

BACK BURNER

by
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FADE IN:

TITLES

MUSIC: orchestral

1

EXT. SLOUGH - MONDAY DAY

1

SARAH MCGUIRE - twenty eight -

running -

through back streets -

SIGN reads SLOUGH

Traffic chokes the busy town streets.

Sarah has an earpiece -

She is sweating -

Her feet pound the pavement -

Over and over -

Her feet pound on.

A plane goes overhead.

She turns the corner into a park -

Crosses the park -

Emerges from the park -

Into a small street lined with cars.

Long shot - she runs towards the camera -

Getting closer -

Ever closer.

SHOT - Sarah's House

Sarah appears in front of the house -

Pulls out her earpiece -

1 CONTINUED: 1
Rummages for -
Produces a key.
Unlocks the door
Runs into house.

2 INT. HOUSE KITCHEN - MONDAY DAY 2
Sarah rushes in
Removes a pot of boiling potatoes from the cooker -
pushes it to the back.
Puts on an apron.
Rummages about the kitchen.
Sets the table for two.
Looks to the camera as she works.

SARAH
I'm not important. That's my
problem. Sarah McGuire. That's
me. I'm invisible. You can see
me, but the rest of the world
can't. Not properly.

3 INT. HOUSE BEDROOM - MONDAY DAY 3
Sarah enters the bedroom.
Goes to a wardrobe - pulls out a case.

SARAH
I'm not enjoying life. I wake
up every morning and drag my
legs over the side of the bed.
I'm already thinking about the
cleaning, the washing, the
shopping, the cooking. That's
what I do as well as having a
full time job.

She takes clothes from a drawer -

3

CONTINUED:

3

Takes underwear from another drawer -

SARAH

Lingerie ... That's my other
life.

Lifts some shoes from the floor -

Looks to -

CLOCK reads 5.20pm

Sarah looks to camera -

SARAH

At five twenty one PM exactly
.... I'm supposed to stop
thinking for myself completely.

CLOCK hands clicks to 5.21pm.

4

INT. HOUSE KITCHEN - MONDAY - DAY

4

COLIN CARTER, thirty, dressed in overalls, enters
from the back door.

He drops his tool box -

His hands covered in oil -

sits at the table - shouts

COLIN

Where's my dinner?

5

INT. HOUSE BEDROOM - MONDAY DAY

5

Sarah gives the camera a smug look.

SARAH

Its in the fridge?

6

INT. HOUSE KITCHEN - MONDAY DAY

6

Colin goes to the fridge. It is empty except for a
can of baked beans.

COLIN
I don't see it?

SARAH O.S
Top shelf!

COLIN
There's only a can of beans
here????

Sarah enters holding a rain mack.

SARAH
You've found it then!

He looks at her incredulously.

COLIN
Are you taking the mick?

SARAH
I'm taking the mack. Its bound
to rain up north.

COLIN
Where's my dinner?

SARAH
Its on the back burner ...
Where I've been the last four
years living with you.

COLIN
Is that supposed to be a
wisecrack or have you been to
see the doctor?

SARAH
Your potatoes are cooked
through ... All you have to do
is put the beans in a bowl and
microwave them.

COLIN
Where's my meat?

SARAH

Still in the field, Colin.
Here's a plastic bag ... the
supermarket is down the street
then turn left.

COLIN

This is a joke, isn't it. You
think its April Fool's day?

SARAH

Its June.

COLIN

Do you think you can get away
with this? You're leaving me
without stocking up the fridge.
You haven't even had the
decency to think about what I
might need while you are away.

SARAH

Get your mother to come over
and cook for you. She does
everything better than me
anyway.

Her cell-phone - JACK'S RING TONE.

SARAH

Hello, Mr.Pratt. Yes, I'm all
organised for tomorrow.

She takes out a small diary.

SARAH

Yes, Bristol, Cardiff, Wrexham
then Liverpool. Huh huh ...
Carlisle, Newcastle then back
down to York, Leeds, Doncaster
and Nottingham. Yes, five
nights, back Saturday. I'll be
over in about half an hour.

COLIN

Five nights! You're not going!

SARAH

Yes, I am

COLIN

You walk out that door I'm not
letting you back in.

Sarah throws her house keys on to the table.

SARAH

Don't forget to wash the pot.

She leaves.

COLIN

Sarah!

Sarah is packing an estate car with boxes. She is
still rattled after her fight with Colin.

JACK PRATT is hovering over her.

JACK

Now remember, luv, I need you
to come through for me. Its
make or break.

SARAH

Its always make or break, Jack.

JACK

The big orders are Liverpool
and Newcastle. Sell to them and
we're home and dry.

Sarah closes the boot of the car.

SARAH

Do you have any friends renting
out rooms?

JACK

Your car mechanic not sticking
his dip stick into your sump
then?

SARAH

I'd just like to live somewhere nice. This is a nice place.

JACK

You can't afford it, luv. Not on what I'm paying you.

She is not impressed.

SARAH

I take it that's a no, then?

JACK

You need a bit of how's your father. That will sort you out. A bit of that and Slough will look like paradise.

SARAH

Slough will never be paradise.

JACK

A few days up north will make you realise that your life here is not that bad. I know ... I'm from up there.

Sarah gets in the car.

JACK

Branch economy, luv. That's what's going on. The tree is diseased and the limbs are getting cut off. We are the trunk down here. Remember that.

Sarah starts the engine.

JACK

Enjoy the long summer nights. Call me any time except Friday. I'm playing golf.

Sarah winds the window up -

Jack watches as

7 CONTINUED: (2) 7
Sarah backs badly out of the drive.
JACK
Watch my fence!

8 INT. CAR - MONDAY EVENING 8
Jack is seen through the windscreen.
SARAH
What a Pratt

9 EXT. MOTORWAY RAMP - MONDAY EVENING 9
The car takes the ramp for the M25 -
Long shot of car.

10 INT. CAR - MONDAY EVENING 10
MUSIC - Jazz
From the car -
SIGN - M4 Bristol
Sarah driving on the motorway -
Imitating the music instruments with her voice -
Keeping beat -
Drumming on the steering wheel.

11 EXT. MOTORWAY - MONDAY EVENING 11
Long shot of car from overpass -
Car going past a sign for Reading.

12 INT. CAR - MONDAY EVENING 12
Sarah ejects her jazz CD.
Places another in the player -
CD VOICE -

12 CONTINUED: 12

CD VOICE
Learn French Week Two ...
Today we are going to learn
....

13 EXT. MOTORWAY - MONDAY EVENING 13

Long shot of car -
SIGN - Swindon.

14 INT. CAR - MONDAY EVENING 14

The French CD is still playing.
Sarah is repeating French vocabulary.

SARAH
Voudre ...
Aller ...
Vendre ...
Avoire ...
Allo ...
Le sac ...
Shit!

Sarah hits the CD back button -
The CD returns to -

CD VOICE
Learn French Week Two ...
Today we are going to learn
....

15 EXT. MOTORWAY SERVICE STATION - MONDAY EVENING 15

The sun is going down in the west.

The car pulls off -

Slows up as it pulls into a service station -

Rolls to a stop outside a Travelodge.

Sarah gets out the car -

SIGN - TRAVELODGE

15 CONTINUED:

15

Her luggage drops to the tarmac.

She closes the hatch -

Locks the car -

Walks to the motel entrance.

16 INT. MOTEL ROOM - MONDAY NIGHT

16

The SOUND of television.

TV VOICE

The forecast for tomorrow is
pretty good The south-west
will get most of the fine
weather, blue skies and
temperatures around 22c.
Elsewhere its sunny spells and
occasional showers

(continues over picture)

A plain motel room.

Twin beds.

Kettle on the dresser -

Tea and coffee sachets -

Sarah's clothes around the room -

A sample box is open on the bed.

Sarah emerges from the bedroom brushing her teeth
with her electric toothbrush.

