

FADE IN:

1 EXT. SEA - NIGHT 1
Top shot of the sea. The water swells. *

2 EXT. COAST ROAD, CORNWALL - NIGHT 2
A taxi travels down a darkened A road.
The occasional sweep of fence or hedgerow looms out of the blackness, lit by headlights. *

3 EXT. ENTRANCE TO PARK - NIGHT 3
The taxi turns off the main road onto a single track road. A few street lamps mark out the way, beyond are sand dunes stretching into the darkness.

4 INT. TAXI, PARK - NIGHT 4
In the back of the cab sits RUTH (19, something self-contained about her), looking out of the window. Next to her on the seat is a bin bag full of stuff.
She quietly sings a SONG to herself. She looks down at her fingernails and carefully bites a sliver off her already decimated fingernails. She inspects it.
She looks up at the rearview mirror and then winds down the window flicks the piece of nail out.
Ruth puts her head out. She breathes in through her nose.
They pass a field of tents and camper vans. A few are lit but most are dark, the nylon buffeting in the wind.
The headlights glint off the white PVC of a caravan.
They drift slowly past rows of vans: damp towels slap against the sides, body boards lie on the grass, a lace curtain billows gently out of an open window, light from a TV flickers into the dark.
Inside a few of the vans Ruth can see the shapes of PEOPLE moving about. Someone pulls a curtain closed.
They pass a BALD MAN (50s) wearing a head torch and marigolds, he looks up from scrubbing his barbecue.

Somewhere far off a baby cries.

She winds the window up.

5

EXT. PARK OFFICE - NIGHT

5

The taxi pulls up outside a low rise building.

Ruth pulls her bin bag out of the backseat and the DRIVER helps her with the suitcase from the boot.

She pays him, counting out a handful of change from her pocket, and he gets back into the cab and drives away.

Ruth stands there alone, looking around at the darkened buildings. On the side of the office is a CCTV camera pointing straight at her.

The SOUND of the waves rises from the beach below.

Ruth takes out her phone from her pocket, looks at it briefly, and puts it away again.

She approaches the park office and peers in but there is a thick lace curtain and she can't see past. There is, however a light on inside and the faint sound of the radio.

Stuck to the door is a piece of paper with a picture of an Alsatian saying "Beware".

Ruth raises her hand to knock. She pauses. She winces. She knocks.

She listens. A creak behind the door.

It opens revealing SHIRLEY CRAIG (late 50s, no nonsense), who stands there in her night clothes. She forces a smile.

SHIRLEY

It's late.

RUTH

I'm sorry- I'm looking for Tom
Grant- Are you Shirley?

Shirley looks Ruth up and down. She looks at the bags behind her on the asphalt. She turns around and walks back inside.

Ruth doesn't know what to do.

SHIRLEY (O.S.)

Cummis zon.

She leaves her bags outside and follows Shirley into the office.

6

INT. PARK OFFICE - NIGHT

6

Shirley switches a light on.

The place is messy but functional. The walls are decorated with pin-boards and posters advertising boats for sale, baby-sitting, kite-boarding. Behind the desk is a board of hooks with hundreds of keys.

Ruth watches Shirley search through the papers and objects on the desk until she finds a walkie talkie.

SHIRLEY
(into the walkie talkie)
Anyone there? Incomer.

She looks at it.

SHIRLEY (CONT'D)
It's the dud one.

Shirley moves around the office looking for the other Walkie talkie.

SHIRLEY (CONT'D)
I saw a picture of you once. You
from Derby too?

RUTH
Yep. I'm sorry it's so late. I
heard the radio so I thought you-

Ruth is in the way and moves so Shirley can search behind her.

SHIRLEY
I don't sleep in the summer.
How long are you staying?

RUTH
I don't know.

SHIRLEY
It's a long way, thirteen hours it
takes Tom to get here each season.

RUTH
It took me about that on the coach.

Shirley finds the other Walkie talkie. She holds it whilst she looks intently at Ruth.

SHIRLEY
Your parents know you're here?

RUTH
Yeah, they do.

Ruth is uncomfortable under Shirley's gaze.

SHIRLEY
Every summer Tom would come down and I'd say 'what about your girlfriend?' and he'd say 'her parents won't let her come'.

RUTH
Well they've let me now.

SHIRLEY
I don't want no trouble.

Shirley presses the call button on the Walkie talkie.

SHIRLEY (CONT'D)
(into the walkie talkie)
Incomer.

There is a crackle from the other end.

