

EXT. MODERN SUBURBAN SEMI, EDINBURGH. DAWN.

MARGOT, 29, exits house. Margot has low expectations of life, but even she has reached a low point. She is holding hands with EVA, 7, who is in her school uniform. Eva's face is pinched. Both are rushing, scared. They get in a car and Margot reverses out, fast.

EXT. GLENFORSA ESTATE. OUTSIDE KEEPERS COTTAGE. DAWN

ALEXANDER leaves the house, gets into a battered old 2 seater Land Rover Defender, with the rear doors missing. He starts the engine, which is noisy and drives off down a woodland track. He is in his late 50's, muscular, tidy, committed.

INT. CAR. EARLY MORNING.

The car is on the motorway. Margot is sipping coffee as she drives. Her hands are shaking. They are silent. Margot's phone starts ringing. We see five missed calls, all from Ethan. Eva turns the phone to silent.

EXT. GLENFORSA ESTATE. EARLY MORNING.

Alexander driving on the track, which rises up. There are snow capped mountains in the distance and a loch below. He is listening to the radio. He drives fast but capably, it's a road that he's used to.

INT. CAR. EARLY MORNING.

Margot drives past Stirling, heading north. The sun is up. It's a beautiful day. She puts her hand on Eva's leg and Eva looks across at her.

EVA
Where are we going?

MARGOT
I'm taking you to meet your
grandparents.

EVA
Nanny Sue?

MARGOT
The other ones.

EVA
The Mean Grandparents?

MARGOT
(automatically)
Don't tell them we call them that.

EVA
Are we running away from Daddy? Why
can't we go to Nanny Sue?

MARGOT
Nanny Sue is stupid. I know you like
her, but she is. And also, she's your
Daddy's Mummy. And we need to get away
from Daddy for a bit. There's nowhere
else I can go. We have to go to
Glenforsa.

EXT. GLENFORSA ESTATE. WOODLAND. MORNING.

Alexander crouches behind a bush, staring through the view of
a shotgun. Behind him, pheasants mill around. Alexander is
watching a fox, moving stealthily towards the chickens. He is
calm and focussed, and so is the fox.

INT. CAR. MORNING.

Margot is driving through the Highlands. The radio is on, she
is listening to the same station as Alexander was.

EXT. GLENFORSA ESTATE. WOODLAND. MORNING.

Behind the bush, Alexander is still watching the fox. As it
comes nearer and he has a clear view, he shoots, once. The
fox falls.

EXT. OBAN FERRY TERMINAL. MIDDAY.

Eva is sitting on the bonnet of the car. Margot leans beside her. They are eating sandwiches and watching as the ferry comes in.

EVA
What should I call them?

MARGOT
I don't know, Eva. Grandad and
Grandmother, I suppose. And Lady
Trudy, in the Big House.

INT. KEEPERS COTTAGE, SITTING ROOM. MIDDAY.

The sitting room is small with uncomfortable old furniture. ANNE, grey, in her 50's, tired and cynical, is looking at cruise holidays in brochures. A siamese cat comes to twine itself around her ankles and she pushes it away with her leg.

INT. GLENFORSA HOUSE, GUNROOM. MIDDAY.

The gunroom is almost empty and very tidy. Alexander is cleaning his gun, methodically. TRUDY is sitting on a chair. Trudy is in her 70's, possibly older. She wears a tweed suit and pearls.

ALEXANDER
There's a deer fence down, Lady Trudy,
I'll get that sorted out this
afternoon. I repaired the back porch
yesterday, but we could do with having
it repainted before the winter.

EXT. FERRY. EARLY AFTERNOON.

Eva and Margot are sitting on the deck of the ferry. Sun is shining. Margot checks her phone. She has a text from Ethan. 'I'm sorry'. She deletes it.

INT. GLENFORSA HOUSE, BATHROOM. EARLY AFTERNOON.

Alexander is having sex with TRUDY, he has her bent forwards over the toilet. Trudy's tweed skirt is pulled up around her

waist. We can't tell if it's consensual. The bathroom is Victorian, and looks like it hasn't changed much since. It is sparse and white and clean.

ALEXANDER
You filthy bitch.

EXT. ISLAND. AFTERNOON.

Margot and Eva are back in the car, driving along single track road.

They pull into a drive, signed Glenforsa House. The house is in the distance, Margot pauses to gird her loins.