She dips into the sample box -

Brings out an underwear sample -

Holds it to herself -

Parades in the mirror -

Throws it back in the box -

- 16 CONTINUED: 16
- Goes back into the bathroom to rinse.
- CUT TO:
- A small lamp is on in a dimmed room.
Sarah is propped in bed reading -
Close on book - Pride and Prejudice.
She sighs - closes the book.
Puts the light out.
- 17 EXT. MOTEL - TUESDAY MORNING 17
- Sarah in jogging gear emerges from the motel.
She puts on her headphones.
MUSIC begins - classical.
Sarah starts to jog -
Runs out into the service station -
Finds the service road -
Turns into it -
- 18 EXT. INDUSTRIAL ROAD - TUESDAY MORNING 18
- Sarah runs past -
Large lorries -
Loading bays -
Waste tippers -
Turns a corner -
- 19 EXT. HOUSING ESTATE - TUESDAY MORNING 19
- Sarah comes round a corner -
Suburbia -
Well kept homes -

19	CONTINUED:	19
	Tidy gardens -	
	Two year old cars -	
	Speed bumps -	
	SIGN - Neighbourhood Watch	
	Twitching curtains.	
20	EXT. TOWN ROAD - TUESDAY MORNING	20
	Sarah runs past -	
	A small park -	
	A school -	
	Stops.	
	Catches her breath -	
	Turns around -	
	Runs back past -	
	A school -	
	A small park -	
21	EXT. HOUSING ESTATE - TUESDAY MORNING	21
	Twitching curtains -	
	Tidy gardens -	
	Well kept homes -	
22	EXT. INDUSTRIAL ROAD - TUESDAY MORNING	22
	Waste tippers -	
	Loading bays -	
	Large lorries -	
23	EXT. MOTEL - TUESDAY MORNING	23
	Runs out into the service station -	

- 23 CONTINUED: 23
- Sarah slows down -
- Takes off her headphones.
- The MUSIC fades.
- 24 INT. MOTEL ROOM - TUESDAY MORNING 24
- The SOUND of television.
- TV VOICE
- The jobless total figures
released today puts the figure
at just under three million.
The government says that there
is still more job losses to
come as the economy tries to
recover ... (continues over
picture)
- Sarah's bags are packed.
- She emerges from the bathroom in a tidy business suit
and heels.
- 25 EXT. MOTORWAY SERVICE STATION - TUESDAY MORNING 25
- The car pulls out of the service station -
- On to the motorway.
- 26 EXT. MOTORWAY - TUESDAY DAY 26
- SIGNS - M32 Bristol
- 27 EXT. BRISTOL - TUESDAY DAY 27
- Clifton Suspension Bridge -
- Arnofini Centre -
- Templemeads Station -
- 28 EXT. SHOPPING STREET - TUESDAY DAY 28
- A busy little shopping street in Bristol
- Sarah is walking on the pavement.

28 CONTINUED:

28

She is poised and confident -
Clutching her sample box.

She stops - looks.

A lingerie shop window.

She goes into the shop.

29 INT. BRISTOL SHOP - TUESDAY DAY

29

Sarah enters -

A BELL tinkles -

The shop manger - COLETTE - emerges from the back.

COLETTE

Hello, Sarah, how are you
today?

SARAH

Je suis bien. Et vous, Colette?

COLETTE

Tres bien. Come in the back.

30 INT. BRISTOL SHOP BACK - TUESDAY DAY

30

It is a small room full of stock.

COLETTE

Would you like a cup of tea.

SARAH

No thank you. I'm fine.

COLETTE

You got round to studying
French then?

SARAH

Trying. I'm not so good with
grammar. Le and La and all
that.

(MORE)

SARAH (cont'd)

How's that little house you bought in Provence? You been there recently.

COLETTE

We are trying to sell it. We need the money just to pay our mortgage here. The rates for this place have gone up again. We could be out on the street next month.

SARAH

I'm sure you will be just fine. Ted still in his management job?

COLETTE

Hanging in there.

Sarah takes a look at the existing stock around her.

SARAH

How are sales?

COLETTE

Terrible. You'd think that women had stopped buying knickers and bras.

SARAH

The last thing we want is them going commando.

Colette laughs.

COLETTE

I don't know if I can take any more stock from you. I was hoping to give you some back.

SARAH

I can't do that, Colette. My boss would go nuts. Have you thought of doing a promotion?

COLETTE

Reducing my prices? I'll go bust.

SARAH

You'll go more bust if it stays in these boxes. Look, why don't you offer most of this stuff at fifty percent to be shot of it. That will get them in the door. I can give you some boxes of our latest hot items on credit. As soon as they see it, it will fly off your racks.

COLETTE

I shouldn't take any more stock in.

SARAH

Look, you'll sell that house in Provence no problem. Your husband has a secure job, let him pay the mortgage. You concentrate on making your business work. You don't want to go back to being a housewife do you?

COLETTE

Absolutely not.

SARAH

Then take my advice. Look at what I've got. Top of the range. Try it on Ted.

Colette takes the item from Sarah.

Sarah smiles.

SARAH

I'll put you down for four boxes.

31 EXT. BRISTOL STREET - TUESDAY DAY 31
A small quiet shopping street.

32 INT. BRISTOL CAFE - TUESDAY DAY 32
Sarah is sitting in a cafe drinking coffee.
The world around her is moving -
She sits motionless.

33 EXT. BRISTOL STREET - TUESDAY DAY 33
MUSIC - Jazz
Traffic is moving along -
People are going about their business -
Traffic lights change -
closure signs -
Buskers -
Panhandlers -

34 EXT. SEVERN BRIDGE - TUESDAY DAY 34
Car moving towards the bridge.

35 INT. CAR - TUESDAY DAY 35
Sarah is driving across the bridge.
Front shot -
Side shot -

36 EXT. SEVERN BRIDGE - TUESDAY DAY 36
Long shot of the bridge from Wales.

37 EXT. CARDIFF - TUESDAY DAY 37
SIGN - Welcome to Cardiff.

38 EXT. CARDIFF STREET - TUESDAY DAY

38

She parks -
prepares her wares -
goes into a small store.

39 EXT. CARDIFF - INTERCUT JACK'S HOUSE - TUESDAY DAY 39

Sarah emerges from the store on the cell-phone
talking to Jack.

SARAH

I know that sales are poor.

JACK

How many boxes?

SARAH

Two.

JACK

Two? That's six for the day!

SARAH

Its terrible times, Jack. There
are masses of people
unemployed. Stores are closing
everywhere.

JACK

Women still want to get laid
don't they?

SARAH

Yes.

JACK

So they need our stuff or they
will end up on the slag heap.

SARAH

Is that a pun?

JACK

You take it however you like,
luv.

(MORE)

39

CONTINUED:

39

JACK (cont'd)

Believe me - men don't like
their fat birds to be wearing
Marks and Spencers underwear.

Sarah walks past a Marks and Spencer store -

Looks at the window display -

Looks at an overweight WOMAN going into the store.

JACK

Well ... Do they?

SARAH

No. I'll do better in Wrexham
this afternoon. Another day
another dollar so they say.

JACK

Another day, another hundred
dollars. Okay.

SARAH

Okay

40

EXT. BRECON BEACONS - TUESDAY DAY

40

The car winds up into the hills.

41

INT. CAR - TUESDAY DAY

41

Sarah mouthing along to jazz music.

Cell-phone - COLIN'S RING TONE.

Sarah looks at her phone exasperatedly.

SARAH

Colin

She picks up the phone on its fifth ring.

SARAH

Let me pull over!

42

EXT. HILLS - TUESDAY DAY

42

The car pulls off the road.

42 CONTINUED:

42

Sarah gets out the car.

43 INTERCUT EXT. CAR REPAIR GARAGE - TUESDAY DAY

43

Colin is covered in oil.

COLIN

I had to go and get a kebab
last night.

SARAH

So your mother was at the
bingo.

COLIN

Very funny. One of these days
you are going to come to your
senses and settle down.

SARAH

Settle down to what Colin?
Cooking and cleaning for you
and three kids as well?

COLIN

What's wrong with that? Its
normal isn't it? That's what my
mates wives do.

SARAH

We're not married.

COLIN

I asked you that time in Malta.
You never gave me an answer.

SARAH

You didn't present me with a
ring.

COLIN

I didn't know if you were going
to say yes.

SARAH

If you'd had a ring, you would
have got an answer.

COLIN

You're impossible! I'm having
to get fish and chips tonight.

SARAH

Get lost, Colin.

She rings off -

Opens the hatch -

Sits on the tail space.

She reaches for a flask -

Pours herself a green tea.

Looks out to the hills.

SHOT - distant cloudy mountains.

Turns to camera.

SARAH

Great place to run.

