off.

The room falls quiet.

MALCOLM is stunned. So are GAVIN, the POLICE and the last of the departing guests.

MARGARET (CONT'D)

Just... fuck right off.

122 CONTINUED:

122

GAVIN

(to MALCOLM) ...That's the grief talking... it affects everyone in different ways, doesn't it, it's - well why I am telling you this - anyway, we'll be in touch, as soon as we have a... (stops himself) have a... moment.

A taxi is pulling up outside the house.

123 EXT. GAVIN AND MARGARET'S HOUSE - NIGHT

123

Jimmy hobbles out towards his taxi. He's started to see MICKEY staring at him from a doorway.

MICKEY

You are Odin... aren't you? You've come to protect us, haven't you?

JIMMY

(Clearly hasn't heard a word) Aye, wee fella, yes indeed, too right.

MICKEY looks reassured.

124 INT. GAVIN AND MARGARET'S HOUSE - MARQUEE - NIGHT

124

The band plays, even faster. But now, KENNETH and THE GIRL VIOLINIST play answering phrases, the jig climaxing at exhilarating speed, their eyes ablaze with excitement.

125 INT. GAVIN AND MARGARET'S HOUSE - THE DINING ROOM - NIGHT 125

AGNES is rising from her chair, the interview's coming to an end.

AGNES

So, thank you, for that, Jess, and, if its OK, I'll just hang onto this lovely drawing I asked you to do for me... of the three of you... (She looks, pensively, at the picture)... Setting fire to your Grandpa...

JESS

Do you want to put it on your fridge?

AGNES

No, not exact-

JESS

There wasn't actually a unicorn on the beach, I just got bored.

125

CONTINUED:

125

ABI

(Feels threatened) Perhaps we could hang on to the picture.

AGNES

I'll give you a receipt and it will be returned to you when the investigation's been completed.

AGNES writes some more notes, as ABI's anxiety increases.

JESS

Can I go now? Because I was half way through a cheese string.

AGNES

OK... (JESS is already virtually out of the room, taking one of her stones with her as she goes) (To ABI) ... so... does she hold her breath a lot?

126

EXT. THE BEACH - NIGHT

126

A powerful light is switched on and illuminates the beach. Shadowy figures in fluorescent jackets move towards the semi-submerged pick-up.

126A

INT. GAVIN AND MARGARET'S HOUSE - MARQUEE - NIGHT

126A

The band are still playing, watched by two guests. But KENNETH and the girl violinist are missing.

127

EXT. GAVIN AND MARGARET'S HOUSE - MARQUEE - NIGHT

127

KENNETH and the GIRL VIOLINIST are snogging with wild abandon round the back of the marquee.

KENNETH has finally cut loose (as his GRANDAD advised him).

128

INT. GAVIN AND MARGARET'S HOUSE - THE STUDY - NIGHT

128

AGNES is now interviewing LOTTIE.

AGNES

So, Lottie, um... why didn't you come back when your Grandad died and fetch an adult?

LOTTIE

I did. I was going to tell my Dad... but he was having a big slanging match with my Uncle. And then my Mum.

128

CONTINUED:

128

AGNES

He was... in conflict with your Mum?

ABI goes to say something, but AGNES just writes something ominous in her notes.

ABI

(Weakly) But... mostly... with... her Uncle.

AGNES ignores her and keeps writing.

129

[SCENE DELETED]

129

130

INT. GAVIN AND MARGARET'S HOUSE - ENTRANCE HALL - NIGHT

130

MICKEY and JESS are bored and tired, looking at clips on KENNETH's laptop. (We don't need to see any clips.)

JESS

Make it bigger.

MICKEY hits a key that doesn't seem to do anything.

JESS (CONT'D)

Bigger.

JESS tries to help him, hitting some keys.

MICKEY

Don't stress... I'm trying.

131

INT. GAVIN AND MARGARET'S HOUSE - KITCHEN - NIGHT

131

GAVIN bustles in to find the two policemen, slumped, watching TV. He stiffens.

GAVIN

...Is this an effective use of police resources?

P.C. MCLUHAN

We've been told to await operational instructions, Mr. McLeod.