EVA
It looks like a fairytale.

MARGOT
Don't be fooled.

Margot pulls off onto a smaller, muddier track signed Tradesmen. Like almost everything here, the sign is probably original and has been well maintained, but it's old and fraying around the edges.

INT. GLENForsa HOUSE, BATHROOM. AFTERNOON.

Alexander watches through the window as the car pull around the back of Glenforsa House and parks in front of a small cottage. His face is impassive as he zips up his flies.

ALEXANDER
I'll come back later once I've done the pheasants. Lady Trudy.

EXT. KEEPERS COTTAGE. AFTERNOON.

Margot and Eva sit for a moment and then get out of the car. Margot's black eye is starting to show. Alexander emerges from the back of Glenforsa House.

MARGOT
Dad.

ALEXANDER
You're early.

MARGOT
I didn't think it would matter.

Margot looks at Alexander's face.

MARGOT
Right.

INT. KEEPERS COTTAGE, SITTING ROOM. AFTERNOON.

Alexander, Margot and Eva sit in uncomfortable, old fashioned arm chairs. A siamese cat sits on Eva's knee. Eva is stroking it, but nervously, it looks like it might scratch.

Anne brings in tea, on a tray. There's a pot and strainer.

ALEXANDER
So what's happened?

Eva stops stroking. Anne notices. She passes Eva a glass of squash,

MARGOT
We thought it might be nice to see you.

ALEXANDER
And is it?

MARGOT
Not yet.

ALEXANDER
Plenty of time. I assume you're planning to stay until you've drained the teat dry.

MARGOT
I had nowhere else to go, Dad.

ALEXANDER
I thought I taught you better than this, Margot. Where was your retreat position? Where are your allies? It's a disappointing show.

ALEXANDER (TO EVA)
Come out with me and feed the
pheasants.

INT. KEEPERS COTTAGE, KITCHEN/SITTING ROOM. AFTERNOON.

Anne is tidying up in kitchen. Margot is in the sitting room, looking at the books- romances, in several different languages, and a mirror above the fireplace. There is a hatch between the two rooms.

MARGOT
Will he be okay with her?

ANNE
(understanding the subtext) He'd not
hurt a child.

Margot is dubious. She fiddles with the spine of a book.

MARGOT
How do you manage?

ANNE
With your father?

Margot pulls out a book to examine. The picture on the front shows a hero, making love to a beautiful woman.

ANNE
Leave it, Margot.

Margot replaces it.

ANNE
Why is your eye going black?

MARGOT
(as if it's the punchline to a joke) I
walked into a door.

ANNE
So have you left him? Is that why
you're here?

MARGOT
I don't know.

ANNE

It's a long way to come for no reason.

MARGOT

I couldn't let Eva see any more. A child shouldn't have to watch that.

ANNE

(irritated) Was it was inconvenient for you then, watching me get hit? Did it spoil your day?

MARGOT

I'm sorry.

ANNE

I promised to love and obey him. What do you want me to have done? Leave him? Leave you with him? He loves you.

Margot feels guilty. She goes to hug Anne, awkwardly. Anne stands still, and lets her. They watch themselves in the mirror.

EXT. GLENFORSA ESTATE. PHEASANT RUN. AFTERNOON.

Alexander and Eva are filling pheasant feeders.

EVA

(As if she's relived to be telling someone) And then he hit her.

ALEXANDER

(Not pausing) Do you think that he hit her, or do you know it?

Eva considers.

EVA

I think. But I'm sure too, because it crunched and she was crying. There was blood coming out of her mouth. And she said "You bastard" and then he hit her face. I know that, because I saw it.

ALEXANDER

And now her eye is black.

Alexander puts down the pheasant feed and looks at Eva.

ALEXANDER
Should we kill him, do you think?

EXT. GLENFORSA ESTATE, BEACH BY THE LOCH. LATE AFTERNOON.

Alexander is setting up tin cans. Eva watches from a distance. Alexander walks back to her and picks up his shotgun.

ALEXANDER
It's very simple, but you must do exactly what I tell you. If you put the wrong end of the gun near your face, you could shoot it off. If you put the wrong end near someone else's face, that would be the same.

Alexander loads the gun.

EVA
Granddad, is this okay? Because I'm only a little girl.