Sarah puts her headphones on -

MUSIC - orchestral

Pan of the hills.

The darkness of the distance.

Clouds in time lapse.

The wind blowing the grass.

Sarah watching it all.

A lark rises on the breeze.

A hawk darts into the valley below.

Cell-phone - JACK'S RING.

Sarah sighs -

Pulls off her headphones.

43 CONTINUED: (2)

43

Picks up the cell-phone.

44 INTERCUT EXT. JACK'S GARDEN - TUESDAY DAY

44

JACK

Are you in Wrexham yet?

SARAH

No.

JACK

Just as well, the client has gone bust.

SARAH

That's a shame.

JACK

Its pants. Anyway, I want you to stop over for the night on the M6 and get into Liverpool early in the morning.

SARAH

Alright, Jack.

JACK

You know the manager - Bob Shanks.

SARAH

He's a perv.

JACK

Heh darling, it goes with the bra and knicker business. I want no cock-ups. He's been one of my biggest clients over the years.

Rings off.

Sarah empties the last of her tea -

Gets up -

closes the hatch door.

45 EXT. MOTEL - TUESDAY EVENING 45

A Travelodge near Liverpool.

46 INT. MOTEL ROOM - TUESDAY EVENING 46

The SOUND of television.

TV VOICE

The forecast for tomorrow is
rain. The north-west will get a
few blue patches, temperature
around 19c (continues
over picture)

Another plain motel room.

Twin beds.

Kettle on the dresser -

Tea and coffee sachets -

Sarah's clothes around the room -

Sarah is in some of the new line lingerie -

As she changes into jeans -

Shoes -

Fixes her make-up -

Turns out the light.

47 EXT. BAR - TUESDAY NIGHT 47

A bar in a quiet street.

48 INT. BAR - TUESDAY NIGHT 48

A deserted pub -

except for Sarah propping up the bar.

In front of her -

a large glass of wine.

The barman JIMMY is reading a newspaper.

SARAH

Red wine. I like a merlot or a Cav Sav. Don't use your Sat Nav when your on the Cab Sav. Jazz, I love jazz! Just adore it. Don't know a thing about it, but when I hear it, I just swoon like this.

Sarah flops herself across the bar - behaves provocatively.

SARAH

You want to see my underwear?

Sarah dips into her sample bag - holds up a bra to herself.

SARAH

It makes me feel all sexy and warm.

JIMMY

I believe you

She straightens up, holds her head in her hand

SARAH

What's your name?

JIMMY

Jimmy ...

SARAH

Where you from?

JIMMY

Glasgow.

SARAH

My cousin is married to a Weegie. I wore a kilt at his wedding. Have you got a kilt?

JIMMY

I'm from the Lowlands.

He slides her a bowl of peanuts.

She points at her glass.

SARAH

I love red wine, but I can't eat red-meat. Makes my stomach all bloated. Same with coffee - makes me feel fat. Do you think I'm fat?

JIMMY

You're not fat. You're lonely.

SARAH

Am I?

JIMMY

Why else would you be in here.

SARAH

No-one notices me. I walk into a room and I don't exist. If I was blonde, I would never be lonely, would I?

JIMMY

You've got a nice smile.

SARAH

You think so? I'm studying French. My favourite word is Malheuresment!

JIMMY

What's wrong with you? Why are you not tucked up in bed?

SARAH

Boyfriend troubles. Sick of my job. I want to do something with my life!

JIMMY

You don't know what you want do you?

SARAH

I never get any time to think. That's why I enjoy running to music.

JIMMY

Jazz, right?

SARAH

Orchestral when I run. Did I tell you I used to work in a department store ... the lingerie section? We called it the long departed as it was mainly old woman who came in. Saggy tits and flat arses. I was doing business studies at East Berkshire College and worked there part time but dropped out to work full time. Full of frills it was.

(drinks)

Now I work for bloody David Brent. He's a Pratt ... that's his name ... he pays me just enough to shop at Morrisons. Runs his business from home. I think its going down the tube because of the depression. Lives as though the good times are still here.

JIMMY

Where are you from?

SARAH

Marlborough, Wiltshire originally. All those public school boys chasing after us local girls in our little school skirts! I live in Slough now. David Brent's from Slough.

(MORE)

SARAH (cont'd)

I wish I was in Windsor. Or better still Bucks. There are some nice bits, but its really a shit hole. An urban wasteland. When I run, I would like to run in beautiful places.

JIMMY

You ever been to Scotland?

SARAH

No

JIMMY

Its full of beautiful places, the whole country is gorgeous. How far north are you going?

SARAH

Carlisle and Newcastle.

JIMMY

Cumbria and Northumberland are pretty - you been to Castlerigg or Lindisfarne?

SARAH

No.

JIMMY

Look why don't I make a list of beautiful places for you to go running in.

SARAH

How do you know they are beautiful?

JIMMY

Just take my word for it. You won't be disappointed.

He scribbles a list.

Sarah drinks her wine.

Jimmy passes the list over to her.

She goes to pick it up -

he snatches it back.

JIMMY

There are ten places on this list - you have to promise me that you will go to all of these places and run.

Sarah is very drunk.

SARAH

Absolument!

JIMMY

No. I mean it!

Sarah sobers.

SARAH

Okay, I promise!

JIMMY

Even if it means you have to forget about your job.

He slides the list across.

She tries to focus on the first name.

SARAH

Blackpool Pier. Are you kidding me?

JIMMY

No. Follow this list and your life will change forever.

SARAH

I don't believe you

Jimmy holds up his hands.

JIMMY

How many fingers have I got?

SARAH

Ten

JIMMY

That's how many chances I've
given you to change your life.

SARAH

A cat only gets nine

JIMMY

I think you need the extra one.

He takes the wine glass away from her.

JIMMY

You want me to call you a cab?

SARAH

Je voudre un taxi, oui, s'il
vous plait

Sarah flops herself across the bar.

Jimmy picks up the phone.

EXT. LIVERPOOL - WEDNESDAY DAY

The docks -

The Cathedral -

Anfield Park -

Penny Lane -

EXT. WAREHOUSE - WEDNESDAY DAY

Sarah's car is parked badly outside a run-down
warehouse.

Sarah comes out of a warehouse in her business suit
carrying her samples

She pulls down a pair of shades -

50

CONTINUED:

50

Hobbles out into the street -

Crosses to her car.

A red bra falls out of her sample box.

She stoops to pick it up.

SOUND of a wolf-whistle.

She straightens up -

Lifts her shades -

Squints into the bright day.

The street is deserted.

She is gets to the rear of her car -

Opens the hatch -

Throws the samples into the back.

SARAH

That was awful!

Holds her head -

Slams the hatch shut.

51

INT. CAR - WEDNESDAY DAY

51

Sarah slides into the driver's seat.

Puts on the CD.

French lesson.

CD VOICE

Week three ...

She groans -

Ejects the CD -

Slides in another.

Settles -

51 CONTINUED:

51

MUSIC - soft jazz starts up.

She sees the piece of paper with the list -

Picks up the list -

Squints -

SARAH

Blackpool Pier. What the hell.

Starts car.

Drives off.

52 EXT. BLACKPOOL - WEDNESDAY DAY

52

Blackpool Promenade -

Pan down to -

Sarah on the promenade in the running clothes.

She is clutching a bottle of water

She looks up at the tower.

SARAH

Je suis aller a Paris! Non,
C'est Blackpool, Lancashire.

She downs half the bottle of water.

She puts on her headphones -

MUSIC - orchestral.

Starts to jog along the front -

on the beach -

towards the pier -

on to the pier -

to the end of the pier.

Stops to look over the end of the pier.

Takes in the air.

Enjoys it.

Looks to camera -

SARAH

Normally this could be the time that the heroine would contemplate suicide. Ann Todd in *Passionate Friends*. Moira Shearer in *Red Shoes*. I've reached the end of the pier but I don't feel a thing. I don't harbour despair, I want to know what's out there.

View out across the Irish Sea -

SARAH

I know its Ireland on the other side ... The Irish Sea is not the Pacific but I'll pretend Blackpools's my Santa Monica, my California.

The waves lap around the legs of the pier.

SARAH

Its not California is it?

She moves off.

CUT TO:

Sarah is sitting on a boardwalk bench.

A few OLD PEOPLE enjoy the afternoon sunshine.