GAVIN

It looks very like sitting on your arse, watching my TV... shouldn't you be out... looking for evidence of my father?

SGT MURDOCH

(V. laconic) We haven't got a submarine.

131 CONTINUED:

131

GAVIN

Oh I see... jokes is it now?

132 INT. GAVIN AND MARGARET'S HOUSE - MAIN LOUNGE - NIGHT 132

A handful of GUESTS still sit or stand around talking. Behind them, the TV screen flickers into life. DOUG, standing in a doorway, turns to look.

Cut around the house as the TV in the kitchen and another computer come to life.

It is CCTV images of a shopper in a supermarket who is losing her temper, flailing her arms and berating another shopper.

132A INT. GAVIN AND MARGARET'S HOUSE - ENTRANCE HALL - NIGHT 132A

The same footage has come up on the laptop that MICKEY and JESS are watching.

133 INT. GAVIN AND MARGARET'S HOUSE - KITCHEN - NIGHT 133

GAVIN

Well I've thought of a joke, a very funny joke. Do you want to hear it?

Behind the Policemen, for the first time we register that the WOMAN losing her rag is MARGARET. The row reaches a peak. Then stops for a moment, as if it is over, before MARGARET suddenly starts grabbing tins, bags of flour, boxes of eggs etc hurling them at the shopper, who covers beneath the bombardment. But GAVIN notices none of this, he continues to upbraid the Policemen.

GAVIN (CONT'D)

Here it is. How about I make a formal complaint to your Chief Superintendent... who happens to be a friend of mine.

Behind P.C. MCLUHAN's shoulder we can see MARGARET's rage is escalating still further.

GAVIN (CONT'D)

...who happens to be in my house now... as a guest, so...

He stops in his tracks. His eye-line drifts to the left. Then he shifts his head to the side. His eyes widen as we see what he is seeing behind the POLICEMAN on the TV screen, where MARGARET, is still pelting the shopper with a barrage of missiles. Suddenly she stops and runs out of frame. She returns a moment later carrying a huge pumpkin which she hurls at the shopper, knocking her over. Supermarket staff run in attempting to restrain her, but she won't be restrained.

133 CONTINUED:

133

GAVIN (CONT'D)
(Stunned and bewildered) ...Margaret?

The two POLICEMEN watch the shaken GAVIN, while his wife continues to run amok on the TV.

134 INT. GAVIN AND MARGARET'S HOUSE - LOUNGE - NIGHT 134

DOUG and the other GUESTS stare at the screen, hypnotised by what they see.

135 INT. GAVIN AND MARGARET'S HOUSE - ENTRANCE HALL - NIGHT 135

MICKEY has got the clip so it fills the screen. They are both laughing.

JESS
Hurray! Go Auntie Margaret!

136 INT. GAVIN AND MARGARET'S HOUSE - DINING ROOM - NIGHT 136

AGNES
So Lottie? ...when your Grandad passed away...

LOTTIE
(glancing at her notebook) At ten to four... approximately

AGNES
(On the scent) ... That's a pretty wee notebook... what sort of things do you put in that?

LOTTIE
Thoughts, facts, information... (A glance at her mum) Lies that I get told.

AGNES
...Could I possibly have a look at that?

LOTTIE warily hands it over. AGNES starts to thumb through the book. ABI looks very apprehensive and LOTTIE too begins to look worried.

AGNES (CONT'D)
... Do you think I could hang on to this for a bit?

ABI
(Alarmed) Um... Is that necessary? Why do you need to hang onto it?

LOTTIE

... You're not thinking of... removing us anywhere, are you?

ABI

(Trying to reassure her) Don't be silly, darling, this lady isn't here to do that, are you.

AGNES

At this stage I'm just making an assessment.

ABI does not like the sound of this.

INT. GAVIN AND MARGARET'S HOUSE - KITCHEN - NIGHT

On all the screens, MARGARET is now decking a supermarket attendant with a big fish.

We cut to GAVIN, who is watching, still in shock. He looks through the hatch into the living room, where he can see lots of people, including DOUG watching MARGARET's meltdown.

