

JIMMY'S FIX

Zoe Hunter

3 CONTINUED:

3

The younger woman - LESLEY, 30s - stares at something off in the distance with her head back on the headrest - lost in her own thoughts. Her hair dances about her face in the rushing breeze.

4 INT/EXT. CAR/MOTORWAY - DAY

4

Close on Lesley sitting passenger side. The electric window starts winding up, breaking her trance.

The same song shifts from soundtrack to the song playing on the car radio.

LESLEY
What you doing?

JACQUI
It's freezing.

Lesley shifts position, slightly put out.

Lesley's P.O.V, edges of the urban world passing by: police patrol vehicle, SOS phone sign, speed cameras.

The car passes an abstract statue of a woman with open arms - a swirl of metal echoing her dynamic pose.

LESLEY
Shera.

JACQUI
Come again?

LESLEY
That statue we just passed. Reminds me of Shera.

JACQUI
Who's she?

LESLEY
He Man's girlfriend.

JACQUI
Right.

Lesley turns to face Jacqui.

LESLEY
By the power of Grey Skull?

Jacqui keeps both eyes on the road.

JACQUI
A pal of yours?

4 CONTINUED:

4

Lesley's eyes glint with a smile. Her eyes close.

5 EXT. CHURCH - DAY

5

A wedding couple pose for a photo all smiles. The bride is Lesley.

6 INT. CAR/MOTORWAY - DAY

6

The car engine makes a slight clanking sound.

JACQUI
You OK? You need to stop for a
break?

Lesley opens her eyes.

LESLEY
Hmm?

JACQUI
Do you need the loo?

LESLEY
What's that noise?

JACQUI
We need petrol. Do you need to use
the toilet?

LESLEY
No.

JACQUI
We're going to have to stop and I'd
rather stop somewhere where it's
busy.

Lesley makes a face, not quite understanding. She squirms uncomfortably in her seat.

7 EXT. CAR/MOTORWAY - DAY

7

The clanking noise continues. The car indicates to come off at the next service station and manoeuvres left.

LESLEY (O.S.)
...Does it always make that noise
when you need petrol?

JACQUI (O.S.)
Yup.

8 INT. CAR/MOTORWAY SERVICES - DAY

8

The car is pulled up at the petrol pumps. Still squirming, Lesley goes into her bag and fishes out heartburn relief in a bottle. She unscrews the cap and takes a swig. As she does she notices the petrol gauge indicator is resting at full.

LESLEY

It says you're full.

JACQUI

It's broken. If you need to go, go now.

LESLEY

(exasperated)

I don't need to.

JACQUI

Fine.

Jacqui makes to get out of the car.

LESLEY

You should get that seen to.

JACQUI

Yes. Thank you.

LESLEY

Just saying...

Jacqui ignores the comment and steps out to fill up. Lesley sits with her Gaviscon staring into space.

9 INT. JACQUI'S HOUSE - MORNING

9

Jacqui is at her front window twitching her curtains. She looks outside and notices her bin has been knocked over. A half eaten kebab and its box are splayed out across her front drive.

JACQUI

Dirty bastard!

She immediately storms out the house in her slippers and dressing gown.

10 EXT. FRONT DOOR, LESLEY'S HOUSE - DAY

10

Jacqui (ready for a fight) rings the door bell.

Lesley answers. She looks terrible, shellshocked. Jacqui launches into her complaint.

JACQUI
Where's that fucking pig of a
husband of yours?

LESLEY
He, he's upstairs.

JACQUI
Let me speak to him.

LESLEY
You can't.

JACQUI
I don't care if he's sleeping. Get
him down here now.

Jacqui makes to barge past Lesley.

LESLEY
No!

JACQUI
What do you mean 'No'? Get him down
here.

LESLEY
I can't...

Lesley starts shaking.

LESLEY
... he's dead!

Lesley collapses into Jacqui's arms.

11 INT. CAR/MOTORWAY SERVICES - DAY

11

Lesley sits exactly as she was, in a trance. Jacqui gets in
and slams the door shut. Lesley is snapped out of her memory,
nearly spilling Gaviscon down herself.

JACQUI
Don't you dare get any of that
shite on ma seats.

Jacqui starts the engine.

JACQUI
Lid on?

Lesley nods her head.

JACQUI
OK let's go.

11 CONTINUED: 11

Jacqui steps on the gas and they move off.

12 EXT. CAR/MOTORWAY/COUNTRYSIDE - DAY 12

The car gathers speed in front heading towards wind turbine fringed hills in the distance, their blades turning.

It passes a sign marked for motorway services - 1 mile ahead.

13 EXT. CAR/MOTORWAY/COUNTRYSIDE - DAY 13

The car indicates to turn off at the motorway services.

LESLEY (O.S.)
Sorry - crept up on me.

The car drives up the slip road towards the services.

JACQUI (O.S.)
Just make it quick.

LESLEY (O.S.)
Dead quick, in and out.

14 EXT. CAR/COUNTRYSIDE - DAY 14

The car passes a sign for deer crossing, through Highland landscape, heading towards some trees. The brake lights go on as it slows and turns off the main road onto a dirt track.

LELSEY (O.S.)
Sorry.

JACQUI (O.S.)
Stop apologising.

We catch up on the car from behind, as if sneaking up on it - inching from the tail lights to the back window and round to the passenger side window.

15 INT/EXT. COUNTRY ROAD, EDGE OF HIGHLANDS - DAY 15

Lesley and Jacqui pull up in Jacqui's old car.

LESLEY (O.S.)
Must be the way I'm sitting.

Jacqui flashes Lesley's bump a weary look and turns off the engine.

JACQUI
OK. On ya go.

LESLEY

What, right by the road?

JACQUI

Nobody's watching.

LESLEY

It's a bit exposed.

JACQUI

I wasn't thinking you'd pull your pants down for the next passing lorry.

Lesley looks at Jacqui shyly. Jacqui only has so much patience for this.

JACQUI

What are you waiting for?

Lesley bites her lip and looks again to Jacqui.

JACQUI

What is it?

LESLEY

I've never...

JACQUI

(a little flabbergasted)
What..?

LESLEY

I've never gone outside before.

JACQUI

Oh for crying out loud. What do you think's going to happen to you?

LESLEY

Nothing. I just...I just think maybe we shouldn't be doing this...This. All of it. We're not prepared.

JACQUI

We? I'm just the driver sweetheart.

LESLEY

I...I don't have a plan. I don't know what I'm going to...

JACQUI

(interrupting)
...if you had a plan. I wouldn't be here...

JACQUI (CONT'D)
(pauses, continues as
Lesley goes to speak)
...because that would mean you'd
planned it dip-shit. Pre-meditated!

LESLEY
Maybe we should go back?

JACQUI
Nuh.

LESLEY
Why?

JACQUI
Not a good idea.

LESLEY
Why?

JACQUI
Because you don't have a plan.

LESLEY
But...

JACQUI
Get out the car and I'll stand
guard.

Lesley doesn't move.

JACQUI
Just get out the car.

Lesley reluctantly opens the car door and heaves herself out.
Jacqui shuts the door behind Lesley and watches her make her
way off.

Lesley looks around. Nothing but birdsong.

Lesley's P.O.V. She can no longer see the road. She double
checks. She is alone. She pulls her trousers down and goes to
squat.

JACQUI
You managing there?

LESLEY
(toppling over)
Agggghhh!

Lesley is flat on her back in the undergrowth with her belly to the sky, like an up-turned beetle, trousers round her ankles. Jacqui is standing over her.

JACQUI
Here, let me help you up.

LESLEY
No, I'm fine.

JACQUI
Suit yourself.

Lesley heaves herself over on one side and pulls her jeans up.

Jacqui stands nearby smoking, looking dead ahead, not at Lesley. She spots something, lifts her chin, narrowing her eyes to try and see better and starts moving towards it.

JACQUI
(ignoring Lesley still
struggling to stand)
Wait here.

LESLEY
No, I'm coming.

Lesley scrambles to her feet and stumbles after Jacqui, still doing up her trousers.

17 INT. HIGHLAND COTTAGE - DAY

17

The cottage is gloomy inside. The only light source is shafts of daylight seeping through the slightest gaps in door frames and curtains.

Lesley and Jacqui are visible coming towards the cottage through a tiny gap in the curtains.

18 INT. HIGHLAND COTTAGE - DAY

18

As the two women approach the cottage, the camera pulls back from the window through the partially furnished room - accompanied by a rushing sound like air drawn through a pipe. The movement unsettles the dust hanging in the air. Particles glisten in the available shafts of light.

19 EXT. HIGHLAND COTTAGE - DAY

19

Jacqui and Lesley stand in the garden of the cottage taking in the building in front of them - it looms stark and white and deserted apart from the trees - definitely unwelcoming. Two windows are smashed and have been boarded up with wood.

LESLEY
It looks deserted.
(she turns to Jacqui)
You think anyone lives here?

20 INT/EXT. HIGHLAND COTTAGE - DAY

20

Still moving backwards through the room, passing through the curtains to see the glass pane of the window from outside on the opposite side of the cottage from the two women.

P.O.V swings to the left as the voices of the two women can be heard approaching. They appear round the side of the house and walk to the window, closer and closer to an extreme CU - until the frame is filled by part of Jacqui's shoulder and part of Lesley's chin.

LESLEY
What are you doing?

JACQUI
I'm looking in the window.

LESLEY
What you see?

JACQUI
Curtains.

LESLEY
Very funny.

21 EXT. HIGHLAND COTTAGE - DAY

21

Jacqui tries the front door, it's locked. She crouches down, pushes opens the letter box and peers in.

JACQUI
Hmmm.

LESLEY
(hovering)
What is it?

JACQUI
Dead body.

Lesley gasps, her expression shifting immediately to ha-ha-very-funny disdain upon realising the bad joke.

Lesley is on the sofa under a duvet with a 1970's print cover, holding Jacqui's torch. Jacqui is on some cushions on the floor next to the sofa.

Lesley stares at the ceiling unblinking. She clutches her handbag to her chest. She looks over to Jacqui who has her back to her.

JACQUI
Go to sleep Lesley.

LESLEY
I'm trying.

JACQUI
Try harder.

Lesley turns the torch off. A few moments pass. She turns the torch back on.

LESLEY
Still think this is a bad idea.

JACQUI
Well you wake me up when you have a better one.

Jacqui rolls over.

JACQUI
We can leave first thing in the morning. OK?

Jacqui pulls her cover over her head. Lesley lies staring at the room around her. Wide awake.

The following sequence of exterior shots unfold calmly like the 'Good night John Boy' scenes from the Waltons. Soft soothing music plays over them with the feel of a lullaby (something akin to Leonard Cohen's Tower of Song).

31 EXT. HIGHLAND COTTAGE - NIGHT

31

The cottage looms in the darkness. Just a tiny crack of light can be seen through the curtains.

JACQUI (O.S.)
Turn it off Lesley.

The light goes off.

32 EXT. JACQUI'S CAR, EDGE OF HIGHLANDS - NIGHT

32

The moonlight is reflected in the windscreen of Jacqui's car.

LESLEY
Jacqui, you awake?

JACQUI
I am now.

LESLEY
Can you not sleep?

JACQUI
No.

LESLEY
Me neither...Why can't you sleep?

Jacqui doesn't answer

LESLEY
Jacqui?

JACQUI
What?

LESLEY
Why can't you sleep?

JACQUI
I'm thinking about you.

LESLEY
Me?
(laughs meekly then
catches herself.)
Uggghhhh.

Lesley clutches her chest.

JACQUI
Where's your heartburn stuff?

LESLEY
Finished it in the car.

JACQUI
Try sitting up.

Lesley props herself up and groans out a sigh. They both stare into space, up at the ceiling.

Lesley is under the duvet with the torch reading her NHS pregnancy guide. She closes the magazine and checks to see if Jacqui is asleep.

Jacqui is sleeping deeply.

Lesley gets up from the sofa and heads for the bathroom.

Lesley's P.O.V in the torchlight as she enters the bathroom. She shuts the door. The window has been smashed and is boarded up, the curtains remain hanging. She closes them anyway and tries the light switch, registering with surprise that there is still electricity in the cottage when it comes on.

The bathroom suite is a pale green with pink trim. Lesley spots a vintage doll loo roll holder sitting on the cistern and takes a double take. It's a tacky budget Barbie-type doll with a crochet dress covering the loo roll. The face is set with a plastic plastered smile and empty stare. It has perfect posture, its arms raised in a balletic pose.

Lesley moves tentatively towards the toilet. She pulls her trousers down and sits. A pathetic trickle of urine is heard as she keeps a wary eye on the doll.

She glances back to check the door then pulls her phone out of her bag. The screen creates a glow on her face. Her thumb scrolls through messages. Her eyes move up to the door again. She puts the phone back.

Move past Lesley and right in on the doll's smiling face. The sound of Lesley's breathing morphs into distraught crying - distorted and echoing as if far away.

ANDY (O.S.)

I'm sorry. Lesley. I'm sorry. It won't happen again. I promise you. Open the door. Baby open the door!

ANDY

(losing his rag)
Open the fucking door!

The sound of Andy kicking the door.

The sound of Lesley's finger tapping on her temple takes over (loud - as it would sound from inside her head - like a finger tapped on a microphone).

Move back from her hand as she suddenly stands up. Her stress is palpable. She flushes the toilet. Hurriedly but with some effort she pulls up her trousers. Her pregnancy now seems more pronounced than ever - and she looks like she's feeling it.