She drinks the last of her water -

Sees -

SIGN - Fortune Teller

SARAH

Am I the kind of person who needs a fortune teller?

(MORE)

52 CONTINUED: (2)

52

SARAH (cont'd)

The last one I went to see said that I would dump Colin, move to France, and learn to play the saxophone. Hence the French lessons and the love of jazz.

She gets up -

Crosses the boardwalk -

goes into the fortune-teller's parlour.

53 INT. FORTUNE PARLOUR - WEDNESDAY DAY

53

It is dark.

Strange MUSIC is playing.

MADAM LEE is sitting in front of a backdrop of stars.

MADAM LEE

Its a hundred pounds,
sweetheart.

SARAH

That's a lot for a palm
reading.

MADAM LEE

This is Blackpool Pier. I'm an international celebrity. In Las Vegas they pay me three hundred dollars for a ten minute session.

SARAH

I've got twenty pounds.

MADAM LEE

You're dressed like a Chav but you've got an honest face. I'll do one hand for twenty. Pass it over.

Sarah passes over the cash.

MADAM LEE

Let me see both sides of your
face.

Sarah does as she is told.

MADAM LEE

I'll do your left one.

SARAH

Why's that?

MADAM LEE

It's your best side,
sweetheart.

SARAH

Is it?

MADAM LEE

Troubled soul you've been
away from home for a long time.

SARAH

Only two days

MADAM LEE

Metaphorically, sweetheart.
You've been drifting ...
searching for happiness for ...
I'd say ten years ... since
your mother died.

SARAH

Yes ... that was ten years ago.

MADAM LEE

Bad business with your father.
Another women in his life.

SARAH

Yes she won't let me see
him.

MADAM LEE

Give it time ... I see you reunited with him once you have a baby.

SARAH

You see a baby?

MADAM LEE

I see three babies a tall dark man ... a husband.

SARAH

Oh my god!

Sarah pulls her hand away.

MADAM LEE

Don't be afraid.

She takes Sarah's hand again.

MADAM LEE

You think you are searching for a soul mate ... but you are actually searching for yourself. Find yourself and you will be ready for marriage.

SARAH

Will I?

MADAM LEE

I also see feet.

SARAH

(laughs) Feet?

MADAM LEE

Feet ...

Madam Lee switches on the house lights.

MADAM LEE

All done, sweetheart.

SARAH

Thank you

53 CONTINUED: (3) 53

Sarah leaves the parlour.

54 EXT. BLACKPOOL STREET - WEDNESDAY DAY 54

Sarah is walking back to her car.

Phone rings.

55 INTERCUT INT. JACK'S HOUSE - WEDNESDAY DAY 55

Close on Jack surrounded by boxes.

JACK
Liverpool? You got a deal?

SARAH
Yes, Jack I got a deal.

JACK
How many boxes?

SARAH
Ten.

Jack is parading in one of the bras.

JACK
Only Ten? This is cracking
stuff. It works on me better
than viagra.

SARAH
He said that your new line is
not what the market really
wants.

JACK
Not what it wants? What do
Scousers know about lingerie?
The only time they get there
hands on it is when they nick
it from some rich footballer's
house.

SARAH
He still took ten boxes.

JACK

That Bob Shanks is an idiot!
The prices we sell it to him
at, he'd make a killing. You
didn't tell them where I get
the stuff from did you?

SARAH

Where do you get it from?

JACK

That's my secret, darling. I
don't want you setting up in
competition with me.

SARAH

I'd never dream of doing that,
Jack.

JACK

What's up with you? You on the
rag today??

SARAH

Oh for god's sake!

JACK

Just testing. Got to keep the
team's spirit up.

He takes off the bra.

JACK

So where are you? Are you on
your way to Carlisle now? I
need a sale. The wife wants a
new car.

SARAH

I'll be pushed to get there
before five.

JACK

Just get your arse there.
You've got Gateshead tomorrow.
Book into the travel lodge on
the M6.

SARAH
Travelodge, right

JACK
You can't say I don't look
after you. A boss has to look
after his key workers. Isn't
that right, Miss McGuire?

SARAH
(cynical) Yes, Mr. Pratt

JACK
Cheer up darling, the stock
market went up four percent
today. The economy is turning
around. All a nice girl needs
is a bit of sexy underwear and
she'll talk her man into
anything.

Sarah puts her phone away -

Unlocks her car.

56 EXT. LAKE DISTRICT M6 - WEDNESDAY DAY 56

The car winds its way up Shap Pass.

57 INT. CAR - WEDNESDAY DAY 57

MUSIC - Jazz

Sarah is mouthing along.

Hills going past.

58 EXT. CARLISLE - WEDNESDAY DAY 58

Castle -

shops -

closing down signs.

Sarah dressed in her suit -

58 CONTINUED:

58

goes into a small store.

CUT TO:

Sarah comes out the store -

She is happy.

59 EXT. MOTEL M6 - WEDNESDAY EVENING

59

Another Travelodge.

Sarah's car pulls up outside -

Sits idling.

60 INT. CAR - WEDNESDAY EVENING

60

Music - jazz.

Sarah switches off her CD.

She gazes out at the motel.

She is not impressed.

She looks at her watch.

SARAH

Six o'bloody clock

She puts her head in her hands

Rests her head on the steering wheel.

SOUND - The car horn goes.

She sits bolt upright -

Looks about in embarrassment.

The list sits on the dashboard.

She picks it up -

studies it.

She takes a road map off the back seat -

60 CONTINUED: 60
Flicks through it -
Smiles.

61 EXT. LAKE DISTRICT - WEDNESDAY EVENING 61
Wide vista shot of Derwentwater -
Shot of Keswick.

62 EXT. CASTLERIGG - WEDNESDAY EVENING 62
MUSIC - orchestral
Ancient standing stones.
Tall brooding mountains -
Shafts of sunlight -
penetrating the cloud.
A dot in the distance.
It is Sarah -
She is running towards the stones.
MUSIC - Builds
Sarah is now crossing the open space towards the
stones -
Getting closer -
Approaching the ring -
Swings off to run around the circle.
The camera follows her in a wide sweep -
Taking in the full vista -
Long and slow -
Half speed -
as Sarah peels off across a field -

62 CONTINUED: 62

towards the hills.

The sun sets.

The gloom descends.

63 EXT. MOTEL - WEDNESDAY NIGHT 63

The lights of the motel burn into the night.

64 INT. MOTEL ROOM - WEDNESDAY NIGHT 64

The SOUND of television.

TV VOICE

The forecast for tomorrow and
Friday is rain. The north-east
will have a cold breeze off the
North Sea, temperature around
17c (continues over
picture)

Another plain motel room.

Twin beds.

Kettle on the dresser -

Tea and coffee sachets -

Sarah's clothes around the room.

She is on the bed wearing glasses -

reading *Marley and Me*.

She puts the book down -

puts the light out.

FADE OUT:

65 EXT. NEWCASTLE - THURSDAY DAY 65

SOUND of City Traffic

FADE IN:

Traffic crossing the Tyne Bridge.

65 CONTINUED: 65
 Camera pans down to the Quayside.
 The hustle and bustle of Newcastle's streets.

66 EXT. NEWCASTLE WAREHOUSE - THURSDAY DAY 66
 Sarah, in suit, appears carrying her samples.
 She stops -
 Takes a deep breath -
 Enters the warehouse.

67 INT. NEWCASTLE WAREHOUSE - THURSDAY DAY 67
 Sarah enters -
 Looks about -

68 INT. BUYER'S OFFICE - THURSDAY DAY 68
 Enters the office of -
 KEVIN ARMSTRONG, going on fifty.

SARAH
 Good morning, Kevin.

KEVIN
 Miss McGuire

SARAH
 Sarah, Kevin.

KEVIN
 That's my daughter's name. I
 remember when she was a bonny
 wee lass in pigtails. Now she's
 a student and hanging about
 with a right bunch of bolshies.
 Went down to London to protest
 and threw stones at the
 coppers. What sort of daughter
 is that? She gets it from her
 mother.

Kevin holds his back and groans.

SARAH

Are you okay?

KEVIN

Bloody awful. I did me back in last night. Got home and the wife had the washing machine out in the middle of the kitchen floor. Water everywhere. Asked her if she'd called a plumber. Took my head off. Said if didn't fix it she'd order a new one. Half past midnight before I got bed. Woke up with chronic pain. Not a word of thanks. That's twenty five years of marriage for you.