ALEXANDER
Well, Eva, it's good to know just in case. You never know. If a bad man came, and there was a gun handy, you wouldn't want to panic and shoot your own head off. It'd be much better if it was his head. That's just common sense.

EVA
Are we going to kill Daddy with this gun?

ALEXANDER
If your Daddy was dead, do you think that you and your mum would leave Glenforsa and go back home?

Eva considers again.

EVA
Yes.

Alexander passes Eva the gun.

INT. KEEPERS COTTAGE, SITTING ROOM. LATE AFTERNOON.

Margot and Anne sit in the uncomfortable chairs.

ANNE

It's the right thing to do. Leaving him. If you need me to tell you that, I'm telling you.

MARGOT

Even though it means coming to stay with you two?

ANNE

Surely you won't be here long? He won't like it.

MARGOT

I didn't want to come. I don't want to be here.

ANNE

You like the devil you know better than the one you don't.

(she laughs)

It looks like your dad isn't so bad, now that you've seen worse.

MARGOT

I wish he'd bring Eva back.

ANNE

I told you, he'll do her no harm.

MARGOT

Would you ever leave Dad?

ANNE

And go where?

MARGOT

(Unconvincingly) With Eva and me. You could come with us.

ANNE

Like three witches.

MARGOT

If you want. Or, you know, three people, doing the best they can.

ANNE

I can't see it, Margot. Who would do the hitting without a man?

Alexander and Eva return. Margot is very relieved but tries to hide it. Alexander goes to his cat who is pleased to see him.

ALEXANDER

Who's a beautiful, special girl?

MARGOT

How were the pheasants?

ALEXANDER

Oh, living the high life, Margot. Champagne and lap dancers. Just the usual.

MARGOT

When does the shooting start?

ALEXANDER

The guests will be here from the twelfth. You need to be gone by then.

ANNE

Can I get you a drink?

Alexander notices his books have been touched.

ALEXANDER

I have to go to the big house. See if Lady Trudy needs anything.

Alexander leaves.

MARGOT

Is that still going on?

ANNE

It keeps him busy. It's better if he's busy. And she's got it all. The money, the house, the estate. It's only fair if she does a bit of the work. Shares the burden. Don't judge me, Margot. At least I'm not complaining. I made a bargain and I'm keeping my side of it.

MARGOT

Is that you criticising me?

ANNE

If she shoe fits, Margot. Why don't
you have a wee biscuit, Eva?

INT. GLENFORSA HOUSE. EARLY EVENING.

Alexander strides through the corridors and up the huge oak staircase. Rooms on either side are unused, covered in dust sheets, but clean.

In the sitting room, Trudy sits, by a small electric fire. There is a table beside her, covered in lace.

Alexander pours two glasses of whiskey from a decanter into crystal glasses. He puts one on the table beside Trudy. He picks up an old fashioned phone and dials.

Pre-lap: Phone ringing.

INT. SUBURBAN SEMI OUTSIDE EDINBURGH. SITTING ROOM. EARLY EVENING.

Ethan (late 40's, bulky with muscle (the kind that come from use, not the gym) sits with a glass of whiskey. He is all in black. The phone is ringing. Ethan picks it up and listens.

INT. GLENFORSA HOUSE, SITTING ROOM, EARLY EVENING.

ALEXANDER

(to phone)

She's come here, for gods sakes. Why
don't you come and get her?

INT. SUBURBAN SEMI OUTSIDE EDINBURGH. SITTING ROOM. EARLY EVENING.

Ethan replaces phone. Takes his whiskey while he fetches an ordnance survey map, spreads it out on the table. Lights a cigar.

INT. KEEPERS COTTAGE, ATTIC BEDROOM. LATE EVENING.

Margot is in her childhood bedroom. Eva is curled up next to

her in the bed, fast asleep. Margot is sitting up, listening.

INT. GLENFORSA HOUSE, BATHROOM. LATE EVENING.

Trudy is lying on the cold linoleum floor. Her blouse is torn and her cheek is red.

INT. KEEPERS COTTAGE, SITTING ROOM. LATE EVENING.

Alexander sits, thinking. Then he gets up, puts on a coat, and leaves the house.

INT. CAR. LATE EVENING.

Ethan is driving, we see him passing Stirling castle on the road Margot took earlier.

INT. GLENFORSA HOUSE, BATHROOM. LATE EVENING.