Lesley opens the bathroom door to Jacqui standing right on the other side. Lesley jumps out of her skin. She gulps and clutches her chest with one hand.

Jacqui glares at her as she barges her way past into the bathroom, glancing up at the bathroom light.

JACQUI

We should have a look and see if there's any Gaviscon in here.

Jacqui moves in to open the bathroom cabinet. Jacqui's P.O.V as she opens the cabinet door and browses its contents. Inside are a number of ancient half empty boxes of condoms, an out-of-date bottle of Viagra and a collection of toothbrushes and mini toothpastes from various airlines. At the back is an ancient box of home hair dye kit.

Jacqui screws her face up in disapproval.

Jacqui is sitting at the table with her cigarettes in front of her playing with her lighter and flicking the flame on and off.

Lesley sits on the counter top with her legs dangling. She looks like a little Buddha with her pot (pregnant) belly.

Jacqui's foot tetchily bounces up and down under the table.

LESLEY

It's ok, if you want to smoke.

Jacqui stares straight ahead, shaking her head.

LESLEY

You hungry?

JACQUI

It's the middle of the night.

LESLEY

You just need a smoke?

Jacqui shoots her a look. Lesley chats but keeps checking between the bathroom door and the corridor.

LESLEY

You know they've got eyebrows now.

JACQUI

Who does?

LESLEY

The baby, it's got eyebrows now...It's in the baby pack from the Midwife.

JACQUI

You've got it with you?

LESLEY

Yeh, I didn't know how long we'd be away for.

JACQUI

What else have you got in that bag of yours?

LESLEY

Ummm...Spare pants...I thought it would be good to keep abreast of where I'm at... it's got loads of advice in it... in case anything happens...

JACQUI

Something has happened!

LESLEY

Not that, not him, I mean with...

JACQUI

Oh just shut up! For one minute will you shut the fuck up!

LESLEY

...with the baby...I'm sorry.

JACQUI

No I'm sorry. I shouldn't have snapped at you.

LESLEY

It's my own fault. You wouldn't be here if it wasn't for me.

JACQUI

True. But yet, I am.

LESLEY

I'm glad you are.

They look at each other. Lesley breaks the moment as she carefully reaches into her bag and pulls out a bottle of diet coke. She opens it and starts to drink.

LESLEY

I shouldn't really be drinking this. Caffeine's bad for the baby.

JACQUI

No you shouldn't.

Jacqui gets up from the table.

JACQUI

I'm going for a smoke.

Jacqui goes outside.

Lesley watches pensively as the door shuts behind Jacqui. Lesley is left alone. Her gaze moves across the room to the open door of the bathroom. She sees the doll toilet roll holder standing on the toilet cistern staring at her. It is slightly aglow from an unknown light source.

Move towards the doll and close in on its face and eyes.

DISSOLVE, STILL
TRACKING TO:

41 INT. BATHROOM, LESLEY'S HOUSE - NIGHT

41

A doll toilet roll holder (similar to the one in the cottage, only with a different coloured crochet dress) stands on the toilet. Otherwise the bathroom is modern, clean and well looked after - a total contrast to the old fashioned one in the cottage.

The bath is running and steam fills the bathroom. A catchy pop song plays on a radio sitting next to the bath. The combination of the steam swirling round the bathroom and the song on the radio makes the doll toilet roll holder look like she's in a music video.

Andy's raised angry voice can be heard.

The door opens and as the steam empties the bathroom and rushes out into the cool air of the corridor, move back away from the doll toilet roll holder, out of the bathroom, down the corridor and down the stairs.

Andy's voice gets louder and the music fades into the background upstairs.

42 INT. KITCHEN, LESLEY'S HOUSE - NIGHT

42

Andy is dressed as if he has been or is going out. Lesley is in her dressing gown. He throws a box of contraceptive pills at Lesley.

She winces as it nearly hits her in the eye. The box hits the table and some of the used packets fall out.

ANDY

What are these?

LESLEY

Andy please, I just...

ANDY

What the fuck are they Lesley?

Lesley just stands there shaking not knowing how to respond.

ANDY

Why do you need the pill Lesley?

LESLEY

I...

Andy slams his fist on the table.

ANDY

Why do you need the pill?!

LESLEY

(shaking her head)

I...

ANDY

(his face twisted with
rage)

If we're trying to get pregnant
then why do you need the fucking
pill?

Lesley stands there shaking her head, speechless and
terrified.

ANDY

Answer me!

He picks up a paper weight off the top of a pile of letters
on the breakfast bar and throws it across the room. As he
does so the pop song from the radio kicks in. The sound of
the fight fades and as we enter 'music video world' once more
the action shifts into slow motion.

The glass paper weight hurtles through the air and hits the
tropical fish tank sitting on the sideboard on the other side
of the room.

The glass shatters and the contents of the tank come flooding
out, including all the fish.

Lesley screams, her sound is muted by the soundtrack.

Andy makes a move towards Lesley. She runs out of the room
and up the stairs. The slow motion ends abruptly as he bolts
after her at top speed.

Lesley makes a grab for the bathroom door and rushes in
slamming it behind her.

44 INT. BATHROOM, LESLEY'S HOUSE - NIGHT

44

Lesley desperately locks the door before Andy reaches it.

We float past the bath, so full it's almost overflowing, towards the doll loo roll sitting on the toilet with her plastic unmoving smile, closer and closer.

Andy's banging on the door an out-of-rhythm drum beat to the music.

45 INT. KITCHEN, HIGHLAND COTTAGE - NIGHT

45

Lesley sitting at the table with a glass paper weight in her hands.

Jacqui enters from outside, hair ruffled from standing smoking in the wind.

JACQUI
You collecting souvenirs?

Lesley breaks out of her trance.

LESLEY
Huh? Oh...no.

JACQUI
Where'd you find that?

Lesley fondles the paper weight, almost identical to the one in her own home.

LESLEY
I don't know.

JACQUI
(unconvinced)
You alright? You're as white as sheet.

Lesley rubs her eyes.

LESLEY
Just a bit hungry. Bit parched.

Jacqui pulls out two cups from a cupboard and shuts the cupboard door. She takes them over to the sink, runs the tap and fills the cups. She takes them over to the table and puts one down in-front of Lesley.

JACQUI
There.

LESLEY
Thanks.

Lesley opens her mouth to take a drink but stops herself. She sniffs the water in the cup. She makes a face and puts the cup down.

JACQUI
(drinking from her cup)
What's up with you?

She immediately spits the water out.

JACQUI
UGGGHHHH!

LESLEY
I don't think we should be drinking
this. It smells like death.

JACQUI
Fuck. Minging.

Jacqui rummages through all the cupboards.

LESLEY
What you looking for now?

JACQUI
Something for that baby to eat. We
can't do a 'Waitrose' shop till
tomorrow.

Amongst other bits and bobs in the cupboard Jacqui spots a dusty bottle of expensive looking whisky and an ancient can of Spam. Her eyes linger on the whisky.

Jacqui pushes the whisky behind some other stuff and pulls out the Spam. She shuts the cupboard and moves over to the table, slamming the can down in-front of Lesley. Lesley looks up at Jacqui.

Lesley's mouth drops open as she looks at the can in front of her.

Moving in on the can's blue label and yellow writing, the image on the screen spins, a blur of the colours blue and yellow. The image eventually settles on the can of Spam sitting where it was.

Lesley picks up the tin to read the ingredients label.

The listed ingredients morph into 'Andy loves Lesley' repeated over and over again.

She puts the can down quickly and blinks hard. Looking again, the label reads as normal.

JACQUI
Ah! Just the thing.

Jacqui pulls out one large and one small saucepan from a cupboard. As she crosses the room she notices how utterly lost and dejected Lesley looks.

JACQUI

Do you not know what you're having?

LESLEY

No.

JACQUI

Do you not want to find out?

LESLEY

No.

Jacqui makes her way to the front door, opens it and puts the two pans out to catch rain water.

LESLEY

I don't want a boy.

Jacqui comes back inside and shuts the front door.

JACQUI

That's unfortunate...
What're you going to do if the
midwife announces that you've
squeezed a little mister out your
lady parts in the delivery room?

LESLEY

Haven't really thought that far
ahead.

JACQUI

(with some venom)
Well you better start. You gonna
give it up for adoption?

LESLEY

I'm not going to get to keep it
anyway.

Jacqui stops.

JACQUI

Why don't you want a boy if you
don't mind me asking?

LESLEY

In case...
They're like him.

JACQUI

You'll love it.

LESLEY
I might not.

JACQUI
You will.

LESLEY
I don't know that.

JACQUI
You'll love it. Trust me. Your Mum
loved you when you were born didn't
she?

LESLEY
No idea.

JACQUI
(With finality)
Trust me, she did.

LESLEY
And how would you know?

The moment of tension is broken by a noise outside the
cottage.

LESLEY
What was that?

JACQUI
What?

Lesley turns the torch off.

They wait.

Another noise is heard outside.

Jacqui, bringing her finger to her mouth, mouths 'Shhhh'.

Jacqui and Lesley sit close to each other, waiting in the
dark.

LESLEY
What if someone followed us?

JACQUI
Right now the only two people who
know what happened is me and you.

LESLEY
I think I should check outside to
see if they've gone.

JACQUI
Don't you dare.

LESLEY
Why not?

JACQUI
Just in case. I'll go.

LESLEY
I don't mind...

JACQUI
I will go. Just keep that fucking
torch off.

Jacqui doesn't move. An air of hesitation hangs between them and they both look unsure.

Then she leaves.

47

INT. KITCHEN, HIGHLAND COTTAGE - NIGHT

47

Lesley sits alone in the dark at the table with the can of Spam in front of her. She squints her eyes in the dark. Something is glistening in the corner.

On closer inspection it's a decorated Christmas tree that wasn't there previously. The fairy lights suddenly come on and we are no longer in the cottage...

48

INT. KITCHEN, LESLEY'S HOUSE - NIGHT

48

The house is decorated for Christmas. Andy is making a mess pulling things out of the fridge and cupboards to make himself a sandwich. He thrashes around in the fridge looking for something.

ANDY
Where's the ham?

Lesley has drifted off on the sofa with the TV on.

ANDY
LESLEY!

LESLEY
Hmm?

ANDY
Where's the ham?

LESLEY
There isn't any.

ANDY

Fuck's sake!

He slams the fridge shut and moves over to the cupboards. He opens one and starts rummaging. He pulls out a can with the label ripped off.

ANDY

What's this?

Lesley sits up on the sofa and rubs her eyes.

LESLEY

SPAM.

ANDY

SPAM?

LESLEY

Yeh.

ANDY

SPAM?

LESLEY

Your Mum brought it. It's been there since we moved in.

ANDY

You expect me to eat fucking SPAM?!
Stupid cunt!

Andy explodes with rage. He picks up the can of Spam and hurls it across the room. It narrowly misses Lesley's head and hits the bookcase knocking off their wedding picture.

There is a moment of stillness before Lesley bolts for the stairs to get up to the bathroom where she can lock the door. But she's pregnant and slow. Andy bounds after her and grabs her from behind as she heads up the stairs. Messily, he grabs her leg.

LESLEY

The baby!

She loses her footing and falls backwards landing flat on her back at the bottom of the stairs. Stunned and winded, she lies looking up to the ceiling, her pyjama top has ridden up revealing her swollen delicate pregnant belly.

Andy steps over her and makes his way upstairs, enters their bedroom and slams the door shut.

Jacqui comes back in.

JACQUI
There's no-one out there now.

LESLEY
(faint)
Oh. You sure?

Jacqui mimics Father Ted.

JACQUI
Well 'Dougal' unless they're very
small or very far away. There's
nobody there.

LESLEY
(tearful/shaken)
It wasn't just my imagination.

JACQUI
(softening)
No, no, there was something out
there. Don't worry you're not going
mad.

Jacqui starts taking her shoes off.

LESLEY
What's that smell?
Jacqui checks under her
shoes.

JACQUI
UGGGGHH FUCK!

She hops on one foot over to the kitchen and looks in the
cupboard under the sink.

JACQUI
Fucking dog shit on my shoes.

She finds an old cloth. She pulls off her shoe and starts
cleaning it off.

LESLEY
Dog shit?

JACQUI
Aye, Fucking disgusting.

LESLEY
(agitated)
If there was a dog out there, then
there was person on the other end
of a lead!

JACQUI

Alright, alright. Calm yourself.
We're in the middle of the country.
Dogs don't go around on leads
here...

LESLEY

Do you think they know we're here?

JACQUI

Lesley, how am I supposed to know?
It could've been a dog on its own.
Could've been a fucking werewolf
for all we know. They'd be off the
lead.

LESLEY

We have to leave.

JACQUI

What now? No.

LESLEY

It's not safe.

JACQUI

And where are we going to go? Until
we come up with a better solution.
We stay here.

50

EXT. JACQUI'S CAR, EDGE OF HIGHLANDS - NIGHT

50

Jacqui's car sits empty in the wilderness. A lone sheep
stands next to it looking at us.

SHEEP

Baaaaahhh!

51

INT. LIVING ROOM, HIGHLAND COTTAGE - NIGHT

51

Early hours, Jacqui is fast asleep in her chair. Lesley is
lying on the sofa, her eyes wide open and her hands held
tight to her chest gripping her cover.