Kevin waves expansively.

KEVIN

Take a seat. I'm gagging for a fag. You want one?

SARAH

No thanks

Puts a cigarette in his mouth, sits at his desk -
Lights up.

KEVIN

What you got for me then,
Sarah?

SARAH

Whole new line.

Sarah takes out her samples -
Sits on the edge of Kevin's desk -
Shows him a set of red underwear.

SARAH

These are very nice. I've got
them on myself.

(MORE)

SARAH (cont'd)

They fit the contour of the
body ... You hardly know you've
got anything on at all. Here
feel

Kevin's fingers the underwear.

KEVIN

You got any model shots?

SARAH

Better than that, Kevin. I'll
show you

Sarah closes the office door -

Removes her suit jacket -

Then her blouse -

SARAH

Nice fit ... Really helps the
cleavage.

Kevin's eyes dart towards the door. He is excited and
afraid at the same time.

He stabs his cigarette out in an ashtray.

KEVIN

How much a box?

SARAH

A hundred pieces a box ... two
hundred pounds a box. You want
twenty boxes?

KEVIN

I'll take five.

SARAH

Kevin You're playing with
me.

Sarah drops her skirt.

SARAH

The panties fit nicely over my little buns, don't they.

KEVIN

Yes, very very nice ...

SARAH

Come on, Kevin ... you're a big man, you can handle twenty boxes.

Kevin lights up another cigarette.

KEVIN

I'll take ten if you go for a drink with me.

SARAH

Don't be naughty, Kevin. Take the twenty boxes and I'll buy you lunch.

KEVIN

I'll take fifteen if you show me your titties.

SARAH

Twenty and its a deal.

KEVIN

Alright then

Sarah takes a paper from her order book.

SARAH

Can you sign the deal memo first?

She passes the paper over the desk.

Kevin scribbles his signature.

KEVIN

There! Now show me your titties.

Sarah takes the deal memo -

Strides to his fax machine.

SARAH

You're a naughty boy, Kevin.
What would Mrs. Armstrong
think.

She punches a number -

The memo disappears into the fax machine.

The fax dials -

Connects.

Sarah smiles.

SARAH

We have lift off

Sarah takes off her bra -

shows him what she's got.

Kevin sweats.

SARAH

Sure you wouldn't have
preferred the free lunch. Maybe
next time?

Sarah gathers her things.

SARAH

Its been a pleasure doing
business with you, Kevin.

She kisses him on the cheek.

SARAH

Jack will process the order.
You'll get your delivery
Monday.

Sarah turns, walks out.

69 EXT. NEWCASTLE WAREHOUSE - THURSDAY DAY 69

Sarah walks to her car -
Opens the hatchback -
throws in her samples -
locks the car.

70 EXT. NEWCASTLE CITY CENTRE - THURSDAY DAY 70

MUSIC - Jazz

Grey's Monument -
Northumberland Street -
Sarah in Newcastle -
looking in shop windows.

SIGNS - Discounts

SIGNS - Closure Down.

Sarah stops in front of a Sports Shop -
Looks at the sports gear in the window -
Ponders -

Looks at the camera -

Smiles

Goes into the shop.

CUT TO:

Sarah emerges from the Sports Shop with a carrier bag
in each hand.

She is pleased with herself -
appears happy.

Stops to watch a BUSKER -

70 CONTINUED: 70
Drops a coin in his hat.

71 EXT. TYNE VALLEY - THURSDAY 71
The camera pans across the valley -
Settles on the feet of a statue -
Pans up to the outspread arms -
The Angel of the North.
Massive - it dominates the skyline.
VISITORS mill below its rusting steel.

CUT TO:

MUSIC - orchestral
Sarah in her new running gear -
runs up to the statue -
hugs it -
Clings to it.
ON-LOOKERS stare.
Sarah ignores them -
Turns -
Puts on the headphones -
Runs -
Round -
And round -
And round the statue -
The camera spins with her -
Chases after her -

71 CONTINUED: 71
 Follows her -

FADE OUT:
 FADE IN:

72 INT. MOTEL - THURSDAY EVENING 72
 The car pulls up outside another Travelodge.
 Sarah rolls down the window -
 Takes a long look -
 Winds the window back up -
 Drives off.

73 INT. CAR - THURSDAY EVENING 73
 Sarah is staring ahead -
 Repeating her French lessons.

CD VOICE
 Week Three - going on holiday.
 Kate and Tom are going to
 Cannes(continues)

74 EXT. ROMAN ROAD - THURSDAY EVENING 74
 The car is receding -
 down a long straight country road -
 Stretching as far as the eye can see.

75 INT. CAR - THURSDAY EVENING 75
 Sarah is repeating the CD French.

CD VOICE / SARAH
 Je voudre achette un billet
 pour le tren

76 EXT. HADRIAN'S WALL - THURSDAY EVENING 76
 The wilderness of Northumberland -

Hadrian's wall.

CU. Sarah -

dressed in her running kit -

climbs slowly on to the Wall -

looks along the long stretch into the distance.

She puts on her headphones -

starts to run as best she can along the wall.

CUT TO:

She sits in the lee of the wall listening to the birds -

the wind in the grass.

SOUND - Colin's ring tone -

The phone rings across the wilderness.

She ignores it.

The phone ring stops.

Sarah - to camera.

SARAH

I would like to go to University to study French. Crazy idea isn't it. Last year I thought I wanted to be a primary school teacher. Just broody I suppose. Colin talked me out of it, said I wasn't fit to be in charge of other people's kids. When people talk to me like that I tell myself that they are really talking about themselves. Its true that. Why don't you do this? Why don't you do that? Thinking about themselves most of the time. Me ... I just listen.

Takes out the list.

SARAH

So what's on this list?
Blackpool Pier, Castlerigg,
Angel of the North, Hadrian's
Wall. And the rest ... Well
that would mean I'd have to put
my job on the back burner,
wouldn't it?

Lowers list.

SARAH

It is beautiful out here.

Camera pans into the distance.

The wild Northumberland moor.

The distant Cheviot Hills.

The bleak crags.

The light is soft -

Midsummer -

Long evening shadows -

Sarah glows in the last of the evening light

CUT TO:

Sarah is walking towards her car.

Opens the door.

Pauses.

SARAH

So what am I going to do? Well,
one thing I've realised in the
last couple days, its Sarah
McGuire who is on the back
burner ... Me. I don't like
that.

76 CONTINUED: (3)

76

Sarah shakes the list at the camera.

SARAH

No more simmering in Travelodge
rooms ... From now on I'm on
the boil.

Sarah gets in the car -

Slams the door.

Loud jazz.

The car screeches out of its parking place -

On to the road.

77 INT. JACK'S BUNGALOW - FRIDAY MORNING

77

Jack is on his cell-phone.

It is ringing -

and ringing.

JACK

Pick up, girl.

Frustrated - he cuts the call.

JACK

Linda!

LINDA O.S

What!

JACK

You seen my golf socks?

LINDA O.S

They're in your drawer!

The camera follows Jack to the bedroom.

He re-dials -

rummages in his sock drawer.

77 CONTINUED:

77

JACK
How hard is it to answer a
ruddy mobile!

He finds a pair of socks -

Exits the bedroom -

78 EXT. JACK'S BUNGALOW - FRIDAY MORNING

78

Emerges from the house -

Still on his cell-phone -

His golf clubs lean on his car.

JACK
For Pete's sake!

Cuts the call.

Puts the clubs into his car.

JACK
Linda! I'll be back at four.
I'll take you for dinner
tonight, darling!

Listens for reply -

There is none.

JACK
Bloody women Linda! I'm
going?

Still no reply.

JACK
Sod her

He gets in his car.

Drives off.

79 EXT. CASTLE LAY-BY - FRIDAY DAY

79

Car parked in a lay-by.

80 INT. CAR - FRIDAY DAY 80

Sarah is waking up -
from sleeping overnight in the car.
An empty bottle of wine is on the floor.
Car clock - 10.20

SARAH

Shit

She reaches for her toothbrush -
a bottle of water -

81 EXT. CASTLE LAY-BY - FRIDAY DAY 81

Emerges from the car -
finds herself under the shadow of -
Bamburgh Castle.
She is impressed.