P.C. MCLUHAN

(concerned) I... um... I take it that you hadn't seen this, Mr. McLeod.

GAVIN does not respond, he just stares at the TV as if it was an abyss.

SGT MURDOCH

... No charges were brought.

P.C. MCLUHAN

(trying to make GAVIN feel better)... No... the staff at Morrisons were very good about it... y'know, everyone... understood that your wife was, y'know, adversely affected by her medication.

GAVIN (QUIETLY)

... Medication?

P.C. MCLUHAN

Yeh, y'know, the anti-depressants. (GAVIN looks at him blankly)... for the depression.

GAVIN'S face tells us that he knew nothing about any of this.

SGT MURDOCH

... Not your night, is it?

GAVIN'S trance is broken by the familiar voice of MARGARET as she crosses the hall, busily calling out.

137 CONTINUED:

137

MARGARET

Who fancies a dram? I'm taking orders. We've got McAllans or Glenmorangie.

GAVIN watches her go, astonished and ashamed that he had never realized that his own wife was being treated for depression.

We hear JESS shouting, 'Play it Again!'

138 INT. GAVIN AND MARGARET'S HOUSE - ENTRANCE HALL - NIGHT 138

DOUG rushes in and switches off the laptop before JESS and MICKEY can play it again. He looks up to find GAVIN staring at them, as AGNES, ABI and LOTTIE emerge from the dining room.

GAVIN

(quietly to DOUG) ...Anything else your children can do to destroy my life?

DOUG

(Looking at ABI) ... Everything alright?

There is no response. Just worried looks from ABI and LOTTIE.

AGNES

(Leaving) Please don't go anywhere without notifying me, will you?

As she exits, she passes a very happy KENNETH bounding in. He stops and takes in the weird atmosphere.

KENNETH

Has something happened?

139 EXT. SEA - DAWN

139

Out to sea a helicopter sweeps the ocean.

140 EXT. BEACH - MORNING

140

The pick-up is still in the sea. The beach is taped off and lit by an emergency floodlight. POLICEMEN in fluorescent tabards are launching an inflatable.

141 INT. GAVIN AND MARGARET'S HOUSE - KITCHEN - DAY

141

It's a late breakfast. The roller blinds are down. The atmosphere is terrible. GAVIN is unkempt and hasn't shaved and no one is talking.

JESS

Why are the knives and forks so loud?

ABI joins DOUG to get coffee in the corner of the room.

ABI

(Lowers voice) Have you ever read Lottie's notebook?

DOUG

No. Have you?

ABI

No... not much... very rarely... but she does write down everything.

DOUG

What? Like everything we said to each other? Everything we've... (DOUG sees LOTTIE coming) Sleep OK sweetheart?

LOTTIE blanks them and walks to the toaster.

ABI

And now 'intervention woman''s got it.

DOUG

'Intervention woman'?

They're aware of LOTTIE watching and lower their voices more.

ABI

Yeh. 'Intervention'... She kept saying it. Maybe we should get a lawyer.

DOUG

A lawyer, yeh. They've been great at calming things down. ...The important thing is not to antagonise her. We need to...

He is interrupted by KENNETH walking sleepily into the kitchen in his pyjamas. He doesn't pick up on the atmosphere.

KENNETH

Morning all...

He heads straight for the blind and releases it.

GAVIN

Jesus... no!

But it's too late. As KENNETH lifts the blind. He is confronted by a paparazzi rushing forward and flashings their cameras, all about ten yards away beyond a lower wall.

There is a media circus of reporters and satellite trucks camped a little way off. KENNETH stares amazed.

GAVIN (CONT'D)

How did they find us so fast?
That'll be that bloody Donny
Mackay, he'll do anything to fill
his bloody guest house.

He shapes to close the blind.

MARGARET

Oh, leave it.

GAVIN closes it anyway.

MARGARET (CONT'D)

What's the point? No-one gets to
keep any secrets anymore.

GAVIN

(Bitterly) Well you can say that
again.

JESS

No-one gets to keep any secrets
anymore.

GAVIN mutters under his breath. A bell rings.

GAVIN

Those bloody vultures! Why can't
Scotland have a law of trespass
like a real country?

ABI is peering out of the back kitchen window.

ABI

It's her... Little Miss Sunshine...

ABI sets off for the back stairs.

DOUG

Oh Christ... Just be...(He hunts for a
diplomatic word)

ABI

(As she's going down the stairs) Be
what...?

DOUG

Be... you know...

LOTTIE looks worried.

142 INT/EXT. GAVIN AND MARGARET'S HOUSE - BACK DOOR - DAY 142

ABI opens the door, DOUG puts his arm around her in an excessively affectionate way.

AGNES

I came through the back lane to evade all the media.

DOUG

Well, thank you.

There's an awkward moment.

AGNES

May I come in?

DOUG

Of course...

ABI

Why?

AGNES

I'm sorry?

ABI

Why do you want to come in?

DOUG tries to smooth things over

DOUG

Abi, she's just...

AGNES

Well I need more information...

ABI

What sort of information?

AGNES

Information to help assess which of the range of outcomes...

ABI

'Outcomes'. What outcomes...

DOUG

Outcomes, Abi...

AGNES

A range of outcomes from intervention to...

ABI

There! She said it.

143 INT. GAVIN AND MARGARET'S HOUSE - KITCHEN - DAY 143

JESS and MICKEY are peeping around the curtain at the vast media village outside the front of the house.

MICKEY

Ooh, look, that's two helicopters.
Are we famous?

GAVIN

No, we're infamous.

MICKEY

Is that better than famous?

Behind them a wasp settles on the table. MARGARET instantly annihilates it with a massive cook book... Thu-ump!!!
Everyone's startled.

JESS and MICKEY peer at the squished wasp.

MARGARET

Famous isn't very good to start with. (Tentatively to GAVIN) Look... Gavin... about the supermarket... episode...

GAVIN

(Moving away) There's nothing helpful to be said about that.

144 INT/EXT. GAVIN AND MARGARET'S HOUSE - BACK DOOR - DAY 144

AGNES

I can involve the Police in this conversation if you like, so it would be better...

ABI

(Raising voice) You can come in when I get an assurance that there is no possibility of you taking away my kids!

DOUG

Abi...

AGNES

As I was in the process of saying...

ABI

That's a 'no' then.

She slams the door.

DOUG

Ab-i!... Bloody Hell.

144

CONTINUED:

144

There's the sound of the helicopter returning. GAVIN flourishes a newspaper.

GAVIN

Oh Jesus... Look at this!

He holds up a copy of a tabloidy local paper. It reads: 'LONDON KIDS BURN SCOTS SOCCER STAR'

KENNETH

(On his laptop) We're front page of the Daily Mail as well.

GAVIN

Yes.

KENNETH

'War Hero Burnt By - '

GAVIN

- Yes, thank you Kenneth.

KENNETH

And the Express.

GAVIN

Yes, Kenneth, that's -

KENNETH

'Feral Children Sacrifi -

GAVIN

(Interrupts) Kenn-eth! We can do without the bloody rolling bulletin!

GAVIN continues to argue with KENNETH.

JESS claps her hands to turn the light on and off.

DOUG

Jess... no...

145

INT/EXT. GAVIN AND MARGARET'S HOUSE - BACK DOOR - DAY

145

AGNES is trying to phone someone, but is frustrated that she can't get a signal. LOTTIE opens the door.

LOTTIE

...I'd like my notebook back please.

AGNES

I'm sorry, Lottie, but I'm only permitted to talk to you in an interview situation... Actually, could I just nip in and use your phone for a moment?

146

INT. GAVIN AND MARGARET'S HOUSE - MAIN LOUNGE - DAY

146

DOUG

(Calling after ABI) All I said was
'Let's not be provocative.'

MICKEY

(Trying to be helpful) Don't worry,
Dad, I told you, Odin will sort all
this out.

DOUG

(Weary) Mickey, you didn't see
Odin.

MICKEY

(Bristles) Well, Miss Pringle says
she saw Jesus once and if she can
see Jesus then I can see Odin.

DOUG

(Snaps) For Christ's sake!... You
didn't see Odin. There is no Odin.
This is the real world!

MICKEY looks deeply shocked.

There is a shout from JESS who has sneaked off and turned on
the TV.

JESS

(Delighted) We're on telly!

A reporter is talking to camera, standing in front of the
house.

Alarming bullet points are scrawling across the foot of the
screen, including "Prime Minister says grandad burning is
symptom of broken society".

FIRST REPORTER

... and the three children, from this
family... who cannot be named for
legal reasons.

MICKEY / JESS

(Disappointed) Oh...

FIRST REPORTER

... are, currently, still with their
parents in -

KENNETH blips across to the next news channel, which is
showing a police news conference. A POLICE SPOKESMAN is
delivering a rather stilted statement.

POLICE SPOKESMAN

- we can only confirm that the body of a man in his mid-70s was... destroyed, and floated out to sea, possibly with some valuables. We are continuing to...

GAVIN blips off the TV. KENNETH'S phone rings and he leaves the room to talk, he passes LOTTIE who's coming back in.

JESS

(To herself) I forgot to put the brooch in my drawing.

GAVIN

... Brooch?

MICKEY

(proudly) Grandad's Viking brooch. We put it on the raft. (GAVIN'S mouth is hanging open)... Vikings always went to Valhalla with their treasure.

For a moment, GAVIN goldfishes, unable to find the words.

GAVIN

You... you... morons!

The children look a bit shocked.

JESS

... Well that's just rude.

GAVIN

You, stupid, stupid little...

DOUG

Whoa, that's enough!

GAVIN

They've destroyed a family heirloom!

DOUG

Dad found it, so it's hardly a-

GAVIN

It's worth 15,000 pounds!

DOUG

... 15,000?

GAVIN

... I had it valued.

DOUG

Oh... I get it.

GAVIN

... what's that supposed to mean?

DOUG

(His tone turns darker) Thinking ahead, were we?

ABI

(Quietly) Doug...

DOUG

Thought we'd keep the valuation secret did we?

ABI

(Quiet) Let's all stay nice and -

DOUG

Till after we divided up Dad's things maybe?

The two men are squaring up to each other now. There's a feeling it could quickly turn physical. AGNES is now in the living room, by the phone, watching this confrontation through the kitchen hatch.

GAVIN

I was going to announce it as a surprise for his birthday.

DOUG

(Scornful) Oh p-lease, I'm glad he's not here to listen to this!

GAVIN

Yeh, well he probably would be here if it wasn't for your mental kids!!

ABI

It's not the kids' fault!

DOUG

That's right!

ABI

(Pointing at DOUG) It's his!

DOUG

(Shocked) ... What?

ABI

Lottie came back to try to tell us what had happened.

DOUG

Eh?

ABI

... but you were too busy having another stupid argument with your stupid brother!

MARGARET

(Trying to be a peacemaker) This really isn't getting us anywhere.

ABI

Oh... go chuck a pumpkin!

GAVIN

Hey!

All four adults are now shouting over each other, it's very ugly. Suddenly, they are drowned out, by LOTTIE banging two saucepans together.

LOTTIE

Stop it!! Now!! Stop it all of you!

Her vehemence stops them in their tracks.

LOTTIE (CONT'D)

This is exactly what Grandad said would happen.

The ADULTS all stare. She's got their attention.

LOTTIE (CONT'D)

He said he wanted a Viking funeral because that would give you all less to fight about. He said no-one should fight, because in the end... it doesn't matter if uncle Gavin's a tight-arse and Dad's a shambles and Mum's a bit mouthy and Auntie Margaret's... (She tries to remember) ...something... he said you mustn't mind about that in the people you love because... (Tries to recall) Because we're all ridiculous... and... none of this matters.

There is a silence. The ADULTS stand there, shamed by the message from the grave.

DOUG

(Contrite) I, um... I'm sorry, Gavin... I shouldn't have said all that stuff about -

GAVIN

(Also feeling guilty) No, no, it was me, I... I didn't... I was being a...

146

CONTINUED:

146

ABI

Sorry, kids. Sometimes, when grown-ups are upset, they get a bit... where's Mickey?

JESS

... On there.

JESS points at the TV. Sure enough, MICKEY is on camera, facing a barrage of questions from reporters. The adults watch, frozen in horror.

MICKEY (ON TV)

I'm fed up with being inside, so I've come out to explain, 'cos this is the real world.

DOUG

(sprinting for the door) Je-sus!

MICKEY (ON TV)

See... Grandad stopped breathing... and...

GAVIN

(Calling after DOUG) 'No comment'!
Just tell them 'no comment'!

147

EXT. GAVIN AND MARGARET'S HOUSE - DAY

147

MICKEY is still addressing the world's press, as DOUG arrives at high speed.

DOUG

Yes, OK, that's enough, thank you.

DOUG'S arrival triggers a tsunami of shouted questions and flash bulbs. "*Are the police pressing charges?*" / "*Are the children being put into care?*" / "*Were drugs involved?*" (etc)

DOUG tries to talk to MICKEY over the cacophony.

DOUG (CONT'D)

(Smiles) Best go back inside, mate, OK?

MICKEY

I was just explaining everything.

DOUG

Yeah, I know but -

MICKEY

As it's all our fault, I thought that might stop all the shouting.

147 CONTINUED:

147

DOUG
(Smiles) It's not all your fault.
Nothing's your fault, you head
inside, go on.

MICKEY heads back towards the house. The pandemonium of questions grow even louder. DOUG tries to take control.

DOUG (CONT'D)
(Above the din) We have no comment
to make at this stage..

148 INT. GAVIN AND MARGARET'S HOUSE - ENTRANCE HALL - DAY 148

MICKEY re-enters, ABI gives him a protective hug.

JESS
(Wide-eyed and impressed) You were
on TV!

On the TV they can see DOUG attempting to escape from the pack of hacks.

DOUG (ON TV)
No... I... we... I'm sorry, we have no
comment at this juncture (Turns to
leave)

GAVIN
Good, good, straight bat.

DOUG stops. He can't help himself. He turns back to face the mob.

DOUG (ON TV)
... except to say... that you should
all be ashamed of yourselves...

GAVIN
(Appalled) ... what's he doing?!

DOUG (ON TV)
You're a disgrace to your
profession.

GAVIN
No! Don't provoke them!

149 EXT. GAVIN AND MARGARET'S HOUSE - DAY

149

DOUG is growing in defiance.

DOUG
You people have guidelines don't
you? My son... is six years old.

149

CONTINUED:

149

SECOND REPORTER

(Instantly) Then why's he wandering about on his own?

DOUG

(v. thrown) He was ... well...

FIRST REPORTER

Do you let your children just run wild, Mr. McLeod? Is that why they set fire to their Grandad?

The questions get faster and louder.

150

INT. GAVIN AND MARGARET'S HOUSE - ENTRANCE HALL - DAY

150

Everyone's watching the TV with growing dismay.

DOUG (ON TV)

We have, um, no further comm-

THIRD REPORTER

Why were small children in the care of an elderly, sick man?

DOUG (ON TV)

Well, um, we, um, we did deliberate about that, but... erm... we, well I...

GAVIN

Walk away, man...

151

EXT. GAVIN AND MARGARET'S HOUSE - DAY

151

The bombardment of questions is accelerating

FIRST REPORTER

Is your divorce affecting your children?

DOUG

Well... erm...

FIRST REPORTER

The divorce... caused by your affair.

152

INT. GAVIN AND MARGARET'S HOUSE - ENTRANCE HALL - DAY

152

The family are watching DOUG crash and burn on TV. They're horrified.

DOUG (ON TV)

(His confidence fading fast) Well no, I mean - it's - they...

152 CONTINUED:

152

FIRST REPORTER (OOV)
Do you take responsibility for the actions of the children. Have you failed as a father, Mr McLeod?

DOUG (ON TV)
... Sorry? What? I... Um...

FIRST REPORTER (OOV)
Have you failed as a father?

153 EXT. GAVIN AND MARGARET'S HOUSE - DAY

153

This question hits him hard. He starts to disintegrate.

DOUG
... Um... I... I... I'm not sure, I... (His mouth turns dry) I... I've... It's true, um... that I've made a lot of...