Behind them both a crack appears in the ceiling, unseen by
Lesley. The glowing ragged line from the opening scene
reappears and crackles as it moves. The crackling distorts
into a muffled roar - like wind or flames.

52

EXT. HIGHLAND COTTAGE - NIGHT

52

The roaring sound continues. We circle above the cottage. It
stands alone in the beautiful scenery. The cottage sits on
the edge of an impressive glen.

52 CONTINUED:

52

There are trees on the other side of the house, beyond the garden - leading back to where they left the car.

The darkness of night is just beginning to change.

53 INT. LIVING ROOM, HIGHLAND COTTAGE - PRE-DAWN

53

Jacqui opens her eyes and blinks with momentary disorientation. Lesley's not there.

54 INT. KITCHEN, HIGHLAND COTTAGE - PRE-DAWN

54

JACQUI
(walking into the kitchen
area)
How long was I sleep for?

Lesley is sitting on one of the kitchen chairs with her head buried into folded arms. She lifts her head.

LESLEY
Few hours.

JACQUI
You should have woken me.

LESLEY
I wasn't sure if you'd shout at me.

JACQUI
(smiling)
Yeh you're right, I would have. Get any sleep?

Lesley shakes her head.

LESLEY
Uuughhhhh!

JACQUI
What is it?

LESLEY
I need the toilet.

JACQUI
I don't make that noise when I need the bog.

Lesley looks clammy and is clearly in discomfort. Jacqui goes over to her and feels Lesley's head checking her temperature and wiping her hair away from her face while she's at it. She holds out her arm to Lesley.

JACQUI

Come on.

Jacqui helps Lesley up out of her seat and over to the bathroom, talking to her as she ushers her through the door.

JACQUI

You ok on your own in there?

LESLEY

(grateful)

Yes thanks.

55 INT. BATHROOM, HIGHLAND COTTAGE - PRE-DAWN

55

Lesley's hand pulls the bathroom light-chord, also using it to keep herself steady. The light is bright, harsh and cold. An almost inaudible buzz hums in her ears. Her breath is heavy.

JACQUI (O.S)

Turn that light off before you come out. Don't want anyone seeing it from outside.

Lesley turns to lock the bathroom door but sees that the bolt lock is broken. She stands stooped, her body in tension with one shoulder higher than the other. One hand is reached out, fingers spread out across the wall. She blinks. Her hair is in her face and a few strands are stuck to her forehead with sweat.

The Barbie-doll loo roll holder stares blankly in her direction. Lesley is hunched - the opposite to the doll's balletic pose. She glowers at it. It stares back. She turns the doll to face the wall as she pulls up the toilet seat, pulls down her trousers and sits.

56 EXT. HIGHLAND COTTAGE - PRE-DAWN

56

The black of night is fading.

A large pile of dog shit can be seen in the garden in the foreground. Various other piles of dog shit dotted around the place become apparent.

A wet black animal nose sniffs quickly and loudly. A dog crouches in the undignified defecating position near the cottage, it's back feet shift as it strains.

A human click of the tongue to call the dog away but not before it has finished its business.

The dog trots off to meet its owner. We don't see the owner's face, only that they are carrying a shot gun.

60 CONTINUED:

60

Her hair is pulled back into a tiny pony tail like she means business. She prepares to drive the knife into the can. Simultaneously the mechanical sound stops with a ping ping (like an egg timer).

61 EXT. GARDEN, HIGHLAND COTTAGE - DAWN

61

The rabbit's nose and whiskers twitch with the early morning birdsong in the background.

The finger of the shooter grips on the trigger ready to fire. Something spooks the rabbit and it darts away leaving the image of the mountains and the pre-dawn morning sky behind to fill the screen.

The dog bolts after the rabbit.

62 INT. LIVING ROOM, HIGHLAND COTTAGE - DAWN

62

Jacqui is trying to get the can of Spam open with the knife. The lid is rusted. She slips with the knife, curses, and cuts her hand on the rusty can as she pierces the lid.

63 INT. BATHROOM, HIGHLAND COTTAGE - DAWN

63

Lesley finishes a swinging blow to the doll toilet roll holder. It drops to the bathroom floor and she crumples to her knees with it.

64 EXT. GARDEN, HIGHLAND COTTAGE - DAWN

64

The person with the gun calls the dog with a short sharp whistle.

65 INT. LIVING ROOM, HIGHLAND COTTAGE - DAWN

65

Jacqui's eyes lift from examining her wounded hand. She may have heard something but her face expresses a look of uncertainty.

66 EXT. GARDEN, HIGHLAND COTTAGE - EARLY MORNING

66

The dog returns to its owner. It quietly whines. A man's hand reaches into the pocket of a battered Barbour-type jacket, pulls out a dog biscuit and offers it to the dog. The dog snaps it up and swallows it in one.

71 INT. BATHROOM, HIGHLAND COTTAGE - MORNING

71

JACQUI (O.S.)

Lesley?

Lesley doesn't reply. She is on her knees, her face sweating and pale, looking with desperation and panic at the totally filled to the brim blocked toilet.

LESLEY

I just need you to find me a pokey thing! Like a...like a...a...

JACQUI (O.S.)

Coat hanger?

LESLEY

Yes! That would be perfect.

JACQUI (O.S.)

OK, I'll see what I can find.

LESLEY

Thank you.

72 INT. LIVING ROOM, HIGHLAND COTTAGE - MORNING

72

Jacqui goes to move off but stops in her tracks.

JACQUI

You just going to stay there guarding yer big shite?

73 INT. BATHROOM, HIGHLAND COTTAGE - MORNING

73

Lesley looks up at the closed door between them but says nothing and doesn't move off the floor or away from the door. She puts her ear to the door so she can hear better what is happening on the other side.

74 INT. LIVING ROOM, HIGHLAND COTTAGE - MORNING

74

Jacqui walks away towards the corridor leading off from the other side of the living room.

75 INT. CORRIDOR, HIGHLAND COTTAGE - MORNING

75

We travel along the corridor as Jacqui walks towards us coming the other way. We meet at the closed bedroom door with the 'Chambre' plaque. Jacqui looks at the door like she means business. She pulls out the keys from her pocket, takes the one marked 'BEDROOM' and tries the door. It opens. Her eyes glint with satisfaction.

Jacqui opens the wardrobe doors. Both women simultaneously cover their mouths with their hands as they peer in. Lesley whispers in awe like she's found a chest of buried treasure.

LESLEY

Mothballs.

Inside, the wardrobe is packed full with clothes hanging on the rail and folded in every available space underneath. Each item is wrapped up in clear plastic dry cleaning bags. All along the rail, on the inside of the wardrobe and all across the wardrobe floor are hundreds of little bags filled with hundreds of moth balls, stuck on with sellotape. A number of clothes moths come fluttering out of the wardrobe like tiny shining fairies.

Lesley takes a sharp intake of breath and starts to sway.

LESLEY

OOHHH.

JACQUI

What's wrong with you now?

LESLEY

Nothing, I'm just...it's just a bit stuffy in here.

Lesley's legs look like they are about to give way underneath her. Jacqui moves over to her at lightening speed to catch her before she falls.

JACQUI

Whoowaw, steady on there!

Jacqui takes Lesley's weight under her arms manoeuvring her over to the bed, plonking her down firmly but gently on the bed and over onto her left hand side. She gently pulls Lesley's hair back from her face.

Jacqui goes over to the window and peers out of the crack in the curtain to see what's outside. She proceeds to open the window.

JACQUI

There's no-one there.

Jacqui sits down on the bed next to Lesley letting out a deep breath through her nose. She scrutinises the window and the wardrobe. She is deep in thought, her eyes dart as she thinks.

JACQUI

You need to eat something.

Jacqui looks down at Lesley laid back on the bed. She's drifted off to sleep, her hair splayed around her like a scene from a pre-Raphaelite painting.

Jacqui sits on the bed next to Lesley for a few moments in silence, listening to Lesley's steady breathing. Her face begins to soften.

Lesley feels Jacqui's presence in her sleep and takes a hold of Jacqui's hand.

Jacqui's whole body reacts to Lesley's tender touch. Her shoulders stoop and she crumples a little.

LATER:

Jacqui examines the contents of the wardrobe. At one end there are lots of old fashioned women's clothes - nylon and polyester dresses, blouses and skirts in browns, mauves and florals and a number of camel coats (real old lady stuff) - all wrapped up in clear plastic.) At the other end are a number of 80's shell suits in a range of bright colours - also all carefully wrapped up in plastic.

Jacqui's brow is furrowed. She looks with puzzlement at the contrasting mix of styles before her.

Lesley opens her eyes. Jacqui is standing over her.

LESLEY
Can we go now? I don't like this place.

JACQUI
Not yet.

Lesley throws herself back down on the bed.

LESLEY
Why? There's something not right.

JACQUI
Because although nobody's looking for you at the moment, they will be soon. When's his next shift?

LESLEY
Monday.

JACQUI
OK. So come Monday, once he doesn't show up to work, clock starts ticking.

Lesley props herself up on her elbow.

LESLEY
Won't people be looking for you
too?

JACQUI
No.

LESLEY
Not your family or a friend or...

JACQUI
No.

Lesley, unintentionally insensitive, is pleased.

LESLEY
(smiling)
OK perfect. So can we go?

JACQUI
Soon. But we've got to make a plan
first.

LESLEY
Like what?

Jacqui rubs her temples.

JACQUI
Lesley. I don't know yet. I need to
think.

LESLEY
I've been thinking, maybe the best
thing is to hand myself in.

Jacqui frowns at her.

LESLEY
It wasn't like I meant to do it.

JACQUI
Yeh you did.

LESLEY
No what I mean is, I didn't want
to.

JACQUI
Yes you did. Maybe you didn't know
you did until you did it. But in
that moment, you did. You just
didnae have any choice.

LESLEY

It was self defence.

JACQUI

He was asleep at the time.

LESLEY

Yeh but it just happened.

JACQUI

Right.

LESLEY

It was my only chance to stop it all. Couldn't have done it any other time. I wouldn't have been able.

JACQUI

Yeh that sounds good. They'll be really lenient on you. Really sympathetic. "It was my only opportunity me lord"? Come on. You canny use self defence. Self defence isn't cumulative. It's not like fucking Nectar Points, you don't get to save it up to use at a time that's convenient for you.

LESLEY

It's not my fault. This isn't my fault.

JACQUI

I know that. But they won't.

LESLEY

Who won't?

JACQUI

All his buddies in the force, the prosecution, the judge, the jury, the press, the fuckin' next door neighbour's hamster. And they aren't going to want to know. When they get you on that stand they'll tear you apart. You're not a victim.

LESLEY

But I...

JACQUI

I think it's wonderful. You turned it around. You took control.

LESLEY

I lost control...

JACQUI

You took control and you gave him what he deserved. That's about as fuckin' wonderful as it gets. But they won't see it that way. You're a scheming wee villain to them.

LESLEY

No I'm not...

JACQUI

Lesley it doesn't matter what you are, or what happened before, what he did to you last year or last weekend. None of that matters. They've got an agenda, they've a role for you to play. And even though you could'nae get a part in a primary one nativity play, you'll play it. It's been written for ya.

LESLEY

You're scaring me now.

JACQUI

Good. You should be scared.

LESLEY

You're making out like they won't believe me.

JACQUI

They won't.

The atmosphere is heavy between them and they sit for a few moments in silence. Lesley gets her hair brush out of her handbag and starts brushing her hair.

Lesley's hair is wet and caked with the dark brownish purple looking dye. She has a towel round her neck to protect her clothes.

She is in the process of finishing off Jacqui's hair, reading the instructions on the box and rinsing off Jacqui's hair over the bath while Jacqui kneels by the bath and leans over. Lesley speaks as she is about to start rinsing.

LESLEY

It looks really dark. Like black. Do you think that's how it's supposed...

JACQUI

Good.

Lesley picks up the box and looks at the instructions on the back.

LESLEY

Hmmm. Well I followed the instructions.

JACQUI

It doesn't have to be nice. It just has to be different.

LESLEY

It went out of date seven years ago.

Lesley turns off the shower. She wrings out Jacqui's hair and dries it with a towel as she continues to chat.

84 EXT. JACQUI'S CAR, EDGE OF HIGHLANDS - DAY

84

Several sheep have now gathered round Jacqui's car and are nonchalantly grazing away on the grass as the light begins to change.

85 INT. BEDROOM, HIGHLAND COTTAGE - DAY

85

Both ladies' hair is badly dyed. Jacqui's hair is now almost black and Lesley's is a kind of uneven brownish plum colour. Jacqui gazes sternly into the mirror.

LESLEY

Is it the hair? Coz honestly I think yours has turned out better than mine. I mean at least yours is even, mine isn't.

JACQUI

The hair is fine. We need to hurry up. We get provisions. We come back and eat here. Then we go get the car.

LESLEY

I'd rather eat out.

86 INT. BEDROOM, HIGHLAND COTTAGE - DAY

86

Jacqui and Lesley are in the bedroom, their hair wrapped up in towel turbans on their heads - towel turban twins.

They are going through the clothes from the wardrobe. Jacqui is going through everything methodically, Lesley is doing it more haphazardly and fairly unenthusiastically - like a bored teenager.

JACQUI
What the fuck is that?!

LESLEY
(smiling coyly)
Do you like it?

Lesley is wearing a brown floral nylon dress over her own clothes with a red nylon shell suit jacket with white trim zipped up over her bump, topped off with an old ladies felt hat.