82 EXT. NORTHUMBERLAND COAST - FRIDAY DAY 82

She walks -
Discovers herself on the beach.
Across the bay -
Lindisfarne Castle.
The tide is out -
the causeway is exposed.
She sinks in to the sand -
Lets it run through her fingers -
Stretches back -
Lies in the sand -

82

CONTINUED:

82

Stares up -

A clear blue sky.

The waves roll in -

The breeze blows gently -

She breathes deeply -

Savours the freshness.

SOUND - Jack's ring tone -

Sarah turns on her side -

reaches into her pocket -

Pulls out her cell-phone -

Looks at it -

Pauses -

Accepts the call.

83

INTERCUT - EXT. GOLF COURSE - FRIDAY DAY

83

SARAH

Jack?

JACK

Why haven't you returned my calls?

SARAH

I'm not feeling so good today.

JACK

You been on the booze?

SARAH

No ... Maybe I've got flu or something?

JACK

Don't be dozy ... It's summer!
Where are you?

SARAH

Not sure.

JACK

Has my Sat Nav been stolen by
some toe-rag Geordie???

SARAH

No.

JACK

So where are you?

SARAH

Northumberland.

JACK

What are you doing there? You
were supposed to be in York
this morning. I had a call from
the buyer. He's pissed off that
you've messed up his day.

SARAH

I had a moment.

JACK

A moment of what?

SARAH

Clarity.

JACK

Clarity? Is that some sort of
cheap French wine? Do you know
how many boxes of stockings and
suspender belts I have in my
warehouse?

SARAH

You mean your garage. No?

JACK

Have a guess?

SARAH

I can't?

JACK

You bloody well can! Its two thousand!

SARAH

You've overstocked. Look I've got to run?

JACK

Run where?

Sarah rings off.

JACK

Sarah!

Jack is angry.

JACK

What is it with women!

He puts his phone in his golf bag -

Jack places a ball on a tee.

He swings at the ball -

It flies up the fairway.

Sarah -

knapsack on her back -

running towards the causeway -

towards the island -

On to the causeway -

The water lapping close to her feet -

Running across ancient stones -

Ahead the Castle -

Wide - Sarah halfway across -

84 CONTINUED:

84

A look of fear as she gazes at -
the water on either side.

Reverse shot of Sarah coming across the causeway.

Sarah runs towards the camera -
Goes past it.

85 EXT. LINDISFARNE - FRIDAY DAY

85

Sarah is wandering on the island -
The castle -

The mead factory -

The small harbour.

She wanders on the sandy beach -

Inspects the lobster pots -

The nets -

Picks up shells.

She strips down to her underwear -

Heads for the water -

Plunges in -

Gasps at the coldness -

Recovers -

Swims parallel to the shore.

She is a keen swimmer -

Graceful and smooth stroked.

CUT TO:

The knapsack lies open in the sand.

85 CONTINUED:

85

Sarah is towelling herself.

CUT TO:

Sarah is recrossing the causeway.

She is relaxed -

Windswept and happy.

86 EXT. CASTLE LAY-BY - FRIDAY DAY

86

She opens the door of her car -

Places her knapsack inside -

Takes out the list -

CU - scores Lindisfarne off the list.

The camera moves down to the word -

WRITING - Edinburgh, Arthur's Seat.

Sarah smiles -

Folds the list -

Pushes herself into the driver's seat -

Closes the door.

The car pulls away.

The castle stands looming over the landscape -

87 EXT. EDINBURGH - FRIDAY AFTERNOON

87

Castle -

Princess Street Gardens -

Royal Mile -

Arthur's Seat.

Sarah list in hand -

looks up from below.

87

CONTINUED:

87

She puts on her headphones -

MUSIC orchestral

She starts to run -

Down the Mound -

Past the National Portrait Gallery -

Across Princess Street -

Along by Calton Hill -

Onwards towards Arthur's Seat -

Climbing -

Up the grassy slope -

Higher -

Towards the top of the Craggs -

Long shot of Sarah on the Craggs -

Sarah reaches the trig point-

Gazes out -

Pans Edinburgh -

the Lowlands of Scotland -

The Firth of Forth -

Burnt Island -

Bass Rock.

88

EXT. EDINBURGH STREET - FRIDAY AFTERNOON

88

Sarah is winding down.

She slows to a walk along the pavement.

An estate car is parked.

Sarah goes past -

CONTINUED:

Looks back -

The car is exactly the same as her own

Looks at the number plate.

Different number plate.

She peers through the side window.

In the back are lingerie samples

Like her own.

Sarah rubs her chin -

Looks about -

Spots -

Across the street is a lingerie shop.

Sarah backs into a close.

From the shop comes a GIRL in a business suit not unlike Sarah's.

She is carrying a sample pack just like Sarah's.

She crosses to the car -

Opens the hatch -

Throws in her samples.

She gets in the car -

Drives off.

Sarah emerges back into the street -

Lifts her cell-phone to her ear.

INTERCUT EXT. JACK'S BUNGALOW - FRIDAY AFTERNOON

Jack is trimming his hedgerow.

Answers his phone.

JACK

So you've decided you want to be paid?

SARAH

How many girls do you have working for you?

JACK

What do you mean, luv. You're the only girl I've got on my books.

SARAH

Come off it, Jack. I've seen one of them.

JACK

Where?

SARAH

Edinburgh.

JACK

What are you doing in Edinburgh???

SARAH

How many?

JACK

This is bollocks!

SARAH

How many?

JACK

Her and you

SARAH

I don't believe you.

JACK

Alright, its six.

SARAH

Including me?

JACK

You're number seven

SARAH

How many boxes are you selling a week?

JACK

They're not as good as you, luv. I don't know how you get them to buy ten boxes at a go. You must let them finger your knickers?

SARAH

How many boxes a week?

JACK

A couple of hundred

SARAH

You're making five thousand a week!

JACK

I was until you went AWOL.

SARAH

You're a Pratt! I was starting to feel sorry for you, that I was letting you down.

JACK

Hang on, luv. You're only a worker.

SARAH

Ex-worker

JACK

You can't walk out on me. What about my car?

SARAH

You'll get it back when I'm finished with it.

89 CONTINUED: (3) 89

Sarah rings off.

SARAH
Stuff him.

90 EXT. CAMPING SHOP - FRIDAY AFTERNOON 90

Through the shop window -

We see Sarah -

She exits -

a tent bag under one arm -

a rolled up sleeping bag in the other -

A plastic bag of other odds and ends dangling from her wrist.

91 EXT. ROAD - FRIDAY EVENING 91

Sarah's car -

SIGN - Loch Lomond and the Trossachs

Sarah's car takes the turning.

92 INT. CAR - FRIDAY EVENING 92

MUSIC - JAZZ

Sarah is once more mouthing the instruments -

And eating a banana at the same time.

CUT TO:

Listening to her French -

And eating an apple

CD VOICE / SARAH
Week Four (continued) Tom
and Kate

93 EXT. ROAD - FRIDAY EVENING 93

The car drives towards the mountains.

EXT. LOCH LOMOND - FRIDAY EVENING

Still waters.

Oak tree woods.

Mountains reflected in the water.

Sarah is pitching her tent.

She doesn't really know what she's doing.

A YOUNG LAD helps her put it up.

Sarah taps in the pegs.

CUT TO:

Boiling water on a gas stove -

Sarah produces a sachet of green tea -

Looks at the camera.

SARAH

You wouldn't want me to give up
all my comforts.

She takes out her list -

Points.

SARAH

Number Seven on the list
Ben Lomond. That's the mountain
behind me ... up there. What
amazes me is that barman. How
did he know about all these
places? Lindisfarne, Arthur's
Seat ... and this place, Loch
Lomond. Amazing.

(pauses)

You know what the best part is
... no phone signal. Not that
many people call me. I'm
invisible, remember.

Sarah throws a tea-bag into a plastic cup -

93 CONTINUED: (2) 93
takes the water off the stove -
Pours it into the cup -
Stares out across the loch -
Sips her green tea.

94 INT. TENT - FRIDAY NIGHT 94
Sarah is getting into her sleeping bag.
She is shivering.
She has three layers of clothes on.
She settles down with a torch -
Reads her book.

