

"TAM LIN"

Written by

Glendenning Cram & Ronald Hier

FADE IN:

INT. JANET'S STUDIO - LONDON - DAY

Artist JANET LOGAN, nineteen, very pretty, but tired and careworn, paces her cramped studio. She looks nervously at her watch. She's clearly waiting for someone, but will he come?

Janet crosses to the window and looks out on the street.

JANET'S P.O.V.

Not a soul in sight.

BACK TO SCENE

Janet shuts her eyes, takes a calming breath. She turns to look at her pictures. Bold images of action figures in screaming colors, heroic poses. And all women.

Janet glances at her easel, examines a painting just begun. She picks it up.

The BELL RINGS with a jarring blast.

Janet rushes to the door, pulls it open, painting still in hand. Facing her is STEINER. His eyes fall on the picture.

STEINER

Brunhilde? A true woman of valor.

JANET

I've just begun --

Steiner brushes past her, moves to the centre of the room and surveys her work with a connoisseur's appraising eye.

STEINER

They're marvelous. Such strength.  
Such power. And the colours. Your  
work gives me goose-bumps.

Janet breathes a sigh of relief.

STEINER

We open on the thirty-first.

JANET

What? You're giving me a show?

STEINER

All Hallow's Eve. I hope you're not afraid of ghosts.

JANET

Not a bit.

STEINER

I want that one, that one, that one, and that one. And Brunhilde. I must have Brunhilde. Can you do that for me?

JANET

Yes. Yes.

STEINER

I've been following you, Ms. Logan. You're an exceptional talent with a brilliant future. If I am to represent you, I ask one thing of you only.

JANET

Anything.

STEINER

Promise me. You will put the Steiner Gallery first. And you will work, work work. As hard as you can.

JANET

I will, Mr. Steiner, I will. I promise --

STEINER

And you will do us both proud.

Steiner offers her his hand.

STEINER

I'm going to make you a wealthy woman.

JANET

You shan't regret this.

Steiner looks at the painting of Brunhilde.

STEINER

And you, my love, to you I give  
pride of place. Call me when she's  
done. Well, I must be off. Auf  
wiedersehen.

Steiner exits. Janet places Brunhilde back on the easel.  
She stares at the picture lost in happy thoughts.

The PHONE RINGS.

Janet answers.

JANET

Janet Logan.

Suddenly, her features darken.

JANET

What? Yes. Oh, my God! I'll be  
right over.

INT. HOSPITAL -- DAY

Janet gets off the elevator. Hurries down the hall. Comes  
to a room. She stops, steels herself and goes in.

INT. HOSPITAL - PRIVATE ROOM - CONTINUOUS

GERALD LOGAN, early sixties, is in bed.

JANET

Dad!

Gerald doesn't move. His eyes are open, but he stares  
blankly into distant space.

Janet takes his hand, gives him a gentle kiss. He doesn't  
react.

DR. MACINTOSH, previously unseen, comes up to Janet,  
beckons her outside. He leads her to

THE CORRIDOR

Macintosh regards her with compassion.

JANET

He doesn't know me. Was it a  
stroke? What happened?

DR. MACINTOSH

A policeman found him playing in  
traffic. Stark naked. Except for  
this.

Macintosh shows her a copper armband, engraved with Celtic runes.

JANET

Mum gave it him. For his sixtieth.  
(fighting back tears)  
I can't believe this is happening.

DR. MACINTOSH

There's a good girl.

Janet pulls herself together.

DR. MACINTOSH

How long's it been now, since your  
mum passed?

JANET

Six months. Of bloody Hell.

DR. MACINTOSH

There's nothing physically wrong  
with him. It's his mind that wants  
healing.

JANET

Don't I know it.

DR. MACINTOSH

Sometimes, it takes a long time,  
longer than one can wish. Your  
father needs a change of scene, away  
from things that remind him of her.  
Anywhere will do.

JANET

Anywhere?

DR. MACINTOSH

A place that will distract him.

Macintosh studies the armband a moment.

DR. MACINTOSH

The Borders? Why not? Is there  
someone to look after him?

JANET

There's only me. But my show --  
I...

DR. MACINTOSH

It'll have to be you, then.

INT. NICK'S APARTMENT - LIVING ROOM - NIGHT

Janet, hunched over her laptop, types furiously.

JANET

Shit. Shit. Shit.

NICK, her boyfriend, uncorks a bottle of champagne.

NICK

Just ring the bugger and tell him  
you've got to postpone it. He'll  
understand.

JANET

He won't. I promised to put no one  
above him.

NICK

What about me?

Janet clicks her mouse.

ON SCREEN

Pops up a listing for a charming Scottish cottage in  
idyllic surroundings, in the tiny hamlet of Carterhaugh,  
lovely inside and out.

JANET

Clicks back to the main page, clicks on a second listing.

ON SCREEN

The same Carterhaugh cottage. Click back to the main page.  
A third listing. Again, the Carterhaugh cottage. Click  
back to the main page. Another listing - the Carterhaugh  
cottage.

BACK TO SCENE

JANET

This place really wants us.

NICK

And I want you. Come to bed.

Janet's eyes are locked on her laptop.

NICK

Janet.

Nick tries to kiss her. But Janet pulls away.

JANET  
I'm sorry, Nick, I can't.

NICK  
How long will you be gone?

JANET  
Till he's himself again.

EXT. HOSPITAL - LONDON - DAY

JANET LOGAN hurries toward the entrance.

INT. HOSPITAL - LOBBY

Janet strides across the lobby to a bank of elevators and steps into one as the doors SLAM behind her.

ELEVATOR

A man gives Janet the eye but she's too preoccupied to notice.

PSYCHIATRIC WARD

Janet emerges from the elevator, passes the nursing station.

PATIENT LOUNGE

Janet enters. Seated across from her is Gerald, a suitcase beside him. He stares morosely at the floor.

JANET  
Dad!

No reaction. Janet is alarmed.

Dr. Macintosh steps forward.

DR. MACINTOSH  
Doctor Logan. Janet's here.

GERALD  
(blankly)  
Hello, Janet.

DR. MACINTOSH  
A wee scent of the heather and he'll be back to his books in no time, eh, Gerald.

Janet eyes her father doubtfully.

EXT. HOSPITAL - DAY

Janet and Gerald come out. Janet lugs the suitcase. They cross to

JANET'S CAR

Leaning against the hood, is Nick. He catches sight of Janet, tosses his cigarette, reaches for the suitcase.

NICK

Bloody heavy, isn't it?

Janet opens the trunk. Nick stuffs the suitcase inside, scrunches down the lid, straightens out his suit. He turns to Janet who struggles to stay calm.

JANET

It's just till he's better.

Nick glances at his watch.

NICK

I'm late.

Nick starts to move.

JANET

Nick.

NICK

Professor Logan.

Gerald's head slowly swivels in Nick's direction.

NICK

Take care of Janet for me. She's a stunner.

JANET

I'll miss you.

Nick pecks her on the cheek, but his kiss lacks passion. He sails down the street, disappears round the corner.

Janet, fighting back tears, looks after him, then turns to her father. He's watched all this with dumb incomprehension.

Janet opens the car door and beckons to Gerald.

JANET

Dad.



GERALD

Eh? What?

Gerald glances at the open door, emerges from his reverie just long enough to get inside.

INT. JANET'S CAR

The back seat is crammed with boxes, clothes, art supplies.

Janet, in the driver's seat, looks at her father who stares blankly out the window. Janet takes his hand, squeezes.

JANET

You will write that book.

Gerald doesn't respond.

Janet starts the car, moves off.

SERIES OF SHOTS

Janet and Gerald travel to Scotland.

A) Janet's car merges into traffic.

B) Janet's car enters the motorway, heads north.

C) Janet's car zooms through the plains of central England. The brilliant autumn light sets the foliage ablaze.

D) Janet glances at her father, who is fast asleep, snoring loudly.

E) Janet's car tears through Northumberland, the rolling hills, glittering lakes of the Pennines. Clouds darken the sky.

F) Janet's car comes into view, passes a ROAD SIGN: "SCOTLAND 50 KM". The sky grows darker.

G) The Scottish Lowlands: Janet's car approaches the SELKIRK EXIT and exits the motorway. It starts to rain.

END OF SERIES OF SHOTS

EXT. COUNTRY ROAD - CARTERHAUGH WOOD - DAY

Heavily forested. Massive oaks and driving rain create an eerie feeling of desolation.

Janet's car appears, moving slowly along the narrow winding road.

INT. JANET'S CAR - MOVING

Janet drives cautiously.

Gerald stirs.

Janet glances at her father. Suddenly, o.s., there is a SHARP CRACKING SOUND, as low-lying branches seem to grab the roof of the car. For a moment all is black.

Janet swivels the wheel trying to stay on the road.

EXT. COUNTRY ROAD

As Janet's car recovers, a FLASH OF LIGHTNING reveals something, a man? in the shadows watching. The storm grows fiercer.

EXT. OUTSKIRTS OF CARTERHAUGH - DUSK

Driving rain. Janet's car passes a rundown farmhouse, an ancient churchyard.

EXT. HIGH STREET - CARTERHAUGH

A tiny hamlet seemingly forgotten by time. Janet's car pulls up in front of the

POST OFFICE

Janet gets out of the car and dashes inside.

INT. POST OFFICE

MARGARET MACDONALD, mid-20s, a hearty country girl, is stocking shelves with Hallowe'en treats. Her dour, but attractive, mother KATE is behind the counter tallying the day's receipts.

Janet enters. Kate doesn't bother to look up.

KATE

We're closed. Come back tomorrow.

JANET

I'm looking for Sunnyside Cottage.

Janet takes a photo from her purse, hands it to Kate.

JANET

The estate agent gave me this.

Kate examines the photo -- a rustic cottage surrounded by sun-dappled rosebushes.

Kate hands the photo to Margaret. They exchange knowing glances.

KATE  
You're staying there?

JANET  
If I can find it.

KATE  
Ah...

MARGARET  
Back the way you came. About a mile--

KATE  
Just past St. Ninian's.

INT. JANET'S CAR - MOVING - NIGHT

Janet cranes to see through the rain-soaked windshield.

JANET  
Just past St. Ninian's.

St. Ninian's church comes into view. Behind it, the farmhouse they passed on their way into town.

EXT. SUNNYSIDE COTTAGE - NIGHT

Janet's car pulls up in front of "Sunnyside Cottage" -- in reality a dilapidated wreck.

INT. JANET'S CAR

Gerald is snoring.

JANET  
Dad, we're here. Wake up.

Gerald mumbles incoherently but doesn't waken. Janet takes a key from her purse.

INT. SUNNYSIDE COTTAGE - FRONT ROOM

Janet enters. She fumbles for the light switch. Flicks it -- and gives a look of disbelief.

Dust, grime, cobwebs are everywhere. The steady drip of water caught by a steel drum overflowing onto the floor.

Janet looks at the leaky ceiling and is suddenly startled by a CREAKING SOUND behind her. She turns, sees Gerald.

Janet follows his gaze to an old oil-burning stove. A mottled tea kettle sits on a burner. On a shelf are several cob-webbed teacups, broken china.

Janet shudders.

JANET

I'll put on the tea.

Janet goes to the sink, turns on the tap. A trickle of murky brown water which gradually clears. She fills the kettle, puts it on the burner, turns on the stove. Nothing happens.

Gerald pulls a matchbook from his pocket. Janet takes it, lights one and drops it on the burner. The stove bursts into flames. Janet screams.

In a panic, she looks around and sees the water-filled drum.

As the room fills with smoke, Janet hoists the drum, chucks its contents on the stove. A ROARING HISS as the room fills with steam. One last flareup. Janet beats it down with the tea kettle.

Still shaking, she turns to her father. His eyes seem to glint in quiet amusement.

INT. SUNNYSIDE COTTAGE - JANET'S BEDROOM - DAY

The sun streams through an unshaded window. Janet sleeps, curled up on the floor. Suddenly, o.s. the CLANKING SOUND of a SLIDING METAL DOOR followed by an ENGINE STARTING.

Janet wakens. There is an o.s. SOUND OF KNOCKING. Janet rushes to the

FRONT ROOM

She opens the front door to see a delivery van lumbering down the drive.

EXT. SUNNYSIDE COTTAGE

Janet rushes out. The lawn is strewn with furniture.

JANET

Hey! Come back!

The van keeps going.

Janet gives chase but soon gives up. She walks dejectedly back to

## SUNNYSIDE COTTAGE

Gerald is standing on the porch. It's a beautiful fall morning.

JANET

I won't stay here another minute.

Gerald looks around enchanted. For the first time, he seems alive.

Suddenly, a great RUSHING SOUND as a flock of birds soars over distant trees.

Gerald watches with childlike delight.

GERALD

Janet. Look!

Janet looks at her father. And is moved.

## EXT. POST OFFICE - DAY

Margaret picks up an empty bowl from beside the door. As she straightens, she sees Janet approaching and smiles warmly.

MARGARET

I thought you'd be gone for sure.

JANET

(sarcastically)

This bracing country air. My dad loves it.

MARGARET

Your dad slept there, too?

(off her reaction)

Poor man. Cuppa tea?

## INT. POST OFFICE - DAY

Margaret and Janet sip tea.

MARGARET

You threw water on a pot burner?

Janet looks at her sheepishly.

MARGARET

It's a wonder you're still breathing. Someone's watching over you.

JANET  
 (sarcastically)  
 My guardian angel.

HAMISH MACDOUGALL enters from a back room carrying a greasy bath faucet. He's a bear of a man, mid-twenties.

HAMISH  
 It takes a man to do a man's work.  
 You should have called me --

Hamish sees Janet.

HAMISH  
 Sooner.

MARGARET  
 This is Janet Logan. She's taken  
 Sunnyside Cottage. With her dad.

HAMISH  
 Really, now. Hamish. Hamish  
 MacDougall.

Janet nods politely but without real interest.

HAMISH  
 Can I lend you a hand? The place is  
 a shambles.

JANET  
 We'll manage.

HAMISH  
 I'm Jack of all trades.

MARGARET  
 And master of none.

HAMISH  
 Master of one.

Hamish gives Janet a wink.

HAMISH  
 It's my bounden duty. And it won't  
 cost a penny.

EXT. SUNNYSIDE COTTAGE - DAY

Gerald sits on his rocker, smokes his pipe, basking in the sunshine.

Hamish's truck pulls up. Hamish alights. Janet follows, carrying groceries.

JANET

Dad.

Gerald opens his eyes, looks warily at Hamish.

JANET

This is Hamish MacDougall. He's going to help us settle in.

HAMISH

A pleasure to know you, sir.

Hamish proffers a beefy hand. Gerald eyes it, but doesn't take it. An awkward moment. Hamish looks to Janet for help.

JANET

Meet my dad.

Gerald looks up at the sky. Janet strides off toward the house. Hamish follows, looking back at Gerald.

INT. SUNNYSIDE COTTAGE - FRONT ROOM - LATER

Janet and Hamish carry in a sofa. As they put it down:

HAMISH

What's wrong with him then?

JANET

My mum died.

HAMISH

I'm sorry. How long's it been?

JANET

Sometimes it feels like forever.

EXT. SUNNYSIDE COTTAGE - DAY - LATER

The stove is disassembled all over the lawn. Hamish cleans the stovepipe.

Janet takes a box from the back seat of her car, starts for the house. The bottom gives out. Books scatter.

Hamish rushes to help her. He picks up a heavy volume.

JANET

I can manage.

Hamish studies the cover, tracing the words with his finger.