JACQUI
You're not taking this seriously.

LESLEY
I am.

JACQUI
You look like a twat.

LESLEY
So do you.

Jacqui lets out a laugh as she looks down at the horrible old fashioned blouse she's put on.

JACQUI
Grow up.

Lesley plonks the hat that she's been wearing on Jacqui's head at a funny angle, half over one eye.

LESLEY
There. Gorgeous. Now you need something for your bottom half.

Lesley delves back into the wardrobe looking for something else for Jacqui to wear.

As she draws the hangers across the rail one by one she suddenly stops dead at one item in particular. Wrapped up in plastic amongst all the other clothes is her husband's wedding suit that we saw in the wedding photo earlier - with the dead button hole flower still attached. She violently pulls up the plastic to take a closer look.

87 EXT. COUNTRYSIDE - DAY

87

Andy pulls Lesley close to him in an embrace and he buries his chin in her hair. His expression is full of love. The frame freezes as if a photo has been taken.

88 INT. BEDROOM, HIGHLAND COTTAGE - DAY

88

The plastic is pulled back on the item of clothing, but instead of Andy's wedding suit, it's an old camel coloured women's coat in Lesley's hands.

Lesley drops the coat quickly and it swings back into its position hanging on the rail.

JACQUI

Lesley?

Lesley stands motionless with hands slightly outstretched.

JACQUI

Lesley?

LESLEY

I want to go now.

JACQUI

Ok we're going, we just need to...

LESLEY

Now JACQUI!

89 EXT. VILLAGE GROCERY SHOP - DAY

89

An old lady (OLD LADY - 80s) wearing a white nylon cagoul with the hood up (it's not raining) walks slowly towards the shop with an old scruffy little dog at her side on a loose lead.

Facing the shop, Lesley and Jacqui watch the old lady - sitting on either end of a bench at the edge of the village green, both wearing their disguises. Behind them is a play park with kids playing on the swings.

The old lady ties the dog up outside the shop and goes in.

Lesley makes to get up from the bench.

JACQUI

Sit down.

Lesley obediently sits back down. The dog sits down too and appears to be staring at them.

Lesley looks to Jacqui waiting for her next instruction. Jacqui remains staring ahead in the direction of the shop.

Lesley follows Jacqui's gaze and clocks the dog staring directly at them.

The old lady comes out of the shop carrying a shopping bag of groceries in one hand and eating a chocolate bar with the other. With a certain amount of difficulty, she unties the dog and makes her way towards Jacqui and Lesley.

Lesley swallows hard and salivates while staring at the chocolate bar.

Jacqui is also fixated on the chocolate bar, jumps up from the bench and starts walking quickly towards the shop, not looking back.

Jacqui makes a bee line for the shop, totally preoccupied, she doesn't notice a man in a blue suit (HUGH - early 40s) coming in the opposite direction, also distracted. They collide.

HUGH

Mind where you're going!

But a jangling bell confirms that Jacqui has continued into the shop - without looking back or acknowledging him.

He carries on, tutting as he goes.

Jacqui is flustered. The bell above the door still jangling, walks into some flower bouquet-filled buckets by the door.

Behind the counter a rotund woman - JEAN, 50s - with a a bad mullet haircut, spiky peroxide blonde on top (a la the CHUCKLE BROTHERS) stands behind the till munching on something and leaning on the cigarette counter behind her.

She lifts her eyes disapprovingly and takes in Jacqui's attire from head to toe as she pops something else in her mouth and continues munching without taking a breath.

Jacqui picks up a basket, trying to look like an every day shopper. She keeps her head down and avoids the gaze of the woman as she nips round the corner and up the aisle.

Jean leans over to one side and peers her head around to watch Jacqui. She looks up to the curved mirror fitted to the ceiling of the shop.

Jacqui plays the role of browsing customer as she picks up various items and places them in the basket.

JACQUI

Aye.

Jacqui pretends that she's browsing the tourist souvenirs. Something catches Jacqui's eye amongst the cheap tat.

Jacqui plonks a cuddly green Loch Ness monster stuffed toy down on the counter.

JEAN

Nessie.

Jacqui nods in agreement.

JACQUI

Uh huh.

Jacqui picks up the little Nessie toy and shoves it in her pocket. As Jacqui is walking out the door...

JEAN

I know whose dressing up box you've been raidin'. Disgusting.

Jacqui stops dead in her tracks. She swings around to face Jean.

JACQUI

What did you say?

JEAN

I said...

JACQUI

(spitting with rage)

You see these flowers?! They're an obstruction to the Exit. Someone could trip over them and break their neck! You should get off your fat arse in your wee spy box there and come over here sometime and fucking - move them - OUT OF THE WAY!!

Jacqui kicks the flower buckets over and exits the shop, slamming the door behind her.

The shop bell rings and Jean is left standing agape.

Lesley is standing on the edge of green some way up the path away from the bench. Jacqui comes storming towards her with the shopping.

JACQUI
Where the fuck have you been?!

LESLEY
Here.

JACQUI
I told you to stay on the bench.

LESLEY
No you didn't.

Lesley delves into the shopping bag to see what's on offer. Jacqui snatches the bag away from her.

JACQUI
You can't just wander off like that!

LESLEY
(indignantly)
I didn't go anywhere. What we having?

JACQUI
Nothing yet!

Jacqui storms past. She walks off in the direction of where they first came, tight grip on the bag. Lesley trailing behind.

Hugh bustles through the front door of the local estate agent's with an 'I'm a very busy man with important business to attend to' attitude and heads over to a desk, pulling open a drawer filled with numerous bunches of keys with labels on them.

HUGH
Where are we going today?

MARGARET (retirement age - or older) is making tea. She replies as she crosses over to his desk, eyebrow raised as she peers over her reading glasses.

MARGARET
I'm closing today so I'll be here.
You are up the glen.

HUGH
Aw, for God's sake!

MARGARET
Language.

Margaret puts Hugh's drink down on his desk for him as he rummages through the sets of keys. She taps her fingers on a set from by his side. He reads the label and sees that she's right. He glances at her but says nothing.

MARGARET

You're welcome.

Hugh huffs and puffs. He opens the bottom drawer of his desk and pulls out a pair of wellies and puts them in a plastic bag. He plonks them on his desk.

MARGARET

Do you want a wee biscuit?

Margaret puts a biscuit next to his tea.

Hugh emerges from the cupboard with a large FOR SALE property sign.

HUGH

NO!

MARGARET

No thank you.

Hugh goes over to the desk and puts the keys in his briefcase. He checks his watch.

HUGH

Oh for fuck sake, I'm late now.

MARGARET

Lang...

Margaret watches him gather the FOR SALE sign under his arm, his briefcase and his wellies in the plastic bag and head towards the door.

MARGARET

Getting agitated is what you are...

Before she finishes he's already out of the office.

Hugh exits the office door laden with his house selling paraphernalia. As he walks off, the heavens open on him.

HUGH

(completely infuriated)

AWWW FOR FUCK SAKE!

Jacqui and Lesley are also caught in the rain. They cover their heads with their hands and pick up their pace while looking for somewhere to shelter. The cheap hair dye starts to run from their hair and stains their clothing. Jacqui pulls in her chin as she looks at the dye running down her chest.

JACQUI

Uggh God!

Suddenly Lesley stops running.

LESLEY

Stop.

Jacqui keeps going.

LESLEY

STOP!

Startled by the urgency of Lesley's tone of voice Jacqui obliges. She turns back to face Lesley.

JACQUI

Come on.

LESLEY

No.

JACQUI

Come on!

LESLEY

I'm not going back there.

JACQUI

Don't be fucking childish.

LESLEY

I'm not going Jacqui.

JACQUI

It's not forever. We'll leave once we've got a plan.

LESLEY

Once we've got a plan. I know! A plan, a plan, a plan. When are we going to make the fucking plan Jacqui?!

JACQUI

(lowering her voice)

Calm down, you're making a scene.

LESLEY

I'm telling you, I can't go back there.

JACQUI

Why? What the fuck's wrong with it?

LESLEY

Nothing. Nothing's wrong with it.

JACQUI

Well let's go.

LESLEY

No! I've just got a bad feeling about that place. I've been trying to tell you and you're not fucking listening. Nobody ever fucking listens to me. If we go back there something bad is going to happen.

JACQUI

Like what?

LESLEY

I don't know!

JACQUI

Oh for fuck's sake Lesley.

LESLEY

Please. I'm begging you. Please. Let's not go there. At least not for now.

Jacqui looks at Lesley. Bemused.

LESLEY

Please Jacqui... Please. Let's go to the car instead. Just for now. Please.

JACQUI

OK.

LESLEY

OK?

JACQUI

OK.

LESLEY

Oh thank you! Thank you! Thank you!

Lesley is so relieved she rushes over to Jacqui and throws her arms around her. They stand in the pouring rain, Jacqui gripped in Lesley's embrace.

99 INT. ESTATE AGENT'S OFFICE - DAY

99

Hugh returns into the office with the FOR SALE sign.

MARGARET
(sarcastically)
That was quick.

HUGH
Don't start Margaret!

He sits down and changes his shoes for the wellies.

MARGARET
Well that house goes on the market
on Monday so that sign needs to go
up before...

HUGH
(interrupting)
I'll make sure it goes up in time
for viewings. Unless you want to go
up there and put it up yourself?
OK?

MARGARET
No thanks. I'm not going anywhere
near that place.

100 EXT. JACQUI'S CAR, EDGE OF HIGHLANDS - DAY

100

Jacqui's car is where they left it. In the middle of nowhere,
only now it sits in thick mud. It is raining heavily. Lesley
is in the driver's seat with the window down. Jacqui is at
the back of the car.

JACQUI
After three push down on the
accelerator and I'll push.

LESLEY
OK!

JACQUI
Three, two, one - accelerate!!

Lesley slams her foot on the accelerator. She has a face on
her like something out of Dukes of Hazard. Both her hands
grip the steering wheel.

Jacqui pushes with all her might, her face screwed up as she
screams with effort and frustration. The wheels of the car
just spin in the mud which flies up behind the car covering
Jacqui, including her face.

JACQUI

STOP!

LESLEY

SORRY WHAT?!

Jacqui comes out from behind the car to shout to Lesley.

JACQUI

STOP!

Lesley sees Jacqui's reflection in the mirror. She looks like a deranged swamp dweller. Lesley purses her lips trying not to laugh. She takes her foot off the accelerator.

LESLEY

Sorry.

JACQUI

Did you not hear me the first time?!

Lesley leans her head out of the window turning to face Jacqui and shakes her head apologetically. Still trying to contain her amusement.

JACQUI

Turn the engine off.

Lesley obliges and turns off the engine. Jacqui is in full Girl Scout mode, hands on hips, figuring out what to do next.

JACQUI

We need to get something under the wheels to get some purchase.

LESLEY

Like a road?

JACQUI

Yes smart arse...
You stay where you are. I'll get some branches or stones.

LESLEY

Okey doke.

JACQUI

Don't go wandering off anywhere.

LESLEY

I won't.

JACQUI

Lock the doors, while I'm away.

107 CONTINUED:

107

The car door opens and Lesley jumps out of her skin, yelping, her mouth full of food spraying biscuits.

Two young men, 20s, in black suits with crisp white shirts and black ties are peering in at Lesley.

Lesley is wide eyed like a rabbit in the headlights with a look of both fear and guilt for being caught in the act on her binge picnic for one.

BLACK SUIT BOY 1
(US accent)
Sorry to disturb you Mam. We didn't mean to startle you.

108 EXT. WOODS - DAY

108

Jacqui rushes to grab what branches she's collected so far and runs back in the direction of the car.

109 INT/EXT. JACQUI'S CAR, EDGE OF HIGHLANDS - DAY

109

Lesley stares at the young men in stunned silence, bits of food on her chin and all down her top.

BLACK SUIT BOY 2
(German accent)
We were just wondering if you might need some assistance?

Lesley shakes her head.

The boys look at each other, bright eyed, bushy tailed and eager to lend a hand.

BLACK SUIT BOY 1
We thought you might be lost or broken down or something.

Lesley tries to compose herself and brushes down her top as she speaks.

LESLEY
N...N... No. I'm just having a pit stop. I'm fine, thank you.

Lesley continues to wipe down her top.

The young man with the American accent indicates with his finger on his chin.

BLACK SUIT BOY 1
Err Mam, you've got a little something on your uh...

LESLEY
(putting her hand to her
chin to check)
Oh I... Yes

Lesley looks mortified as she wipes away the mushed biscuit hanging off her chin. She now has it on her finger and looks for somewhere to get rid of it.

BLACK SUIT BOY 2
Here let me.

He reaches into his pocket.

110 EXT. WOODS - DAY 110

Jacqui is jogging and panting with her load of branches in her arms.

111 INT/EXT. JACQUI'S CAR, EDGE OF HIGHLANDS - DAY 111

Lesley wipes her hands clean of her regurgitated food with young German's clean white handkerchief.

LESLEY
Thanks.

She hesitates as to what to do with the soiled handkerchief.

BLACK SUIT BOY 2
Oh, you keep it.

LESLEY
(shyly)
Thanks.

BLACK SUIT BOY 2
My pleasure.

Lesley looks awkward, gripping the handkerchief.

BLACK SUIT BOY 1
Are you touring the Highlands?

LESLEY
Just a weekend away.

BLACK SUIT BOY 1
Awesome.