95 EXT. TENT - FRIDAY NIGHT 95
The torchlight goes off.
The evening is quiet and still.

96 EXT. LOCH LOMOND - SATURDAY MORNING 96
Sarah - dressed for running -
packs her tent and sleeping bag in her car.
She does warm up exercises -
Knee bends -
Arm stretches -
Toe touches.
She puts her headphones on -
Starts to run.

97 EXT. BEN LOMOND - SATURDAY MORNING 97
It is misty.
It is raining.

97 CONTINUED:

Sarah is running.

The track is muddy.

Sarah is struggling up the hill -

The going is tough

Breathless and panting -

She pulls her headphones off.

She stops to rest.

SARAH

Go to do Got to do it.

Come on Sarah

She starts again -

Makes her way up the steep path -

It is wet -

The rain makes her clothes cling to her -

But she goes on -

Perseveres -

Runs on -

And upwards -

Into the mists.

She catches her second wind -

Puts her headphones back over her ears -

The MUSIC continues -

Her running picks up -

She begins to run faster -

The track is leveling out -

She pounds on -

CONTINUED: (2)

Step upon step -

A blur of her through the bracken -

As the camera rises -

The land disappears -

All around there is nothing but mist -

As she reaches the top of the mountain -

Finds herself at the cairn of stones.

Sarah is pleased with herself -

She jumps with joy at reaching the top.

CUT TO:

Sarah places a stone on the cairn -

To camera.

SARAH

I've never been to the top of a
mountain before. Not alot up
here, is there?

Sarah shivers -

Rubs herself -

Smiles to camera -

Gets up -

Starts back down the mountain.

INT. CAFE - SATURDAY MORNING

Sarah is eating heartily.

Pours some tea from her own flask.

Savours the moment.

99 EXT. HIGHLANDS - SATURDAY DAY 99

The car snakes through the mountains -
Along a narrow lochside road.

100 INT. CAR - SATURDAY DAY 100

MUSIC - Jazz.

Sarah is mouthing along in her usual fashion.

Cellphone rings - Colin's tone.

Sarah makes a face -

Answers.

101 INTERCUT EXT. HOUSE GARAGE - SATURDAY DAY 101

Colin is in his garage - tool-shed.

COLIN

What time are you back today?

SARAH

I'm not sure

COLIN

I thought I'd take you for a
romantic meal at the Carvery.

SARAH

That's a nice thought

COLIN

Its a fiver a head and beer's
only two quid a pint.

SARAH

A girl doesn't need to know
that, Colin.

COLIN

You haven't met any other
blokes while you've been
swaning it around the country.

SARAH

I'm far from swaning it.

COLIN

You know what I mean. Where were you last night?

SARAH

Not sure

COLIN

Probably some shithole, right.

SARAH

Yeah, right.

COLIN

That Jack Pratt is a dickhead. Someone told me he's got a dozen birds working for him. He's coining it in and he's paying you minimum wage.

SARAH

Its a bit more than that.

COLIN

You're a sucker ... you always have been.

SARAH

Say something nice, Colin.

COLIN

What for? I'm starting to like being on my own ... not being nagged at for being covered in oil.

SARAH

I don't mind the oil if you wash it off.

101 CONTINUED: (2)

101

COLIN

I'm a mechanic. If you don't like it maybe you should find somebody else. So what time are you home?

SARAH

Not sure yet.

COLIN

I'm watching the game this afternoon so don't make it too early.

Sarah, angry, cuts the call -

Throws the phone on the passenger seat.

Colin looks at his phone -

Acts as if it is just a loss of connection.

102 EXT. GLENCOE - SATURDAY AFTERNOON

102

The car pulls into the Clachaig Hotel car park.

Sarah gets out -

Checks her list against a map.

SARAH

Another mountain

She takes a sip of her green tea -

Spits it out.

SARAH

Ugh

She empties the last of the flask in the grass.

CUT TO:

Sarah is running on an old overgrown road -

Headphones and MUSIC -

102 CONTINUED:

102

She turns a bend -

Stops suddenly - her breath taken away.

The panorama of Glen Coe.

She removes the headphones -

Inhales the fresh mountain air.

To Camera -

SARAH

Number eight on the list.

Thanks Jimmy.

Another angle on the panorama.

103 EXT. GLENCOE VILLAGE - SATURDAY AFTERNOON

103

Sarah emerges from a shop with groceries -

Fruit and cereal.

SOUND - Jack's ring tone.

SARAH VO

I'm sorry, Jack, I don't want to speak right now. Yes I got your email ... Yes, I will return the car. I promise.

104 INTERCUT - EXT. CRICKET FIELD - SATURDAY AFTERNOON 104

Jack is in his cricket whites waiting to bat.

JACK

You're a good girl, Sarah, but a bit soft, you know. You've caused me some problems this week but I've got a big heart. We'll put it behind us. I'd like you to do Cornwall and Devon next week.

SARAH

I don't think so.

JACK

Are you going through some pre-motherhood crisis? You're breaking Colin's heart.

SARAH

Have been speaking to Colin?

JACK

I've known Colin longer than you, luv. A bit of a tosser, but that's the way he is.

SARAH

You should hear what he says about you, Jack.

JACK

Yeah, and you, darling.

SARAH

I'll return the car when I can.

JACK

I'm not a car rental company! What about my samples? And my Sat Nav?

SARAH

Yes, Jack. Got to run.

JACK

You girls are all the same.

SARAH

Bye ... Bye.

Cuts him off.

EXT. EILEAN DONAN - SATURDAY EVENING

The old MacRae castle -

Swept by the wind -

Washed by the sea.

Sarah's car pulls up by the castle bridge.

105 CONTINUED: 105

She gets out in her running clothes -
Studies her list -
Looks about.
Gets back in her car -
Drives off.

106 EXT. SKYE BRIDGE - SATURDAY EVENING 106

Close on Sarah looking out -
Across the bridge.

SARAH
Number nine. The Crossing to
Skye.

Sarah lowers her list -
Puts it in her pocket.
She puts on her phones
MUSIC - orchestral -
Starts running across the bridge -
Towards the distant mountains.
Below the waters of the Minch - churn
As Sarah crosses to Skye.

107 EXT. INVERPOLY MOUNTAINS - SATURDAY EVENING 107

The mountains of Skye are in the distance.
The car is going up a steep hill.
Sound of MUSIC - Jazz

108 INT. CAR - SATURDAY EVENING 108

Sarah is happily listening to her French CD.

108 CONTINUED:

108

CD VOICE / SARAH
Week five Etc.

The car starts to buck -

Splutter -

The CD cuts out.

109 EXT. INVERPOLY MOUNTAINS - SATURDAY EVENING 109

The car rolls slowly to a halt.

110 INT. CAR - SATURDAY EVENING 110

Sarah tries turning the ignition key.

SOUND - engine turning over -

Getting weaker -

Battery running down.

111 EXT. CAR - SATURDAY EVENING 111

Sarah lifts the bonnet -

Looks at the engine as if it is a mystery.

SARAH
Bugger it!

She lets the bonnet drop - closes it.

Sarah surveys the surroundings.

Nearby is a towering mountain - Stac Poly.

There is nothing but hills and moor.

There is an eerie SILENCE.

Sarah reaches into the car -

Puts on a jacket and hat.

To camera

111 CONTINUED:

111

SARAH

This wasn't in the plan. Never was very good with cars. That was Colin's job wasn't it. Guess I should have paid more attention but I'm a girl.

She looks at the map.

SARAH

Twenty two miles to where I'm going.

She stuffs a few essentials into a bag -
And her flask.

SARAH

Number ten on the list better be worth it.

She locks the car -

Starts to walk along the road.

112 EXT. INVERPOLY ROAD - SATURDAY EVENING

112

Long shot of Sarah hiking.

A white van appears in the distance behind her -

Catches up with her -

Stops.

The passenger door opens -

Sarah gets in.

The van drives off.

113 EXT. INVERPOLY - SATURDAY EVENING

113

Sleepy coastal village.

The white van appears on the high street -

Stops at the local garage.

113 CONTINUED:

113

The door opens -

Sarah gets out.

The van drives off.

Sarah goes into the garage.

114 INT. GARAGE - SATURDAY EVENING

114

DUNCAN MACPHERSON looks up.

Sarah is framed in the doorway -

Backlight like an angel.

Duncan's face brightens - it is instant love.