HAMISH  
 (haltingly)  
 A Treasury of Celtic My --

JANET  
 Mythology.

HAMISH  
 I ain't much for reading.

JANET  
 Apparently not.

Hamish reddens.

Janet stoops to pick up some books. Hamish reaches for one. His hand brushes hers. Their eyes meet.

GERALD  
 Janet.

Janet and Hamish look up.

GERALD  
 My head is burning up. Fetch me my aspirin. Quickly.

INT. SUNNYSIDE COTTAGE - FRONT ROOM - LATER

Hamish bolts the last piece of the stove in place. Turns it on and lights it. A tiny jet of flame wells up.

JANET  
 Honestly, I don't know what we'd have done without you.

HAMISH  
 Stop your havoring.

Hamish looks deeply into Janet's eyes.

HAMISH  
 Any man would've done it. Can I see you again?

Janet draws back.

HAMISH  
 I'm a simple man. I know that --

JANET  
 I've got a boyfriend.

HAMISH  
 Lucky lad.



Janet blushes, looks away.

Hamish looks around the room. Nothing more to do.

HAMISH

I'll be seeing you then.

EXT. SUNNYSIDE COTTAGE - NIGHT

Gerald's rocker sits idle on the grass.

INT. SUNNYSIDE COTTAGE - FRONT ROOM - NIGHT

Janet sets down a plate of chops. Gerald doesn't move.

JANET

It's just like Mum's.

Janet starts to feed him. After several mouthfuls:

GERALD

I don't like that boy.

JANET

I won't be seeing him again.

Gerald nods approvingly. Janet reaches for a jug of water.

GERALD

(as if by habit)

Yes, please, Mother.

JANET

Dad --

GERALD

I didn't mean that. Janet... I...

Gerald struggles to control himself.

JANET

We can't bring her back. We've got to get on with our lives.

Gerald looks at her. Makes eye contact for the first time.

GERALD

She was my life.

Janet looks away. Something painful deep inside. She wills it away.

JANET

You're tired. I'll tuck you in.

INT. SUNNYSIDE COTTAGE - GERALD'S BEDROOM - LATER

Janet tucks in Gerald. He looks like a child. She kisses him tenderly.

JANET

I'll get everything ready.  
Tomorrow, you can start working  
again. I love you.

Janet heads for the door.

GERALD

Janet.

She stops.

GERALD

You won't ever leave me?

JANET'S BEDROOM

Art supplies are semi-unpacked. Sketches of Nick are taped to the wall.

Janet throws herself onto her bed. Reaches for a photo of Nick, looks at it longingly. Suddenly, she starts to cry.

JANET'S BEDROOM - MORNING

The sun streams in, waking Janet.

FRONT ROOM

Janet emerges from her room. She glances at Gerald's room. The door is open.

JANET

Dad?

She hurries to

GERALD'S ROOM

Looks in. It's empty.

Janet runs to the front door. Opens it.

JANET

Dad??

EXT. SUNNYSIDE COTTAGE

Gerald is smelling the heather. He senses Janet, looks up.

GERALD

The scent of the heather.

He pulls a sprig from the ground and takes a deeply satisfying sniff.

GERALD

Sublime.

Janet smiles.

INT. SUNNYSIDE COTTAGE - KITCHEN - A LITTLE LATER

Gerald eats breakfast with gusto. Janet pours him a cup of tea. Gerald looks at it expectantly.

JANET

Sorry.

Janet hurries to the fridge, takes out a bottle. She opens it, gets the creamer and starts to pour. Milk comes out in disgusting clotted lumps. Janet grimaces.

JANET

It was fresh last night.

Gerald takes the creamer, examines it. A pause. Then:

GERALD

Spiteful little creatures, aren't they?

EXT. COUNTRY ROAD - DAY

Janet, carrying the milk bottle, walks to town. A heavy fog obscures the road.

Suddenly, Janet hears a beautiful voice wafting through the fog. The voice of a young boy singing:

MALCOLM (O.S.)

A soul, a soul, a soul cake.

A tiny figure gradually appears. It's MALCOLM. He looks about six and has the elfin features of a pixie.

MALCOLM

Please good Missus, a soul cake.

As Malcolm continues walking toward Janet, a MENACING RUMBLE begins to overtake him.

MALCOLM

Apple, a pear, a plum, a cherry.

In the b.g., a huge truck appears on the crest of a hill.

MALCOLM

Any good thing to make a soul merry.

Janet watches, petrified as the truck thunders toward Malcolm who, entranced by his singing, doesn't seem to hear.

MALCOLM

One for Peter, two for Paul.

JANET

Look out!

ENGINE ROARING, HONKING LOUDLY, the truck gains on Malcolm. Janet tosses the milk bottle, breaks into a trot.

MALCOLM

Three for him who made us all.

JANET

Look Out!!

The truck is right behind them.

Janet leaps. Grabs Malcolm. BLARING HORN. A blur of metal. Janet shoves Malcolm off the road as the truck ROARS past them.

ROADSIDE DITCH

Janet and Malcolm lie breathless in the ditch. A beat. Then:

MARGARET

Malcolm!

Janet looks up to see Margaret enfold Malcolm in her arms.

MARGARET

My baby.

MALCOLM

Look, Mumma.

Margaret looks up. The sun is breaking through the clouds.

MALCOLM

Did I do that?

MARGARET

Of course you did, my darling.

Margaret hugs Malcolm, looks at Janet, speechless with gratitude.

INT. POST OFFICE - DAY

Margaret and Janet have tea. In the b.g., Malcolm, humming softly, plays with a set of blocks.

MARGARET

'Twas a miracle. A bally miracle.

JANET

It was just my dad. He takes milk with his tea.

Margaret gives a puzzled look.

JANET

It went bad. He sent me to fetch some more. No miracle at all.

MARGARET

I'll bet you're the apple of his eye.

JANET

That was my Mum.

(beat)

Cancer in her pancreas. Acute. Inoperable. She was forty-six and my Dad went to pieces.

MARGARET

I'm sorry.

Janet looks away, glances at Malcolm who is building a tower.

MARGARET

Williams Syndrome, the doctor called it. He'll never read or write, but he's got the music in him. And Lord, how he can talk.

JANET

He's a darling.

MARGARET

Will you be staying here long?

JANET

Till he's better.

Malcolm reaches for some Hallowe'en candy.

MARGARET

Malcolm!

Malcolm stops, but looks longingly at the candy.

MARGARET

Has it ever occurred to you, Malcolm MacDonald, that we've a guest in our midst?

(to Janet)

He loves Hallowe'en. Even better than Christmas.

Malcolm brings some candy to Janet.

MALCOLM

Like some toffee?

JANET

It's the best treat there is.

Malcolm studies Janet intently as she chews.

MALCOLM

I love toffee. It sticks to my teeth and makes them all sticky. But I like singing more. Are you fond of music, Janet?

MARGARET

I'm sure she is, darling.

MALCOLM

Mummy, can I sing a song? For Janet. Please.

MARGARET

You can sing for her later. Now, run along.

Malcolm hesitates.

MARGARET

Run along.

Malcolm leaves the room, grudgingly.

MARGARET

He's taken a real shine to you.

Janet smiles, pleased.

MARGARET

Is it any wonder? You're so pretty. If there's anything I can do.

JANET  
Just the milk.

EXT. POST OFFICE - MINUTES LATER

Janet and Margaret appear in the doorway. As Janet starts to leave:

MARGARET  
We're having a ceilidh. Tomorrow night. There'll be music and dancing. Will you come?

JANET  
I don't know. My dad --

MARGARET  
Bring him too.

JANET  
Say 'bye to Malcolm.

Margaret hugs Janet. As Janet walks off:

MARGARET  
Put some out. Before bed.

JANET  
What?

MARGARET  
Milk. For the good folk.  
(off her reaction)  
Who else, then?

INT. ROSS PLACE - FRONT ROOM - DAY

Gerald sips his tea. In the b.g., Janet busy in the study.

STUDY

Janet arranges her father's things. Work done, she sits down to relax.

A trap door in the ceiling catches her eye. She stands on a chair, pries it open, pokes her head inside.

IN THE ATTIC

Half-hidden in darkness: worm-eaten furniture, boxes of discarded clothes and an old trunk -- all covered by decades of dust.

Suddenly a large rat scurries past Janet's head. She screams. Jumps down. The door SLAMS back into place.

BACK TO SCENE

Janet brushes the dust off her shoulders.

FRONT ROOM

As Janet enters, Gerald is deep in thought.

JANET  
I'm done. The study.

Gerald looks up, focuses.

JANET  
Come on. I'll show you.

Janet takes his hand, pulls him to his feet.

JANET  
It's just like home. I'm sure  
you'll find it very comfortable.

They reach the

STUDY

JANET  
Like it?

Gerald looks in. A flicker of dread.

JANET  
Of course it's rather neater than  
your old one. But once you start  
working --

Gerald looks out the window. It's a beautiful day.  
Suddenly, he heads for the front door.

JANET  
What about your book?

GERALD  
All in good time, my dear. All in  
good time.

JANET  
We can't stay here forever.

GERALD  
I'm not well.



JANET

You know what I think? You like being ill. You don't want to get better. It can't continue.

GERALD

I'm sure you know what's best for us both.

EXT. SUNNYSIDE COTTAGE - NIGHT

Inside, Janet in silhouette walks past a window.

INT. SUNNYSIDE COTTAGE

Janet peeps into Gerald's bedroom. He's in a deep sleep. She carefully closes his door, moves out of FRAME.

EXT. SUNNYSIDE COTTAGE

Janet comes out, gets into her car and drives off.

EXT. POST OFFICE - NIGHT

Janet's car pulls up. Janet gets out, hurries to the door, knocks several times. Eventually, Margaret answers.

JANET

Can I use your phone?

INT. NICK'S CAR - MOVING

Nick's cellphone RINGS. He picks it up.

JANET (V.O.)

Nick.

NICK

Janet.

POST OFFICE/NICK'S CAR INTERCUTTING

JANET

It's so good to hear you.

NICK

How's it going?

JANET

Christ, Nick, I hate it. It's so small and the people are dolts and Dad's driving me mad, and oh God Nick, when can I see you?

NICK  
I don't rightly know.

JANET  
What?

NICK  
I'm up to me eyeballs in work.

JANET  
But I need you.

NICK  
So does the firm. Look, I'll ring  
you next week. Promise.

JANET  
Nick --

NICK  
Got to go, love.

JANET  
I love you.

Nick hangs up and looks at the LUSCIOUS BLONDE beside him.

BLONDE  
I thought I was the only one.

NICK  
No you didn't.

POST OFFICE

Janet hangs up. Margaret enters.

MARGARET  
He'll come. I know it.

Janet nods uncertainly.

EXT. SUNNYSIDE COTTAGE - NIGHT

Janet comes up the path, mounts the step when suddenly, she  
trips. She looks down and sees:

A bowl, overturned, surrounded by spilt milk.

JANE  
Daddy.

Janet picks up the bowl.

Something RUSTLES in the bushes, startles her.

Janet looks around, sees nothing. She goes in.

INT. SUNNYSIDE COTTAGE - KITCHEN - MORNING

Janet reaches into the fridge, takes out a bottle of milk. She brings it to the table where Gerald is eating breakfast and pours it into the creamer. Once again, it comes out in disgusting clotted lumps.

Janet bangs the bottle on the table.

Gerald is puzzled. He looks around the room and spies, on the counter, the bowl that Janet spilled the previous night.

Janet looks at the bowl.

GERALD

There, you see. That's what happens.

JANET

Nothing happened.

Janet slams the fridge door. It swings open and won't stay shut.

JANET

You left it open yourself.

GERALD

No need to get angry.

JANET

(angrily)

I am not angry.

GERALD

What a glorious day. Why don't you go into town? Ring up your friend.

JANET

Are you sure you can manage?

GERALD

I'll get on. Really.

Janet kisses Gerald, heads for the door.

GERALD

Oh, Janet.

Janet stops.

GERALD

While you're about it, pick up some milk.

EXT. POST OFFICE - DAY

Malcolm sits on the stoop, playing with some string. He sees Janet approaching. Her phone buzzes.

MALCOLM

Bad news.

Janet snatches it up, starts reading. Gives a look of dismay.

MALCOLM

He's not coming.

Janet looks at Malcolm, surprised.

MALCOLM

Not very nice, is he?

JANET

No.

MALCOLM

I want to show you something.

Malcolm starts off but Janet's too upset to follow.

MALCOLM

Come on then.

Malcolm takes her hand. They start walking, but Janet's thoughts are still with Nick.

EXT. COUNTRY ROAD - DAY

Janet and Malcolm walk through a green wood.

MALCOLM

Will you be guising?

JANET

What?

MALCOLM

Guising. On Hallowe'en. I'm going to be Peter.

Janet doesn't get it.

MALCOLM

Peter Pan. He's like me.

JANET  
You can fly?

MALCOLM  
At night I can.

JANET  
You must show me.

They come to a footpath.

MALCOLM  
This way.

Malcolm leads her onto the footpath. They disappear into the forest.

EXT. CARTERHAUGH WOOD - STONE CIRCLE - DAY

Janet and Malcolm find themselves on a hill surmounted by an ancient circle of large standing stones.

Janet looks around in wonder.

JANET  
It's marvelous.

Suddenly, Malcolm starts singing an old Celtic song. His voice ECHOES over the hills enthralling Janet with its power. She looks down at a

STAND OF TREES

Something seems to move -- the shadowy figure of a man -- and it seems to be watching.

STONE CIRCLE

Janet is startled.

JANET  
There's someone there.

Malcolm stops singing.

MALCOLM  
That's Tam Lin. Hi Tam!

JANET  
Who is that?

MALCOLM  
You know.

JANET

He seems sad.

MALCOLM

He is. But he doesn't know it.

JANET

We ought to help him.

MALCOLM

Not yet. It's not time.

Janet gives Malcolm a queer look. She looks back at the trees, but the figure is gone.

EXT. SUNNYSIDE COTTAGE - DAY

Janet trudges home with a bottle of milk.

INT. SUNNYSIDE COTTAGE - FRONT ROOM

Janet enters. Gerald is asleep in his armchair, snoring loudly. She looks at him briefly, goes to the

KITCHEN

and puts away the milk. She sits at the table and bursts out sobbing.

JANET'S ROOM - LATER

Janet stares wistfully at her photo of Nick.

GERALD (O.S.)

Janet. It's a quarter past six.

JANET

Damn.

KITCHEN

Janet puts the kettle on.

GERALD

The kettle'd be on if your Mum were alive.

Janet takes the milk from the fridge.

JANET

I'm not Mum.

Gerald pours himself a glass of milk.

GERALD

You won't forget to put the milk out?

JANET

No, I will not put it out. It's absurd. Bloody nonsense.

GERALD

What did I say?

JANET

You haven't a clue, have you? I've given up everything for you. Nick. Art school. Everything.

Janet heads for her room.

GERALD

Janet, come back here.

JANET

I'm going out.

GERALD

But who'll cook my supper?

JANET

Cook it yourself. I've a life of my own.

EXT. CHURCH HALL - NIGHT

As Janet approaches, she hears the strains of LIVELY SCOTTISH FIDDLE MUSIC coming from inside.

INT. CHURCH HALL

Janet enters. The hall is packed with villagers. It's the Harvest Dance. Ale flows. Music throbs. Faces glow.

Margaret emerges from the rollicking throng of dancers, pulls Janet onto the dance floor.

MARGARET

I'm so glad you came.

JANET

Me too.

Hamish and JOCK ARMSTRONG amble over. Each carries two mugs of beer.