Trudy is slowly, methodically, pouring petrol around the bathroom. Outside, a chain saw starts up.

EXT. GLENFORSA ESTATE. DRIVEWAY. LATE EVENING.

Alexander stands in the dark, using a chainsaw to fell an old tree. It is about to fall across the drive, blocking a vehicle from getting to either house.

INT. KEEPERS COTTAGE, ATTIC BEDROOM. LATE EVENING.

Margot is still sitting in bed. She hears the tree fall.

EXT. KEEPERS COTTAGE. NIGHT.

Trudy takes a deep breath and knocks on the door. She is carrying another shotgun. Anne answers it.

TRUDY
Mrs Mackay. We should talk. I've had

enough of him.

Anne holds open the door.

INT. KEEPERS COTTAGE, ATTIC BEDROOM. NIGHT

Margot wakes up Eva.

EVA

What is it? Is it time to kill Daddy?

MARGOT

What? No!

(beat)

What exactly did you and your Granddad
talk about today?

INT. KEEPERS COTTAGE, ANNE'S BEDROOM. NIGHT

Trudy and Anne sit on the bed with only a lamp on. They both
have a glass, with ice. There's a bottle of gin on a table.
Both are giggly.

TRUDY

And the noises he makes!

ANNE

Oh yes, the noises! I don't know where
to look.

TRUDY

And the things he says! "You're a
fucking bitch"

ANNE

"You're a dirty whore"

TRUDY

Where did he learn to say things like
that?

ANNE

Oh, the war, I think. He had a
terrible time in the war.

TRUDY

You'd think he'd love it! All that

killing.

ANNE

Well, it's not all killing. I suppose he got bored with all the waiting around and no women.

TRUDY

There must have been prostitutes

ANNE

Ach, it's not the same. He likes a fight.

TRUDY

I suppose.

Both sit, thinking.

ANNE

Does he have his gun with him?

TRUDY

I expect so. What are we going to do, Anne?

ANNE

I expect he'll shoot Ethan and come back all happy and full of himself.

TRUDY

It's worse when he's happy.

ANNE

It is.

TRUDY

I've set fire to the house, Anne.

Hesitant knock. Margot peeks around the door.

INT. CAR. FERRY TERMINAL, OBAN. NIGHT

Ethan pulls up at the booth. It is manned by a CALMAC EMPLOYEE.

CALMAC EMPLOYEE

Ah, you're just in time. You nearly had to wait for the morning.

Ethan drives towards the ferry.

INT. KEEPERS COTTAGE, ANNE'S BEDROOM. NIGHT

MARGOT

I'm scared. I think Dad wants to kill Ethan.

ANNE

We all want to kill Ethan, but it sounds like your Dad might actually be going to do it. And Lady Trudy's set fire to Glenforsa, it's certainly been all go since you arrived, Margot.

EXT. GLENFORSA ESTATE. DRIVEWAY. NIGHT.

Alexander walks towards the fallen tree, checking angles and viewpoints. He is carrying his shotgun.

EXT. FERRY. NIGHT.

Ethan sits, alone, on deck. He glances around to make sure no one can see him, and pulls out a serious looking knife. He strokes it happily.

EXT. GLENFORSA ESTATE. WOODLAND. NIGHT.

Alexander is back, in the spot where he shot the fox. From here he has a clear view down to the driveway.

INT. KEEPERS COTTAGE, ANNE'S BEDROOM. NIGHT

MARGOT

We need to do something.

ANNE

Lady Trudy and I are going to take a little holiday until the fuss dies down. You should maybe lock the door behind us.

TRUDY

They could come with us. What if the fire spreads and they die? Or Ethan finds her?

ANNE

They'd only get bored. Margot doesn't have much in the way of conversation.

MARGOT

Mum! You can't leave me here! Please don't leave me here!

TRUDY

We need to take her, Anne. What kind of people would leave her? We can always drop her off by the ferry.

ANNE

You won't have time to pack. We'd best get going.

INT. GLENFORSA HOUSE, BATHROOM. NIGHT

The fire is starting to build.

EXT. ISLAND

Ethan is driving along single track roads. He pulls over and puts camouflage paint on his face. He checks his knife, and takes a crossbow out of the boot. He tucks a map in a small backpack. He stares at himself in the rear view mirror, and then grins.

ETHAN

Fucking bitch.

EXT. GLENFORSA ESTATE. WOODLAND. NIGHT.

Alexander checks his watch. In the distance he hears a car. He grins.

EXT. GLENFORSA ESTATE. DRIVEWAY. NIGHT.

Ethan has turned his car lights off. As he reaches the main driveway, Ethan pulls over into the trees and switches the engine off. He gets out of the car, and closes the door silently. He moves off confidently into the darkness.

EXT. GLENFORSA ESTATE. WOODLAND. NIGHT.

Alexander is still listening and thinking. Suddenly he smiles again, because he understands. He sets off happily downhill.

EXT. GLENFORSA HOUSE. NIGHT.

In one of the windows, the fire flickers. Trudy is holding the door of the Land Rover open. Anne, Margot and Eva get in, Margot and Anne in the back. She shuts the door quietly. She starts the engine, which is noisy.

EXT. GLENFORSA ESTATE. WOODLAND. NIGHT.

Ethan hears the Land Rover engine start. He starts to head towards it. He smells smoke.

EXT. GLENFORSA ESTATE. WOODLAND

Alexander can hear the engine, and also Ethan's footsteps. He follows him, quietly and confidently.

EXT. GLENFORSA ESTATE, TRACK.

The Land Rover rumbles through the trees on a muddy track. Eva, in the front, is kneeling on the seat, facing back. She is holding Trudy's gun.

MARGOT

Have you ever spoken to her before?
Ever?

ANNE

Well, we've never needed to before.

MARGOT

And you're sure that we can get out this way?

ANNE

It's her estate. I expect she knows what she's doing. She seems full of ideas this evening. I think she's found a gun too, God only knows if it works.

MARGOT

When did she last drive?

ANNE

1995, give or take. Don't you remember? She nearly ran you down.

MARGOT

Brilliant.

ANNE

It was your own fault.

MARGOT

I expect so.

ANNE

You're a good girl, Margot. If you get killed tonight, you should know that.

EXT. GLENFORSA HOUSE. EXT. NIGHT

Ethan stands outside Glenforsa House, watching the Land Rover's rear lights move away from him. Smoke is coming from some of the downstairs windows and there is a red glow.

EXT. GLENFORSA ESTATE. WOODLAND. NIGHT.

Alexander sees the glow above Glenforsa house and smells the smoke. He stands very still, mouth open.

ALEXANDER

Trudy!

He runs towards the house.

EXT. GLENFORSA ESTATE, TRACK. NIGHT

The Land Rover rumbles, very slowly, along the track above the loch. It is very beautiful in the moonlight. The sky above Glenforsa glows.

MARGOT

Does it go any faster?

ANNE

Remember your manners, Margot. If Lady Trudy wanted to go any faster, I'm sure she knows how.

(to Trudy)

If you push the pedal down a bit harder, M'lady, we'd go a bit faster.

TRUDY

Keep watching, Eva.

INT. GLENFORSA HOUSE, GUNROOM. NIGHT.

Alexander is battling through the smoke, scarf pulled around his mouth.

ALEXANDER

Trudy! Lady Trudy!

EXT. GLENFORSA ESTATE, TRACK. NIGHT

Ethan is running, following the Land Rover.

He is within sight of it when Eva sees him and shoots him with Lady Trudy's elderly gun. It hits him on the arm. Ethan crumples, crying. Trudy stops the Land Rover.

MARGOT

Eva! When we get home, there are going to be some very serious changes in the way we do things.

ETHAN

Margot! I loved you!

MARGOT

That's not true, Ethan. Marrying you was a terrible mistake. You don't love me and I am leaving you.

ETHAN

You can't leave me here!

MARGOT

I can and I'm going to.

ETHAN

I'll find you. Wherever you go. You bitch.

Trudy drives slowly on.

INT. GLENFORSA HOUSE, SITTING ROOM, NIGHT

The room is on fire. Alexander stands in the centre of it and a beam collapses behind him.

EXT. GLENFORSA ESTATE. WOODLAND. NIGHT.

Ethan is staggering back through the woodland, betrayed, lost and in pain.

EXT. GLENFORSA ESTATE, TRACK. NIGHT.

The Land Rover carries slowly on, the track rising steadily heading around the mountain.

Camera pans out, to take in the burning house, the loch, the woods, and behind the mountain, the sun rising.