SARAH

My car has broken down.

DUNCAN

Oh aye?

Duncan wipes his hands.

Sarah notices he is wearing a kilt -

She is instantly intrigued.

SARAH

I might just have run out of petrol.

DUNCAN

Aye How far back?

SARAH

Way way back there near a big strange pointy mountain

DUNCAN

Stac Poly

SARAH

Its black ... an estate car.

DUNCAN

Oh aye Right, if you just leave the keys with me I'll take a look.

SARAH

Can't you go now?

DUNCAN

Aye, I could ... but old Missus MacKinnon needs her car for her shopping trip on Monday.

SARAH

Please

DUNCAN

You're an angel sent from heaven, but Missus MacKinnon is eighty three and I said I'd have it ready by the morning. You wouldn't want me breaking an old lady's heart.

SARAH

No, certainly not.

DUNCAN

There's a bed and breakfast just up the road.

SARAH

I wasn't planning on staying overnight.

DUNCAN

Tomorrow's Sunday. The garage is closed. It'll be Monday before I can fix your car.

SARAH

It might just be out of petrol.

DUNCAN

Might be. Then again, it might not.

SARAH

I was planning to camp.

DUNCAN

Och you don't want to be doing that at this time of year. The midges will drive you to despair. Get yourself up to the B and B and I'll come by tomorrow and give you a report on your car.

SARAH

Are you sure you'll know which car is mine.

DUNCAN

Black ... estate ... broken down on the road ... way way back that way ... under a big strange pointy mountain? That is perfectly good directions.

SARAH

Thanks

Sarah turns and starts up the street.

Duncan watches her go.

Sarah turns back - waves.

Duncan waves back.

115 INT. BED AND BREAKFAST - SATURDAY NIGHT

115

Sarah is in her room.

She looks out the window at the view.

SOUND - Colin's ring tone.

She leans across to her phone.

SARAH

Colin

COLIN

Where are you? We were going out for dinner tonight.

SARAH

I'm not coming back, Colin.

COLIN

What do you mean. You're staying out another night?

SARAH

I'm staying out for good.

COLIN

Am I hearing you right?

SARAH

Yes ...

COLIN

After everything I've done for you?

SARAH

Why does everything have to be about you?

COLIN

You'll come to your senses. You've got a good thing going with me. I pay the rent and nearly all the bills. All you do is the shopping.

SARAH

You know something ... and I've been wanted to tell you this for a long time ...

COLIN

Yeah

SARAH

You're boring, you're messy and your shit in bed.

115 CONTINUED: (2)

115

COLIN
Listen to it

SARAH
I've left you and run off to
Scotland.

COLIN
Yeah, right.

SARAH
You're not a good listener,
Colin.

COLIN
You're nothing but grief,
Sarah. I could go out tonight
and find a girl just like that.

SARAH
Good luck in finding one with a
brain.

Sarah hangs up.

116 EXT. BED AND BREAKFAST - SUNDAY MORNING

116

In the distance across the sea -

Cuillin Hills.

Duncan is walking towards the B and B.

Sarah emerges from the B & B in her running clothes.

She puts on her headphones.

MUSIC - orchestral

She doesn't see Duncan.

She starts to run.

Duncan is amused -

Throws Sarah's car keys up in air -

Catches them with a smile -

116 CONTINUED:

116

Follows after her at a walk.

117 EXT. BEACH - SUNDAY MORNING

117

Duncan is perched on a rock watching -

Sarah running towards him.

He waves -

She waves back -

Makes a direct line towards him.

DUNCAN

Hello again.

SARAH

Gorgeous here.

DUNCAN

Aye ... In my opinion its been like this since the dinosaurs.

SARAH

You know that for a fact?

DUNCAN

We don't deal in facts here. We go on opinion.

She laughs.

DUNCAN

I picked up your car.

He stretches out his hand with the keys.

She takes them.

SARAH

Its not going to cost much to fix it, is it?

DUNCAN

A can of petrol.

SARAH

Oh thank you so much. How much do I owe you?

DUNCAN

No charge

SARAH

I can't accept that

DUNCAN

In my opinion I think you can. The petrol gauge is faulty.

SARAH

Thanks again

DUNCAN

I noticed your car was full of

Sarah blushes.

DUNCAN

Red panties Is that what you are running from?

SARAH

How do you mean?

DUNCAN

The running? What are you running from?.

Sarah's face is completely blank -

It is something she has not thought about.

SARAH

I don't know.

DUNCAN

Maybe you should ask yourself that question. You want to take a walk with me? I've something to show you.

117 CONTINUED: (2)

117

SARAH

Sure

118 EXT. BEACH ROCKS - SUNDAY MORNING

118

Duncan is leading Sarah over some rocks.

He stops - takes her by the hand -

Puts her hand on a rock.

DUNCAN

You are touching something that is three thousand six hundred million years old. Its been to the Arctic Circle and its been to the South Atlantic in its journey through time. It doesn't look it, but it is still moving. We'd notice it except we are moving too fast because our life is so short. Its not getting from A to B very quickly but its outlived every other solid object on the planet. Its learned to survive by doing nothing.

Sarah looks to the camera -

SARAH

Isn't he gorgeous

DUNCAN

Take this rock for example
It is not quite as old, maybe four hundred million years younger

Duncan talks on as Sarah continues to look to camera.

SARAH

He's a car mechanic and he's talking like a university professor. He's a miracle.

DUNCAN

So that's why I was wondering
what you were running away
from.

SARAH

I've been running away from
Slough, a dead end
relationship, a job I don't
really like, a boss I certainly
don't like much either, the
fact that all my friends are
married with kids, negative
equity, credit card debt, aging
parents, all of them living in
fear of being caught in a
pandemic or missing a council
tax payment, fined for straying
into a bus lane or using a cell
phone, drinking too much cheap
booze, dreaming of shagging
Hugh Jackman, being shagged by
their father-in-law ...
Worrying ... Worrying about
everything. Spiders ... Ants
... Creepy crawlies, burglars
breaking into the house
battering them to pieces, the
washing machine breaking down,
the carpets getting dirty,
waiting for their man to come
home, the dinner on the back
burner ... Them being on the
back burner.

DUNCAN

To who?

SARAH

To everybody else. Being the
last to be listened to, spoken
to, considered. Being at the
bottom of the heap.

DUNCAN

Not you.

SARAH

Yes, me. I am. I'm running from all that ... Literally running to get away from it all.

DUNCAN

Like Forest Gump.

SARAH

Yes, like Forest Gump. Everyone had him as a back burner but he showed them, didn't he?

DUNCAN

He did.

SARAH

Same with Sarah McGuire. I want to show everybody that I'm more than just a little cog in the big machine. That I am important, even if it is only to me.

DUNCAN

And somebody else?

SARAH

Being important to someone else would make my day.

DUNCAN

Well, I think you are important.

SARAH

Really?

DUNCAN

Yes, in my opinion. I watched you running and knew that you must have something very important on your mind to be doing that here.

(MORE)

DUNCAN (cont'd)

I thought that you must have a grand plan formulating in your head and that you needed time to work it all out.

SARAH

Yes, I do. I just didn't know it.

DUNCAN

But you do know, its just that other people didn't know it.

SARAH

Except you?

DUNCAN

Perhaps I'm just the first to see it. I'm sure that pretty soon everyone will know it.

SARAH

You know you are a very smart man. The moment I saw you I thought that you were very smart.

DUNCAN

I am also very rich. I look after all these rocks.

SARAH

Oh (disappointed)

DUNCAN

I own this land. I'm the local laird.

SARAH

You own Inverpoly?

DUNCAN

Aye ... I suppose you could put it that way. Do you know what I would like to do with it?

SARAH

What?

DUNCAN

Share it with someone else.

SARAH

Really? Gosh don't you
have a wife, Duncan?

DUNCAN

No ... But I'm looking for one.
A woman with intelligence and
importance. I thought I might
have to go to Glasgow to find
that. Are you interested?

SARAH

I could be. If you can catch me
I'll hang up my running shoes.

They both laugh -

Sarah starts to run away -

Duncan follows - this time at a run.

Sarah playfully tries to get away from him -

Duncan playfully tries to catch her.

Orchestral music plays -

The sea laps in -

The mountains edge up -

To the blue sky of summer.

FADE OUT: