

AS THE CROW FLIES  
"Hand that feeds Ye"  
Written by  
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TEASER

FADE IN:

EXT. ROAD - EARLY MORNING

Flash of bright yellow, sound of labored exertion. Quick cuts

of feet pumping away at the pedals of a bike.

HAMISH MACLEAN is furiously exerting himself up a steep hill,

dressed in full Tour de France regalia.

Now he's coasting down another.

He slowly brakes to a standstill.

INT. BEDROOM - MORNING

AENEAS OG, a man with a thick beard, opens his eyes. Stares at

the pale ceiling. Turns his head and looks out the window, catching out of the corner of his eye, a figure on a bike, staring down at him. The wind howls eerily across the heather

in the subdued morning light.

EXT. ISLAND HOUSE - EARLY MORNING

Hamish looks down upon the building and just watches it, without expression, catching his breath.

INT. ISLAND HOUSE - CONTINUOUS

Hearing a noise downstairs, Aeneas looks away. When he turns

back to the window, the figure on the bike is gone. The wind remains.

INT. KITCHEN - MORNING

Aeneas Og, now dressed in jeans, a thick sweater, hiking boots

and a beanie, prepares his coffee. As the kettle begins to whistle, he watches the birds outside, scratching his thick beard. He leaves frame. The kettle whistles. Outside the window, in the garden, Aeneas enters frame and begins to disperse handfuls of bread crumbs for the birds. The kettle whistles. He exits frame.

Re-entering frame inside the kitchen again, he turns off the

gas and the kettle goes silent. A cell phone goes off.

Aeneas

answers it while pouring water into a coffee jug.

AENEAS

Aye.

A voice talks into his ear. He stares at the birds congregating...

AENEAS

What do you mean, strange? Hey!

He shouts suddenly. Exits frame.

AENEAS (V.O.)

No, not you, it's the cat...

We see him outside the window again, chasing away an unseen cat.

AENEAS

The cat is after the birds again.

Look, I'll be right over.

He exits the frame and re-enters frame inside the kitchen. Talking to an unseen cat we hearing meowing hungrily.

AENEAS

Aye, I know, its your nature. Not you, Hamish, the cat. Where are you? Colin Macdonald's croft? I'll be there in fifteen minutes.

He hangs up and feeds the cat on the counter. She purrs as she

feeds. He strokes her and pours his coffee, black.

MOTHER (V.O.)

Aeneas?

AENEAS

Aye.

MOTHER

Don't forget the shopping list.

AENEAS

Got it.

Notices the shopping list pinned to the wall. Sipping his coffee, he plucks it off the wall and puts it in his pocket, leaving frame.

INT. CAR, ISLE OF EILEAN - MORNING

Still sipping his coffee, Aeneas Og drives.

2.

EXT. ROAD, ISLE OF EILEAN - MORNING

The car drives by at a leisurely pace.

EXT. COLIN MACDONALD'S CROFT - MORNING

Aeneas Og pulls up in his car and steps out. He is greeted by

Sergeant Hamish Maclean, still in Tour de France mountain bike

gear. He honestly does look out of place for a policeman.  
Well,

for any man, in this environment.

HAMISH

Morning, Detective Inspector Og.

AENEAS

Morning, Sergeant Maclean.

HAMISH

Like I said, strange. He says he was  
attacked jus' before dawn as he was  
getting ready to go out an' feed the cows.

They enter the garage. Crofter Colin Macdonald, slumped on  
a

hay bale, next to his tractor, holding his arm close to his  
chest.

AENEAS

Morning Colin.

The crofter does not respond. Just looks at him with  
strange eyes.

AENEAS

The doctor?

HAMISH

We called, got an answer phone.

AENEAS

Keep trying. How are you, Colin?

The crofter just stares at him. Holding his arm close to  
his chest.

HAMISH

He's been acting a wee bit doolally.

AENEAS

Can I see your hand, Colin?

Aeneas reaches out but the old crofter immediately shrinks  
back and snarls.

3.

Hamish and Aeneas stop and glance at each other.

HAMISH

Did he just snarl at us?

Just as suddenly, Macdonald snaps out of it and holds out  
his arm, pleading.

COLIN MACDONALD

Came at me with his teeth. Sunk 'em  
right into me. See? Then just fled intae the night.

Aeneas looks at the hand. Teeth mark punctures, very sore  
looking.

AENEAS

We'll get that taken care of right  
away, Colin. You didn't get a look at

his face did you?

The crofter shakes his head and sinks back into a strange reverie. His collie dog bounds up and begins to lick the wound.

Colin pays no attention. Then he notices his dog. Starts to growl at him. The dog pulls back and bares his fangs.

Aeneas and Hamish look at each other, unsettled.

AENEAS

What?

HAMISH

Well?

AENEAS

Well what?

They look back at Macdonald. Is that him foaming at the corner of his mouth?

FADE OUT.

END OF TEASER

4.

ACT ONE

FADE IN:

EXT. COLIN MACDONALD'S CROFT - MORNING

Hamish is handing over to a very pretty policewoman in uniform,

Police constable SARAH KNOX. Aeneas stares out across the rolling fields and into the distance, where the Northern winds

are whipping up an angry froth upon the glistening black sea rocks.

Hamish makes his way towards Aeneas. In the background, Sarah

smiles at Aeneas and waves.

SARAH

Morning, detective inspector.

Hamish glances back then winks at Aeneas.

HAMISH

Another one bites the dust?

Aeneas ignores this and gets into his car. Hamish leans down.

HAMISH

Mind if I get a lift?

AENEAS

You've taken up cycling?

Hamish grabs his twelve speed racing bike and begins to stuff

it into the trunk of the car.

HAMISH

How d'ye think I keep my girlish

figure, Mr. Og? Things they have a changed around here since you been gone.

INT. CAR - CONTINUOUS

He climbs into the passenger seat and slams the door cheerfully, singing.

HAMISH

"Since you've been gone, since you've been gone, I'm outta my head, can't take it." Aeneas sighs, and starts the engine.

5.

HAMISH

Am I annoying ye? It's the fresh air. All this fresh air! He breathes deep.

HAMISH

Is that why you came back, Aeneas? All this fresh air? Miss yer ma's home cooking or something?

AENEAS

Belt up.

HAMISH

Eh?

AENEAS

Put your seat belt on.

HAMISH

Ladies and gentlemen, please fasten your seat belts, we are experiencing some turbulence. Its all this fresh air ladies and gents. Did I forget to say this is yer co-pilot speaking? Detective Inspector Aeneas Og backs up carefully, past police constable Sarah Knox, who smiles again.

SARAH

See you back at the station then. They pull away.

HAMISH

Right you are, constable Knox. She's smashin'. Isn't she? Come on, tell me she isn't smashin'. She's gorgeous. Usual story. All the girls only got eyes for Inspector Silenzio here. Slim pickin's, Aeneas, plenty a' fresh air, but prime Scottish rump like that?

Best grab that off the shelf while ye can.

AENEAS

Women's emancipation not reached this far north yet?