Lesley smiles, beginning to let her guard down.

LESLEY
So...is this your first time in
Scotland?

BLACK SUIT BOY 2

Oh yes. It is so wonderful here.
And the people are so kind...
We're on a mission.

LESLEY

Oh nice...
I thought you were off to a
funeral.

BLACK SUIT BOY 1

Oh no, it's God's will that we
dress smartly while we are on duty.

Lesley looks from one to the other, not understanding she
just smiles.

BLACK SUIT BOY 2

We're spreading the word. I'm Elder
Jan and this is Elder Brandon.

They both point to the black badges they are both wearing:
their names and 'Missionaries of The Church of Jesus Christ
of Latter-day Saints' in white writing.

BLACK SUIT BOY 1

And what's your name?

Lesley looks at the badges and back up to the faces of the
young men.

LESLEY

Oh ...yes. I'm...ummm... Angela.

BLACK SUIT BOY 2

It's very nice to meet you Angela.

He holds out his hand to shake her hand.

She obliges and shakes his hand, smiling politely.

The other young man sticks out his hand to shake hers and
again she obliges.

BLACK SUIT BOY 1

Brandon. Nice to meet you Angela.

LESLEY

Nice to meet you too...Brandon.

BLACK SUIT BOY 1

Are you religious at all?

Lesley's expression looks like she wishes a hole would open
up and swallow her, as Brandon reaches into the black man bag
he is wearing with the strap across his shoulder and pulls
out a little blue covered book that looks like a bible.

LESLEY

Me? No. Not really.

BLACK SUIT BOY 2

Are you a Christian?

LESLEY

Well, technically I suppose.

BLACK SUIT BOY 2

Are you familiar with the prophesy
of Jesus Christ, our Saviour?

He brings up the book and points to it. The front cover has
gold writing that says: The Book of Mormon.

LESLEY

I went to Sunday School, but...

BLACK SUIT BOY 1

That Christ died to save us all
from sin?

LESLEY

... that was just free baby sitting
really. We have a Nativity scene at
Christmas and everything.

BLACK SUIT BOY 1

So you are a Christian?

JACQUI

No, she's not. She's a heathen. We
both are.

Jacqui's back!

JACQUI

And what the fuck are you two
little Men in Black up to bothering
my friend here?

Both boys look startled.

BLACK SUIT BOY 1

We were just passing Mam and we
saw...

LESLEY

(quickly)
Angela!

BLACK SUIT BOY 1

...we saw Angela here, looking like
she might be having a spot of
bother with her car.

JACQUI
Angela?

BLACK SUIT BOY 1 & 2 & LESLEY
Yes!

Jacqui looks about at their surroundings.

JACQUI
We're in the middle of nowhere
boys. Now where were you just
passing by to dressed like that?

LESLEY
They're on a Mission.

Both boys nod.

LESLEY
They're Mormons.

BLACK SUIT BOY 1
Yup, we sure are.

JACQUI
Oh well that explains everything.

BLACK SUIT BOY 1
(pointing to the wheels of
the car)
It looks like you're stuck in the
mud here.

JACQUI
How very observant of you.

Jacqui drops the branches on the ground next to the back
wheels of the car.

LESLEY
Yes. We're totally stuck.

BLACK SUIT BOY 2
We could help push you out.

JACQUI
No thank you.

BLACK SUIT BOY 1
It's no bother Mam. We're happy to
help.

Jacqui is busy shoving branches in front of one of the back
wheels.

JACQUI
And what do you expect in return?

BLACK SUIT BOY 1
Nothing Mam, I grew up on a farm so
I'm used to pushing all sorts of
things outta the mud.

LESLEY
(jumping in)
Thank you, that's very kind.

BLACK SUIT BOY 2
Here, let me help.

The young German eagerly gathers up some branches and takes them round to the other back wheel and wedges them underneath the front.

Jacqui gives him a look out of the corner of her eye.

BLACK SUIT BOY 2
OK, what's next?

JACQUI
Let's get one thing straight here.
Whatever your reasons for following
us into the back of beyond are your
problem not ours. You got that?

BLACK SUIT BOY 1
Of course Mam, we are just here to
spread the word of our Lord.

JACQUI
I don't care whose word you're
spreading. If you want to help push
us out then we're very grateful,
aren't we Angela?

LESLEY
Yes, yes very grateful.

JACQUI
But see if you think either one of
us want to listen to any happy
clappy bullshit about the
resurrection of Jesus FUCKING
Christ then you're very much
mistaken. We were here minding our
own business.

BLACK SUIT BOY 1
Mam...

JACQUI
(on a roll)
...And it's pretty bloody clear
from the Bible that Jesus wasn't
the Messiah, he didn't fulfill the
scripture, he didn't die for sin
and he ain't coming back!

Lesley, wedged in the driver's seat, is mortified.

BLACK SUIT BOY 2
With all due respect...

JACQUI
...He's dead boys! JESUS IS DEAD!
Now, you still want to help me push
my car out of this fucking bog?

BOTH BOYS
Yes Mam.

JACQUI
Fantastic! Now if you can both come
round the back here you can give us
a good hard shove on the bumper
when my partner Angela there puts
her foot down on the accelerator.
That OK with you?

BLACK SUIT BOY 2
Yes Mam.

Both young men move to the back of the car and find a good
position to push the car. They struggle (fruitlessly) to try
and keep their feet and bottom of their trousers from getting
covered in mud.

JACQUI
Budge up.

She positions herself between the two young men.

JACQUI
Right Angela. You ready to put your
foot down?

LESLEY
Ready!

JACQUI
Boys you ready to push?

SUITED BOYS
Ready Mam!

JACQUI

On three, we push and you
accelerate up front, OK?

BLACK SUIT BOY 1 & 2 & LESLEY

OK.

JACQUI

ONE, TWO, THREE, PUSH!!

Lesley slams her foot on the accelerator pedal and the car
revs enthusiastically.

The boys (in their suits) and Jacqui all push the back of the
car with all their might. Each of their faces contort as they
grown with effort.

Uplifting religious choral music accompanies their endeavour.

The wheels start to spin and mud begins to fly in all
directions. The three at the back get splattered with mud.
The young men get the worst of it as they are directly behind
the wheels. Their pristine suits and their clean white shirts
are completely covered in wet mud.

JACQUI

Come on! Keep pushing! PUSH!

The wheels start to get purchase on the branches and the car
edges forward. The music builds.

JACQUI

You can do it. PUSH!

Both boys grimace with sheer effort.

BOTH BOYS

AGGGGHHHHHH!!!!

JACQUI

PUSH! PUSH! PUSH!

The car suddenly lurches forward and is released from the
mud. The music reaches a high pitched crescendo, Hallelujah.
Everyone falls forward. The German face plants into the mud
so his front half is entirely covered.

The car drives forward out of the quagmire. Jacqui throws her
arms up in the air.

JACQUI

AHH HAAAAA!

The young American man fist punches the air.

BLACK SUIT BOY 1

WOOO HOOOO!!!

LESLEY

YESSSSS!

Jacqui and Black Suit Boy 1 jump up and down (while the other boy flails about in the mud trying to get to his feet). Before they realise it Jacqui and Black Suit Boy 1 have joined in a celebratory embrace.

Lesley, leaning out the window, watches the chaotic, yet somewhat happy, scene with amusement.

Jacqui leans over the young German man and offers hand to help him up.

BLACK SUIT BOY 2

Oh God bless you.

He takes her hand.

JACQUI

No God bless you son.

Lesley edges the car forward.

Jacqui starts making her way towards the car. The Mormons follow on behind her.

The car engine splutters. The car lurches forward then stops abruptly. The engine is dead. Steam starts seeping out of the bonnet and the radiator.

LESLEY

Oh fuck.

CUT TO:

Jacqui and the two Mormon boys stand in front of us facing the car - their backs to us. From behind we watch the joy drain out of their bodies as their shoulders drop. They stand crestfallen.

BLACK SUIT BOY 2

We can go and get help for you.

JACQUI

No thank you. Don't need anyone.

BLACK SUIT BOY 1

It's no trouble Mam, we're here to help.

JACQUI

And I'm here to tell you we don't need any.

Lesley is leaning out of the car window.

LESLEY

We don't?

JACQUI

Shut up Angela. Thank you.

BLACK SUIT BOY 1

We don't wanna see you two ladies
in a tight spot.

JACQUI

Oh we're not in a tight spot. You
see all I need is a wee drop of
petrol from the house which is just
a stone's throw from here and then
we'll be on our merry way. It was
very nice of you strapping young
boys to give us a little push. But
we'll be fine from here.

The boys look at each other confused.

BLACK SUIT BOY 2

I don't know. Feels like maybe we
should accompany you and see that
you get home alright. Angela has a
little one on the way and perhaps
she shouldn't be out here in her
condition.

JACQUI

I'm perfectly aware of Angela's
condition. As is Angela. Aren't you
Angela?

LESLEY

What?

JACQUI

Aware of your condition.

LESLEY

Oh yes.

BLACK SUIT BOY 1

We can't just leave you here. It
wouldn't be right.

LESLEY

I'm fine. Honestly.

JACQUI

You know what? It wouldn't be right
boys. It would be far from right if
we didn't return your favour.

Lesley leaning out of window looking utterly perplexed.

BLACK SUIT BOY 2

Oh...Well... that's so kind of you.
Thank you.

Jacqui gets between the two boys, puts an arm round each of them and smiles broadly.

JACQUI

You see, I'm a firm believer that every good turn deserves another.

The Mormon boys begin to look uncomfortable.

BLACK SUIT BOY 1

Well that's very... honourable of you Mam.

JACQUI

Nothing honourable about me honey. So let's see... What could a couple of lonely girls like us do for a couple of lost little boys like you?

Jacqui starts stroking the hair of one of them at the nape of their neck. The Mormons look even more uncomfortable.

BLACK SUIT BOY 2

We don't expect anything in return.

JACQUI

Oh but we insist. Don't we Angela?

Lesley watches on agape.

LESLEY

uhhhh...yeh.

JACQUI

You see since my periods stopped a few years back, I've found that I just can't...

BLACK SUIT BOY 1

Wooohw Mam! I... I think we might have misunderstood each other.

JACQUI

Really?

BLACK SUIT BOY 1

We, we need to be getting on now. We'd love to join you. But when my colleague was offering to accompany you, I think he'd forgotten about a prior engagement we've got so...

JACQUI
Prior engagement?

BLACK SUIT BOY 2
Yes, I'd forgotten about the
engagement.

BLACK SUIT BOY 1
Yeh, we really outta get going.

JACQUI
That's a damned shame. Isn't it
Angela?

Lesley has caught on to what Jacqui is up to and joins the
game.

LESLEY
Yip. Real shame.

The boys unravel themselves from Jacqui.

BLACK SUIT BOY 2
Well it was nice to meet you both.

Jacqui lets her hand linger on the shoulder of one of the
Mormons as they try to get away from her.

JACQUI
Pleasure was all mine sweetheart.

THE MORMONS
Bye for now. Bye bye. bye.

The Mormon lads make off, their bodies poker straight with
nervousness, checking behind them as they go. Jacqui waves
after them both.

JACQUI
Bye boys.

Lesley waves too.

LESLEY
Bye.

The boys disappear out of sight and out of earshot.

LESLEY
You're a monster.

JACQUI
You're welcome.

LESLEY
Now what?

JACQUI
We need petrol.

LESLEY
Thought you filled up.

JACQUI
It's not an exact science.

LESLEY
Well let's go get petrol.

JACQUI
No. Not going through that fiasco
again. You're going to the cottage.
I'll get the petrol.

LESLEY
I'm not going back there.

JACQUI
Well you're not staying here.

Jacqui makes her way towards the car. Lesley winds up the window and locks the door. Lesley communicates from through the glass.

LESLEY
(shaking her head)
I'm not going.

JACQUI
Open the door. Lesley open the
fucking door!

Lesley continues to shake her head as she turns away from Jacqui to face ahead.

Jacqui disappears off. Lesley notices she's not where she was and looks about for her.

Jacqui suddenly reappears carrying a large piece of fallen wood and charges towards the car raising it to strike at the passenger side window. She takes a swing and the wood bounces off the window.

Lesley panics and covers her head with her hands. Jacqui goes to pick up the piece of wood to strike again.

LESLEY
OK! OK! OK! OK!

113 EXT. JACQUI'S CAR, EDGE OF HIGHLANDS - DAY

113

Lesley rolls down the window.

LESLEY
What are you doing?!

JACQUI
(to herself)
I don't have time for this shit.
(to LESLEY)
I promise you, I'll get petrol and
we'll leave the cottage. But you
cannot stay here.

LESLEY
I'll come with you.

JACQUI
Not a good idea.

LESLEY
I won't slow you down.

JACQUI
Look at you. Right now we have
nowhere else to go and you can't
just stay here like a sitting duck.

Lesley looks defeated. A number of sheep have gathered to watch the scene.

114 EXT. FRONT DOOR, HIGHLAND COTTAGE - DAY

114

Jacqui enters. Lesley is behind her. She stops at the threshold and hesitates, takes a deep breath and enters.

115 INT. KITCHEN, HIGHLAND COTTAGE LIVING - DAY

115

Jacqui prepares food for herself and Lesley. Lesley is lying on the floor near the front door with cushions beneath her and her legs up against the wall. Her ankles are swollen and she's rotating them round grunting in discomfort.