HAMISH

Janet.

Janet turns, sees Hamish. He's completely smitten.

HAMISH

Aren't you the pretty one.  
 (to Jock)  
 Didn't I tell you?

JOCK

From morning till night.  
 (to Janet)  
 Jock Armstrong. Margaret's friend.

Janet gives him a friendly smile.

HAMISH

I've brought you a bevvvy.

JANET

Thank you, kind sir.

Hamish drains his mug in a single draft. Janet looks at him a moment, hoists her glass and tosses it back.

HAMISH

Well done, lass.

Janet smiles.

THE BANDSTAND

The FIDDLER signals to Malcolm. Malcolm starts beating an intricate rhythm on his bodhran. The band joins in with the "TAM LIN REEL", a roistering country dance.

THE DANCE FLOOR

Jock takes Margaret's hand and leads her onto the floor.

Hamish and Janet look at each other. Hamish extends his hand. She takes it. They begin to dance. Janet follows the difficult steps, awkwardly at first, but slowly catches on.

The music gradually speeds up. Pairs of dancers whirl about the floor.

Hands flying, Malcolm beats feverishly on his drum.

Janet and Hamish circle each other faster and faster.

The music weaves its eerie spell over Janet. The room begins to spin.

Suddenly, a crashing chord. The music climaxes.



In a world of her own, Janet keeps on dancing. Snaps back. Reels about. Loses her balance.

Hamish catches her. Holds her snugly in his arms. Face to face.

HAMISH

You want some air.

EXT. CHURCH

Hamish helps Janet outside, followed by Margaret and Jock. Janet's face is flushed and she breathes heavily.

MARGARET

Are you all right?

Janet nods breathlessly.

Hamish looks up at the sky. Parting clouds reveal the full moon. He looks back at Janet, a twinkle in his eye.

HAMISH

Have you ever seen the fairies dance?

Janet gives a wondering look.

INT. HAMISH'S TRUCK - MOVING

One hand on the wheel, Hamish passes round a flask.

HAMISH

I've seen them. Dancing in the moonlight. No bigger than a swallow's tail.

MARGARET

Hamish, mind what you're saying. You'll be sorry --

HAMISH

Like you were. After Tam Lin had you.

Margaret's face clouds over.

JOCK

Hamish, that's no way to talk.

HAMISH

Who's for a dram?

Hamish passes the flask to Janet. She hesitates.

HAMISH

You can't see them if you're sober.

Janet hesitates, then takes a nip.

EXT. CARTERHAUGH WOOD - NIGHT

Hamish's truck pulls up. Hamish jumps out, followed by Janet and Margaret.

Jock leans out of the cab.

JOCK

Margaret.

MARGARET

(to Janet)

We'll catch up with you later.

Janet seems unwilling to go.

HAMISH

Afraid of the fairies? I'll protect you.

Margaret and Jock watch Hamish lead Janet into the forest.

MARGARET

Such a handsome couple they are.

JOCK

We could be, too.

Margaret shifts uncomfortably.

JOCK

I'm a better man than he was.

Jock looks at Margaret with an ill-concealed longing.

MARGARET

Aye. That you are.

EXT. ANOTHER PART OF CARTERHAUGH WOOD

Hamish leads Janet into a beautiful moonlit clearing. They sit on an outcropping of rock. Hamish takes a swig from his flask. He turns to Janet. Her necklace sparkles in the moonlight.

HAMISH

That's a bonny necklace.

JANET

It was my mum's. Dad would boil me  
in oil if he knew.

HAMISH

Then we'll keep it a secret.

Hamish stares at her lustfully.

JANET

I'm cold. Let's go back.

Hamish wraps his arm around her.

HAMISH

I'll warm you.

Janet pushes his arm off gently. He puts it back.

JANET

Get off me.

HAMISH

Don't play games. You know you want  
it.

Suddenly, Hamish tries to kiss her. Janet pulls back.  
Hamish grabs her. Pulls her down. They struggle. Roll  
over. Hamish tries to mount her. Janet knees him in the  
stomach. Breaks his grasp. Flees into the forest.

Hamish gets to his knees.

HAMISH

Come back here --

Hamish is seized by a spasm of coughing. He clutches his  
stomach and throws up.

ANOTHER PART OF CARTERHAUGH WOOD

Janet stumbles blindly through dense thickets.

HAMISH (O.S.)

Janet. Janet.

As Janet runs deeper into the forest, Hamish's cries fade  
out. Branches loom up. Snap at her face. Her shins. She  
trips over a hollow. Falls to the forest floor.

It's dark. Eerily quiet. Janet tries to catch her breath.  
She looks up, lost, unnerved. And suddenly sees beside an  
old stone

WELL

a magnificent white stallion gleaming in the moonlight. The stallion is clothed in trappings of gold and bears a saddle of the finest leather.

JANET

gets up, slowly approaches the stallion. She pats him gently. The stallion nuzzles Janet, whinnies with pleasure, takes several capering steps, revealing behind it

A ROSEBUSH

Janet admires the blooming roses. Picks one.

Suddenly a hand appears. Reaches for Janet's rose.

Janet wheels around.

Facing her is TAM LIN. Youthful. Pure. Long hair like the knightly figure in a medieval romance.

Tam gazes at Janet with supernatural force. The power in his eyes seems to cast her under a spell.

Tam glides towards Janet, his gaze fixed on her necklace.

Janet finds herself moving towards Tam.

Tam reaches for the necklace.

Janet's fingers tighten round the rose.

Tam grasps the necklace.

A thorn pricks Janet's finger. A drop of blood.

Janet recoils. The spell is broken.

The clasp breaks.

The necklace falls as Janet flees into the trees.

Tam regards the necklace with intense concentration. And then looks up and smiles.

EXT. ROAD - DAWN

Janet emerges from the forest still clutching the rose. Her eyes smart in the morning sun. She takes her bearings. Starts walking home.

INT. SUNNYSIDE COTTAGE - FRONT ROOM - MORNING

Gerald is asleep in his armchair. He wakens. Looks around.

GERALD

Janet?

Gerald goes to

JANET'S ROOM

and looks in. Her bed hasn't been slept in.

Gerald goes back to the

FRONT ROOM

and looks out the front door.

GERALD

Janet. Where are you?

He scans the road. No sign of his daughter. Gerald looks down at the stoop. Picks up the empty bowl.

INT. SUNNYSIDE COTTAGE - FRONT ROOM - DAY

Gerald tries to light the stove. A flame flickers up, quickly dies. He fishes some matches from his pocket. Tries again. This time the fire catches.

Gerald boils some water. He pries the lid off a tin of tea. The lid flies off, spraying tea all over the room.

Gerald kneels, starts scooping up tea with a spoon.

EXT. SUNNYSIDE COTTAGE - DAY

Janet comes up, rose in hand. She opens the door furtively. The door CREAKS.

INT. SUNNYSIDE COTTAGE - FRONT ROOM

Janet slips in. Tiptoes toward her room without seeing Gerald who calmly watches, teacup in hand.

As Janet reaches her door:

GERALD

Ne'er the rose without the thorn.

Janet gives a start. Involuntarily looks at the rose.

GERALD  
I was up half the night. Where were  
you? With that yob?

JANET  
Oh, Daddy.

Janet runs to her father. Hugs him. Fights back tears.

JANET  
I ran away.

GERALD  
Did he hurt you?

JANET  
He was drunk.

GERALD  
I'll ring the police.

JANET  
No. Don't. Please.

Gerald steps back from his daughter.

JANET  
I'm all right. Nothing happened.

GERALD  
The brute gave you this.

Gerald takes the rose. Rolls it between his fingers. Is  
about to snap it in two.

JANET  
Give it back.

Janet frantically snatches the rose.

Gerald looks at her quizzically.

INT. SUNNYSIDE COTTAGE - JANET'S BEDROOM

Janet takes some flowers from a vase. Replaces them with  
the rose. She catches a glimpse of herself in the mirror.  
Looks again. And realizes the necklace is missing.

EXT. ROAD - DAY

Janet retraces her steps. Searches the road. Comes to the  
spot where she emerged from the trees. Janet goes into

CARTERHAUGH WOOD

Autumn leaves are falling. Sun streaks through half-bare branches. Janet continues her search.

Janet comes upon an ancient oak. Roughly carved in its mighty trunk and eroded by time is a heart. The heart encloses two monograms: "TR" and "IM".

Janet turns away from the tree and comes face to face with Tam.

They look at each other a moment. Janet has a flash of recognition.

JANET

I know you. I saw you. At the stones.

Tam nods.

JANET

You're Tam Lin.

Tam nods again.

JANET

What is it? Can't you talk?

Tam looks down bashfully. He slowly raises his head. Stands erect. His eyes smoulder. He tries to mentally pull Janet towards him. But the spell doesn't work. Janet laughs.

Tam points to a mound of leaves on the ground. Suddenly, the leaves start to tremble. They rise up dancing. Swirl around Janet. Tickle her nose.

Tam raises his arms. Claps his hands. The leaves come tumbling down.

Janet looks at Tam, astonished.

JANET

How on earth did you do that?

Tam smiles at her.

JANET

That's amazing.

TAM

You took my rose.

JANET

What?

TAM

In the bower. Last night.

JANET

It's all so hazy. Like a dream.

TAM

What's your name?

JANET

Janet Logan. I'm staying with my father. At Sunnyside Cottage.

TAM

Sunnyside...?

JANET

Do you know it?

TAM

No. I'm Tam Lin.

Tam moves towards Janet when a cloud rolls over the sun.

Tam freezes.

The wind picks up. WHISTLES through the trees.

Tam looks up. The wind seems to speak with a KEENING FEMALE VOICE.

Tam looks at Janet. And suddenly starts to run.

JANET

Tam Lin. Come back.

Tam disappears into the foliage.

EXT. ROAD - DAY

Janet walks home. O.s., a horn BLARES. Janet turns. Hamish's truck is behind her.

HAMISH

Hi.

Janet spurns him. Keeps on walking. Hamish rolls up beside her.

HAMISH

You've a right to be angry. I'm sorry.



Janet ignores him. Hamish inches forward, keeps abreast of her as she tries to outwalk him.

HAMISH

I was drunk. I didn't know what I was doing. We can still be friends.

JANET

Friends? You and I?

HAMISH

Of course. Why not?

Hamish looks at her hopefully. Suddenly, the truck starts to veer towards Janet. She jumps back.

JANET

Leave me alone.

HAMISH

Suit yourself.

Hamish guns the engine. Roars off. Leaves Janet shrouded in a cloud of dust.

EXT. POST OFFICE - DAY

Margaret puts up Hallowe'en decorations. Janet comes up the street, covered in dust.

MARGARET

You're a mess. Come inside.

INT. POST OFFICE

Margaret brushes Janet off.

MARGARET

He's not a bad fellow, really. When he's sober. There. Clean as a whistle.

JANET

So tell me about Jock.

MARGARET

He wants to marry me. Malcolm adores him.

JANET

But you don't.

MARGARET

He's very sweet.

JANET  
Is there someone else then?

MARGARET  
Some men you never forget. No  
matter how they hurt you.

JANET  
Tam Lin?

Margaret gives her a look.

JANET  
I just thought -- Is he Malcolm's  
dad?

Margaret bursts out laughing.

MARGARET  
Lord, no.

JANET  
But Hamish said --

MARGARET  
He was just having fun.

JANET  
Then who is Tam Lin?

MARGARET  
When a young girl gets pregnant and  
they don't know the dad, they say it  
was Tam Lin did it.

JANET  
He's not real?

MARGARET  
It's just a story.

Janet stares at her, wondering.

EXT. CARTERHAUGH WOOD - DAY

Janet combs the woods.

JANET  
Tam Lin. Where are you?

An acorn falls at her feet. A RUSTLING of branches.

TAM  
Here I am.

Janet looks up.

Tam sits astride the gnarled limb of an ancient oak. He jumps down.

TAM  
Janet, what's wrong?

JANET  
Who are you, really?

TAM  
Tam Lin.

JANET  
You can't be.

TAM  
I can't?

JANET  
Tam Lin is a figure of speech.

Tam doesn't comprehend.

JANET  
He's not real.

TAM  
I'm not?

JANET  
I didn't say that.

TAM  
It's what they call me.

JANET  
Who does?

TAM  
My friends. Are you my friend,  
Janet?

Janet hesitates to answer.

TAM  
Say you are.

JANET  
Perhaps... Not.

Tam looks downcast.

JANET

Don't you see? I can't be your friend if you won't tell me who you really are.

TAM

It's the only name I know. Give me another if you like.

Tam looks hopefully at Janet. A beat. Then:

JANET

I've never known anyone like you. You're like someone from one of Dad's musty old books. You're so... Tam Lin it is.

TAM

Oh, Janet.

Tam does a back flip and lands bolt upright. He picks up an acorn, encloses it in his fist and offers it to Janet.

TAM

For my friend.

She unfurls his fingers. The acorn is gone. Tam retrieves it from her ear.

TAM

Here it is. May I show you my realm?

ANOTHER PART OF CARTERHAUGH WOOD - LATER

Gilded leaves drift to earth as Tam and Janet amble through sun-drenched woods.

TAM

This is my kingdom.

Janet surveys the forest. A riot of scarlet and gold.

JANET

And what a kingdom it is.

They come to

THE WELL

where they stop to rest.

From a thicket, a hart suddenly appears.

JANET

Tam, look.

Tam regards the hart with royal aplomb. Their eyes meet. Tam nods. The hart approaches Janet and nuzzles her.

JANET

You sweet thing.

The hart looks back at Tam. A beat. The hart bounds into the forest.

TAM

Summer, winter, spring and fall.  
Young Tam Lin is lord of all.

Janet gathers up a bouquet of leaves.

JANET

For you, my liege.

Tam hesitates to take it.

JANET

What's the matter?

TAM

My mistress.

JANET

You have a girlfriend.

TAM

(angrily)  
She's not my girlfriend.

JANET

I didn't mean to pry.

TAM

I serve her. I'm her knight.

Tam's face darkens.

JANET

Surely she can't be jealous.

TAM

Aye. She can. Wonderful jealous.  
But this well is mine. She can't  
see me here.

JANET

Who is she? What's her name?

TAM

Names, names. Is that all you care about? Does this tree have a name? This stone? Must everything real have a name?

JANET

You won't tell me.

Tam takes Janet's hand, then looks around anxiously.

TAM

No one may speak that name.

INT. SUNNYSIDE COTTAGE - KITCHEN - DAY

Janet washes dishes.

GERALD (O.S.)

Janet.

JANET

I'm not done.

GERALD'S ROOM

GERALD

Come here at once.

KITCHEN

JANET

Christ, it never ends.

Janet whips a dish into the sink.

GERALD'S ROOM

Janet storms in.

JANET

What now?

Gerald brandishes an empty necklace case.

GERALD

Can you explain... This?

Janet goes pale.

GERALD

My own daughter. Like a thief in the night. You know what it meant to me.

JANET  
I haven't got it.

GERALD  
Of course you haven't got it. You  
gave it to that hooligan.

JANET  
You're mad. Bloody fucking mad.

GERALD  
Get out. Get out.

EXT. CARTERHAUGH WOOD - DAY

Janet strides through the trees.

FOREST TRAIL

A rabbit hops along. Suddenly, it stops, sniffs the air, sensing danger. Before it can jump to safety, a fox darts out of the undergrowth, pounces, seizes the rabbit by the throat.

Janet comes up. Stops short.

JANET  
Stop it. Stop.