Suddenly he feels someone's hand slip into his, It's ABI, come to his rescue. Her other hand is affectionately holding him by the arm.

ABI
My husband is a good and loving father.

Her intervention triggers a new barrage of questions.

ABI (CONT'D)
(Above the din) ... and we have no further comm-

FIRST REPORTER
Would you describe your marriage as dysfunctional?

ABI
(Snaps) Oh yes the magic word, alright, yes! Yes , we are dysfunctional!

154 INT. GAVIN AND MARGARET'S HOUSE - ENTRANCE HALL - DAY

154

GAVIN
Oh god, she's doing it now!

155 EXT. GAVIN AND MARGARET'S HOUSE - DAY 155

ABI

If by 'dysfunctional', you mean that we are two people who have made many mistakes, and who are trying to muddle through while attempting, very hard, to protect and nurture our three... (She hunts for an adjective) fantastic children... Jess, Mickey and Lottie.

156 INT. GAVIN AND MARGARET'S HOUSE - ENTRANCE HALL -DAY 156

The children are pleased with their credit. LOTTIE is delighted by her parents show of unity. She puts her arms around the shoulders of her little brother and sister. They hear ABI talking.

AGNES is watching all this through the kitchen hatch. DOUG and ABI walk back in and MICKEY and JESS and LOTTIE run to hug them. AGNES quietly places LOTTIE's notebook on the sill of the kitchen hatch and shapes to leave. LOTTIE sees her and AGNES smiles for the first time, then leaves.

LOTTIE

Are you permitted to tell me... will everything turn out fine?

KENNETH breezes into this tableau of togetherness, in a happy mood after his phone call. Again, he is confronted by a very odd-looking scene.

KENNETH

Oh... Has something else happened?

157 EXT. BEACH - DUSK - A COUPLE OF DAYS LATER 157

A party is in progress. There is lots of drink, a bonfire, music and a relaxed festive atmosphere. A group of family and friends, including DOREEN and JIMMY are having a wake on the beach where GORDIE died. The abandoned pick-up truck is there.

ABI has her arms around MICKEY and is showing some concern about him. We see all this from MICKEY's POV, slightly blurred, as if through a fever.

ABI

He's really burning up. And I calpoled him half an hour ago.

MARGARET

Perhaps we'd best run him back up to the house.

MICKEY

(Adamant) No, I'm fine, I want to stay.

ABI and MARGARET press him, but MICKEY won't give ground. Nearby JESS is talking to DOREEN.

JESS

I've learnt my lesson... next time I'm with someone who dies on a beach... I'm going to tell a grown-up and not set fire to them.

DOREEN

Very sensible.

MICKEY drifts over to LOTTIE who's staring at the sunset.

DOUG and ABI watch MICKEY and LOTTIE through the flames of the fire.

DOUG

It's nice Mickey wants to be-

ABI

(Interrupts) I said 'no' to the Newcastle job.

This stops DOUG in his tracks.

DOUG

Did you... Thanks. I've decided I don't need a solicitor.

ABI

I know... my solicitor told me.

DOUG

Already?

ABI

She said it gave me a huge advantage... She used the phrase 'easy meat'.

There's a long beat.

ABI (CONT'D)

... I'll get rid of her. We'll do this... humanely.

GAVIN is organizing everyone.

GAVIN

OK, everybody... if you could all gather round for a moment.

MICKEY is holding hands with LOTTIE.

MICKEY

(a bit dreamy) Lottie?... You know... I'm not sure there is any actual, real evidence that the Vikings actually buried their dead by burning them and floating them out to sea.

LOTTIE turns slowly to look at him.

LOTTIE

... Mickey... never, ever... say that out loud again.

GAVIN

(addressing everyone) My brother Doug is going to say a few words.

DOUG starts reaching into his pockets looking for his notes. ABI pulls the notes out of DOUG'S back pocket and hands them to him.

DOUG

(A little stiff and awkward) Thank you all for coming - and well done on shaking off the reporters by the way... the press have portrayed my father's death as a disgrace. But what better way to die could he have had... on his favourite beach... watching the grandchildren he loved... playing... (His voice starts to crack) ...in the... (His voice cracks still more)...

GAVIN puts his arm around his brother and takes over.

GAVIN

... I don't know what Dad would have made of all of this... actually I do, he'd have laughed himself stupid... (Some murmurs of recognition) ...he'd have laughed at everyone turning up for his party except for him... and he'd have laughed at the authorities... trying to find the relevant form to fill in... and he'd certainly have laughed at Margaret's starring role on Youtube (MARGARET laughs) ... 4 million 458 thousand 207 hits at last count... 3 of them mine.

GAVIN and MARGARET smile at each other and she takes his hand. They have clearly started to rebuild their relationship.

GAVIN (CONT'D)

...and me, he'd have laughed at me ...
a lot... and my main regret - apart
from not having a bit more time
with Dad - is that he couldn't see
us all running around like idiots...

Everyone's listening intently, apart from MICKEY, who is
staring at JIMMY / ODIN. We see MICKEY'S P.O.V. of JIMMY,
which is momentarily blurred because of his fever.

GAVIN (CONT'D)

... now I'm sure many of you believe
he can see us... but for my part, I
think death is it. I think life...
this life is all you get, and
Gordie McLeod had a hell of a life,
and so should we... because that's
all death is good for... to give us a
kick up the arse and say get on
with it, and love those around you.

GAVIN (CONT'D)

And now my wonderful son, Kenneth,
will play something.

KENNETH gets out his violin and starts to play a classical
requiem.

GAVIN (CONT'D)

No... something he'd like... go mental.

KENNETH stops and launches into a wild piece of Scottish folk
music. In amongst the mourners is the GIRL VIOLINIST. She
takes out her fiddle and joins with KENNETH. The band are
also there. They produce their fiddles and join as well to
produce a big blazing chorus that rises above the wind and
sea.

But meanwhile... MICKEY is looking towards the burial mound. He
watches as a ghostly VIKING emerges from the mound - a big
bearded, hairy man carrying a flaming torch. OTHER VIKINGS
start to appear.

MICKEY smiles. For a moment, DOUG follows the direction of
his son's gaze. But sees nothing.

GAVIN grabs MARGARET and they start to dance... a dance as wild
as the music. MARGARET beams as he whirls her.

KENNETH saws at his violin. The sea is lapping around his
feet but he doesn't notice. The primal music mixes with the
wind and the sea.

DOREEN leads JIMMY into the dance and others follow.

The sunset is now darkening into red and purple, and now
MICKEY sees a ring of NORSE WARRIORS on the dunes holding
high their flaming torches.

157 CONTINUED:

157

The fires flicker, the sea glows red, the dancers whirl and stomp, and the music howls.

158 EXT. BEACH - DUSK.

158

Some of the band are now on the back of the pick-up truck. We cut to the family, in silhouette, as they run, shouting, towards the water. Behind them we can hear and see the party still in full flow.

They all run into the waves and then turn around and sprint back towards the beach, screaming and laughing, because the North Atlantic is too cold.

For a few moments, ABI watches the kids mucking about in the shallows with their Dad, looking relaxed and happy. She raises her voice above the din to make announcement.

ABI

Listen, kids... um... me and Dad would just like to say something... (The KIDS stop playing, she's got their attention) ... We, um... we know that we've not behaved very well recently and, well,... we'd just like to say sorry.

DOUG

(Moving closer to ABI)... That's right

ABI

And while we will be living in different houses... from now on, we're going to behave like grown-ups.

The KIDS look pleased with this. ABI smiles at DOUG... and then kicks water at him.

DOUG

Whoa! (He retaliates)

Suddenly, a huge water-fight kicks off, with the entire family gleefully trying to soak each other. Above the whoops of delight, DOUG calls to LOTTIE, pointing at her Mum.

DOUG (CONT'D)

Did you see that, Lottie? Inappropriate behaviour. You need to write that down in your book.

LOTTIE

I've chucked the book away.

ABI

Really?

LOTTIE

Yeh, I don't think I need it
anymore.

DOUG and ABI share a happy look before they are both mightily splashed by MICKEY and JESS. The water-fight intensifies, amid much joyful laughter and screaming.

Something runs through shot. Was that an ostrich?

THE END