LESLEY
How long do I do this for?

JACQUI
As long as possible.
You've over done it.

Lesley puts her head right back and closes her eyes.

LESLEY
I blame the Mormons.

JACQUI
I'd blame yourself.

LESLEY
And you need some anger management.

Lesley scoffs with an exhausted, half hearted chuckle at her own joke. Her legs slide down the wall.

Jacqui is engrossed in making sandwiches, cutting up an apple into bite size pieces, like she's preparing a child's packed lunch. Wincing with the pain of her wounded hand, she stops chopping. She looks pale and unwell.

LESLEY
(now watching Jacqui)
You know last night when I was asking about your family and friends looking for you?

JACQUI
Yeh.

LESLEY
I don't have any friends either.

JACQUI
What?

LESLEY
I mean not proper ones... When we were talking last night you said...

Jacqui resumes cutting.

JACQUI
(cutting her off)
It's none of your business who my friends might be and what the head count is.

LESLEY
Yeh, I know that. I was just saying...
You see I'm just...I've never been a great judge of character.

JACQUI
No shit...

LESLEY
(determined to make her point)
...And I...I went out with this guy, this DJ, before Andy. Way before. I thought he was amazing.

LESLEY (CONT'D)

My pal introduced us - well, ex pal now.

Jacqui sits down the table.

JACQUI

Is this a long story?

LESLEY

What? No. Listen, we'd...we'd been out where he DJ's and we'd gone back to his mate's to take coke and E's and I was...well off my face to be honest. I never took drugs like that before. Not like class A's. But I felt safe around him. Or I thought I did.

Jacqui sighs, but Lesley carries on doggedly.

LESLEY

Listen! There was this girl. She was a bit full on. Kept coming on to me...telling me about these web sex videos that she makes and how she just does it for fun, not for money. I thought she was into girls. But when I think about it, she was just coming on to everyone. Seemed a bit of a... a...

JACQUI

A slut.

LESLEY

Yeh, kind of. Anyway I passed out. Don't know where my pal went. But I was at this house, except I was on my own, in the living room. And they were all...next door, in one of the bedrooms.

Jacqui shakes her head in disbelief with a how-can-you-be-so-naive expression on her face.

LESLEY

I came to and I was all confused, ma head was spinning and I...I was on my own. I didn't dare knock on the door that was shut. So I went and found an empty bedroom and slept there hoping everything would wear off.

JACQUI

And?

LESLEY

When I woke up the guy I was seeing
was asleep next to me.

JACQUI

And what happened to you?

LESLEY

Nothing. Nothing happened to me.
Not then. It was all happening next
door while I was passed out on the
sofa.

JACQUI

You had no idea what was going on?

LESLEY

No. I mean I knew something didn't
feel right... But you know what's
worse? Ages later I fell out with
that girl. Not the weird one, never
saw her again, my pal. And when she
dumped me she told me all about
what had happened that night.

JACQUI

What, she knew?!

LESLEY

Yeh. But she also told me that the
guy she'd introduced me to, my
boyfriend, had come on to her too.

JACQUI

Why didn't she tell you before?

LESLEY

I know right?! I asked her, and she
said that she was telling me now
because she wanted to hurt me.

JACQUI

Bitch.

Getting up and joining Jacqui at the table.

LESLEY

Yeh. But I didn't do anything. I
didn't stick up for myself.
Nothing. I just took it. Hate
myself for that.

JACQUI

Fuck sake Lesley. That's pathetic.

LESLEY

I know.

JACQUI

Why are you telling me all this?

LESLEY

Because, that's the kind of people I've always had as friends in my life... People that want to hurt you. I attract them.

JACQUI

Like flies to shite... And Mormons. Don't forget the Mormons.

LESLEY

Or...maybe I'm attracted to them. I'm the fly, attracted to shite.

JACQUI

(motherly)

Och, you've just been unlucky. And stupid. Really fucking stupid.

LESLEY

Well I just wanted to say... that...that you're the first person I've ever met who's been nice to me, you know, for no reason.

JACQUI

I haven't been nice to you.

LESLEY

(Struggling to hide her emotion)

You have. You are. You told me to rotate my ankles. And I barely know you.

Lesley tentatively checks in the wardrobe and finds nothing untoward. She takes a seat on the edge of the bed keeping a wary eye on the wardrobe.

To distract herself she pulls out her phone from the inside pocket of her bag and checks her messages.

The third is in response to a message from her. It reads: "Yes the baby clothes and the cot are still available. When would you like to pick up?"

She goes to her 'favourites' in the Gumtree app and starts flicking through adverts that she's saved. They are all for baby clothes and baby paraphernalia.

Her expression lightens, she looks comforted.

Jacqui comes into the bedroom.

JACQUI
What the fuck is that?

LESLEY
I thought we might need it.

JACQUI
You thought you might need it?!
You've been fuckin' hiding it from
me all along. You lying wee shit!

LESLEY
Don't call me that.

JACQUI
I'll call you whatever I fucking
want! You stupid cunt!

LESLEY
Don't call me that!

Jacqui snatches the phone from Lesley.

JACQUI
If anyone's found him. The police,
any - fucking - one. Then they're
going to be looking for you. And
you carrying that fucking phone
means it's game over.

LESLEY
I didn't mean to.

JACQUI
You're an idiot. Fucking idiot!

Lesley just sits there.

JACQUI
Why? Why did you bring it with
you?!

LESLEY
I don't know. Everything happened
so fast when we left. I wasn't
thinking straight.

JACQUI
Get rid of it.

LESLEY
But I need it.

JACQUI
Now!!

116 CONTINUED: (2) 116

Jacqui throws the phone on the floor and its screen cracks. She leaves slamming the door behind her.

117 INT. KITCHEN, HIGHLAND COTTAGE - DAY 117

Jacqui returns to the kitchen and tries to compose herself. She automatically goes to take a fag out to smoke but stops herself. She puts them back in her pocket.

118 EXT. GARDEN, HIGHLAND COTTAGE - DUSK 118

The shot gun carrier has returned and is walking in the garden near the cottage.

119 INT. BEDROOM, HIGHLAND COTTAGE - DUSK 119

Lesley moves to pick up the phone. It's no longer there on the floor where it fell.

Suddenly she hears the sound of a baby cooing and crying from inside the wardrobe.

120 INT. KITCHEN, HIGHLAND COTTAGE - DUSK 120

Jacqui opens one of the kitchen cupboards looking for plates where she'd seen them previously. Instead of plates she finds the cupboard full of bottles of whisky. Her expression is confused. The whisky bottles weren't there before.

Amongst all the whisky bottles filled with clear amber liquid, one is filled with opaque white milky liquid. Jacqui, intrigued, reaches in to lift the bottle out and examine it.

121 INT. BEDROOM, HIGHLAND COTTAGE - DUSK 121

Lesley, ashen faced, moves over to open the wardrobe.

122 INT. KITCHEN, HIGHLAND COTTAGE - DUSK 122

Jacqui lifts the bottle from the cupboard and tilts it round to get a better look. Through the milky white liquid emerges a little plastic baby doll floating inside. It touches the inside of the glass.

She lets out a horrified stifled gasp and drops the bottle. It smashes and its contents splash across the floor.

LESLEY

It's more than that Jacqui, this place is fucking haunted or something. I thought I heard a baby.

JACQUI

A baby?

LESLEY

Yes! In there!

Lesley points at the wardrobe.

JACQUI

A baby?!

LESLEY

(now completely freaking)
Yes! And when I opened the door it was my phone in there sitting on Andy's fucking wedding suit.

Jacqui puts her arm around Lesley's shoulder.

JACQUI

It's OK. It's OK. I believe you.

Jacqui cradles Lesley on the floor with her chin resting on the top of Lesley's head. Her face is drawn and worried.

JACQUI

Come on let's look what's in there.

LESLEY

No.

Jacqui gets to her feet.

JACQUI

Come on, it's just a bunch of old clothes.

LESLEY

No!

At this moment the wardrobe falls forward with great force and very narrowly misses Jacqui.

They are both left stunned.

Lesley runs out of the room.

126 EXT. GARDEN, HIGHLAND COTTAGE - TWILIGHT 126

Lesley bursts through the front door into the garden just as a gun shot rings out.

She drops to the ground. A rabbit bolts.

127 INT. BEDROOM, HIGHLAND COTTAGE - TWILIGHT 127

JACQUI
(screams)
No!

She runs out of the room.

128 EXT. GARDEN, HIGHLAND COTTAGE - TWILIGHT 128

The RABBIT SHOOTER turns out to be a young man, mid 20s. He lowers his gun - horrified, looking like he's seen a ghost.

Lesley looks up at him from the ground, also horrified.

There is a moment between them. They both realise that, although she hasn't been shot, she very nearly could have been.

Jacqui comes flying out of the front door.

JACQUI
What the fuck have you done?!

Lesley starts to get to her feet. She tries to placate Jacqui.

LESLEY
It's OK, I just got a fright.

RABBIT SHOOTER
I'm sorry. I didn't mean to scare you.

JACQUI
Scare her? You could have fucking killed her!

RABBIT SHOOTER
I was just looking for rabbits. I didn't think anyone was here.

JACQUI
You shouldn't be here. This is private property. Did you not read the sign?

The Rabbit Shooter looks back and forth at the two women - confused and a little unnerved.

RABBIT SHOOTER
Are you like relatives or something?

JACQUI
Yes!

The Rabbit Shooter looks to Lesley for confirmation, unconvinced. Jacqui flashes Lesley a look who in turn backs up Jacqui's statement.

LESLEY
Yes. Yes we are.

RABBIT SHOOTER
That's fucked up.

The two women look at each other not understanding what he means?

RABBIT SHOOTER
I wouldn't want to be seen dead in that house but if you two are family or whatever then...

LESLEY
What do you mean by...

JACQUI
Too right it is none of your business. Now why don't you take your wee gun and fuck off.

The Rabbit Shooter looks at them in disbelief but says nothing. Jacqui doesn't take her eyes off him as he should his gun and leaves.

Once he is out of sight the pair look at each other.

LESLEY
What's he talking about?

JACQUI
How am I supposed to know?

Jacqui walks away from Lesley and back through the front door. She hesitates as she crosses the threshold.

Mid evening. Margaret from the Estate Agent's makes her way towards the Church Hall with her husband, mild mannered JIM (70s).

MARGARET
I didn't want to take the sale on
in the first place.

JIM
I know you didn't.

MARGARET
I told him no good would come of
it.

JIM
Mmmmmhmmmm.

MARGARET
He should be doing his own dirty
work.

130 EXT. CHURCH HALL, HIGHLAND VILLAGE - NIGHT

130

Grim faced - the villagers are gathering. A few familiar faces are there amongst the people making their way to the church hall: the nosey Old Lady with the old dog, Jean from the shop, Margaret and her husband Jim

A sign is stuck on the door of the hall.

EMERGENCY MEETING. TONIGHT. 7.30 pm

As Margaret and Jim approach the entrance to the hall they are met by Jean from the shop and there follows an awkward exchange.

JIM
(cheerily)
Hello Jean.

JEAN
(reluctantly)
Hello Jim...Margaret.

MARGARET
(curtly)
Evening.

The couple head in. As they do Jean whispers under her breath.

JEAN
Judas.

131 EXT. GARDEN, HIGHLAND COTTAGE - NIGHT

131

Lesley is sitting on the front step of the cottage. Jacqui opens the front door. Lesley looks up over her shoulder.

JACQUI
Come on. You can't stay out here
all night.

LESLEY
I can.

JACQUI
You'll get hypothermia.

LESLEY
I'll take my chances.

Jacqui comes outside to join her sitting on the step.

JACQUI
Come in. That baby must be bloody
freezing by now.

LESLEY
We're fine thank you.

JACQUI
Listen. I promise I'll get petrol
in the morning and then we'll
leave.

LESLEY
You've been saying we'd leave since
we got here. And yet, we're still
here.

JACQUI
Nothing bad'll happen. I promise.

Lesley gets up and moves away from Jacqui.

LESLEY
Yeh. Promises. Promises. I want to
sleep in the car.

The heavens open once more.

JACQUI
Come on Lesley. You're going to get
soaked.

LESLEY
I don't care.

Lesley takes a few steps further away from the house. Jacqui
gets up.

Now it's full on thunder and lightening. The rain is
torrential.

Jacqui reaches out towards Lesley.

JACQUI
Lesley don't be stupid.

LESLEY
No.

Jacqui moves towards Lesley.

JACQUI
Lesley.

She touches Lesley's arm. Lesley sharply pulls away.

LESLEY
Don't touch me! I'm not stupid ok.

JACQUI
I know you're not. I'm sorry.

Lesley is getting worked up.

LESLEY.
I'm not stupid, or shite or a liar,
and I'm not a cunt!

JACQUI
Lesley it's OK.

LESLEY
If you think those things about me
then why the fuck did you help me?!

JACQUI
I don't! I'm sorry.

They are both soaked to the skin.

JACQUI
Please Lesley!

LESLEY
Why did you help me?!

Jacqui doesn't give her an answer. Lesley bursts into tears and stands sobbing in the rain. The rain is so heavy that the women are forced to run inside before their argument has reached a conclusion. Jacqui goes to Lesley and bundles her inside.

Back inside the Jacqui and Lesley try to dry off. The atmosphere between them is heavy and strained.

JACQUI
What were you doing on your phone?

LESLEY

Looking at baby clothes.

JACQUI

You're a bit premature, buying stuff aren't you?

LESLEY

I was just looking...Why's it premature?

Jacqui's expression softens.

JACQUI

Never mind, don't worry about it.

133 INT. CHURCH HALL, HIGHLAND VILLAGE - NIGHT

133

In the village hall the community meeting is coming to a head. Emotions are high and tempers frayed.

Stern words are banded back and forth and everyone is shouting over each other.

We hear snatches of what people are talking about:

VILLAGER ONE

It should be made into a climbing centre or something.

VILLAGER TWO

Absolutely not! It should be taken down - We don't want our community to have any association with such wickedness.

VILLAGER THREE

You can't dictate what happens to it. You don't own it!

VILLAGER FOUR

I agree. They should knock it down.

VILLAGER FIVE

That's ridiculous. It's just brick and mortar for heaven's sake. We should just allow the house to be sold and for everyone to move on.

VILLAGER SIX

Knock it down! Knock it down.

As the meeting descends into a shouting match the doors open and two young men in black suits and white shirts walk in the double doors at the back of the hall- The Mormons.

133 CONTINUED:

133

The whole of the meeting falls silent for a moment as everyone turns to look.

The pair are soaked to the skin and dirty with mud.

BLACK SUIT BOY 1
Pardon us. Don't mean to interrupt.

134 INT. CORRIDOR, HIGHLAND COTTAGE - NIGHT

134

The women are in the cottage barricading the bedroom door from outside the room with chairs etc.

Heavy rain hits the roof outside.

LESLEY
When the weather dies down we leave
Ok?

JACQUI
OK.

Once they are finished barricading the bedroom door they move through to the living room.

135 INT. LIVING ROOM, HIGHLAND COTTAGE - NIGHT

135

Lesley sits on the sofa looking ready to leave. Jacqui pulls out her fags and her lighter and stands in the open front doorway to smoke. Her lighter has run out of fuel.

She goes inside and tries to light the fag on the gas stove. The ignition isn't working.

Jacqui doesn't realise it but the cooker itself is also faulty and by trying to light her fag she has started a slow gas leak.

A distorted hissing sound can be heard, travelling up from Jacqui's feet as she walks away from the cooker.

We travel under the dish cloth which hangs over oven door handle, over some sort of old WARNING sticker stuck on the oven door. The hiss sound morphs into a roar. Gas flows through the pipe into the cottage.

136 INT. LIVING ROOM, HIGHLAND COTTAGE - NIGHT

136

Jacqui goes over to the drawers. She remembers spotting matches somewhere and goes rooting for them.

Lesley is in the bathroom.

JACQUI
You better not be on that fuckin'
phone!

LESLEY (O.S.)
I took the SIM card out!

As Jacqui opens the kitchen drawer she discovers a beautiful box that she didn't see in there before. It glints enticingly. She opens the box. It is filled with expensive cigars neatly lined up. On top is a box of matches and a tiny baby hospital band which says BABY MORRIS.

Jacqui is horrified at the sight of the baby hospital band. She looks behind her as if to see who might have put it there. She snatches the matches and shuts the drawer.

137 EXT. GARDEN, HIGHLAND COTTAGE - NIGHT

137

Jacqui stands in the doorway smoking, hands shaking, looking out into the rain and the coming night.

The evil loo roll holder doll gets flung past her through the open door into the garden.

138 INT. LIVING ROOM, HIGHLAND COTTAGE - NIGHT

138

Jacqui props herself up on pillows and cushions against the second barricade they have made next to the front door. Lesley leans herself against Jacqui. They speak in soft voices.

LESLEY
Jacqui?

JACQUI
Yeh.

LESLEY
Why did you help me?

JACQUI
Something to pass the time innit.

LESLEY
No seriously.

JACQUI
I didn't have any other choice.

LESLEY
That's not true. Is it?

JACQUI

You're pregnant, you're in big trouble. And you're no that bright. They'd take that baby off you. You needed help. I was just passing through your shit storm at the wrong time... So to answer your question again. I didn't have any other choice.

LESLEY

(smiling)

Right place right time for me.

JACQUI

Well...

Lesley suddenly lets out a little noise of surprise and pleasure as she feels the butterflies' movement in her belly. She smiles and puts her hand back to her bump.

JACQUI

Is it kicking?

LESLEY

(touched that Jacqui has noticed)

Think so... You want to feel?

Jacqui says nothing, just looks at the belly, resistant to touch it. Lesley gently takes Jacqui's hand and places it on her belly. Jacqui looks awkward but doesn't pull away.

JACQUI

I don't.

LESLEY

Wait there. You feel that?

Jacqui eyes smile as she looks at the belly.

JACQUI

Oh Yeh. Yeh.

After a few seconds Jacqui goes to pull her hand away but Lesley puts her own hand on top, encasing, trapping Jacqui's.

Jacqui's face changes and she pulls away sharply, turning away from Lesley's gaze. As the hands part it feels like a violent separation.

Jacqui jumps up and goes off to the bathroom.

139

INT. BATHROOM, HIGHLAND COTTAGE - NIGHT

139

Jacqui stands at the bathroom mirror. The reflection shows her face full of emotion. She washes her face.

As her head is down to splash the water on her face, behind her a crack appears in the corner, unseen by Jacqui. The glowing ragged line from the opening scene reappears and begins to move with the same crackling sound. As we move back we now see an object smouldering. The ragged glowing line becomes the burning line of cinder moving unevenly across the screen as it draws along a cylindrical shape.

Jacqui brings her head up away from the tap and leaves the bathroom.

140

INT. LIVING ROOM, HIGHLAND COTTAGE - NIGHT

140

As the two women lay waiting in the dark the rain continues to beat the roof outside. Lesley shifts about restlessly.

LESLEY

I have a headache.

JACQUI

Hmmmmmm, me too.

Jacqui closes her eyes.

Red fills the screen and the ominous roar returns.

The red turns to an image of a burning circle. As we move round the same cylindrical smouldering object from earlier materialises. The ragged burning line of cinder, again, moving unevenly across the screen as it draws along the cylindrical shape. As we move out it becomes apparent that we are close up on a cigar. The sound distorts further, indecipherable between the sound of wind or flames, and the roar becomes deafening.

141

INT. BEDROOM, LESLEY'S HOUSE - NIGHT

141

Andy lies motionless face down in the dark, his hand hangs limp to the side of the bed.

142

INT. LIVING ROOM, HIGHLAND COTTAGE - NIGHT

142

Jacqui lies awake, Lesley has dozed off. She gets up and makes her way to the drawer that had the cigars and the baby hospital band in it.

She opens the drawer. The cigars are there but the hospital band is gone.

142 CONTINUED:

142

Her attention is drawn to a light coming from the fridge (that she was sure was unplugged when they arrived).

She moves over to the fridge to inspect, rubbing her temples as she crosses the room.

As she opens the fridge bright clinical light illuminates her face.

Jacqui's P.O.V through the fridge door into the dazzling white light.

143 INT. HOSPITAL MATERNITY UNIT (1980S) - DAY

143

In an 1980's maternity unit, a young woman (JACQUI - 19) is lying groggy on a hospital bed having just given birth. Two Midwives are there with with her dealing with checking the baby and her blood pressure etc. One MIDWIFE starts asking her questions.

MIDWIFE

Can you tell me your full name?

JACQUI

JACQUELINE MORRIS

MIDWIFE

And what's your date of birth?

JACQUI

Twenty fourth of May 1963.

MIDWIFE

Good girl. Now read this form and sign here for consent.

The first Midwife hands Jacqui a pen and in her woozy state she signs the form without reading it. The Midwife then takes the clipboard away and prepares an injection to give to Jacqui.

The baby is taken away by the other Midwife.

144 INT. KITCHEN, HIGHLAND COTTAGE - NIGHT

144

Jacqui wakes up with a start. She's where she was, propped up by the fridge door.

145 EXT. GARDEN, HIGHLAND COTTAGE - NIGHT

145

The rain finally stops.

146 EXT. MARGARET & JIM'S HOUSE - NIGHT 146

Margaret exits the front door. She takes out her keys, locks her front door and walks to the car parked outside.

She gets in the car, starts the engine and backs out of the driveway without putting the headlights on.

147 INT. LIVING ROOM, HIGHLAND COTTAGE - NIGHT 147

Lesley sits up from her makeshift bed.

LESLEY

It's stopped. Time to go.

Jacqui comes in from the kitchen area.

JACQUI

Are you sure you're up for this? We don't know where we're going to go.

JACQUI

Yes.

148 EXT. EDGE OF THE GLEN, HIGHLANDS - NIGHT 148

Margaret's car stops some way from the cottage.

Margaret gets out of the car and takes out two jerry cans from the boot. She makes off slowly on foot towards the cottage carrying the two full jerry cans.

149 INT. LIVING ROOM, HIGHLAND COTTAGE - NIGHT 149

Lesley and Jacqui are preparing to set off, they are both moving sluggishly. Jacqui takes a quick peak through the curtains to check the coast is clear.

She spots a torch heading towards the house.

JACQUI

(in a desperate whisper)
What the fuck?!

Jacqui instinctively drops down below the window. She gestures for Lesley to do the same. Both crouch down on the floor.

Lesley mouths to Jacqui.

LESLEY

What is it?

Jacqui presses her finger to her mouth and then waves it in the direction of the window.

They see flashes of a torch moving about outside the cottage.

Lesley looks terrified and is frozen in fear, transfixed by the torch. Both women barely dare to breathe.

The torch activity continues outside. Whoever it is, they are also trying to keep their presence low key.

150 EXT. EDGE OF THE GLEN, HIGHLANDS - NIGHT

150

Margaret stops for a breather. She sets the cans down for a moment and leans over, resting her hands above her knees. She catches her breath and then continues.

151 INT. LIVING ROOM, HIGHLAND COTTAGE - NIGHT

151

Lesley starts quietly freaking out. The two of them whisper to each other from their places on the floor.

LESLEY
Who's out there?

JACQUI
I couldn't see.

LESLEY
Could be that guy with the gun.

JACQUI
Why would he be coming back in the middle of the night?

LESLEY
Maybe he's told someone about us and it's them. What if it's the owner of the house?

JACQUI
Shhhh! Shut up.

LESLEY
Oh God. What if they've found Andy and they know we're here?

Jacqui shakes her and sharply whispers to her.

JACQUI
STOP! You're right, it'll be that lad. He's only here for rabbits. Not you, not me.

151 CONTINUED:

151

LESLEY

Maybe he reported us to the police.

JACQUI

Why would he tell the police? Then they'd know he was up here trespassing. No more rabbits.

LESLEY

Then what does he want?

152 EXT. GARDEN, HIGHLAND COTTAGE - NIGHT

152

The unidentified individual with the torch has a can of black paint and a brush and is crudely graffiti-ing a slogan on the side of the cottage. They have their hood up.

153 EXT. HIGHLAND COTTAGE - NIGHT

153

Margaret arrives at the edge of the cottage's garden. Instead of going to the front entrance she goes a different route.

She rests the jerry cans on the wall while she struggles to heave herself and her arthritic knees over it. She knocks one of the jerry cans off on the near side as she makes her way over.

154 INT. LIVING ROOM, HIGHLAND COTTAGE - NIGHT

154

Lesley and Jacqui watch the torch moving around outside through the crack in the curtains. They keep perfectly still.

JACQUI

You stay here. I'll get rid of him.

LESLEY

Wait. What if it's the Mormons?

JACQUI

Then I'll invite them in.

Jacqui starts to get up.

155 EXT. GARDEN, HIGHLAND COTTAGE - NIGHT

155

Margaret lands on the garden side of the wall with a thud.

MARGARET

Ahh.

MARGARET

I'm a busy woman.

JEAN

Is that right?

MARGARET

Defacing a property is a criminal offence.

JEAN

Well I'm just up here to clean it off, just like you're up here to... get things ready.

MARGARET

I think you should go.

JEAN

Likewise.

Jean hides her paint brush behind her back as she heads up the path away from the cottage.

Margaret watches her as she leaves, holding her breath until she's out of sight.

Once Jean has turned the corner Margaret lets out a huge sigh and holds her heart. She rushes up the path away from the cottage, forgetting the jerry cans sitting on the wall.

Some time has passed. The room is silent. The voices have stopped. Lesley and Jacqui are left alone.

LESLEY

Do you think they've gone?

JACQUI

I'll go check.

LESLEY

Be careful.

Jacqui gets up and peers through the crack in the curtain.

JACQUI

Nothing.

Jacqui blinks her eyes and rubs the side of her head letting out a deep sigh. She looks clammy and unwell.

Lesley lays her head back on the hard floor and stays there for a moment with her mouth wide open.

160 CONTINUED:

160

LESLEY
Uggghhhhh, I feel weird.

She moves her head from side to side.

LESLEY
Let me know when we're off.

Her eyes close.

161 EXT. EDGE OF THE GLEN, HIGHLANDS - NIGHT 161

Margaret hurriedly gets into her car and drives off.

The tail lights can be seen heading off into the distance away from the cottage.

162 INT. LIVING ROOM, HIGHLAND COTTAGE - NIGHT 162

Jacqui shakes Lesley awake.

JACQUI
Lesley wake up. Lesley!

LESLEY
I can smell...

JACQUI
Gas. I know. Come on. Get up.

Jacqui leaps into action. She rushes over to the oven and checks that all the gas knobs are turned off, they are.