HAMISH

Again, in English!

6.

AENEAS

"Prime Scottish rump". If I were a woman I'd be offended by that remark.

HAMISH

If you were a woman, I'd be offended too.

His mobile phone is ringing. Hamish has grabbed it.

HAMISH

Hello, you have reached a recording of Sergeant Hamish Maclean's voice, this is not he. Please leave him a message after the loud farting noise. Just kiddin', its me, go on then.

He listens. Aeneas drives through the countryside.

HAMISH

Turnbull's pig? The prize pig? Right you are. We'll be there in a few.

(hangs up) Step on it miss Moneyppenny, we've a case to solve. You know Turnbull?

AENEAS

Ian Turnbull?

HAMISH

Right. No Alistair, his brother.

AENEAS

Alistair?

HAMISH

Aye, Alistair, no Ian. Ian went off prospecting for gold in Guatemala, oh, three, four years back. Anyway, Ian's called in 'cause his prize pig has gone missing. This could be the big one, batman.

AENEAS

You mean Alistair.

HAMISH

Eh?

AENEAS

Alistair called in. Ian's in Nicaragua.

7.

HAMISH

Aye, that's what I said. Alistair's in Guatemala. You said Nicaragua.

AENEAS

I said Nicaragua?

HAMISH

Aye, Ian's in Nicaragua, but it's  
Alistair who's in Nicaragua.

AENEAS

Guatemala. He's in Guatemala.

HAMISH

Who is?

AENEAS

Alistair.

HAMISH

I'm confused.

They drive for a while in silence. Hamish is preoccupied,  
then...

HAMISH

Did you think that was a wee bit odd?

AENEAS

Odd.

HAMISH

Aye, Colin Macdonald's dog. Obviously  
bit him on the hand, but why wouldn't  
he just say it? Why go to the bother  
of dragging us out to the croft and  
spinning a yarn about some interloper....

AENEAS

Maybe he was in shock.

HAMISH

Right you are...

But his tone makes us understand he doesn't believe it.  
Aeneas drives.

HAMISH

You gonnae see Moira now that you're back?

Aeneas just looks at him.

8.

AENEAS

Why?

HAMISH

Why what?

AENEAS

Why don't you mind yer own business.

Hamish lets out a sigh. Silence.

HAMISH

Guess you heard then.

AENEAS

Heard what?

Hamish looks at him, trying to gauge what he knows.

HAMISH

Well you tell me what you've heard and then I'll tell you if you heard right.

AENEAS

Still the smart ass, eh, Hamish?

HAMISH

Is it me or is the tension palpable in the batmobile this fine, rain

splattered morning? Must be all this fresh air! Seriously though, why'd you come back to the island, old man?

Long pause as he drives. Is he going to answer?

AENEAS

You won't tell a soul if I let you in on a secret?

HAMISH

No.

Aeneas looks at him.

HAMISH

No, I swear. Who'm I gonnae tell, besides, you know me, I can keep a secret better than most. Discretion is the better part of valor. My trout pouts are sealed.

AENEAS

Came back for the fresh air, Hamish.

9.

Now Hamish studies him.

HAMISH

Hey, Aeneas. Do you wannae know why I ride my bike those twelve miles to work every day, come rain or sleet, looking like a french condom?

Aeneas glances over at him. And SMILES. For the first time.

AENEAS

You're a very strange man, Hamish Maclean.

HAMISH

Aye, but do you wannae know why I choose to look like an elephant's sphincter each and every day of my pathetic life?

They drive. He belts out a song.

HAMISH

"Because I believe I can fly. I believe I can touch the sky."

EXT. ROAD, ISLE OF EILEAN - MORNING



A bus load of tourists taking photos on the bus, some of them have oozed out onto the road, loudly complaining about the sheep blocking the road.

TOURIST 1

(in French)

Incredible! Can't they move?

TOURIST 2

(in French; English subtitles)

What are you going to do? A sheep is a sheep, all the world over.

AENEAS and HAMISH exit their car.

TOURIST 1

Ah, finally, mister policeman, are you going to move these animals along?

TOURIST 3

Jean Jacques, Merde! Watch out for the merde!  
10.

TOURIST 1

Nothing to be done?

TOURIST 3

Nothing.

TOURIST 1

You'd think we were in a Samuel Beckett play.

Aeneas scratches his head. Hamish takes his bike out the back.

Aeneas gives him a look.

HAMISH

Brains and beauty too. See you at the station.

AENEAS

Are you going to stop by Ian

Turnbull's croft and get a photo of his prize pig?

HAMISH

Alistair!

AENEAS

Eh?

HAMISH

Ian Turnbull's in Guatemala. Or is it bloody Nicaragua?

A scream. One of the tourists is being charged by a ram.

Pandemonium. Hamish is cycling away.

HAMISH

Welcome back to the island, detective inspector. "Our doors are never locked!"

EXT. ROAD, ISLE OF EILEAN - CONTINUOUS

Aeneas trying to deal with the stubborn nature of sheep.

DISSOLVE TO:

SERIES OF SHOTS:

A) He chases them off the road, but some inevitably return.

B) Aeneas grabs one by the head and wrestles it off the road,  
it bucks him and he falls flat into a pile of sheep shit.  
The tourists laugh.

11.

C) Aeneas muddier and muddier, struggling with the sheep as the  
bus driver and tourists look on, taking photos, commenting.  
Some applaud

D). The bus drives away, leaving Aeneas in a muddy mess.  
The  
sheep stand grazing by the side of the road, eyeing him  
suspiciously. He shakes his head. Wipes shit off his  
jacket.

INT. CAR - MORNING

Aeneas, still muddy is driving past a pub, he slows down  
and  
pulls onto the gravel parking.

EXT. THE EILEAN INN - CONTINUOUS

Aeneas slides out of the car. He enters the pub, outside  
which  
there is a flurry of early morning activity; crates of  
bottles  
being emptied from a truck, and other crates of empties  
ready  
to be carted away. Also food deliveries, being dropped for  
the  
lunch service. A pretty woman is directing in a Scots-  
Polish accent.

SOFIA

Don't break another bottle or I break  
your testicle. Hello detective inspector.

AENEAS

Morning, Sofia.

INT. THE EILEAN INN - CONTINUOUS

The pub owner, DUNCAN DUNCANSON, a short fellow with  
irrepressible energy, calls out to Aeneas.

DUNCAN

Aeneas! Over here!

AENEAS

Just got to use your bathroom, Duncan.

DUNCAN

Over here!

He waves him over insistently to the bar. Aeneas changes

direction and heads to the bar. A man in a sable fur coat with

a wave of dyed red hair stands with his back to Aeneas.

DUNCAN

Allow me Aeneas to introduce you to  
Mr. Trump here. Robert Trump. Donald  
Trump's brother.

12.

The big man turns, he removes an unlit cigar from his plump  
lips and puts down the dram of whisky he has been sipping.

TRUMP

You're fired.

DUNCAN

Mr. Trump is buying the pub off me  
Aeneas. Pub, Hotel. Whole kit an' kaboodle.

AENEAS

Is that right?

TRUMP

Yeah. I'm here with my brother's power of attorney.

DUNCAN

And at a pretty penny too.

TRUMP

Yep. We're gonna be extending our  
interests this far north. You've got  
some great wilderness around here. You  
know what I see, Anus?

AENEAS

Aeneas.

Aeneas can't stop staring at the drooping swish of red hair  
that seems to defy gravity by hanging like a blow dried  
tabby

across his forehead. Its distracting. Trump leans in.

AENEAS

Eh. No.

TRUMP

Golf courses.

He stands back, impressed with his vision, indifferent to  
all

differences of opinion.

TRUMP

Golf courses. Casinos. And malls. See  
we're not just buying this pub, Duncan.

DUNCAN

Aye. Ye are.

13.

TRUMP

We're buying history, man. We're gonna

build an Eilean Inn every mile along the road, in every mall we build and rename it "The Bonnie Prince Charlie".

DUNCAN

Well, you should keep the name.

TRUMP

Eilean Inn? Eilean Inn, what in the hell is that? How do you even say that? Sounds like someone's got a disease.

DUNCAN

We like it.

TRUMP

I don't. I like the color of envy. Because its green, like money. Like the golf courses of my mind. He lights his cigar.

DUNCAN

Eh.

TRUMP

And golden towers erupt, Anus.

AENEAS

Aeneas.

DUNCAN

Mister Trump, there's no smoking here.

TRUMP

Kinda name is that?

AENEAS

Its ancient Greek.

TRUMP

Greek?

DUNCAN

Mister Trump?

TRUMP

Duncan, what?

Duncan points apologetically to the sign.

14.

DUNCAN

No smoking.

TRUMP

Those laws weren't made for my Scotch ass, Duncanson.

He puffs away, blowing smoke in Aeneas' face.

DUNCAN

Aye but, you see this man here. He's the island inspector.

Trump looks at the shit stained figure of Aeneas.

TRUMP

Garbage inspector. Inspecting toilets?

DUNCAN

No sir.

TRUMP

You're Greek?

AENEAS

Detective inspector. Put out the cigar please.

Aeneas has taken out his badge.

Long pause. Trump looks into Aeneas' eyes, puzzled. Will this

man be a problem to him? Does he not like money?

Slowly he puts out the cigar, reaches out his enormous paw.

Shakes Aeneas' hand.

TRUMP

I like Greeks. Greeks gave us law. I'm

a man of the law. Another round,

Duncan. What'll it be, Kojak? Ouzo?

Duncan pours Trump another shot of malt. Without even looking

at Duncan, he takes the bottle.

TRUMP

Forget the serving shot, Duncan

Duncanson. We're all men of gargantuan

appetites here.

AENEAS

If you'll excuse me, I've really got to....

15.

TRUMP

You'll have a dram with me.

AENEAS

It's early. I'm on duty.

Aeneas is backing away. Trump laughs.

TRUMP

The Greeks invented it!

Aeneas slips into the toilets. Trump raises his glass.

INT. THE EILEAN INN PUB TOILETS - MOMENTS LATER

Aeneas throws water on his face. Stares at himself in the mirror for a beat. Wipes away a mud stain from his neck.

Music

starts to play.

"I put a spell on you" by Screamin' Jay Hawkins.

INT. CAR - LATER

Aeneas sits in his car, staking out a house.

EXT. CAR - CONTINUOUS

Angle on the house. A small semi detached building, which has

seen better days. The door opens and a woman exits, with a man,

locking the door behind her.

Aeneas sinks down in his seat, not wanting to be seen. The man

is Hamish. He kisses her on the lips affectionately, and goes

his separate way.

She walks along the other side of the street. Along the way,

she hands out leaflets to islanders

INT. CAR - CONTINUOUS

Aeneas turns on the engine and follows her at a distance.

She

turns a corner. He stops at the corner and watches her walk away.

EXT. EILEAN SUPERMARKET - MOMENTS LATER

Outside the market, more activity, crates of fruits and vegetables being unloaded from trucks by busy delivery men.

The

woman stops to pin a large poster on the window, then she enters the store.

Aeneas pulls up into the car park and turns off the engine.

The music stops.

16.

EXT. EALEIN SUPERMARKET - CONTINUOUS

Aeneas stares at the poster: SCOTLAND FOR SCOTS; VOTE FOR INDEPENDENCE. He enters the market.

INT. EILEAN SUPERMARKET - MOMENTS LATER

Now replaced by the innocuous blare of supermarket music, but

its still the same tune, easy listening style. Aeneas enters

cautiously. The woman is nowhere to be seen. He wanders along

the aisles, peering around corners. Sees her. Stops. Stands there, in a state of paralysis.

Until she rounds the corner, almost knocking into him with her

trolley. She stops. There is a silence.

Aeneas can't look at her. He fishes in his pocket for his grocery list which he suddenly remembers and holds it up with a diffident grin.

MOIRA

You're back.

AENEAS

Aye.

Another silence.

AENEAS

Just picking up some groceries for the folks.

MOIRA

How are they?

AENEAS

Aye, they're fine. You?

MOIRA

I'm fine.

AENEAS

Grand. That's...

A pause. She starts to move past him.

MOIRA

I've got to go.

AENEAS

Moira.

His voice stops her. She looks at him. He tries but can't return her stare.

17.

AENEAS

See you around?

MOIRA

Why?

And she's off. Aeneas stares after her til she disappears around a corner of the market. He looks down at his list. Coffee. Milk. Frozen pizza. Pound of mince. Biscuits.

STORE MANAGER

Is there anything wrong, detective inspector Og?

Aeneas looks up. The sixty year old manager peers over his half moon specs.

AENEAS

I...uh...

He looks down at his list.

STORE MANAGER

Lachlan, get over here.

He waves his emotionally disturbed middle aged son over.

STORE MANAGER

This is my lad, Lachlan. He'll help you find everything. You see, we've changed the layout since you were last here. Lachlan.

The manager urges him into action. The unkempt man-child begins

to deliver an ill digested speech which his father has drilled into him.

LACHLAN

Good morning, sir. Welcome to the Eilean superstore, and how are you today?

AENEAS

Fine.

LACHLAN

And how can I be of assistance, my good sir?

STORE MANAGER

The list, Lachlan. Take the list.

Lachlan looks at his father anxiously and takes the list.  
18.

LACHLAN

Eh, biscuits, that'll be this aisle here. Aisle two. And we've got the coffee too, in aisle two, is that instant coffee you'll be wanting or beans? But Aeneas just stares at him, making him even more edgy.

He

drops the list but doesn't seem to notice, and begins to giggle

nervously. His father admonishes him.

STORE MANAGER

Och Lachlan, the list. The list! Stop giggling, you useless boy!

The man-child suddenly panics and belts out the store with childish fury.

LACHLAN

Fuck off!

STORE MANAGER

Lachlan? Lachlan!

He picks up the list apologetically.

STORE MANAGER

I can't imagine what the devil has gotten into him. Sorry about that.

Lets see now. Cloned mince. That's right over here in aisle three, cloned goods.

The manager walks away. Aeneas follows him, his head coming back down to earth, staring at the door the boy just ran out

of. There, by the exit, is Moira, at the check out counter, buying her provisions. She is staring at him.

FADE OUT.

END OF ACT ONE

19.

ACT TWO



FADE IN:

EXT. EILEAN POLICE STATION - AFTERNOON

Establishing shot of the humble abode where our coppers work.

Yet again, signs of the twenty first century hustle and bustle

on this rather antiquated island, a delivery man is dropping

off some large plastic bottles for the water cooler.

INT. EILEAN POLICE STATION, CONFERENCE ROOM - CONTINUOUS

The police team sits around a desk, sipping coffee. (This scene

should have the style of Criminal Minds and CSI, camera circling our intrepid team in a visually exciting style.)

Aeneas Og, Hamish Maclean (now in work clothes), Sarah Knox,

DAVY CAMPBELL, a young handsome boy who mans the station, are

waiting to go over the day's events. Davy is flirting with Sarah. Hamish watches them, and fires surreptitious paper pellets at Davy, who knows its him but ignores him completely.

Meanwhile Sarah is grabbing glances of Aeneas, who sits there,

clothes still covered in mud.

In walks CHIEF INSPECTOR KENNETH DRUMMOND, a tired looking man.

CHIEF INSPECTOR DRUMMOND

Alright, eyes forward. What have we got on our plate today?

DAVY CAMPBELL

Got a call this morning from Ian Turnbull about his pig.

HAMISH

Alistair.

CHIEF INSPECTOR DRUMMOND

Hamish?

HAMISH

Its Alistair. Ian's in Panama prospecting for gold.

CHIEF INSPECTOR DRUMMOND

Right you are. Davy?

DAVY CAMPBELL

Alistair then. Has anyone been over there yet? He's called six times.

Alistair's a wee bit upset. Says there's a ransom note.

20.

SARAH

I have. Got the note. Quote. "We have the pig. If you want to see Esmerelda. Alive. Again. It will cost you. Do not contact the police. We will be in touch." She pins the note on the board. Silence. Sniggers.

CHIEF INSPECTOR DRUMMOND

Is this a bloody joke?

Everyone looks around at Hamish. He shrugs.

HAMISH

I swear on my goldfishes' lives. Not me.

CHIEF INSPECTOR DRUMMOND

Right. Kidnapping is no laughing matter.

He sighs deeply.

CHIEF INSPECTOR DRUMMOND

Jesus Christ. Anything else?

SARAH

I also got a photo of the pig.

HAMISH

Oh, well done, Sarah.

She pins a photo of the prize winning pig on the wall, an enormous creature, held by a smiling Alistair Turnbull, and pokes her tongue at Hamish.

CHIEF INSPECTOR DRUMMOND

What about the Macdonald incident?

Aeneas?

AENEAS

We think the dog bit him.

CHIEF INSPECTOR DRUMMOND

Ah ha.

AENEAS

I've asked the vet to have the dog checked for rabies.

21.

CHIEF INSPECTOR DRUMMOND

Right. Follow up on the dog, make sure he's had his shots, and can we get the photo of the pig online and displayed at the school and supermarket across the island. Sounds like a schoolboy prank to me. Who's going to do that? Hamish puts up his arm.

HAMISH

I will.

CHIEF INSPECTOR DRUMMOND

Snoop around. Ask questions. Flush out the truth, sergeant Maclean.

HAMISH

Aye aye chief inspector. The truth is the truth.

CHIEF INSPECTOR DRUMMOND

Shut up. What else?

HAMISH

Och, the usual friday night squabbles.

CUT TO:

EXT. EILEAN INN - LAST NIGHT

Two twin girls go at it, too drunk to even do too much damage.

Much screaming and pulling of hair.

CUT TO:

INT. EILEAN POLICE STATION, HOLDING CELL - THIS MORNING

The twins sit hung-over in a cell, battered and bruised, in need of a cup of tea. They can barely lift their heads to needle one another.

HAMISH (V.O.)

The Mackenzie twins still drying out downstairs in the cell, usual stuff.

TWIN 1

Piss off.

TWIN 2

Wanker.

22.

INT. EILEAN POLICE STATION, CONFERENCE ROOM - CONTINUOUS

HAMISH

Also, car in a ditch, over by Eilean Loch, no injuries.

CUT TO:

EXT. ROAD, EILEAN ISLAND - DAY

A car sits there in a ditch, abandoned. Sound of the wind blowing through the open windows. A flock of sheep sniff at the car curiously.

INT. EILEAN POLICE STATION, CONFERENCE ROOM - CONTINUOUS

CHIEF INSPECTOR DRUMMOND

Anything else?

SARAH

Oh, some of the local kids have gone and painted over the harbour signs again.

CUT TO:

EXT. HARBOUR, EILEAN ISLAND - DAY

A road sign, says "THANK YOU FOR VISITING Eilean ISLAND:  
OUR  
DOORS WERE NEVER LOCKED". Scrawled over it in red, "YER  
WIVES  
AND DAUGHTERS WERE MUCH APPRECIATED. THANKS!".  
In the background, the ferry is pulling out, its horn blows  
hauntingly across the bay.  
More signs of a busy island. The fishing boats are  
unloading their catch.

INT. EILEAN POLICE STATION, CONFERENCE ROOM - CONTINUOUS  
DAVY CAMPBELL

And we've a call from crofter  
Macdonald about the cattle tagging  
today. Says there's going to be  
trouble with the outsiders not feeding  
their cattle in winter. Says "there  
will be blood". That's a quote.

CHIEF INSPECTOR DRUMMOND  
Christ, is that today? Probably all  
blather. Send someone down there just  
in case. Detective inspector Og?  
23.

AENEAS  
Aye.

CHIEF INSPECTOR DRUMMOND  
You've some experience with the  
Macdonalds on this issue in the past,  
you take it, and take one of these  
brats with you. Teach them the bloody  
ropes. Anyone?

DAVY CAMPBELL  
Me?

CHIEF INSPECTOR DRUMMOND  
Eh. No, Davy Campbell, no need fer you  
tae be gettin' into it wi' Colin Macdonald.

SARAH  
I'll go.

Aeneas looks over at Sarah. She has her hand up and smiles  
at  
him. Hamish also smiles at Aeneas with a lascivious wink.

CHIEF INSPECTOR DRUMMOND  
Is that it then?  
He's already leaving the room.  
CHIEF INSPECTOR DRUMMOND

I thought so. Detective inspector, in my office, please.  
He has left. The others stand.

HAMISH

Hey. People.

They turn to look at him. He affects his worst American  
accent.

HAMISH

Be careful out there.

INT. DRUMMOND'S OFFICE - MOMENTS LATER

Drummond sits behind his desk, sharpening pencils. Aeneas  
enters. He doesn't look up.

CHIEF INSPECTOR DRUMMOND

Close the door.

Aeneas closes the door.

24.

CHIEF INSPECTOR DRUMMOND

You gonnae tell me why you're caked in shite?

AENEAS

Had to clear a road of sheep, sir.

Drummond stops sharpening, and looks up.

CHIEF INSPECTOR DRUMMOND

Settling in okay are you?

AENEAS

Yes sir.

CHIEF INSPECTOR DRUMMOND

Locals not giving you too much hassle?

AENEAS

I can handle it, sir.

CHIEF INSPECTOR DRUMMOND

They're a nosy bloody bunch. How're your folks?

AENEAS

Good.

CHIEF INSPECTOR DRUMMOND

Talkative fellow, aren't you?

Aeneas says nothing.

CHIEF INSPECTOR DRUMMOND

On your way then.

Aeneas opens the door.

AENEAS

Chief inspector?

CHIEF INSPECTOR DRUMMOND

Aye.

AENEAS

Did you know that Donald Trump has a brother?

CHIEF INSPECTOR DRUMMOND

The Donald Trump?

AENEAS

Aye.

25.

CHIEF INSPECTOR DRUMMOND

Not that I'm aware of.

AENEAS

He's on the island, says he's buying  
up the Eilean Inn and building a casino resort.

CHIEF INSPECTOR DRUMMOND

First I've heard of it.

Aeneas exits, closing the door.

CHIEF INSPECTOR DRUMMOND

Open.

Aeneas opens the door.

INT. CAR - AFTERNOON

Aeneas and Sarah Knox drive in silence. She keeps glancing  
over

at him with a cheery look.

SARAH

You're the silent type, eh?

No answer.

SARAH

Everyone's all a flutter about you  
coming back. The gossip, och. I pay no  
attention to it.

Silence.

SARAH

For example, they say you killed a  
man, down in Glasgow, is it true?

Silence.

SARAH

Sorry. Am I being intrusive?

AENEAS

I'm just gonnae stop off at the house  
and drop off these groceries, Sarah,  
won't take a minute.

SARAH

Don't mind me. You going to the  
ceilidh tonight then?

26.

AENEAS

I don't think...

SARAH

Och come on, it'll be magic! Live life!

Silence. She looks out at the sky, the beach to her left.

SARAH

Gorgeous day, isn't it? Look at the  
colors! Want tae pull over and find

some seashells?

He just looks at her. She laughs, looks away.

SARAH

When I was a wee girl, I used to love going to the seashore, collecting seashells. All kinds of pretty shapes and colors. Ach. Come on.

She looks at him, more seriously, studying him. It makes Aeneas uncomfortable.

SARAH

You're the enigma, aren't you?

AENEAS

Am I?

SARAH

"Am I?" I don't know, are you?

She laughs again.

SARAH

You're like those shells out there on the beach. Will the real Aeneas Og please come on out, wherever he is? She shouts this out the window and laughs, girlishly.

SARAH

Och, you're a clam. All clammed up. But I'm gonnae steam you open. I'm gonnae get to the bottom of you, detective inspector Og.

EXT. SANDY BEACH - AFTERNOON

The car pulls over and stops, engine still running.

27.

INT. CAR - CONTINUOUS

AENEAS

Go on.

SARAH

What?

AENEAS

Jump out. Have fun. Build a sandcastle or whatever it is you're talking about. I've work tae do.

SARAH

I...

AENEAS

I'll be back around in an hour or so and collect you. Go on.

Silence. She is humiliated.

SARAH

No. I've a job to do with you. Ropes  
tae learn.

Silence. Aeneas puts the car in gear and drives away. Sarah  
stares at him.

He stares ahead at the road.

EXT. OG RESIDENCE - AFTERNOON

The car pulls up to a gate. Aeneas exits, followed by  
Sarah.

AENEAS

Its quite alright, I'll handle these.

SARAH

Don't be silly, I'll help.

She grabs a few of the shopping bags off Aeneas and follows  
him

to the front door of the house.

INT. OG RESIDENCE - AFTERNOON

Aeneas enters, followed by Sarah. The TV is on loud in the  
other room.

AENEAS

Mum. Dad. Anyone up? Hello?

28.

MOTHER (V.O.)

Turn it down, I can't hear myself think!

FATHER (V.O.)

Its not up loud. I can't hear it.

MOTHER

Its so loud! Turn it down!

Aeneas has put the shopping bags down on the kitchen  
counter

and moves towards the TV room. Sarah waits there.

INT. TV ROOM, OG RESIDENCE - CONTINUOUS

Aeneas stands in the door, unnoticed by his eighty year old  
parents and observes their ritual daily TV struggle.

MOTHER

Don't change the channel! I was watching that!

FATHER

I'm just seeing what else is on.

MOTHER

I want to watch the cooking show!

FATHER

Its one o'clock, the news is on.

MOTHER

I want to watch my cooking channel

Once a policeman, eh?

She throws a pillow at him, and notices Aeneas in the  
doorway



with a shriek.

MOTHER

Goodness! You gave me a fright! What on earth happened to you?

AENEAS

Ach. Fell in the mud, helping some tourists.

MOTHER

Let me make you a cup of tea. Get out of those rags!

She is up and off into the kitchen. Aeneas stands there with

his father, who is watching the news.

29.

NEWSCASTER

In Scotland, the parliament vote which passed last year, to proceed with putting not just genetically modified foods, but also cloned meat into Scottish supermarkets is being met with stiff resistance by the church of Scotland and by picketeers across the country.

AENEAS

Alright, dad?

His father doesn't look up.

FATHER

Aye. Fine, son. Anything interesting today?

AENEAS

Not much. Usual friday night trouble.

Eh. Colin Macdonald's dog bit his hand this morning.

PROTESTOR ON TV

Its unGodly, is what it is. Its an aberration in the sight of God. These animals were given to us by God and now we're going to refuse His bounty and become our own Creator? This is a satanic plot.

FATHER

You bought the cloned meat, didn't ye?

AENEAS

Aye.

FATHER

Good. I dinnae mind the taste. So long as the poor beasties don't suffer. Nae need fer that nae mare.

AENEAS

I'm a vegetarian, dad, remember?

FATHER

Are you? Since when?

AENEAS

Since about a year ago.

FATHER

Oh, aye. Anything else?

30.

AENEAS

Aye. Some of the kids grafitti'd the harbor sign again, and there's a car abandoned in a ditch over by Eilean Loch.

FATHER

Kids these days.

AENEAS

Oh, and Turnbull's pig has been kidnapped.

FATHER

Kidnapped? Kidnapped ye say?

His father's face turns towards him. An old bulldog of a face.

He turns off the tv and stands eye to eye with his son.

FATHER

Any clues?

AENEAS

No clues yet.

INT. OG KITCHEN - CONTINUOUS

Mother has the kettle on. We hear a toilet flush and Sarah enters. Mother is watching out the window.

MOTHER

Get away from those birds! You mean pussy!

SARAH

Oh, hello!

Aeneas' mother turns and stares steadily at Sarah.

MOTHER

Hello. How are you?

She seems strangely hostile to her. Pushes past her to fetch

some tea cups.

MOTHER

I'm making tea, you going to have some or not?

SARAH

Eh. Is your son having some? I suppose its fine, he'll have to change out of those muddy rags.

31.

Mother turns on her.

MOTHER

My son does not wear rags. How dare you.

SARAH

Excuse me?

MOTHER

He hasn't got a bad bone in his body.

I always said you were no good for him. Drove him away, you did, and now he's back, well here you are again. Sniffing around, looking for trouble.

SARAH

Eh, Mrs. Og, I think you might have me mistaken for someone else.

MOTHER

I know who you are!

SARAH

I'm Sarah Knox. I'm on the force with your son. Aeneas enters followed by his father.

FATHER

Of course it's the local kids. Question is who. That troublemaker, Lachlan, you know, son of the store manager. Like father like son. It's probably him. Sounds like something he'd get up to. Not right in the head, that one.

AENEAS

Are we doing alright?

SARAH

Aye, your mother was just making us some tea.

MOTHER

I'm just making the tea. What's your name again, dear?

SARAH

Sarah Knox.

32.

MOTHER

Do you want a McVitie, Sarah, with your tea?

SARAH

I shouldn't really. Och, go on then.

FATHER

I'll have to see the ransom note. Can you get that to me today? That'll hold clues. Its all in the handwriting. Spelling mistakes. I'll get my books out on interpreting handwriting, you just bring me that note over this afternoon, son.

AENEAS

We can't stop for tea, mum. Gottae get to the Macdonald croft , they're tagging the cows.

MOTHER

Och. I do enjoy a good tagging!  
She says this to Sarah. Aeneas is walking up the stairs.

AENEAS

I'll be two minutes and we've gottae run.

FATHER

Hello Moira. Back on the force then, are you?  
Sarah looks confused.

MOTHER

Och, this isn't Moira. Her name is Sarah. Ignore him. He's hopeless. Have you been to a tagging before?  
Mother is going through the shopping.

MOTHER

No no no. I wanted McVities digestives, not ginger snaps! Did you write it down on the list? I bet you didn't.  
This to father, who is studying Sarah.  
33.

FATHER

Aye, I wrote it down. McVities digestives, now Sarah, you're aware of this kidnapping, aren't you?

SARAH

Sorry, Mr. Og?

FATHER

The case of the missing pig.

SARAH

Aye. I found the ransom note.

FATHER

Did you now? And would you happen to have it on your person?

MOTHER

There's coffee here, but no tea. I don't drink coffee!

SARAH

I don't have it.

MOTHER

I know you don't have it. She hasn't got the tea, you stupid man. But I wanted tea!

FATHER

Ah ha, but you could get your hands on

it. Could you not?

Mother hits father on the arm.

MOTHER

She hasn't got the tea! Useless!

EXT. MACDONALD CROFT - TWENTY MINUTES LATER

A bellowing cow is being tagged on the ear. And released.

Next.

The crofters are standing around. Now they begin to murmur.

One

of the outsider's cows is up. Colin Macdonald, nursing his hand

in a sling speaks up.

COLIN MACDONALD

Feed your bloody cattle, Sinclair.

Crofter Sinclair, not born on the island faces off.

34.

SINCLAIR

Mind your own bloody business,  
Macdonald.

In the background we can see Aeneas' car pulling up. He and Sarah get out and approach.

COLIN MACDONALD

Look at the state of them. I can see their ribs.

SINCLAIR

Utter nonsense. There's plenty of grass on the hills, even in winter.

COLIN MACDONALD

He's gonnae tell us how tae rear cattle, an' he's been doin' this two years.

SINCLAIR

Two years up here, three years down south.

COLIN MACDONALD

The Macdonalds been rearin' cattle for sixteen generations, an' I'm tellin' you....

SINCLAIR

Get out of my face, Colin, I'll deck you.

Aeneas steps in.

AENEAS

Easy now, there's no need for violence...

COLIN MACDONALD

Stay out of this Og, this doesn't concern the police.

AENEAS

Colin , I'm going to have to ask you to calm down.

COLIN MACDONALD

Me? What about him? He doesn't even know how many head of cattle he's got!

35.

SINCLAIR

Oh what does it bloody matter, we're all out of business anyway, everyone's being sold on this God damned cloned meat. A bellowing as Sinclair's cow is tagged and released.

Confusion

suddenly as the cow seems to eye up Macdonald and runs at him.

Sarah screams.

SINCLAIR

Watch it!

He throws himself at Macdonald and gets trampled by the rampaging cow.

Silence. Then suddenly, Sarah and Aeneas move into action.

AENEAS

Sarah, call an ambulance.

She moves to the car and whips out a mobile phone. Aeneas kneels next to Sinclair and Macdonald. Macdonald is stunned but unhurt.

Sinclair however, is hurt. Badly. He is unconscious.

AENEAS

Mister Sinclair, can you hear me?

The crofters surround them.

AENEAS

Move back, give the man air. Don't move him.

Aeneas stands back and observes the carnage.

COLIN MACDONALD

Saved my life, he did.

He says it in shock as they all look at the unconscious body.

FADE OUT.

END OF ACT TWO

36.

ACT THREE

FADE IN:

EXT. EILEAN HOSPITAL - DUSK

Establishing shot off the setting sun, a spectacular sunset.

INT. EILEAN HOSPITAL - EVENING

Aeneas, Sarah and Colin Macdonald sit in the waiting area.

Sarah stands.

SARAH

I'm going to get a coffee. Anyone?

AENEAS

No thanks, Sarah.

Macdonald is too preoccupied to answer. She walks away.

AENEAS

Alright, Colin?

COLIN MACDONALD

He saved my life, Aeneas. Threw himself in front of the beastie.

AENEAS

Aye.

COLIN MACDONALD

Years now we've been squabblin'. Last year we came to blows. Damn near close to it the noo.

AENEAS

Aye.

COLIN MACDONALD

I wouldn't a' done the same for him, if it came to it.

AENEAS

You don't know that.

COLIN MACDONALD

Aye but. I wouldn'ae.

AENEAS

You don't know that, Colin. Ordinary folk perform extraordinary tasks when the occasion demands.

37.

COLIN MACDONALD

He doesn'ae even know how many head of cattle he's got.

AENEAS

Well, looks like he's out for the count for a while.

COLIN MACDONALD

Dinnae worry about his cattle, I'll take care of them fer the noo.

AENEAS

That's good of you, Colin.

COLIN MACDONALD

Least I can do. Saved my life.

The doctor comes through the doors marked Emergency. Both men

stand. Sarah reappears with her coffee.

DOCTOR DALRYMPLE

Gentlemen.

AENEAS

How is he, doctor?

DOCTOR DALRYMPLE

He's resting now. There's trauma to the cranium, we've got him sedated, and we'll just have to wait and see if the swelling continues or if it starts to improve. If it gets any worst overnight, we'll have to have him evacuated to the mainland, I don't have the facilities to deal with him here. How's the hand, Colin?  
He tries to take his hand, Macdonald whips it away.

COLIN MACDONALD

Leave it.

DOCTOR DALRYMPLE

There's nothing you can do here tonight. I suggest you go to the ceilidh and try to relax. I'm sure its been a long week for all of us.

SARAH

Are those doctor's orders, doctor?  
She says this with a pointed look at Aeneas.

38.

DOCTOR DALRYMPLE

Aeneas, may I have a word with you alone?  
They move away from the others.

DOCTOR DALRYMPLE

Its about Colin's hand. You said he was bitten by his dog, didn't you?

AENEAS

Aye.

DOCTOR DALRYMPLE

Those punctures were not made by a dog, Aeneas.

AENEAS

What are you saying?

DOCTOR DALRYMPLE

They were made by a human being.

Aeneas looks across the room at Colin Macdonald. Is he snarling at them?

CUT TO:

EXT. CEILIDH HALL - NIGHT

A band plays. The twins we saw last night, beating each other senseless, and this morning in the cell are now best of friends again, dancing arm in arm, drinking off that hangover, working on a new one for tomorrow.



TWINS

Hamish! Come and dance wi' us!

Hamish and Davy, standing at the bar, watch them with mild amusement.

DAVY CAMPBELL

Weren't those two in the holding cell just this morning?

HAMISH

Aye.

Davy elbows him. For through the front door of the hall enters

Sarah Knox.

39.

If she looked pretty earlier on in her police uniform, now, with her wild mane of strawberry hair, thick like hay and perfumed like the sweet morning dew, cascading down her pale

shoulders, she looks more like a conquering Viking goddess, come to slay all mankind.

She spies the lads and strolls across the room, which goes silent. The band has stopped playing. The two drunken twins have just sobered up.

SARAH

Play! Don't stop!

This is an order to the band, and who are they to disobey the

great blonde tormentor of men, in her crimson boots and black

leather trousers, which hug her delightful cello shaped derriere.

Hamish falls to his knees.

HAMISH

Oh ye Gods, take pity on this mortal soul.

Davy embraces the opposite strategy, and attempts to act cool.

SARAH

Hello davy.

DAVY CAMPBELL

Aye, whatever.

HAMISH

Tiger, tiger, burning bright, in the middle of the night, what immortal hand or eye, could frame thy fearful symmetry?

SARAH

Fearful?

HAMISH

I'm shaking, touch my hand. I've gone cold as ice. Am I dying?

SARAH

You've gone white as a sheet.

HAMISH

Past cure am I, now reason is past care, and frantic mad with ever more unrest, my thoughts and my discourse as madman's are, at random from the truth vainly expressed.

40.

DAVY CAMPBELL

Hamish, chill.

HAMISH

Shut up, Davy. For I have sworn thee fair and thought thee bright, who art as black as hell; as dark as night.

SARAH

That's not very nice.

HAMISH

I'm not very nice. I'm a devil. I'm an animal in the sack. Ask around. Grrr....

SARAH

Who wants to dance?

HAMISH

That was Shakespeare by the way. I'm not nice but I've got a mind like a steel trap. But Davy has whisked her away onto the dance floor. Hamish watches them with envy.

HAMISH

Round one, Davy Campbell.

Hamish notices the twins making a beeline straight for him. He

sees Aeneas sitting with Duncan in a darkened corner of the room and hurries in their direction, pulling out his flask.

HAMISH

I come bearing poison.

He pours a shot in each of their glasses. Duncan is enthusiastically predicting a wealthy future for himself.

DUNCAN

He's talking a million pound for the Inn alone, and then another million for the acreage around it. That's no chicken feed.

Aeneas is drunk. He holds his liquor well, but he's drunk.

AENEAS

Duncan.

DUNCAN

Aye.

41.

AENEAS

Duncan.

DUNCAN

Aye. That's my name.

AENEAS

Duncan.

DUNCAN

I know what yer gonnae say.

AENEAS

You've got his passport, right?

DUNCAN

Aye, I'm no fool.

AENEAS

And he's been paying his tab?

DUNCAN

(lying) Aye.

AENEAS

Duncan.

DUNCAN

Leave me alone.

HAMISH

Oh aye? You think the Trump fella's an impostor?

Duncan gets up, annoyed.

DUNCAN

Shut it, both of you!

AENEAS

Duncan!

DUNCAN

Stop raining on my parade. You're just

filled with the sin of envy. Its a

terrible disease, envy. It'll give ye

the cancer! I'm one lucky bastard!

COLIN MACDONALD and his mates swing by.

MACDONALD

Hey, Duncanson

42.

DUNCAN

Aye?

MACDONALD

Where's yer pretty young mail order

bride tonight then?

DUNCAN

She's tending bar back at the inn.

MACDONALD

You sure about that?

DUNCAN

What do you mean?

Macdonald laughs with the others.

MACDONALD

Tend to yer sheep, Duncanson, tend to yer sheep.

DUNCAN

The fuck does that mean?

MACDONALD

There be thieves in them thar hills.

The others laugh, a mocking laughter. Deep resentments in this

community. Macdonald and his gang saunter off. Duncan stares

after them. He turns to Hamish.

DUNCAN

You know anything about that?

HAMISH

Nothin'

DUNCAN

Are they suggesting my wife is galavanting about wi' someone on the island?

HAMISH

Leave it alone, Duncan.

DUNCAN

She disnae have the time, what with the bar, the restaurant, and then the sunset spa. She disnae have time. I'll cut her throat.

HAMISH

Och, Duncan.

43.

DUNCAN

And I'll cut the balls off the prick.

Still handy with the old gelding knife, ye know. I may have moved on from sheep farmin', but its like ridin' a bike, some thing ye never forget. But I'll forgrrt how tae pull a pint fast enough. I'm gonnae be a wealthy man!

Hamish looks uncomfortable.

Duncan has danced away. Aeneas sits back. Looks at Hamish who

raises an eyebrow and winks at the dance floor.

They watch Sarah dancing with Davy. Aeneas sits up.

Moira has entered the hall. She notices Aeneas straight away,

but turns away and heads to the bar.

HAMISH

Uh oh.

AENEAS

Uh oh what?

HAMISH

Eh?

AENEAS

Uh oh. You said uh oh.

HAMISH

No, I didn't.

AENEAS

Hamish.

HAMISH

I didnae say uh oh. I may have said it's gonnae snow. Tomorrow. You know.

AENEAS

Why would you say that?

HAMISH

I dunno. But if the interrogation is over, Serpico, I do know that you owe me a hula hula show.

AENEAS

Serpico?

44.

HAMISH

Folks dress up for a ceilidh around here in case you'd forgotten. They take baths, mister Og.

AENEAS

Oh no.

HAMISH

Oh ho ho ho.

He is dragging him up onto the dance floor.

AENEAS

Hamish. Get off.

HAMISH

Ladies and gents, I'd like you all to give a warm hand to our newly promoted detective inspector Aeneas Og whose just back in our midst after a hard slog down on the mean streets o' Glasgae. He's back! We missed him, didn't we? Applause. He raises his glass as if to speak. Forgets what he's

going to say.

HAMISH

Bollocks.

To laughter, he drinks. Aeneas, tries to leave the dance floor,

but Hamish grabs him and begins to waltz around the room.

Aeneas warms up.

Sarah cuts in.

SARAH

May I?

HAMISH

But of course.

Hamish goes to waltz with her, but she grabs Aeneas instead and

off she goes, to the dismay of Hamish.

They dance in silence. Aeneas has a warm fuzzy smile on his face. He has relaxed. Sarah notices this.

SARAH

You dance well, detective inspector.

45.

AENEAS

Thanks. Listen, about earlier, I'm sorry if I was a little tough...

SARAH

Ach. I'm no dainty flower, I can take it. Your parents are sweet.

AENEAS

Eccentric.

SARAH

But sweet. Where did they go wrong with you?

AENEAS

Haha.

He is looking at Moira who is now dancing with Hamish.

Sarah

notices his attention drifting to Moira, who cleans up well. At

forty, she is a handsome woman.

SARAH

So Moira, eh?

AENEAS

Sorry?

SARAH

Your mother thought I was Moira earlier. She your ex?

AENEAS

Aye. There she is now.

He nods over at Moira. Sarah studies her.

SARAH

And she broke your heart?

Aeneas laughs almost bitterly.

AENEAS

Quite the opposite actually. I ran off and did all the breaking.

SARAH

Then why are you the one who's wearing the lost puppy look?

AENEAS

Am I?

46.

Aeneas notices that Hamish's hand has wandered to Moira's ass.

She lifts it back up to her waist. It slides down to her ass

again, more insistently. She moves it back.

Sarah is singing in his ear, rather erotically.

SARAH

Forget your troubles, come on get happy, you better chase all your cares away. Shout hallelujah, come on get happy, get ready for the judgement day.

But Aeneas has disconnected. He pulls away and tries to stroll

as calmly as possible over to Moira and the lascivious Hamish.

He stands before them, swaying slightly.

AENEAS

Mind if I cut in.

Hamish glances at him.

HAMISH

Yeah, I do actually.

He keeps dancing, he holds her tight to him, she looks uncomfortable. Sarah stands watching this in the background.

Aeneas leans in and taps him on the shoulder.

AENEAS

I'm not asking.

Hamish stops dancing and faces Aeneas.

HAMISH

Oh aye?

AENEAS

I'm telling you, she doesn't appreciate the wandering digits, pal.

HAMISH

"Women's emancipation", inspector. Why don't we ask the lady herself what she thinks of my digits?

AENEAS

You're an arse, sergeant.

MOIRA

Aeneas.

47.

HAMISH

You wanna dance with this clown, Moira?

AENEAS

I'm gonnae ask you one time.

HAMISH

Big man, are ye?

AENEAS

I'm gonnae ask you one time.

Hamish laughs in his face and grabs Moira's arm.

HAMISH

Come on Moira.

MOIRA

I don't want to dance with either of you big idiots.

It all happens very quickly. She pulls her arm away, he holds

onto it, Aeneas takes an accurate swing at his chin with a left

hook and almost simultaneously Hamish's left hook connects with

Aeneas' face.

A woman screams as the two men go down. The violence is real

here. And it has consequences.

Pandemonium.

MOIRA

No! NO!

FADE TO BLACK.

INT. CAR - NIGHT

Aeneas comes to. His jaw is in pain, he has a split lip and blood has spilled all over his clothes. He is in the passenger

seat. Moira is driving.

AENEAS

Where are you taking me?

MOIRA

I can't let your parents see you in this state.

He sits up and turns the rear view mirror to inspect the damage. Moira is fuming. She lets loose.

48.



MOIRA

The fuck was that about, Aeneas?

AENEAS

He was touching your arse.

MOIRA

I had it under control.

AENEAS

He was touching your arse and I didn't like it.

MOIRA

(shouting) Am I your piece of arse then? Is that what this is? Hey?

Silence. She drives in the dark. Dangerously brimming over with emotions that have been kept in check for ten years, wounds that have never truly healed.

AENEAS

I'm sorry.

MOIRA

Oh, that'll fix it all. That'll make it all go away. You're fucking sorry? Grow up. Act your age. One day you run away, not a word, ten years later you're back, and you're casing my house, following me around like you're Popeye Doyle, or Dirty fucking Harry, yeah, I saw you, I was on the force with you for ten years, remember? I was practically married to you, its in my bones, lord help me.

She has pulled over. Turns off the engine. Considers letting loose. Decides against it. Gets out.

MOIRA

Come on. Both of you clowns. And shut up.

She walks away. Hamish sits up, looking sheepish, holding a bag of ice to his eye.

HAMISH

Are we home already?

AENEAS

What the hell are you doin' here?

49.

Hamish gets out slowly and closes the car door on one side, Aeneas on the other. Aeneas and Hamish stare at each other. Then they both follow her up the path to her door, which she

has opened, and into the house.

INT. MOIRA'S HOUSE, LIVING ROOM - NIGHT

She throws Aeneas' car keys and her bag on the coffee table.

Points at the couch.

MOIRA

There's your bed.

He sits down on it. She towers over him, hands on her hips, ready to blast him some more.

HAMISH

I'll just grab my stuff and be on my way then.

MOIRA

You do that, Hamish.

Hamish grabs his cycling gear in a bag and heads for the door.

From the stairs, a voice, sleepy.

BREE

Mummy?

Moira turns and gathers up her daughter in her arms.

BREE

Who's that?

MOIRA

Ssh, baby, back to bed, now, mummy will be up in a sec.

BREE

Hello uncle Hamish.

HAMISH

Hello darlin' Gi'us a kiss goodnight then.

BREE

Come and read me a story.

HAMISH

It's a wee bit late for stories, love.

BREE

Uncle Hamish is a policeman!

50.

The baby sitter appears.

BABYSITTER

She was asleep but she woke up when the car pulled up, sorry.

MOIRA

Put her back in bed, I'll be right up.

The babysitter leaves the room. Moira turns back to face Aeneas, sitting on the couch, with a puzzled expression.

AENEAS

You have a daughter?

Hamish looks from one to the other.

She nods, staring at him. He searches for his thoughts.

AENEAS

How old is she?

MOIRA

Ten.

She stares at him. He sits back. It sinks in.

AENEAS

So who's the father?

Silence.

HAMISH

I'll be off then.

Hamish slips out the front door. Aeneas, confused, watches the

door close. Then he looks back to Moira.

Moira takes a blanket and practically flings it at him. She leans in and the words come out with a hiss.

MOIRA

First thing in the morning I want you out. Gone. Am I clear?

He nods his head. She turns and leaves, flipping off the light

switch. He lays down, staring at the ceiling.

Closes his weary eyes.

END OF SHOW.

51.