Janet dashes after the fox. Kicks it away. The fox beats a hasty retreat.

Janet turns to the rabbit. It's covered in blood, barely breathing.

JANET  
You poor thing.

Janet reaches for the rabbit but Tam stays her hand.

TAM  
Leave her be.

JANET  
But she's dying.

TAM  
That she is.

JANET  
You've got to help her.

But Tam doesn't.

JANET  
Then I will.

TAM  
Janet. No.

Tam plants himself in front of the rabbit, blocking Janet.  
The rabbit twitches. Gasps. And expires.

JANET  
You beast. You could have saved  
her.

TAM  
And let my foxes go without?

JANET  
But it's so cruel.

TAM  
It's the way things must be.  
Farewell, little one.

Janet's eyes begin to mist.

TAM  
Janet, you mustn't be sad.

JANET  
I can't help it. I'm so unhappy.  
I've never told anyone.

TAM  
Then tell me.

JANET  
Tam... I...

TAM  
Yes, Janet.

JANET  
You don't know me. I'm selfish and  
greedy and mean.

TAM  
You? Selfish?



JANET

I'm the most selfish person you've ever known. When Mummy lay dying I wished she were dead. And I told her. I thought she was sleeping but she opened her eyes. She heard me. And the next day she was gone. I never thought about her. I only thought about me. And now it's Daddy with his carping and nagging and whining...

The rabbit's dead eyes are fixed on Janet.

JANET

Oh, how I miss her. If only you could hear me.

TAM

She can.

JANET

Mummy... I'm sorry. I was so angry. Day after day, week after week, watching you rot. I just couldn't bear it. I didn't mean it. Forgive me. Mummy, please.

TAM

Janet.

Janet turns to Tam.

TAM

She met her end when it was fit and proper. Like every creature before her.

Tam kneels by the rabbit. Closes its eyes.

TAM

She belongs to this earth.

JANET

Oh, Tam...

Janet looks up. The lost necklace dangles from Tam's fingers.

JANET

You found it.

Tam places it around her neck, smiles broadly and gently leads her away.

Seconds later, the fox trots out from behind a tree. It jaws the rabbit and carries it off.

A leaf drifts down and marks the spot.

INT. SUNNYSIDE COTTAGE - GERALD'S ROOM - DAY

Gerald stares at the necklace case. He sighs, slams it shut, puts it down.

INT. SUNNYSIDE COTTAGE - STUDY - DAY

Gerald goes to his desk, sits down, stares anxiously at the screen saver. He hits a key. The word-processing program opens at a blank page. He starts typing:

ON THE MONITOR

"The Secret Commonwealth of Faerie  
by Gerald A.E. Logan, Ph.D."

BACK TO SCENE

Gerald stares at the screen, pulls out his pipe, reaches for his pouch of Gold Block tobacco. It's empty.

Gerald breathes a sigh of relief.

GERALD  
What will be, will be.

Gerald looks outside. The sun beckons. He puts on his jacket.

INT. POST OFFICE - DAY

Kate displays Hallowe'en costumes in the front window. Malcolm plays in the corner.

Gerald enters.

As if on cue, Malcolm jumps up, springs onto the counter, plucks a pouch of tobacco from the shelf opposite, pirouettes, lands at Gerald's feet.

MALCOLM  
Your Gold Block, sir?

Gerald studies Malcolm's elfin features.

KATE  
He knows things.

GERALD  
That he does.

MALCOLM  
(smirking)  
Feeling better, Gerald?

KATE  
Malcolm, mind your manners.  
(to Gerald)  
The lad's --

GERALD  
Not at all. Not at all. He's a  
fine lad, eh Malcolm?

Malcolm grins, hands Gerald the tobacco.

Gerald turns back to Kate.

GERALD  
Let me guess. You, madam... are  
Margaret's mother.

MALCOLM  
And Malcolm's granny.

GERALD  
Gerald Logan. Ciamar a tha thu?

Gerald proffers his hand. Kate's heart seems to flutter.

KATE  
Are you settling in nicely, Mr.  
Logan?

Gerald looks at her warmly.

GERALD  
Beautiful country hereabouts.

KATE  
That it is.

GERALD  
Indeed.

KATE  
Call me Kate.

EXT. CARTERHAUGH WOOD - DAY

Tam sits on a stump, looking very uncomfortable. He starts  
to squirm.

Janet looks up from her sketch pad.

JANET

I'll make a complete hash of it if you won't stop moving about.

TAM

I'm always moving.

JANET

Keep still.

Tam freezes.

JANET

A fine model you are. When I was in art school, they could hold a pose for ages.

TAM

You're an artist?

JANET

I've never sold anything.

Tam gets up, moves towards Janet.

JANET

Sit down. I'm not done. Tam.

Tam takes the sketch pad, looks at his portrait. It's a beautifully sensitive drawing.

TAM

It's wonderful.

Tam reaches into his pouch and pulls out a gold coin. It glitters with a preternatural light.

Tam offers the coin to Janet. She hesitates.

TAM

Go on. Take it.

Their eyes lock. Janet is deeply pleased and it shows.

JANET

A starving artist no longer. Are you famished?

Janet reaches into her knapsack, takes out an apple, and offers it to Tam. He examines it carefully.

TAM

Malus Domestica. Of the family Rosaceae.

JANET  
What did you say?

TAM  
That's its name.

JANET  
But how could you know that?

TAM  
I don't know... I just... Said it.

Janet looks at him strangely.

TAM  
The words flew into my head.

JANET  
Well, whatever they did... It's not  
poison. Go on. Try it.

Tam looks at the apple. Hasn't a clue what to do.

JANET  
It's not possible.

TAM  
Janet? What's the matter?

JANET  
You don't know how to eat.

TAM  
Yes I do.

JANET  
Go on, then. Show me.

Tam hesitates. He throws it in the air. Catches it.

JANET  
Like this, silly.

Janet snatches the apple. Takes a bite. Gives the apple  
back to Tam. He toys with it.

JANET  
Have you never been hungry?

TAM  
I... I can't remember.

Janet is surprised.

In desperation, Tam takes a bite. And then another. And another.

JANET  
Careful. You'll choke.

Tam keeps gnawing the apple.

JANET  
That's enough. Swallow.

TAM  
Swallow?

JANET  
Don't talk. Close your mouth.

Tam closes his mouth. Suddenly, his eyes bug out. He tries to speak but can't. The apple is lodged in his throat.

JANET  
Tam.

Janet grabs him. Does the Heimlich manoeuvre. Tam gasps. His chest heaves. He coughs. And finally, he breathes.

Janet takes him in her arms.

JANET  
You're as helpless as a child. You could have --

TAM  
I'm all right.

Tam shudders. A hint of colour warms his pale flesh.

The trees RUSTLE.

JANET  
What was that?

TAM  
Janet, I'm hungry.

JANET  
I'll be back.

INT. SUNNYSIDE COTTAGE - FRONT ROOM - DAY

Janet enters.

JANET  
Daddy?

No answer. Janet crosses to the

STUDY

where Gerald is hard at work amidst a pile of books and wafting tobacco fumes.

Gerald looks up startled. Janet hands him the necklace.

Gerald eyes it briefly without visible emotion.

JANET

I'm sorry. I didn't mean it.

Gerald pockets the necklace.

GERALD

No. You were right. I was mad. I don't know how you put up with me.

JANET

Oh, Daddy.

They hug.

GERALD

I really must get back to work.

JANET

That's what we're here for.

Gerald turns back to the computer, starts typing.

Janet watches, pleased, picks up a sprig of heather from the desk.

JANET

It must be the heather.

GERALD

The heather. Quite.

KITCHEN

Janet opens the fridge. Grabs a pear, a joint of mutton, a loaf of bread.

FRONT ROOM

Janet enters just as Gerald comes out of the study.

GERALD

What's this? Off again?

JANET

On a picnic.

GERALD

It's tea time.

JANET

The kettle's on.

And before Gerald can say another word, Janet is out the door.

EXT. CARTERHAUGH WOOD - DAY

Tam attacks the pear, wolfs it down. Janet pulls a sandwich from her bag. Tam seizes it. Gnaws at it ravenously.

Janet gives Tam a beer. He gulps greedily. Beer dribbles down his chin.

JANET

Not so fast. You'll be sick.

Tam empties the can. Suddenly, he lets out a gigantic belch.

TAM

(afraid)

Janet? What happened?

JANET

It's just gas. You belched.

TAM

I belched?

Janet bursts out laughing.

TAM

Why so merry?

JANET

I can't help it.

TAM

You're laughing at me.

JANET

No, I'm not.

TAM

Stop it. Stop.



JANET  
I'm sorry. Forgive me?

Tam nods. His skin is now flushed and healthy. He looks human.

JANET  
You've changed.

TAM  
I'm Tam Lin.

JANET  
Lord of the realm. Magician  
extraordinaire. Show me some magic,  
Tam. I want to fly.

TAM  
But where would you go?

JANET  
Away from all this.

TAM  
Away from me?

JANET  
You could come if you liked.

TAM  
If only I could.

JANET  
What's to stop you? Her? She  
doesn't own you. Come on.

Janet takes Tam by the hand, starts to run.

TAM  
Janet, no.

Tam forces her to stop. They sit down against a tree.

TAM  
I can't. I'm tired.

Tam yawns, puts his head on Janet's shoulder, closes his eyes.

JANET  
What are you doing?

TAM  
Dreaming.

JANET

Dear Tam.

Janet caresses a lock of his hair.

TAM

Darling Ina.

JANET

Ina?

Tam answers with a prodigious snore. Janet gently lays him on the earth, watches the sleeping knight.

Above them, the trees CHATTER ominously.

EXT. CARTERHAUGH - HIGH STREET - DAY

Janet comes upon Malcolm pulling a grocery wagon.

JANET

Malcolm, I saw him.

MALCOLM

I know.

JANET

He does things. You wouldn't believe me if I told you.

MALCOLM

He's just a man.

JANET

He seems so lost.

MALCOLM

He can't help it. He's Tam Lin.

JANET

I think... He needs me.

MALCOLM

More than you know.

JANET

What? Tell me?

MALCOLM

Ask your dad. Race you.

And with that, Malcolm lets go of the wagon and starts to run.

Janet grabs the handle and vainly struggles to keep up. The wagon clatters. Groceries topple. Janet scoops them up.

Malcolm stops in front of

INA'S COTTAGE

Janet comes up, breathless.

MALCOLM

Ina! Your supplies.

O.s., VICIOUS BARKING.

JANET

Ina?

O.s., the door CREAKS. Janet wheels around. Hobbling out of the shadows is INA MACPHERSON, a wizened, frail old crone. Straining beside her, a gigantic Irish Wolfhound.

INA

Who are you? Where's Malcolm?

Janet turns toward Malcolm, but he's gone.

INT. INA'S COTTAGE - KITCHEN

Janet sets the last of the groceries on Ina's table.

INA

Thank ye. I'll not keep you.

Janet hesitates to leave. The hound bristles.

JANET

I'll let myself out.

Janet crosses to the

LIVING ROOM

and suddenly stops.

On a side table amongst the bric-a-brac is a framed black-and-white photo of Tam Lin, wearing overalls and a cap. It could have been taken fifty years ago.

Janet rushes over. Scoops up the photo.

INA

I'll thank you to mind your own business.

JANET  
I know him.

INA  
You meddler. Get out.

But Janet can't.

INA  
I know why you're here. You want to pry. Dig things up.

JANET  
No.

INA  
Give me that.

JANET  
But I can explain.

INA  
Banrigh!

The hound bares its fangs, murder in its eyes.

Janet hesitates, then dashes for the door.

Banrigh leaps...

...As Janet slams the door behind her.

INA  
Oh Tom. Can you ever forgive me?

EXT. INA'S COTTAGE

Janet, still clutching the photo, flies down the street.  
Turns a corner. Smashes into Hamish.

The frame falls. The glass shatters and the photo falls  
out onto the street.

JANET  
You.

HAMISH  
Clumsy as ever.  
(off her reaction)  
You can't still be cross. It's fate  
we're together. I'll buy you a new  
one.

Hamish stoops to pick up the photo. Janet tries to get it first but Hamish elbows her aside, grasps it, leaving the frame on the ground.

HAMISH

Well, what have we here?

JANET

That's mine.

HAMISH

He can't be your lover. Nick dumped you.

JANET

You pig.

HAMISH

Don't be calling me names. I want you to have it.

Janet tries to grab the photo but Hamish dances away.

HAMISH

What's it worth to you, lass? Will you nibble my ear?

Hamish leans into Janet. She brushes her lips barely against his.

HAMISH

That wasn't so bad, was it?

JANET

Can I have it? Please.

HAMISH

Any time. You know I'm willing.

And with that, Hamish -- with the photo -- saunters off.

JANET

Bastard.

Hamish salutes and disappears round a corner.

Janet looks down at the frame when something catches her eye: a sheet of paper wedged in the corner up against the cardboard backing.

Janet picks up the frame and lifts out the paper. It's a tightly-folded newspaper page, yellows and brittle with age.

Janet unfolds it.

The headline reads: "STRANGE DISAPPEARANCE OF LOCAL MAN".  
Beneath it, a photo of Tam and a young woman in 50s  
clothing.

JANET

"Mr. Thomas Ross of the village of  
Carterhaugh was last seen in the  
company of his fiance, Ina  
MacPherson, who has failed to  
provide a satisfactory account of  
their parting. Police have advised  
that no charges will be laid though  
the investigation continues."

Janet's head spins.

JANET

It can't be.

EXT. CARTERHAUGH WOOD - DAY

Tam rolls over still asleep.

TAM

Janet...

Tam stretches himself awake, opens his eyes.

Janet stands before him clutching the newspaper.

TAM

I dreamt you were gone.

JANET

Look at this.

Janet unfurls the newspaper.

JANET

This is you. You and Ina.

TAM

Ina?

JANET

Yes. You were going to be married.  
But something happened. You  
disappeared. The police tried to  
find you.

A churning confusion takes hold of Tam.

JANET

Don't you remember? You're Tom  
Ross. Tom Ross of Carterhaugh.  
Look.

Janet holds out the paper. Tam looks at it a moment, and  
in a sudden fit of frenzy, rips it apart.

TAM

I'm Tam Lin. Knight of Elven.  
Servant of Milady.

JANET

I thought you'd remember. Oh, Tom.

Janet tries to hug him, but Tam avoids her.

TAM

Get back. Get away. You'll be  
sorry.

JANET

You need help. Can't you see? You  
don't belong here.

Tam waves his arms, trying to make her disappear.

TAM

By the powers of Elven, begone,  
Janet, begone.

JANET

You can't just conjure me away. I'm  
Janet Logan. I'm taking you home.

TAM

This is my home.

Tam dashes into the forest.

Janet takes off in hot pursuit.

JANET

Tam. Come back.

But Tam is gone.

EXT. HIGH STREET - CARTERHAUGH - DAY

Janet sails down the street with a singular purpose.

EXT. POST OFFICE - DAY

Margaret and Malcolm come out. Malcolm carries a gorgeous  
silver flute.

MALCOLM

Look, Mummy. It's Janet. Hi,  
Janet.

Janet stops, not happy to see them.

Malcolm skips over brandishing his flute.

MALCOLM

Look at this.

JANET

It's beautiful.

MALCOLM

And very old.

MARGARET

He found it in the woods.

MALCOLM

Yes. Found it.

Malcolm winks knowingly at Janet. He puts the flute to his lips. Plays a flourish.

JANET

He's so musical. Well, I really  
must be off.

MARGARET

Wait. I want a word with you.

MALCOLM

Yes, Janet, stay.

MARGARET

(to Malcolm)

Alone.

Malcolm gets the message. He gives Janet a wink and skips off, tootling his flute.

JANET

What is it then?

MARGARET

I never told you about Malcolm's  
father.

JANET

Can it wait?



MARGARET

He was a traveller. His name was Angus. Angus MacPhail. Whenever he came round I'd always be waiting, right here, on this very spot. He was so lively, always ready with a jest as salesmen are. Needless to say, he swept me off my feet. I moved to Stirling to live with him. I was only sixteen, I knew nothing about men, and before I could learn there was a bairn on the way. When Angus saw Malcolm, his heart turned to stone. Bloody bastard, he called him. No child of mine. He sent us packing.

Janet doesn't know what to say.

MARGARET

Janet, people are talking.

JANET

Oh?

MARGARET

They say you've got a man in the woods.

JANET

Hamish said it.  
(off her reaction)  
And you believe him?

MARGARET

You have been a stranger.

JANET

Damn him. Can't you see? He's jealous.

MARGARET

Of whom?

JANET

Margaret, I know you mean well, but I really must be going.

And with that Janet is on her way.

MARGARET

Just be careful. D'you hear?

A fearful Margaret watches Janet hurry down the street.

INT. SUNNYSIDE COTTAGE - FRONT ROOM - NIGHT

Janet comes in the front door.

JANET

Dad?

No answer. She goes into the study.

INT. SUNNYSIDE COTTAGE - STUDY - NIGHT

Gerald's books are strewn about his desk. Janet flips through a book, snaps it shut and plucks the next volume from the shelf: "A TREASURY OF SCOTTISH FOLKLORE".

She flips through it and suddenly stops. Starts to read.

JANET

"O I forbid you, maidens all,  
That wear gold on your hair,  
To come or go by Carterhaugh,  
For young Tam Lin is there."

Gerald enters, watches her read unseen.

JANET

"There's none that goes by  
Carterhaugh,  
But they leave him a pledge,  
Either their ring or mantle green,  
Or else their --"

GERALD

(Scottish accent,  
overlapping)  
"Or else their maidenhead."

Janet wheels around, flustered.

JANET

Daddy.

GERALD

Tam Lin. A fascinating tale.

JANET

You startled me.

GERALD

I'm surprised to see you take an  
interest in such a mouldy old book.

JANET

I heard about him in the village.

GERALD

In the village. Yes, it happened hereabouts. In Carterhaugh Wood.

JANET

What did? What happened?

GERALD

A chaste and pretty maid, seduced by a knight enchanted.

(Scottish accent)

"And when she came to Carterhaugh, Tam Lin was at the well, And there she found his steed standing, But away was he himself."

JANET

Enchanted.

GERALD

By the Queen of Faerie herself. She snatched him away when from his steed he fell, and took him as her consort beneath the Green Hill.

JANET

Can he be saved?

Gerald looks at his daughter a moment.

JANET

Is he bound to her forever?

Suddenly, the window implodes with a LOUD CRASH. A rush of wind fills the air with shards of broken glass. They shield their eyes. The wind dies down.

Janet looks up to see Gerald with a piece of glass embedded in his palm.

JANET

Oh my God.

KITCHEN - MOMENTS LATER

Janet finishes bandaging Gerald's hand.

GERALD

If I didn't know better... But why would they be angry with us?

JANET

It isn't you.

Gerald looks at her strangely, then makes straight for the fridge and pulls out a bottle of milk.

GERALD

We'd better put this out.

JANET

I'll do it.

Gerald is surprised.

EXT. SUNNYSIDE COTTAGE

Janet comes out, carrying a bowl of milk. She looks defiantly into the darkness. Then slowly pours the milk onto the ground, puts the empty bowl on the stoop.

JANET

You shan't have him.

EXT. SUNNYSIDE COTTAGE - DAY

Gerald comes out. Stoops to pick up the bowl. It's split in two.

INT. SUNNYSIDE COTTAGE - JANET'S BEDROOM - DAY

Janet looks up as Gerald enters. Cupped in his hands is the broken bowl seemingly pieced together.

Gerald separates his hands -- and the bowl comes apart.

JANET

I didn't do that.

GERALD

Someone did.

Janet shifts uncomfortably.

GERALD

Perhaps you'd care to tell me...  
What the devil is going on?

Janet looks away.

GERALD

Janet, I'm talking to you.

JANET

Bellowing more like.

GERALD

I suppose I was. But then, I've a right to be concerned, haven't I?

JANET

There's no need to fuss.

GERALD

I wouldn't need to fuss if your life weren't such an impenetrable mystery. Day and night, traipsing about, God only knows where, you never tell me, and I, your loving father, I can't help fussing. Where have you been, Janet? Where?

JANET

Nowhere. For walks.

GERALD

In Carterhaugh Wood?

JANET

It's so beautiful now. Shall I show you my sketches?

GERALD

You're meeting someone. That wastrel Hamish.

JANET

That's absurd.

GERALD

Do you deny it?

JANET

Why won't you believe me?

GERALD

I want to believe you. With all my heart. Janet, promise me something.

JANET

Oh?

GERALD

On dear Mother's grave. Swear that you'll not go back to Carterhaugh Wood.

JANET

But I've not done anything wrong.

GERALD

Swear.

Janet hesitates.

GERALD  
I'm waiting.

JANET  
I promise.

GERALD  
There's a good girl. Well, go on.  
Give your old Dad a kiss.

Janet pecks her father's cheek.

JANET  
You're not old.

GERALD  
Can I fix you some breakfast?  
(Scottish accent)  
"The healsome porritch, chief of  
Scotia's food."

Janet glances at the broken bowl.

JANET  
We're out of milk. I'll go get some  
more.

GERALD  
I'll go. I don't mind. Really, I  
don't.

As Gerald heads for the door:

JANET  
You needn't be in such a hurry. She  
doesn't open till nine.

GERALD  
Who?

JANET  
Kate MacDonald.

GERALD  
Away with you then.

INT. SUNNYSIDE COTTAGE - FRONT ROOM - DAY

Janet, looking out the window, watches Gerald disappear  
down the road. She grabs her camera. Puts it in her  
knapsack.

CUT TO:

DISPLAY SCREEN - JANET'S CAMERA

A photo of Carterhaugh High Street.

EXT. CARTERHAUGH WOOD - CONTINUOUS

Tam looks at the photo, straining to remember.

JANET

You were born and bred in this  
bloody place. Try and remember.

TAM

I am trying.

Janet advances to a photo of St. Ninian's Church.

Tam studies the photo.

JANET

What about this?

TAM

Nothing. Show me another.

Janet advances to a photo of Sunnyside Cottage.

JANET

What about this?

Something about this one strikes a chord. Tam touches the  
image with his finger.

TAM

That tree. It's too old. And the  
fence.... It's falling down. I  
just mended that yes -- Janet, I  
think I --

Suddenly, an angry CAWING OF RAVENS.

Janet looks up.

The birds descend. Swoop around her. Janet screams.  
Tries to fend them off.

JANET

Tom. Help me. Tom.

Tam raises his arms and tries to cast a spell. One of the  
ravens hisses at him, but they are undeterred.

TAM

I can't.

Tam tries to bat them away.

TAM

Go. Quickly.

The ravens drive Janet to the edge of the forest and onto the

ROAD

where she stumbles and falls.

The ravens fly off.

Janet struggles to compose herself.

INT. INA'S COTTAGE - LIVING ROOM - DAY

Ina stares at the spot on the side table which once held the photo of Tom.

O.s., a RAPPING on the door. Banrigh barks. More RAPPING. Ina snaps out of her reverie, raises herself from the sofa, hobbles toward the door.

EXT. INA'S COTTAGE

Ina opens the door, peeps out.

Janet holds up the camera, revealing a photo of Tam.

Ina can't believe her eyes.

INT. INA'S COTTAGE - LIVING ROOM - MOMENTS LATER

Ina stares wistfully at the camera.

INA

He's not changed a whit.

JANET

He must see you.

INA

God forbid he should ever see the likes of me.

(off her reaction)

Didn't they tell you in the village?

JANET

Tell me what?



INA

How he died. 'Tis Ina's work, they used to jabber. And they were right, sure as death.

JANET

It wasn't your fault.

INA

You're young and foolish. You fancy him, don't you?

JANET

I... I don't know.

INA

Well, you'll never have him. He's hers. Body and soul.

JANET

Tell me.

INA

'Twas the night of our betrothal. He took me to Carterhaugh Wood and held me in his arms. Was just about to kiss me. All of a sudden, there she was betwixt us. So lovely, so cold. "He's mine." she hissed. She plucked the ring from my finger and set it on her own. And then she turned her evil eye on Tom. He cried out from the depths of his soul, "Ina, darling, save me." But I was afeard. I let him go. I was the one. I killed him. And now he's back...

Ina starts to sob.

JANET

He loves you still.

INA

What does it matter? I'm old and shrivelled.

Janet moves towards Ina.

INA

Go away.

Banrigh growls.

JANET  
You're his only hope.

INA  
I? It's you that's in his house.

JANET  
What?

INA  
Look in the attic.

Janet stares at her a moment. Ina fastens on the camera's image of Tam.

INA  
Ah, Tom... You never smiled at me like that.

Janet gives Ina a hug and rushes out the door.

INT. SUNNYSIDE COTTAGE - ATTIC - DAY

Janet hoists herself through the trap door. Flicks on a flashlight. Sweeps the attic. An old trunk sits in the middle of the room.

Janet crawls through debris towards the trunk. Brushes off cobwebs. Pries open the creaky lid.

Janet picks up a slim leather-bound volume. She opens it carefully, scans the frontispiece.

JANET  
"The Voyage of the Beagle. To Tom Ross, my ablest student. May Darwin's journey become your own. Ian Sinclair, teacher and friend."

Janet reaches into the trunk and pulls out a teddy bear, an early 50s toy car and an ancient microscope.

Janet arcs the flashlight. The beam alights on the skeleton of a small animal wedged into the angle of the roof and floor.

Janet gives a start.

She crawls over to the skeleton. On closer view it turns out to be the skeleton of a rabbit assiduously mounted on a polished block of wood. On the base is a plaque overwritten with a faded inscription.

JANET

"Oryctolagus cuniculus. European rabbit. Mounted by Thomas Ross. March tenth, nineteen fifty-two." You clever lad.

As Janet puts the skeleton down, she presses against the floorboard with her knees. A CREAKING sound. The board gives way revealing beneath it a fusty old book.

Janet picks it up. Opens it gingerly. It's Tom's diary.

EXT. CARTERHAUGH WOOD - DAY

Janet watches as Tam devours a chicken leg. The food seems to energize him.

Unnoticed by Tam, Janet takes the diary from her knapsack, leafs through it, begins to read.

JANET

"May eighteenth. Nineteen seventy. A day I shall never forget. I've done it. The MacGillivray Scholarship. I'm off to Edinburgh at last."

Tam stops eating and begins to listen. Janet turns the page.

JANET

"Today Mr. Sinclair came round to offer his congratulations. If only Mum and Dad could share in his excitement. And mine." You must have been so happy.

Deep emotions are roiling Tam.

JANET

"August twelfth."

Tam's face darkens.

JANET

"This morning, on his way to the dairy, Dad collapsed. A massive stroke. His left side is numb. He cannot speak. The doctors are hopeful but my hopes are dashed. Ina counsels patience. How long must I wait? God willing, I'll see Edinburgh..."

TAM  
(overlapping)  
"Edinburgh yet."

JANET  
Tom, you --

TAM  
The scholarship...

JANET  
Yes. Yes. Go on.

TAM  
It...

JANET  
Went...

TAM  
To another.

JANET  
You remember.

TAM  
Aye.

JANET  
But you still had Ina.

TAM  
Ina.

Janet flips to the last entry.

JANET  
Read it.

TAM  
"October twenty-four. Seeing Ina  
-- "

JANET  
"Tonight. She has something to tell  
me."

Tam is in anguish.

JANET  
What was it, Tom? What did she tell  
you?

TAM  
She...

Suddenly, Tam disgorges a horrifying cry.

JANET

Tom. No.

TAM

Winter, spring, summer, fall.  
I, Tam Lin, am lord of all.

Tam unsheathes his sword, brandishes it in an attack stance.

TAM

Lord of all. Lord of all.

JANET

Stop it.

TAM

I, Tam Lin, am lord of all.

Tam's voice ECHOES through the trees.

JANET

Coward.

TAM

I'm afraid of nothing.

JANET

You're afraid of life. You had a dream. To make Darwin's journey your own. Take that journey.

Tam won't budge. A long beat.

JANET

So be it. You can't say I didn't try.

Janet hurls the diary at Tam's feet and storms off.

TAM

Janet. Janet.

Suddenly, Tam's voice starts to deepen.

TAM

Come back. It's me. Tom.

Janet stops. Turns around.

The sword falls to earth.

Janet looks up.

Facing her, as if he just stepped out of Ina's old photo is Tom Ross.

JANET

Tom.

A sudden CRACK OF THUNDER. The sky turns black. Rain starts to fall.

JANET

Run.

Janet grab's Tam's hand and runs like hell.

The storm picks up.

Janet and Tam struggle through lashing rain.

They slog on through mud and whipping branches. Clamber up a slippery incline.

Just ahead -- a mighty oak.

A blinding flash of light. A thunderbolt impales the oak, sends it crashing to the ground.

Janet leaps over the smouldering tree trunk followed by Tam.

They gain the forest's edge.

ROAD

Janet steps onto the shoulder.

JANET

Tom, give me your hand.

Tam reaches out.

Janet grabs his hand and strains to pull him free.

A mighty wind walls him in.

Janet strains against the wind, the rain, drags Tam onto the shoulder.

Suddenly, a black TWISTING CLOUD of vaguely female form even blacker than the sky rolls down on them. It hurls jagged bolts of lightning and its voice is like the whirlwind. It is the FAIRY QUEEN.

(NOTE: The Fairy Queen's dialogue is in Elvish throughout.)

FAIRY QUEEN

Tam Lin. You're mine.

JANET

Never.

A blast of wind of indescribable fury hurls Tam back into the forest.

CARTERHAUGH WOOD

Janet races after him.

JANET

Tom.

The cloud turns on Janet, uproots tree stumps and branches.

TAM

Janet.

(to Fairy Queen)

Stop.

JANET

Go to the well. The well.

Flailing branches and gale-force winds attack Janet. As Tam watches, horrified, Janet is lifted, spun around, tossed through the trees...

...And finds herself spread-eagled on the

ROAD

Around her all is quiet. A placid sun. A cloudless sky.

Janet gasps for breath.

EXT. SUNNYSIDE COTTAGE - DUSK

Janet walks determinedly up the path.

INT. SUNNYSIDE COTTAGE - FRONT ROOM

Gerald places two candlesticks on the table.

GERALD

Where the devil are my matches?

Janet enters, makes straight for the study.

FRONT ROOM/STUDY INTERCUTTING

GERALD

Janet, have you seen my matches?

Janet scans the book shelves, notes the location of the "Treasury of Scottish Folklore".

GERALD

Whatever are you doing? Come and join us.

IN THE KITCHEN

A cork suddenly POPS.

KATE

Goodness gracious.

FRONT ROOM

Janet enters, sees Kate at the kitchen counter wrestling with a bottle of champagne.

KATE

Would you care for a tippie?

Janet stares frostily at Kate.

GERALD

Oh dear. Didn't I tell you? I've asked Kate -- Mrs. MacDonald -- to supper.

KATE

And not a moment too soon. He's wasting away, poor man.

GERALD

You're welcome to join us.

JANET

I'm not hungry. Goodnight, Dad. Mrs. MacDonald.

Janet goes into the bathroom.

GERALD

She's been a trifle moody of late.

KATE

Perhaps she's lonely.

BATHROOM - MOMENTS LATER

Janet runs the shower. A thin stream of water issues forth. Satisfied, Janet steps into the bath, starts laving herself.



Suddenly, the pressure increases. A steaming jet of water shoots out of the shower head.

Janet jumps back, screaming.

The cloud of steam morphs into a silhouette of the Fairy Queen.

Janet examines her shoulder. A nasty scald.

The cloud of steam seems to hiss with laughter as it fades away.

JANET

You bitch!

FRONT ROOM - CONTINUOUS

Gerald and Kate are sharing a romantic candle-lit dinner. They hold hands.

At Janet's outburst, Kate snatches her hand away. She starts to get up.

KATE

I'm not wanted here.

GERALD

She doesn't mean it. It's just --  
You're the first since her mother...

Kate hesitates.

GERALD

Do stay. Please.

KATE

I'll go check the roast.

Gerald reaches for the champagne.

GERALD

But first a wee struppick?

KATE

Nae too wee.

GERALD

You're not afraid I might take  
advantage.

KATE

At your age? I can take care of  
myself.

GERALD

You're a formidable woman. Bottoms up.

KATE

You naughty man.

They clink glasses and drink.

INT. SUNNYSIDE COTTAGE - FRONT ROOM - NIGHT

Janet emerges from her room and tiptoes through the darkness.

STUDY

Janet enters, stumbles against the desk knocking over a stack of books which clatter to the floor.

Janet freezes. Nothing happens.

Janet checks out the bookcase. The "TREASURY OF SCOTTISH FOLKLORE" is nowhere to be seen.

JANET

Daddy.

EXT. CARTERHAUGH - PUB - NIGHT

Hamish and Jock stumble out, weave drunkenly down the street.

HAMISH

If you crave a wee taste, take it man, take it.

JOCK

She's not that kind of girl. I'm in love with her.

HAMISH

More's the reason. What kind of a man are you?

JOCK

I'm a better man than you.

HAMISH

Then marry her and have done with it.

JOCK

She won't have me.

Hamish doubles over with laughter,

JOCK

Hamish, you're drunk as a brewer's  
fart.

As Jock strides angrily away:

HAMISH

And you, Jocko, you've got milk in  
your veins.

Hamish veers into an alley, relieves himself against the  
wall. As he does so, he catches sight of Janet hurrying  
down the street.

HAMISH

A wee taste indeed.

EXT. CARTERHAUGH WOOD - CLEARING - NIGHT

A blood red moon illumines the well. Tom paces anxiously.  
He's unshaven, his clothes are torn and dirty. Suddenly, he  
stops, looks up.

TOM

I know you can hear me. I'll do  
anything you ask. Only leave her  
alone.

A cloud wafts past the moon.

A sudden RUSTLING, o.s. Janet enters, flushed, breathless.

TOM

Janet.

JANET

I came just as soon as I could.

TOM

Thank God you're all right.

JANET

I've brought you some food.

Janet opens her bag, spreads out the remains of Gerald's  
roast, some potatoes and an apple.

Tom picks up an apple.

TOM

A Laxton Fortune.

JANET

Of the family Rosaceae.

TOM  
Who told you that?

JANET  
Have you forgotten?

TOM  
It was Tam.

JANET  
It was you. Even then.

TOM  
I'm not the man I was.

JANET  
No. you're not.

Uncomfortable under Janet's heated gaze, Tom looks away.

TOM  
She knows you're here.

JANET  
I expect she does.

TOM  
You've done enough for me already.

JANET  
No more than you've done for me.

TOM  
Don't be foolish. You're in danger.  
Mortal danger.

JANET  
I'm not afraid. She's your mistress  
no longer.

TOM  
If only you were right. Och, what's  
the use in pretending?

Tom gets up, starts pacing.

TOM  
There's no escape. I'll be chained  
here forever. And if'en I'm not...

BEHIND SOME BUSHES

Hamish watches eagerly.

TOM

What joy we might have known.

BACK TO SCENE

Tom moves away from the well.

JANET

No, Tom. You can't.

Tom steps into

THE FOREST

Before he can take another step, the trees close round him. Branches try to ensnare him. He tries to fend them off.

Hamish watches in amazement.

Janet lunges toward the trees. She grabs a branch that has twined itself around Tam's leg. Pulls him back toward the clearing. The branch snaps.

THE CLEARING

Janet and Tam land in a heap. Their hearts are beating fast. They look into each other's eyes. Their lips touch. They kiss passionately.

JANET

I love you, Tom Ross.

TOM

I love you, Janet Logan.

JANET

I shan't rest until you're free.  
Whatever it takes. Whatever it costs  
me.

TOM

It would take a miracle. Can you  
work miracles, Janet?

JANET

I can try.

Janet scrambles to her feet

TOM

Where are you going?

JANET

In search of a miracle.

Janet kisses him and disappears into the trees.

TOM  
Godspeed, my love.

Suddenly, a RUSTLING in the bushes.

TAM  
Janet?

Hamish comes running out of the forest.

HAMISH  
Quick, man. She's hurt.

Tam stares at him. Doesn't get it.

HAMISH  
Janet's hurt, damn it. Come on.

Without waiting, Hamish dashes back into the forest.

Tam hesitates a moment. Starts to run. He flies toward the trees and seems to vault into the air...

The trees have caught him.

Spread-eagled between the limbs of two oak trees, Tam looks down, sees Hamish grinning.

TAM  
Janet. Where is she?

HAMISH  
Away from the likes of you.

Tam is distracted by o.s. eerie laughter.

TAM  
No. You'll not take me again.

HAMISH  
It's not you I'm taking.

Hamish spins around.

Facing him is the FAIRY QUEEN. Her face is possessed of an unearthly beauty reminiscent of Malcolm. A diaphanous gown barely conceals her voluptuous body.

The Queen looks at Hamish. He's entranced. Powerless to resist.

The Fairy Queen touches the crown of his head. Forces him gently to his knees. Then turns her steely gaze to Tam.

FAIRY QUEEN  
My bed is cold, Tam Lin. Doth she  
please thee more than I?

TAM  
Get back to Hell, bitch.

FAIRY QUEEN  
Not without thee.

The Fairy Queen gestures.

The trees return Tam to earth.

She gestures again.

Tam's eyes roll back, his face goes white as he slumps to  
the ground.

The Queen turns to Hamish. Brushes his forehead with her  
lips. He gazes at her in awe.

The Queen kneels beside Tam. Takes his hand in hers. Ina's  
engagement ring sparkles in the night.

A beat. The Queen and Tam gradually fade into nothingness.  
And then, the ring.

Hamish is dumbfounded.

INT. SUNNYSIDE COTTAGE - FRONT ROOM - NIGHT

Janet flings open the door. Rushes headlong into

GERALD'S BEDROOM

JANET  
Daddy, wake up.

Janet flicks on the light. And gives a start.

Kate is nestled in Gerald's arms.

GERALD  
(groggily)  
Eh...? What?

Kate stirs.

KATE  
My darling.

GERALD  
Dearest Kate.

Gerald nuzzles Kate's cheek, then notices Janet.

GERALD

Oh, God.

KATE

It was my fault.

Janet stares at Kate a moment. Then, Janet smiles.

JANET

He's alive again. Because of you.

KATE

I'll put on the tea.

Gerald starts to get out of bed.

KATE

I can manage well enough.

Kate gives Gerald a kiss.

KATE

You need your rest.

INT. SUNNYSIDE COTTAGE - KITCHEN - LATER

Dawn is breaking. Kate offers Janet a cup of tea.

KATE

A nice cup of tea is balm for the soul, I always say. Now, what's this I hear about a man in the woods?

JANET

What man?

KATE

The knight enchanted.

Janet is surprised.

KATE

Tam Lin.

JANET

But how could you know?

KATE

Och, it's plain as the nose on your face, that is to anyone with eyes to see.

(indicating Gerald's room)

Lucky for us, he's blind as a bat.



Kate takes a sip of tea.

KATE

It's an old, old story. Older than these hills.

JANET

But how does it end?

KATE

That depends.

JANET

On what?

KATE

Does she love him?

JANET

With all her heart.

KATE

But will she give her all to bring him back?

JANET

Yes.

KATE

Then listen well.  
 "On Hallowe'en at midnight hour  
 The Fairy folk will ride.  
 Then she that would her true love win  
 At Miles Cross she must bide."

(beat)

And she'd better hurry.

JANET

Why?

KATE

Because after seven seven-year,  
 young Tam Lin must die.

JANET

Forty-nine years.

KATE

This very night.

EXT. CARTERHAUGH WOOD - DAY

It's drizzling. Janet, in her green poncho, flies through the trees.

JANET

Tom. Tom.

Janet charges into the

CLEARING

where she stops at the well. No sign of Tam.

Suddenly, Janet senses someone behind her. She spins around.

Tam Lin, his clothes, appearance all changed back, stares at Janet as if seeing her for the first time.

JANET

Tom!

TAM

Tom's gone.

JANET

No.

Janet rushes towards Tam. He pushes her away.

TAM

I'm Tam Lin, Knight of Elven.  
Tonight I die.

JANET

I'll save you.

TAM

Nae. It's my fate. I'm the price  
she must pay, to her master in Hell.

JANET

Oh, Tom. My love.

Janet showers Tam with kisses as he stares blankly into the distance.

JANET

Miles Cross. At midnight. Look for  
me, Tom. Look.

Tam doesn't seem to hear. Janet turns and runs.

INT. ROSS PLACE - JANET'S BEDROOM - DAY

Gerald opens Janet's portfolio. A gold coin falls out. Gerald fingers it, then sorts through her drawings of Tam. Out slips the newspaper article with the photo of Tom and Ina.

Gerald compares the photo to the drawings. They're identical.

The truth dawns on Gerald.

Gerald glances across the room.

Tam's rose sits in a vase as fresh as the day it was plucked.

Gerald picks it up, crushes it between his fingers.

EXT. CARTERHAUGH - DUSK

Villagers caught in the rays of the setting sun make their Hallowe'en preparations. Some place turnip lanterns on their doorsteps. Others decorate their front windows.

A group of children prepare a bonfire in the town square.

Janet comes into town, turns onto the

HIGH STREET

where several rosy-cheeked TEENAGE GIRLS are lining up to play some sort of game. Their LEADER stands well in front of them, her back to her friends.

As Janet approaches, the leader lobes an apple backwards over her head. It sails over the girls right for Janet.

Janet involuntarily raises her arm, catching the apple.

The girls laugh.

LEADER

Go on. Take a bite.

Janet stares at them dumbly.

GIRL #1

D'you not want to marry?

GIRL #2

First bite, first wed.

Janet graciously takes a bite.

The girls cheer.

Janet hurries away.

INT. POST OFFICE

Margaret stitches leaves onto Malcolm's Peter Pan costume.

MARGARET

Hold still.

Malcolm jerks his head toward the window.

MARGARET

Malcolm!

OUTSIDE THE WINDOW

Janet scurries past.

BACK TO SCENE

MALCOLM

Hurry. Hurry.

MARGARET

Almost done. There. Let's have a look at you.

Margaret steps back to admire her handiwork.

MARGARET

Like it?

Malcolm looks in the mirror.

MALCOLM

It's me.

Jock's face appears above Malcolm.

JOCK

Peter to the life.

Margaret and Malcolm turn to see Jock standing in the doorway. He clutches a tiny satin-covered box. Fingers it anxiously.

JOCK

Will you leave us a moment, lad?

Malcolm skips away. Jock opens the box. Inside it: a diamond engagement ring.

JOCK

'Tis a lonely finger that bears no ring. Margaret MacDonald, you've had your way long enough.

Jock and Margaret embrace.

EXT. SUNNYSIDE COTTAGE - DUSK

Janet scampers down the path and goes inside.

INT. SUNNYSIDE COTTAGE - FRONT ROOM

Janet enters. Goes to the

KITCHEN

where she picks up a vicious-looking butcher knife.

O.s., a THUMP in the attic.

Janet looks up warily.

JANET

Daddy?

GERALD (O.S.)

Up here. In the attic.

Janet puts down the knife. Crosses to Gerald's

STUDY

Janet enters.

A ladder leans against the attic opening.

GERALD (O.S)

It's my leg. Help me down.

Janet scurries up the ladder, crawls into the

ATTIC

Pitch black. Janet strains to see.

JANET

Daddy, where are you?

GERALD (O.S)

Over here.

Janet crawls deeper into the attic.

Suddenly, the trapdoor SLAMS shut.

JANET

Dad --

O.s., a lock CLICKS into place.

JANET

Dad?

STUDY

Gerald scuttles down the ladder.

ATTIC

Janet falls on the trapdoor, tries to pry it open.

JANET

Let me out.

STUDY/ATTIC INTERCUTTING

GERALD

Before daybreak? That would be most  
unwise, don't you think?

Janet pounds vainly on the door.

GERALD

They say every picture tells a story.  
I found them, Janet.

JANET

I don't know what you mean.

GERALD

I think you do. I can't let you do  
it.

JANET

But I must. I love him.

GERALD

He isn't human.

JANET

He's the most wonderful man I've ever  
known.

GERALD

It's not real. It's an illusion.

JANET

You're wrong. Tom is real.

GERALD

And what if he is? We've seen their  
power. What hope would you have  
against a power like that?

JANET

She did.

GERALD

A princess in a poem.

JANET

Daddy, please. He needs me.

GERALD

You can't save him. And even if you did, what do you suppose would happen when the spell is broken? It's been fifty years. He'll be old and broken.

O.S. the sudden sound of CHILDREN'S VOICES. A barrage of KNOCKS on the front door.

GERALD

When daylight comes, you'll thank me.

Gerald crosses to the

FRONT ROOM

and opens the door.

A gaggle of costumed CHILDREN greets him wildly.

CHILDREN

Trick or treat.

GERALD

What's that you say?

CHILDREN

Trick or treat.

GERALD

Oh dear. And I'm flat out of treats.

The children groan.

O.s., the sound of THUMPING from the attic.

JANET (O.S.)

Daddy, let me out.

The children look at each other. And suddenly dash off.

Gerald sighs.

EXT. CARTERHAUGH - NIGHT

Children in packs move from cottage to cottage.

VILLAGE STREET

Malcolm, in costume, with Jock and Margaret approach a small  
HOUSE

Malcolm rings the bell. A WOMAN, mid-fifties, answers.

MALCOLM

A soul, a soul, a soul cake. Please  
good Missus, a soul cake.

The woman laughs and momentarily disappears from view.

Margaret and Jock watch from the street. A ring sparkles on  
her finger.

The church clock STRIKES ten.

Malcolm looks up at the clock. The woman reappears with a  
bag of candy.

MALCOLM

Give it Mum. I've got to fly.

And with that, Malcolm is away.

WOMAN

Your treat. Malcolm. To be young  
again. I just couldn't bear it.

TOWN SQUARE

Children gather round the bonfire. Their leader, a BOY of  
twelve in skeleton costume pulls out a box of matches. The  
children cheer.

VILLAGE STREET

Malcolm pulls up, suddenly stops.

MALCOLM

They're lighting the fire.

Malcolm dashes down the street.

TOWN SQUARE

Malcolm approaches as the boy in the skeleton suit lights  
the fire.



It blazes up with a ROAR.

Several children drag a straw effigy and hurl it on the flames.

The children circle round the fire, dancing madly.

Margaret and Jock turn into the square and watch from a distance.

The skeleton-suited boy is joined by Malcolm. They disappear behind the flames.

Margaret and Jock snuggle and don't seem to notice when the boy comes round without Malcolm.

Suddenly, o.s., the sound of Banrigh BARKING. Margaret and Jock look behind them. Several costumed children including a YOUNG GIRL run up with Banrigh.

YOUNG GIRL

There's something wrong with Ina.

INT. SUNNYSIDE COTTAGE - FRONT ROOM - NIGHT

Gerald, ensconced in his favourite armchair, contentedly smokes his pipe.

ATTIC

In the dark, Janet gropes for something useful. She stumbles against an old and barely visible lamp stand. She drags it to the edge of the attic.

A tiny crack of moonlight where the roof meets the wall.

Janet jams the end of the stand into the crack. Tries to pry open a hole.

The lamp stand snaps. Falls to the floor with a CLANG.

FRONT ROOM

Gerald looks up from his book. Silence. He returns to his book.

ATTIC

Janet kicks the lamp stand away. Suddenly, o.s., she hears a flutter of FLUTE MUSIC.

JANET

Malcolm?

The music quickly gives way to a RASPY SCRATCHING SOUND.

Janet crawls toward the source of the noise.

A small door in the roof pops open. Malcolm pokes his head in.

JANET  
How ever did you --

MALCOLM  
I flew.

Janet gives him a puzzled look.

MALCOLM  
He's waiting. Hurry.

Janet squeezes through the opening.

EXT. ROOF - NIGHT

Janet hoists herself onto the roof. It's steep.  
Treacherous. She gingerly inches her way to the edge.

Several shingles give way.

At the edge, Janet looks down.

ON THE GROUND

behind some bushes, Malcolm beckons her to jump.

ROOF

Janet takes a deep breath. Jumps.

ON THE GROUND

Janet lands awkwardly.

JANET  
My ankle.

INT. SUNNYSIDE COTTAGE - FRONT ROOM

Gerald perks up. Crosses to the door.

EXT. SUNNYSIDE COTTAGE

Janet nurses her ankle.

Malcolm pulls her towards the bushes just as...

Gerald opens the front door. Scans the yard.

BUSHES

Janet and Malcolm shrink back.

FRONT DOOR

Gerald looks warily in their direction. A beat. He goes back inside.

BUSHES

MALCOLM

It's almost midnight.

Malcolm starts for the main road. Janet gets up slowly. Hobbles after him.

JANET

Malcolm, wait.

MALCOLM

Her knights are gathering. Hurry.

Janet picks up her pace. They turn onto the

MAIN ROAD

MALCOLM

Are you ready?

JANET

For anything.

MALCOLM

Her power is great. It'll not be easy.

JANET

But what must I do?

MALCOLM

Hold him close and never let him go. No matter what. Then throw him in the well water. And then he'll be released.

JANET

Released?

MALCOLM

Aye, Janet. Forever.  
 "And than he'll be your own true love,  
 He'll turn a naked knight. Then wrap him in your mantle green.

And hide him out o' sight."

JANET

My own true love.

Janet's eyes gleam with dreams of happiness. A beat. And then she turns to Malcolm.

JANET

Malcolm, who are you really?

But to her surprise, Malcolm is gone.

JANET

But I haven't got a mantle green...

Janet realizes she is wearing her green poncho.

O.s., Malcolm's flute, now far away, answers with a FLOURISH.

EXT. FURTHER DOWN THE ROAD - NIGHT

Janet presses on.

Suddenly, she hears, o.s., the LOW GROWL of a truck.

Janet looks back.

A pair of headlights loom up behind her, careening wildly.

Janet strides resolutely forward.

Hamish's truck lurches alongside her.

Hamish leers at Janet from the cab. He's drunk.

HAMISH

Can I give you a lift?

Janet bristles. Keeps walking.

Hamish rolls abreast of her.

HAMISH

You're a stubborn little filly.

Janet picks up her pace.

HAMISH

Don't you know what night this is?  
There's no telling what filthy  
creatures you might run into.

JANET

No filthier than you.

Hamish GUNS the engine.

The truck veers in front of Janet, cutting her off.

Hamish jumps down from the cab, whisky bottle in hand.

Before Janet can escape, Hamish grabs her by the nape of her neck, smothers her in a tight clinch.

HAMISH

You're not going anywhere. Not till I've done with you. Drop a dram with old Hamish.

Hamish shoves the bottle in Janet's face.

HAMISH

I know what you're about. You're wasting your time. She's got him back. I saw to that.

JANET

You bastard.

Janet takes the bottle, raises it... And smashes it against Hamish's jaw.

Hamish is stunned and bloody.

Janet breaks away, dashes into the woods.

HAMISH

Bitch. You'll get yours --

Hamish spits out a bloody tooth.

EXT. CARTERHAUGH WOODS - NIGHT

A burgeoning fog fouls the air. SPINE-TINGLING CRIES of owls ring through the night.

Janet traipses onward through the mist.

Suddenly, something flies at her face -- a SQUEALING mass of wings and claws.

Janet screams. And brushes away a bat.

Undaunted, Janet soldiers on. She comes to the edge of the forest. The road.

Something vague looms up before here. Takes shape. It's

MILES CROSS

Janet steps onto the road. Starts toward the old stone cross. O.s., A DISTANT THRUMMING SOUND resolves into POUNDING HOOFBEATS.

Janet looks around frantically. Nowhere to hide.

In the haze, the first riders appear.

Janet darts behind the cross.

A fairy knight on a black charger THUNDERS out of the fog. Gallops past. The earth SHAKES.

Janet shields herself from the ROARING WAKE as the black rider vanishes into the mist.

Before Janet can recover, a second knight on a brown horse appears riding like the whirlwind.

Janet braces herself.

The knight flies by.

Janet withstands the blast. Now it's calm again. Janet looks up. Down the road.

Tam, astride his pale white stallion, and resplendent in armour of burnished gold, materializes through the fog.

Tam trots towards the cross.

JANET

Tom.

Tam reins in his horse, looks down at her blankly.

JANET

It's me. Janet.

A beat. Then Tam flicks his reins. Breaks into a trot.

JANET

Tom. Come back.

Tam disappears into the mist.

Janet starts after him.

Suddenly, twenty yards behind her, the Fairy Queen, flanked by two of her retainers emerges from the haze.

Janet leaps off the road. Rolls into a ditch.

The Fairy Queen and her retinue ROAR past.

As the blast subsides, Janet picks herself up, breaks into a run.

EXT. STONE CIRCLE - NIGHT

The hill on which the circle rests rises above the mist like an island in a sea of clouds.

A blood-red moon casts a lurid glow on the Fairy Queen's assembled minions.

Brownies, pixies, elves, and trolls disport themselves in a Hallowe'en bacchanal.

The Fairy Queen's riders enter the circle in two long columns. They separate and take up positions around the altar.

The revels abate. A wave of bodies crane to look.

Tam Lin enters the circle.

A hushed murmur from the crowd.

Tam brings his horse to a stop.

The fairy folk regard him expectantly.

Suddenly, a knight raises a stag's horn to his lips. Blows a FANFARE.

The Fairy Queen, flanked by two riders, enters the circle.

The fey folk shout their greetings.

The Fairy Queen comes to a halt in the centre of the circle.

A knight rushes forward, kneels beside her mount and offers his back as a step.

The Fairy Queen dismounts and takes her place on a stone dais.

From the height of the platform, the Fairy Queen surveys the assemblage, her eyes finally resting on Tam.

Tam fixes his gaze unflinchingly on the Queen.

There is an electrifying silence.

FAIRY QUEEN

Tam Lin.

## EDGE OF THE STONE CIRCLE

Janet moves toward the circle, secretes herself behind one of the standing stones.

## INSIDE THE STONE CIRCLE

All eyes are on the Fairy Queen. She smiles at Tam.

## FAIRY QUEEN

Bravest and truest of my knights.  
This night of Samhain shall we  
witness the power of your love.  
Behold.

As one, a band of elves strike their drums in an ominous rhythm.

All eyes turn to the altar.

Illuminated from within, the altar stone begins to glow. The stone vibrates as if under some great stress.

The drums are joined by the jagged drones of VIOLINS and PIPES.

Gradually, the stone turns a molten red... And CRACKS in two with a burst like THUNDER revealing beneath it...

A great fiery pit.

## EDGE OF THE STONE CIRCLE

Janet watches in horror.

## INSIDE THE STONE CIRCLE

As the Fairy Queen looks on, a knight takes Tam's bridle and leads his horse to the dais.

## FAIRY QUEEN

Tam Lin. Our love is with thee.  
Hell's blessing on thy journey.

Tam salutes her. He backs up his horse. Wheels about to face the raging pit.

The fairy folk step back, make an opening to the pit. They begin to chant in a babel of tongues.

The drums beat louder.

Janet plunges through the mass of bodies.

Eyes wide with fear, Tam's horse stamps the ground.



Flames shoot from the pit. Sulphurous smoke twines through the air.

Tam's horse whinnies, nostrils flaring.

Tam pulls on the reins.

Janet forces her way to the front of the crowd.

Tam digs his spurs into his horse's flanks.

The stallion starts to gallop.

Hurls toward the pit.

Janet bursts through the crowd just in front of the pit.

Tam's horse rears up in panic.

Janet dashes forward, pulls Tam from his mount. Her momentum carries them both to the ground.

Janet clutches Tam and presses his lips to hers. After what seems like forever, Tam pulls away. His eyes are bright. He's himself again.

TAM

Janet.

JANET

Come on.

As one, they jump to their feet. A quick look around. Fairies everywhere. The only way out is to get past that pit.

They start to run.

The crowd erupts in frenzy.

Tam and Janet run like hell for the pit.

Trolls and brownies secure the flanks. There's no way around it.

Janet's hand reaches for Tam's. Squeezes hard. One last look. Eye to eye...

They leap into the air.

Hurtle through the flames...

And land unscathed on the other side.

But before they can take another step, a phalanx of knights surround them, their lances trapping them in a tight circle.

The crowd cheers. It looks like the game is over.

Tam acknowledges the mob with a gallant bow. And as quick as a flash grabs Janet and pulls her down beneath the lances.

Swords flash.

Horses prance. Collide in confusion.

Deftly avoiding maces and claymores, Tam pulls Janet towards a break in the formation. Just ahead, the edge of the stone circle... And safety.

A grisly KNIGHT rears up on his steed.

KNIGHT

(in Elvish)

Get them.

A second knight spurs his mount, bears down on the hapless couple, lance in hand.

The formation closes rank.

Tom and Janet zig and zag for dear life.

Rising to the gallop, the knight takes aim at Janet.

Suddenly, Tom forces Janet to stop.

Janet looks frantically from Tom to the charging knight.

Death is staring her in the face. The lance drops...

And rips Janet's through, lifting it off.

With split-second timing Tam yanks Janet down and under the legs of a nearby horse. They roll... And roll... Down... Down the hill past

THE EDGE OF THE STONE CIRCLE

Tam leaps to his feet. Pulls Janet up. Hand in hand, they start to run.

IN THE STONE CIRCLE

The Fairy Queen raises her arms.

FAIRY QUEEN

Tam Lin... Kiss her.

## THE EDGE OF THE STONE CIRCLE

In a flash, in place of Tam, Janet finds herself grasping a gigantic hairy squirming rat.

Janet screams.

The rat gnashes its teeth. Claws the air. Tries to break Janet's grip.

Janet struggles to control it.

The rat snaps at her. Spittle drools from its lips.

Janet holds the squealing creature at arm's length, glances back at the Queen and makes a beeline for the

## FOREST

where she is swallowed up in darkness.

## THE STONE CIRCLE

The Queen floats off the platform and flies after Janet.

At a signal from the grisly knight, his companions range themselves and gallop away in hot pursuit.

Fairy folk scatter like the wind as the horses whistle past.

## CARTERHAUGH WOOD

Janet dashes through the trees.

The rat claws at her arms.

Janet screams in pain.

Overhead, the Fairy Queen is gaining.

Janet stumbles on a root. Loses her balance.

The rat struggles to break free.

Still running, Janet manages to right herself. Tightens her grip.

The rat shrieks.

Now above her, the Fairy Queen peers down at Janet.

## FAIRY QUEEN

Tam Lin. Take her eyes.

A WHIRRING FLAPPING SOUND. A blur of wings. The rat is now a raven.

Janet whips her head back as the raven, wings flailing, lunges at her eyes.

Janet locks her arms around the raven.

Unable to reach her face, the raven starts slashing at Janet's arms with its razor-sharp beak.

Thin ribbons of blood cut Janet's arms.

Janet struggles to maintain her grip.

The Fairy Queen laughs with glee.

Janet pushes forward.

Behind her, the mounted knights thunder through the forest.

Janet clammers up a hill.

The raven gnaws at Janet's wrists. They are fast becoming a bloody pulp.

Janet screams in pain. Her grip loosens.

A hundred yards in front of her, Janet sees the well.

Janet redoubles her efforts. Starts to run.

FAIRY QUEEN

Tam Lin. Kill her.

A FERAL ROAR as some fearsome beast bares its fangs.

Janet finds herself locked in a bear hug with Banrigh, Ina's wolfhound.

Hovering overhead, the Fairy Queen watches intently.

The hound GROWLS. Its gigantic paws weigh down on Janet's tiny shoulders.

Janet struggles to stay upright, but the hound's massive body drags Janet to the ground. As she falls, the back of her head cracks against a rock.

Janet's eyes film over. Her body slackens.

Dripping fangs search out Janet's throat.

The Fairy Queen gloats.

Janet suddenly comes back to life.

Janet and the hound roll over. Now, Janet is on top.

The hound writhes as Janet battles to maintain her grip.

The hound GROWLS and snaps at Janet.

Janet loses her grip.

The hound rolls on top of Janet. Pins her to the ground.

JANET

Tom. No.

The Fairy Queen laughs derisively.

Janet looks defiantly at the Fairy Queen.

FAIRY QUEEN

Yes. Yes. Take her.

A swarthy hand brushes against Janet's cheek.

HAMISH

Hello, Janet.

A drunken Hamish leers down at her.

A look of revulsion crosses Janet's face.

Hamish wraps himself around her. Fondles her breasts.  
Kisses her.

Janet struggles to free herself from Hamish's embrace.

HAMISH

That's it. Hold me. Hold me tight.

Janet tries to push him off. Gets one hand free.

The Fairy Queen is beside herself with delight.

With her free hand, Janet reaches for Hamish's crotch.

HAMISH

Aye. That's good --

Janet jams her hand between Hamish's legs. Squeezes hard.

Hamish screams.

Janet frees herself. Starts to roll away.

The Fairy Queen swoops down on them.

HAMISH  
(in Tom's voice)  
Janet. Don't let go.

The Fairy Queen stretches out her arms. Straining for Hamish.

Janet flings herself on Hamish.

Janet watches, amazed, as the Queen is deflected from her path and forced to veer off skyward.

The Fairy Queen snarls.

FAIRY QUEEN  
Tam Lin. Burn her.

Janet looks down at her hands.

Hamish is gone. In his place, she holds a red hot iron bar.

Janet screams.

Hurls the bar in the air.

The bar arcs through the sky shooting sparks.

The Fairy Queen and Janet watch, transfixed.

The bar reaches the apex of its arc. Begins its descent.  
Falls towards the well.

FAIRY QUEEN  
No.

With a GIANT SPLASH and a HISS of steam, the bar slams into the well.

The waters subside.

Where the well once stood -- dry land. And standing in its stead like some piece of ancient Greek statuary is the naked, sturdy form of Tom Ross.

Janet gasps. Runs to her lover.

JANET  
Tom. We've done it. We've won.

Tom's brows furrow. He isn't listening. He's looking past her.

Janet turns.

A knight dips his lance. Impaled on its tip is Janet's poncho.

The Fairy Queen takes it, holds it up, taunting Janet. She looks at Tom's naked body, then at Janet. Her eyes drip with scorn.

FAIRY QUEEN

Then cover him with your mantle  
green.

In a blind fury, Janet rushes at the Fairy Queen.

A dozen swivelling lances block her path.

Janet stops.

The Fairy Queen erupts in fiendish laughter.

Janet looks back at Tom. Their eyes lock. A beat. And then, they start to run like the blazes.

The Queen raises her arms.

Suddenly, a yawning pit opens in front of Tom and Janet.

They tumble in.

INT. PIT

They land on a rocky outcrop.

Tom and Janet try to claw their way out, but the earth gives way beneath their fingers.

The Fairy Queen peers down at them, gloating.

TOM

It's me you want. Let her go.

FAIRY QUEEN

I will. To Hell.

The Queen snaps her fingers.

And in the blink of an eye, beneath the outcrop, the earth gives way revealing...

The raging fires of Hell.

Tom and Janet are enveloped in a thick cloud of smoke.

Janet loses her footing. Slips off.

JANET

Help me --

Tom pulls her to his breast. Acrid fumes swirl around them.

FAIRY QUEEN

Farewell, Tam Lin.

Tiny fissures weave through the outcrop.

Tom and Janet clutch each other.

The rock starts to splinter.

From the bowels of Hell erupts a burst of molten lava.

The boiling lava dashes against the outcrop.

The rock cleaves in two.

Tom and Janet leap into the air...

And land precariously on the rock's tiny stump.

Tom looks up.

Above him, protruding from the side of the chasm, is the gnarled root of a tree.

Tom extends his arm. He can just reach it. With one arm gripping Janet, the other on the root, he hoists himself up.

Tom struggles to gain purchase on the side of the pit.

Clumps of earth, tiny stones, plunge into the abyss.

Up, up they climb.

Janet starts to slip from Tom's grasp.

TOM

Hold on.

Janet's arms coil about Tom's waist.

Just a few more feet...

But now, the walls begin to close round them.

Clods of earth rain down, blinding and choking them.

Tom's foot finds the root.

The root wobbles.



EXT. PIT

The Fairy Queen leans forward in anticipation.

Tom's hand lurches skyward. Mounts the edge of the pit. He fights to raise himself but the chasm closes in.

Tom's hand starts to slip.

He can hardly move.

Suddenly, something shiny comes whirling down, wedges itself between the two sides of the chasm.

It's Malcolm's flute.

The earth GROANS.

The Fairy Queen looks up, startled.

Grinning down at her from the limb of a tree is Malcolm.

The Queen's face goes ashen.

Malcolm's eyes drill into her. He speaks in Elvish, in the VOICE OF AN ANCIENT ELF.

MALCOLM

They are under my protection. Let them go.

FAIRY QUEEN

The Old Ones are waiting.

MALCOLM

There is another. Take him.

Malcolm gestures towards the forest.

The Fairy Queen follows his glance. Nods in agreement. She signals to her knights.

INT. PIT

The root snaps.

Tom and Janet start to fall.

Tom reaches up wildly.

His hand catches hold of the flute.

Tom hoists himself up and over the edge of the pit.

EXT. PIT

Tom pulls Janet to safety.

Before they can disentangle themselves, the poncho flutters down, covering them.

UNDER THE PONCHO

Janet and Tom are still entangled. Janet gazes at Tom, is about to kiss him, when:

MALCOLM (O.S.)

Janet, is that you?

Janet pushes off the poncho. Facing her is Malcolm. He holds a Hallowe'en sack overflowing with candy.

MALCOLM

There it is.

Malcolm retrieves his flute.

At once, the chasm closes seamlessly.

JANET

Malcolm, what are you doing here?

Malcolm prefers not to answer.

Tom stares at him strangely.

TOM

Somehow... I know you.

MALCOLM

Tam Lin knew me.

TOM

But I'm Tom Ross.

MALCOLM

That you are.

Tom looks questioningly at Janet.

JANET

He has the queerest habit of turning up --

MALCOLM

Whenever I'm wanted?

Janet and Tom get to their feet.

MALCOLM  
Janet, he's starkers.

Janet picks up the poncho and slips it over Tom's shoulders bringing them face to face. She looks at him with flagrant desire.

MALCOLM  
Come along.

EXT. CARTERHAUGH WOOD - LATER

Janet and Tom walk arm in arm, trying to keep warm. Tom slips his hand into the pocket of the poncho. Feels something. He goes pale.

Malcolm pulls a fistful of candy from his loot bag.

MALCOLM  
Jelly babies.

He stuffs them in his mouth.

MALCOLM  
Want some?

Janet takes one, offers it to Tom.

JANET  
A sweet for my sweet.

TOM  
I can't.

JANET  
What?

Tom pulls Ina's engagement ring from his pocket.

TOM  
I'm promised to Ina.

JANET  
Tom... I ought to have told you...  
You can't have her.

TOM  
What? Is she dead?

MALCOLM  
No, Tom. She's here.

Tom and Janet startled.

Across from them is YOUNG INA, exactly as she was the last time Tom saw her fifty years ago. Ina smiles at them sadly.

Tom realizes he's holding Janet's hand. Lets it drop. He turns to face her one last time. Janet's eyes moisten.

JANET

Tom. I love you.

Tom fingers the ring sadly.

TOM

Goodbye, Janet.

A beat. He takes a step towards Ina.

Ina signals him to stop.

Ina gazes at Tom. A tear rolls down her cheek.

YOUNG INA

You're free. I release you. Go to her.

TOM

But... Our child --

YOUNG INA

There was no child. I lied that night... To make you... Forgive me if you can.

Ina takes the ring and slips it on Janet's finger. Turns. Walks away. And gradually fades into nothingness.

Janet and Tom look at each other. A beat. They fall into each other's arms.

Malcolm covers his eyes.

MALCOLM

Mortals.

INT. TRUCK CAB - NIGHT

A dishevelled Hamish is slumped over the wheel. O.s., the CLIP-CLOP of a horse's hooves RAP the pavement.

Hamish looks up.

EXT. ROAD

Tam's white stallion takes several steps toward the cab. Then stops. Beside it, alluring as ever, is the Fairy Queen.

INT. TRUCK CAB

Hamish rubs his eyes in disbelief.

EXT. ROAD

The Fairy Queen strokes the stallion's neck with her long white fingers. Looks suggestively at Hamish.

Hamish stumbles out of the cab, clambers over.

The Fairy Queen offers him the saddle. He mounts. And she leads him into the forest.

EXT. CARTERHAUGH WOOD - PRE-DAWN

Janet and Tom stroll arm-in-arm. Malcolm skips before them, playing sweetly on his flute.

Janet looks lovingly at Tom.

TOM

Every natural system strives for equilibrium. But the ravages of man have upset the balance. Unless we can right it, Mother Nature will destroy us. D'you see what I'm saying?

JANET

The fox and the rabbit. I do see

TOM

Janet, I wonder... D'you think if I were to reapply -- to Edinburgh -- that the scholarship might still be open?

JANET

I really couldn't say.

TOM

I'll ring up Mr. Sinclair straightaway we get home. Ask him to write.

JANET

I doubt that he could.

TOM

Why not? I was his favourite.

They come to the edge of the forest. Tom starts to run, pulling Janet along.

JANET

Wait. You can't leave here.

TOM

I've waited long enough.  
(off her reaction)  
Janet, what's wrong?

JANET

It's... Dad said... You'll be...

MALCOLM

Old and broken? He should know better.

TOM

What?

JANET

I was planning to break it to you gently. Mr. Sinclair, your parents, everyone you knew... They're all dead.

TAM

Dead?

JANET

I should have told you. You've been gone for fifty years.

Tom still doesn't get it.

JANET

It's 2021 and you're older than my Dad.

A beat. Then Tom roars with laughter.

TOM

You had me there. Just for a second, mind you. You're a character, Janet, a real character.

JANET

You're not listening. Look at me. Look at my gear.

Janet inclines her head. The row of rings in her ear is plainly visible.

JANET

Did they look like me, the girls you remember?

TOM  
You're an artist.

JANET  
For God's sake, look.

Tom looks at her closely, sees her for the very first time.

TOM  
God, you're a wonder.  
(beat)  
I still don't believe you.

Tom pulls Janet to the edge of the forest. Janet looks at Malcolm who nods reassuringly.

Janet holds her breath as she and Tom step out of the forest and onto the

ROAD

Just ahead, parked on the shoulder, door askew, is Hamish's truck.

JANET  
Shit.

Tom catches Janet's reaction but his eyes are drawn to the garishly modern vehicle. He trots over.

JANET  
Tom, don't. He'll kill you.

Suddenly, Malcolm pops his head out of the cab.

MALCOLM  
Fab, isn't it?

TOM  
I've never seen anything like it.

Janet approaches warily.

MALCOLM  
There's no need to fret. He's not coming back. But he left you these.

Malcolm tosses the keys to Tom.

Tom stares at the keys, then at the truck. Wonders. The truth sinks in.

TOM  
Fifty years.

Janet puts her arm lovingly around Tom.

EXT. POST OFFICE - DAY

Margaret is upset. Kate tries to console her.

KATE

He's a clever lad. He'll turn up.

MARGARET

But he's so wee.

Jock's truck pulls up, SCREECHING. Jock jumps out.

Margaret eyes him hopefully.

JOCK

I've been everywhere and back again.

Margaret stifles a groan.

EXT. OUTSKIRTS OF CARTERHAUGH

Hamish's truck barrels toward the village.

INT. HAMISH'S TRUCK - MOVING

Tom steers with his pinkie finger.

JANET

You'll kill us both.

TOM

If we were meant to die we'd hardly  
be here now, eh, Malcolm?

They look behind them for an answer but Malcolm is gone.

The truck swerves wildly.

JANET

Look out.

Tom hooks the wheel under his finger and pulls down hard.  
The truck careens back onto the road. He lets out a whoop.

INT. POST OFFICE - DAY

Margaret sits in a rocker, head in her hands.

MALCOLM (O.S.)

Mummy.

Margaret looks up. Brightens. Facing her is Malcolm.



MARGARET

Malcolm.

MALCOLM

I have to go now.  
 (off her reaction)  
 I'm not needed any more.

MARGARET

I need you.

MALCOLM

I've done what I came for. Goodbye,  
 Mummy.

MARGARET

I always feared this day would come.

Margaret draws Malcolm close to her breast.

MALCOLM

Remember how you cried before I came  
 to you? Such a queer little thing,  
 wasn't I? Not like the other one.

MARGARET

A month before my time. With Angus  
 away. And no one to help.

MALCOLM

He died in your arms. Your sorrow  
 pierced my heart.

MARGARET

Your smile mended mine. My baby.

Malcolm places his hand on her belly.

MALCOLM

Your baby's here. Love him as you  
 loved me.

Malcolm steps away from Margaret, gives her one last look  
 and slowly rises into the air.

MARGARET

Malcolm, be careful.

MALCOLM

I will.

And with that, Malcolm disappears. A beat. Margaret looks  
 at her belly, touches it, smiles. Suddenly, o.s., the sound  
 of a BLARING HORN.

EXT. POST OFFICE

Margaret comes out, sees Jock and Kate -- and Hamish's speeding truck. The horn is BLASTING.

MARGARET

Hamish.

JOCK

Watch out. He's drunk.

INT. HAMISH'S TRUCK - MOVING

Margaret looms up in the windshield.

JANET

Stop.

EXT. HIGH STREET

The truck GRINDS to a halt as Margaret twists out of the way.

MARGARET

Hamish McDougall, I'll --

Recovering her ground, Margaret notices Tom.

MARGARET

I... I thought you were someone else.

Kate steps forward, her eyes drawn to Tom. She looks at him closely.

KATE

So, Tom Ross, you're back amongst the living.

Margaret and Jock stare wide-eyed at Tom.

MARGARET

Tam Lin.

Margaret shifts her gaze to Janet who snuggles beside Tom.

JANET

I couldn't tell you.

MARGARET

Well, let's have a look at him.

TOM

I'm not decent.

Margaret flings open the door revealing Tom naked under Janet's poncho.

MARGARET

He's bonny. But not as bonny as my Jock.

Jock puts his arm around Margaret.

INT. SUNNYSIDE COTTAGE - FRONT ROOM - DAY

A ray of light strikes Gerald's slumbering eyes. He stirs. Awakens. Looks up at the ceiling.

GERALD

Oh, dear.

He gets up from his armchair.

INT. SUNNYSIDE COTTAGE - STUDY

Gerald climbs the ladder leading to the trapdoor.

GERALD

Janet. You can come down now.

INT. SUNNYSIDE COTTAGE - ATTIC

O.s. FUMBLING with keys. The lock CLINKS. The trapdoor opens. Gerald pokes his head in.

GERALD

Janet?

The empty attic is bathed in sunlight.

Opposite Gerald is the wide-open door through which Janet escaped. Gerald can just make out Hamish's truck bouncing down the road.

EXT. SUNNYSIDE COTTAGE - DAY

The truck pulls up. Tom, Janet and Kate alight.

Tom is overwhelmed by deep emotion. He contemplates the house, the old barn, the grounds. He stoops, picks up some loose earth, lets it fall through his fingers. His eyes come to rest on an old oak which proudly rises across the common.

He crosses to the oak.

A gust of wind. The last leaves drift earthward.

TOM  
I planted this tree.

Kate and Janet smile.

Gerald emerges from the house. Sees Tom. Stops short.

JANET  
Daddy, this is Tom. Tom Ross.

TOM  
How do you do, sir?

Tom offers a firm hand. They shake.

GERALD  
It's not every day a man comes face  
to face with a living legend.

JANET  
A cold and hungry living legend.

GERALD  
Cup of tea?

INT. SUNNYSIDE COTTAGE - FRONT ROOM - LATER

Tom, now sloppily attired in Gerald's weeds, Janet, Gerald  
and Kate are gathered round the hearth.

Gerald stabs at the fire with a poker. Takes his place  
beside Kate.

GERALD  
It's a different world now. And not  
a better one.

TOM  
(eyes on Janet)  
Better than I remember.

Janet blushes.

GERALD  
I only wish your mother --

JANET  
Daddy.

GERALD

About last night. I'm sorry.

(to Tom and Kate)

I locked her in the attic.

(to Janet)

As if anything could stop you.  
nothing ever has.

TOM

She's a hell of a woman.

Kate raises her glass. The others follow.

KATE

To happy homecomings.

JANET

And new beginnings.

The two couples clinch. Gerald raises his glass.

GERALD

To Malcolm. Son of Elven. Friend of  
man.

Merrily, their glasses CLINK.

EXT. SUNNYSIDE COTTAGE

Malcolm sits astride the roof. He nods his head and smiles gleefully. It's as if he's seen and orchestrated all that's ensued in the world below. He raises his flute to his lips. Begins to play.

As the BURBLING of his flute ECHOES through the ether, we gradually move aloft. Over hill and dale and into

CARTERHAUGH WOOD

finally resting above the tree where the heart carved by Tom Ross so long ago now reads "TR" & "JL".

THE END