She grabs the dish towel from oven door handle for Lesley to cover her mouth and nose with.

As she takes it to Lesley, Lesley spots the red black and yellow WARNING label on the oven door: DANGER. Safety Warning. Do Not Use - with the recognisable warning image of a black hand. They both see it.

They immediately kick into action. Throwing off the furniture barricading the front door. In a mad rush they exit the cottage and slam the door behind them.

In the hurry to leave Lesley has left her phone behind with the SIM card sat on top of it.

163 EXT. GARDEN, HIGHLAND COTTAGE - NIGHT 163

The last vestiges of night remain. As they make their way out of the cottage they see that a graffiti slogan has been crudely painted across the wall, door and window.

163 CONTINUED:

163

It says: JIMMY THE BEAST

LESLEY
What the fuck?

JACQUI
Come on!

She pulls Lesley along up the path and out of the garden.
They hurry away from the cottage.

164 EXT. HIGHLAND VILLAGE - DAWN

164

Dawn breaks and the village and its community begin to stir.

165 EXT. HIGHLAND COUNTRYSIDE - DAWN

165

Jacqui and Lesley make their way back to the car.

JACQUI
Ok, we take you to the car, I get
petrol and then...

LESLEY
Then what?

JACQUI
Fuck. I don't know Lesley. OK?! I
don't have any fucking idea.

166 INT. JEAN'S UTILITY ROOM - DAWN

166

Jean comes into her utility room. She puts the paint brush in
the bin and starts to wash the paint off her hands with white
spirit.

167 INT. RABBIT SHOOTER'S SHED - DAWN

167

The Rabbit Shooter hangs up his haul of dead rabbits in his
shed after a successful shoot.

168 EXT. GARDEN, HIGHLAND COTTAGE - DAWN

168

The baby rabbit hops around in the garden.

169 EXT. JACQUI'S CAR, EDGE OF HIGHLANDS - DAY

169

Lesley and Jacqui arrive back at the car. The gathered sheep
shift out of the way as they get near them.

Jacqui leans on the car both arms out-stretched looking pale.

169 CONTINUED:

169

LESLEY
At least it's safer than the
cottage.

170 INT. HUGH'S BATHROOM - DAY 170

Hugh gets ready to leave his house - now in a grey suit.

171 INT. OLD LADY'S KITCHEN - DAY 171

The Mormons are sitting at a kitchen table, neatly set for breakfast. They tuck in to a cooked breakfast. Both are wearing old lady dressing gowns. Their clothes are hanging to dry around the room.

The dog sits patiently at the table - waiting for a sausage. The old lady brings over a pot of tea to the table.

OLD LADY
Here you are boys.

172 EXT. ESTATE AGENT'S OFFICE - DAY 172

Hugh unlocks the office and lets himself in.

173 INT. MARGARET & JIM'S BEDROOM - DAY 173

Margaret is back in bed in her nightie pretending to be asleep. Her husband Jim is sat up next to her reading the newspaper with his reading glasses on.

Margaret suddenly opens her eyes as she realises something.

174 EXT. HIGHLAND COTTAGE - DAY 174

Margaret's abandoned jerry cans look like the scene of an interrupted crime. One jerry can still sits on the wall near the garden shed, the other is on its side on the far side of the wall.

175 INT. JACQUI'S CAR, EDGE OF HIGHLANDS - DAY 175

Jacqui and Lesley sit in the car staring dead ahead.

JACQUI
Right. One last fag then I'm off.

Jacqui makes a move to retrieve her cigarettes.

LESLEY
You will come back?

175 CONTINUED:

175

JACQUI
Yes. You're sitting in my car.

176 INT. ESTATE AGENT'S OFFICE - DAY

176

Hugh takes out his wellingtons from the desk drawer and puts them on.

177 EXT. JACQUI'S CAR, EDGE OF HIGHLANDS - DAY

177

Lesley is sitting in the car. Jacqui is just getting out and shuts the door behind her.

178 INT. ESTATE AGENT'S OFFICE - DAY

178

Hugh gathers up the FOR SALE sign once again and prepares to make his second attempt to put it up.

179 INT. JACQUI'S CAR, EDGE OF HIGHLANDS - DAY

179

Lesley checks for her phone in her bag. She realises that she's left her phone behind in the cottage.

LESLEY
FUUUUCK! FUCK! FUCK! FUCK! FUCK!
FUUUUUUUUUUCK!

Jacqui opens the car door and leans her head in.

JACQUI
Calm down. I'm going now!

LESLEY
My phone!

JACQUI
What?

LESLEY
FUCK! FUCK!

JACQUI
You dealt with it right? You've taken the SIM card out right?

LESLEY
I don't have it.

JACQUI
What do you mean?

LESLEY
I mean, I don't have it!

179 CONTINUED: 179

Jacqui slams the car door shut. Leaving Lesley to freak out on her own.

180 EXT. CHURCH HALL, HIGHLAND VILLAGE - DAY 180

Hugh marches past the church hall heading out of the village armed with his FOR SALE sign.

181 INT. JACQUI'S CAR, EDGE OF HIGHLANDS - DAY 181

Jacqui opens the car door again.

JACQUI
Where is it?

LESLEY
I've left it at the cottage.

JACQUI
Where?

LESLEY
I don't know.

JACQUI
Right get out.

LESLEY
I'm sorry.

JACQUI
Get out! You've got to go back and find it.

182 EXT. HIGHLAND VILLAGE - DAY 182

Hugh is at the edge of the village heading towards the cottage.

183 EXT. HIGHLAND COUNTRYSIDE - DAY 183

The women are closer to the cottage. They are approaching from a different angle.

LESLEY
Why are we coming this way?

JACQUI
So we can get a good view from a safe distance if anyone's there. Now keep walking!

189 CONTINUED:

189

HUGH
Oh fer fuck sake!

190 INT. LIVING ROOM, HIGHLAND COTTAGE - DAY

190

Jacqui and Lesley hear the voice approaching the house. Jacqui aggressively shh's Lesley, grabbing her at the same time.

Lesley looks searchingly at Jacqui as they stand frozen with fear.

LESLEY
(whispering)
That's not rabbit man.

Jacqui puts her finger to Lesley's mouth to shut her up.

JACQUI
(whispering)
I know.

Jacqui looks at the door as if it might open any moment. It doesn't. But activity can be heard outside.

191 EXT. GARDEN, HIGHLAND COTTAGE - DAY

191

Hugh tries to get the FOR SALE sign into the ground. He makes a pathetic attempt, gives up.

He leans the FOR SALE sign against the wall and gets a set of keys out, cursing the whole time. He makes his way over to the shed and goes in.

192 INT. LIVING ROOM, HIGHLAND COTTAGE - DAY

192

Lesley, coughing and looking faint, pleads with Jacqui.

LESLEY
What do we do?

JACQUI
Get on the floor. You'll be able to breathe better.

LESLEY
But how do we get out?

193 EXT. GARDEN, HIGHLAND COTTAGE SHED - DAY

193

The door of the shed is open - Hugh's backside as he searches amongst the garden tools.

JACQUI
We're going to have to break it and
make a run for it.

LESLEY
Not sure I'll fit.

JACQUI
You have to!

200 EXT. GARDEN, HIGHLAND COTTAGE SHED - DAY

200

Hugh emerges from the shed.

He spots a jerry can filled with petrol sat on the wall next
to the shed,.

He goes over and takes a sniff.

HUGH
Hm. Don't mind if I do.

He snaffles the petrol. He looks at his free hand, it's
filthy from digging. He makes his way towards the cottage.
When he goes to unlock the door he realises it is already
open.

HUGH
Aw you've got to be fucking kidding
me.

He reaches his hand out to push open the front door.

201 INT. BEDROOM, HIGHLAND COTTAGE - DAY

201

The women hear Hugh entering the cottage.

LESLEY
He's inside.

JACQUI
(mouthing)
Shut up!

202 INT. KITCHEN, HIGHLAND COTTAGE - DAY

202

Hugh enters the cottage. He puts the jerry can down by the
front door and goes straight to the kitchen sink to wash his
hands. Once he is done he takes a look about. He notices that
things have been shifted around inside the cottage.

HUGH
Hmmm.

202 CONTINUED: 202

He spots Lesley's phone on the floor with its SIM card next to it. He goes to pick them up.

203 INT. BEDROOM, HIGHLAND COTTAGE - DAY 203

Jacqui wraps her arm in her jumper to protect it.

204 INT. KITCHEN, HIGHLAND COTTAGE - DAY 204

Hugh paces around with the phone examining it.

He stands near the cooker and gets out his cigarettes. He pulls one out, puts it in his mouth and just as he is about to light up...

205 INT. BEDROOM, HIGHLAND COTTAGE - DAY 205

Simultaneously, Jacqui smashes the window at the other end of the house and...

206 INT. KITCHEN, HIGHLAND COTTAGE - DAY 206

Hugh stops, hearing the window smash at the other end of the cottage .

207 INT. BEDROOM, HIGHLAND COTTAGE - DAY 207

Lesley kicks into action and frantically kicks the rest of the glass out of the window frame with her foot.

LESLEY

Come on!

JACQUI

You first.

Lesley heaves herself out of the window with Jacqui shoving her from behind.

208 INT. KITCHEN, HIGHLAND COTTAGE - DAY 208

Hugh is poised ready with his lighter.

HUGH

Fucking squatters.

He presses down on the lighter and ignites...

213 CONTINUED:

213

JACQUI
Not that way! This way!

She points up the slope of the side of the glen.

LESLEY
Oh Jesus!

214 EXT. EDGE OF THE GLEN, HIGHLANDS - DAY

214

The two women start running up the hill.

Lesley is panting from pregnancy. Jacqui is heaving with smoker's cough.

215 EXT. GARDEN, HIGHLAND COTTAGE - DAY

215

The cottage peaks out from beyond the FOR SALE sign as it continues to burn.

216 EXT. UP THE GLEN - DAY

216

Jacqui and Lesley are now some way from the cottage, further up the glen.

LESLEY
I need to sit down.

Lesley crumples and sits down in the heather just where she is. Jacqui stops but remains standing. Both are panting, trying to catch their breath.

Lesley looks up at Jacqui. Jacqui looks down the glen at the burning house. Lesley follows her gaze.

LESLEY
Is that a For Sale sign?

JACQUI
Looks like it.

LESLEY
Fuck. Did we just blow up an Estate Agent?

JACQUI
Looks like it.

LESLEY
Fuck!

JACQUI
But we didn't mean to. And we were never here. Understand?

Lesley looks at Jacqui. Jacqui winces as she examines her arm.

LESLEY
How is it?

JACQUI
I'll live... Need antibiotics.

Jacqui sits down next to Lesley.

LESLEY
What now?

JACQUI
We go home.

Lesley looks at Jacqui.

JACQUI
We can't run any more.

LESLEY
We haven't. We've been trapped here.

Jacqui nods her head in agreement.

JACQUI
Waiting.

LESLEY
For what?

JACQUI
Fuel.

She gives a nod to the jerry can Lesley has collected.

Jacqui turns to face Lesley. She reaches into her pocket and pulls out the Nessie soft toy she bought in the shop.

JACQUI
Here, this is for the baby.

Lesley takes the soft toy.

LESLEY
Thanks... Do you think I'm a bad mum?

JACQUI
Nobody will ever love that child like you do. They need you. You're the best thing that could ever happen to them. So...

Lesley turns to face Jacqui. Jacqui smiles at her.

LESLEY
I can't get caught.

JACQUI
You won't.

Jacqui lowers her chin and looks to Lesley with deep sincerity, her eyes say it all.

LESLEY
(realising what Jacqui
means)
What? No. No you can't do that.

JACQUI
It's not for you. It's for her...or
him.

She looks at Lesley's belly. Lesley does too. Then they look at each other.

Together they both turn back and stare in silence at the burning cottage with smoke billowing up towards the sky. They are surrounded by beautiful landscape. For a moment they seem at peace.

In the distance blue flashing lights make their way along the road.

JACQUI
Time to go.

Jacqui helps Lesley to her feet and they start walking away from the scene.

217 EXT. HIGHLANDS MAIN ROAD HEADING SOUTH - DAY

217

Jacqui's car travels south on the main road. It passes fire engines and police cars travelling in the opposite direction.

LESLEY
Maybe it could just have been an
accident.

Jacqui reels off 'The Plan' at speed:

JACQUI
Nah, won't work. Too risky for you.
This is the plan. We go to your
house. We put my finger prints all
over that wardrobe and my blood on
his hands. I heard you screaming, I
came running, he went for you, I
intervened, he went for me.

217 CONTINUED:

217

JACQUI (CONT'D)

I defended myself. Self defence,
just like you said.

LESLEY

What about your family?

JACQUI

I fucked that up a long time ago.

LESLEY

And the cottage?

Lesley gives a nod back in the direction of the burning
cottage at the bottom of the glen.

JACQUI

There won't be a trace. Anyway, I
get the feeling they'll be looking
a bit closer to home. Somebody had
it in for that place.

The soundtrack kicks in. A song like First Aid Kit's My
Silver Lining plays through the last two scenes.

218 INT. JACQUI'S CAR - DAY

218

The crap Nessie toy sits on the dashboard of the car with its
big smiley grin.

219 EXT. MAIN ROAD HEADING SOUTH - DAY

219

The car heads off into the distance - heading for home.

FADE OUT

The song plays out.

THE END.