SHIRLEY (CONT'D)
Who's that?

Ruth looks out of the window.

WALKIE TALKIE (O.S.)
Me.

Her bags sit in a pile in the dark. A palm tree sways back and forth in the wind.

She listens for the sound of the sea.

SHIRLEY (O.S.)
Where's Tom?

WALKIE TALKIE (O.S.)
He's lamping rats.

SHIRLEY (O.S.)
Well you come then, dreckley.

Shirley puts the walkie talkie down.

SHIRLEY (CONT'D)

Kai'll show you the van. I had a nice couple in there last winter, great set of skills, she's having a baby now, I said if it weren't for me they wouldn't have a bun, and they say 'oh yeah, like you were in the bedroom, Shirley'. Cheeky tusses.

Shirley laughs, a hard cackle. Ruth smiles politely.

RUTH

Which way's the sea?

SHIRLEY

Down that way, that's all beach. There and there, that's six miles of dunes. There's stoats.

A moment. Then a SOUND from outside. They both look out the window.

RUTH

Is that Kai?

SHIRLEY

Yep, dearovim. He's my nephew, not my son.

They look back to each other.

SHIRLEY (CONT'D)

'Ruth's coming', that's all Tom said to me and he sauntered off, happy as a fish.

Ruth smiles.

7

EXT. PARK OFFICE - NIGHT

7

Ruth walks out of the office.

KAI (20, walks like he owns the place) leans against the trolley smoking. As Ruth comes out he rubs his cigarette out, puts it in his pocket, and pulls the trolley into motion.

Ruth catches him up.

KAI

The Sahara's the other end of the park.

They head off into the vans.

8

EXT. ROWS - NIGHT

8

They walk along the pathways through the vans, past a clothes line heavy with wet-suits.

There is a FIGURE in one of the vans watching TV.

The trolley hits something. Kai walks around and kicks a beach bucket out of the way.

KAI

The emmets will piss off end of the week. Then we'll have the place to ourselves.

RUTH

What's an emmet?

KAI

An Incomer. Tourist.

Ruth smiles at him.

RUTH

Like me.

Kai raises his fist:

KAI

Kernow bys vyken.

He pushes the trolley into motion again.

They continue past a paddling pool with toys floating in the dark.

9

EXT. SAHARA APPROACH - NIGHT

9

Ruth and Kai approach.

RUTH

Tom told me you taught him to surf, when he was a kid.

KAI

I taught him a lot more than that.

Ruth looks at Kai, unsure what he means.

Leaning against the wall is Tom's surfboard.

12

INT. BEDROOM, THE SAHARA - NIGHT

12

Another door opens into a bedroom with a double bed. Tom's clothes are piled in the corners.

The duvet is crumpled on top of the bed.

Ruth lies down and smells the pillow.

TOM (O.S.)

Ruth?

TOM (19, an honest, open face) pushes open the door.

Ruth looks at him, soaking him in a moment. A smile breaks across her face and he grins back at her widely.

Tom sits down next to her. He touches her shoulders, her arms.

TOM (CONT'D)

You're actually here.

Ruth leans in and kisses him.

She pulls away from Tom.

RUTH

You taste different.

Tom just smiles at her, looking at her face.

TOM

You're wearing my jumper.

Ruth inspects him for any changes since she last saw him. Checking his face, his arms, his body.

She turns his hand over and touches a scar. She sniffs his neck. Tom smiles.

Satisfied, Ruth looks at him.

RUTH

I quit Sarah's.

Tom takes this in.

TOM

So you don't have to go back? You can stay here with me?

Ruth nods, smiling.

TOM (CONT'D)

Really?

RUTH

Really.

Tom jumps up and takes his clothes off, all of them, so he is completely naked.

TOM

What? I'm celebrating. Get into bed.

Ruth laughs and pulls the duvet over her head.

They are both in bed, kissing.

A SOUND from outside: the strange, haunting bark of a fox.

Ruth opens her eyes. Tom ignores it, kissing down her neck.

RUTH

What is that?

TOM

It's foxes.

Tom pulls up Ruth's top and kisses her stomach. He pulls her top off and kisses down her body.

The barks are regular, eerie, echoing around the van.

RUTH

Wait.

Ruth kisses him and they fall back into kissing again. It becomes passionate.

13

INT. BEDROOM, THE SAHARA - DAWN

13

Ruth is wide awake, lying next to a sleeping Tom. It is light

Ruth notices a woman walking past a few vans away - this is JADE (26) - she is tall, has wet hair that she has combed back and walks confidently.

*

Jade runs a hand through her hair and sees Ruth looking at her and smiles.

*

*

Ruth watches her walk away, pushing through a line of towels that are drying on a line.

Ruth looks at Tom who doesn't seem to have noticed Jade. He puts his arm around Ruth again and they continue through the park, Ruth nestled under his arm.

15 INT. CANTEEN - DAY 15

The canteen is a large space with windows looking out to sea. Some FAMILIES are having some food.

Tom walks through first and nods at a few people he knows, Ruth follows him.

16 INT. CANTEEN CORRIDOR - DAY 16

As soon as they are out of view, Tom and Ruth run down the corridor, banging through the doors.

17 INT. ARCADE - DAY 17

The arcade is locked up and dark.

TOM

It doesn't open till after lunch.

They walk into the booth.

Ruth wanders through into the darkened aisles. After a moment all the machines come to life: flashing and loud.

Tom joins her and presents her with a bag of one and two pence pieces.

They play on the coin machine, pushing them into the slots and watching eagerly where they land, hoping for a slew of coppers to drop off onto the self - smiling, laughing, enjoying themselves. *

Then the power goes and the machines all turn off. It is quiet and dark.

TOM (CONT'D)

Shit.

Tom walks away from her. Ruth stays at the machine a moment, but he doesn't return.

Ruth walks back through the darkened control room and out of the door.

Ruth hears the SOUND of panting and groaning. She rounds the corner.

18 INT. CANTEEN CORRIDOR - DAY 18

In the corridor Tom and Kai are wrestling, trying to trip each other up.

Kai stops when he sees Ruth. Tom stops too.

Then Kai thumps Tom hard on the arm and walks away up the corridor.

Tom smiles apprehensively at Ruth, catching his breath.

TOM

I got to get back to work.

He follows Kai.

19 INT. CANTEEN - DAY 19

As Ruth nears the canteen, the sound of families having fun rises to meet her.

She stops at the door, she can see everyone beyond the glass panels. But she doesn't go inside.

20 EXT. MIDDLE OF THE PARK - NIGHT 20

Interlude 1: a towel hangs on a washing line in the dark, moving with the wind.

21 INT. BEDROOM, THE SAHARA - DAY 21

Ruth lies in bed watching Tom through the door.

He is standing in the kitchen eating cereal, staring out of the window. He is dressed in his work clothes.

He finishes the cereal and puts the bowl on the side.

He comes into the bedroom and kisses her, still chewing his last mouthful.

TOM

I love you.

Ruth clings to him, not letting him go, like a Koala.

Tom has to struggle out of her grip to get to work.
Eventually he frees himself.

TOM (CONT'D)

I love you. *

He leaves the room and Ruth lies there a moment.

RUTH

(Shouts) *

I love you too. *

She sits up and meets her own eyes in the mirror. On the glass is a glossy lipstick kiss mark.

As Tom leaves the van, clattering down the steps, his movement shakes the mirror, distorting Ruth's image. *

Ruth moves across the bed towards it. She reaches out and touches the mark with her finger, it is greasy.

She leans forward to kiss the mark but decides against it. She wipes it clean with her finger instead.

22

EXT. BLUE SHED - DAY

22

Ruth wanders through the park half-looking for Tom. *

She catches sight of him working. She stops by the side of a van and watches him just out of sight. *

He is lying on the grass outside a shed, his arm down a hole. *

Nearby an ELDERLY MAN sunbathes in a chair.

Ruth watches Tom lying there in the sunlight.

KIPPA (12 and a half) walks up behind Tom and gives his feet a kick as she passes by. Tom reaches out and tries to grab her ankle but she jumps up and avoids his grasp.

Ruth smiles.

Kippa sees Ruth watching from the side of the van, they make eye contact and Kippa doesn't look away until she passes by.

Ruth washes up the bowl that Tom ate his cereal from. She puts it to dry on the side.

Ruth unpacks her bags. She pulls a nightlight out, it is fragile and feels like something she had in her bedroom as a kid. She looks around for a place to put it.

She moves a few of Tom's far more practical things so that there is space for it on the shelf.

Ruth hangs her clothes in the wardrobe, which is mostly empty as Tom's clothes are all over the floor.

Ruth picks up a pair of his jeans. She finds a fiver in the pocket and puts it into her own pocket. She folds them and puts them onto the shelf.

She picks up a dark blue T-shirt and spreads it out on the table to fold.

She bends forward - something is caught on the material. She picks it out and inspects at it: pinched between her fingers is a long hair, with a coppery-red tinge to it.

Ruth walks to the door. She lets the hair float away on the wind.

Outside a polythene hawk sweeps one way and then the other - it is a bird-scare tethered to a telescopic pole.

The SOUND of a lawn-mower starting up brings Ruth back round.

She walks back to the T-shirt and folds it carefully.

Ruth continues clearing up. She finds another T-shirt and lays it out on the bed to fold. On the back is another hair. She picks it out of the material.

Ruth looks around her at the other clothes and bites her nails.

She leaves the room.

She returns with a bin bag and sets to stuffing all of Tom's clothes into it.

She pulls off the bed linen and stuffs it in too.

25

EXT. ROWS - DAY

25

Ruth walks fast through the park clutching the bin bag full of clothes.

There are quite a few people around including a MOTHER (30s) trying to get something out of her SON's mouth.

MOTHER

Billy, spit it out! Spit it out now. Is it in your mouth?

Looking for the right way to go, Ruth turns between some of the vans.

Suddenly A GIRL (8) runs past, giving Ruth a shock. Then ANOTHER GIRL (8) passes, giving chase, screaming. Their long hair swaying behind them.

Ruth continues. An ELDERLY MAN stares out of one of the windows.

*
*

26

EXT. LAUNDERETTE - DAY

26

A low rise pebble-dashed building features a sign on the outside saying 'LAUNDERETTE' with the opening hours.

Outside two KIDS are swinging on the railings with pillow cases on their heads.

Ruth backs through the door, the bin bag unwieldy in her arms.

27

INT. LAUNDERETTE - DAY

27

Along the tiled walls run rows of identical washing machines and in the middle of the floor is a pile of patterned bed linen. Almost all of the machines are mid-cycle and it is noisy.

Ruth dumps the bin bag and pulls out Tom's clothes and the sheets.

She stuffs them into one of the free washing machines - lights and darks all mixed together - and shuts the door.

JADE (O.S.)

Don't watch for too long-

Ruth turns to see Jade - the woman with wet hair who walked past her before.

JADE (O.S.) (CONT'D)
It'll send you loopy.

Jade dumps a pile of sheets in the corner.

Ruth stands up and tries to work out how to use the machine. She pulls some change from her pocket and starts to put it in the machine but drops it. The coins spin out across the floor.

Ruth bends down and picks them up.

Jade walks over to her. She presses a couple of buttons on the machine.

Ruth is still squatted on the ground, her face is next to Jade's pelvis. The material of Jade's clothes brushes her cheek.

WORKER (O.S.)
Jade? I got more-

Jade pulls a key from her belt and turns the machine on.

JADE
Like magic.

Jade turns and walks out of the building.

Ruth watches her go as the machine judders to life.

She picks up the coins. She hears Jade laughing outside.

Ruth looks at her washing machine, it moves the clothes rhythmically, water churning like waves.

The machine continues turning over and over- over and over-

28

INT. THE SAHARA - EVENING

28

Tom sits opposite Ruth at the table. He is taking spaghetti from a saucepan and making a sandwich of it between two slices of white bread.

Ruth watches him closely.

He bites into his spaghetti sandwich. Tom nods as he chews his mouthful. He gestures to the van, it is a lot neater.

TOM
It looks really good.

RUTH
I put a few of my things out.

TOM
Did you speak to Shirley?

RUTH
Not yet, I'll do it tomorrow.

*

TOM
What have you been doing all day?

RUTH
Nothing.

TOM
Coz if you leave it too long then
she'll charge you site fees and
we're already paying gas and water-

RUTH

Tom puts his hands out to her across the table.

TOM (CONT'D)
Dance with me.

She shakes her head. He starts to dance on his own, making a fool of himself to make Ruth laugh.

He puts his hands out to her again but she refuses again.

Tom shrugs and continues to dance by himself, singing along to the words.

As the music rises, he stands up on the bench and dances.

Ruth can't help but laugh.

He steps down and pulls Ruth up so that she is dancing with him. She hugs him. Tom keeps moving to the music and Ruth clings to him, a grin spreading across her face.

Then Ruth sees her own hair lying across his shoulder. A tiny frown forms on her brow, she bites into his shoulder. Pressing her teeth in. Hard.

TOM (CONT'D)
Ow!

Tom pulls her off him so he can look at her.

TOM (CONT'D)
What the fuck?

Ruth is serious. Then she buries her face in his chest and he hugs her again in a kind of awkward embrace.

29 INT. BATHROOM, THE SAHARA - NIGHT

29

Ruth brushes her teeth with Tom's toothbrush. She checks her teeth afterwards.

She meets her own eyes in the mirror. She looks at herself from different angles. The tap is still running.

She puts the toothbrush back in the pot and walks to the wall where she can lean against it. *

She closes her eyes and focusses. We see that she has her hand down her pants and is masturbating, a frown on her face. *

After a while she turns off the tap, switches off the light and leaves the bathroom. *

30

INT. BEDROOM, THE SAHARA - NIGHT

30

Ruth walks back into the bedroom, gets into bed with Tom. *

Tom pulls her towards him and kisses down her neck. Ruth lets *

35 EXT. OFFICE OVERLOOK - DAY 35

Ruth walks down to the office. There are a few cars parked outside packed with luggage.

36 EXT. PARK OFFICE - DAY 36

Ruth walks past the park office, past the FAMILIES milling around the cars.

She walks up to the window but it looks busy inside the office. She turns away and walks on past.

*
*

37 EXT. PLAYGROUND - DAY 37

Ruth plays with a strand of her own hair, she winds it around her fingers, making them go white.

*

She sits on the climbing frame in a small playground that looks out over the sea.

*
*

Two SURF INSTRUCTORS make their way up from the beach carrying a selection of bodyboards. Trailing behind them is Kippa. She wears a rash vest and drags a bodyboard behind her.

KIPPA

Hi.

Kippa stops and looks at Ruth.

KIPPA (CONT'D)

If someone says hi the nice thing to say is hi back.

RUTH

Hi.

KIPPA

What are you doing?

RUTH

Just sitting here. What are you doing?

*

Kippa looks at Ruth.

KIPPA

Keeping busy.

RUTH

Have you been surfing?

KIPPA
No. Have you?

*

RUTH
No.

KIPPA
Well I can lend you some stuff, if
you want to go, I help out at the
surf school.

*

*

RUTH
Thanks.

KIPPA
You can swim, right?

Ruth thinks about how she is going to respond.

KIPPA (CONT'D)
You're kidding me? You can't swim?

RUTH
I did learn but I couldn't get my
head under.

*

KIPPA
Because you're scared?

RUTH
I don't know.

*

Kippa gives Ruth a sideways look. Then she continues on her way.

KIPPA
You should get Tom to teach you.

Ruth watches Kippa catch up with the instructors.

She jumps down from the climbing frame and heads down the path to the beach.

38 EXT. LOOK OUT - DAY

38

Ruth gets to a crest in the dunes that looks out over the vast beach below.

She stands there looking out at the blue, breathing in the breeze and the view.

38A EXT. THE SAHARA - DAY

38A *

Ruth is saying goodbye to Tom on the steps of the van. *

RUTH *

Are you going to be working all
day? *

TOM *

I am. *

Tom kisses her goodbye. *

TOM (CONT'D) *

See you this evening. *

Tom walks away. Ruth lingers in the doorway and then goes
back inside. *

The worker seems to be giving her directions. Ruth watches the girl walks away, into the park.

Ruth pulls herself together and follows.

The girl is some way ahead of Ruth and a few rows of vans away. Her gait is confident and her arms swing by her sides and her long hair sweeping back and forth across her back as she walks.

The girl turns down a rougher, grassy path along the side of a van and disappears.

Ruth crosses the vans and walks to where she lost sight over her, rounding the corner.

The girl's hand the last to disappear: she has bright red fingernails.

*

Ruth gets to the corner, a thread of red hair is caught in the van.

*

*

Ruth pauses, building courage. She steels herself and quickens her pace, jogging down the path after the girl.

Ruth gets to the end but when she emerges, she can't see the girl at all.

Ruth looks around for her but can't see her anywhere. Ahead of Ruth are various vans that the girl might have gone into. Ruth approaches one of them, hovering outside but some small dogs start yapping loudly from inside and Ruth moves away.

She walks up to the next van and looks through the window into the van: her own reflection surrounded by colourful flowers that are in a vase on the windowsill. Ruth's eyes are bright, her cheeks pink but she can't see anything.

Feeling that she has lost her, Ruth wanders through, she looks out to sea.

*

Then in the reflection of the window of another van she sees the girl, walking away, on the other side of the row.

Ruth follows the girl.

But TWO WORKERS approach with some scaffolding poles and rolls of plastic, obscuring her view.

She looks again and can't see the girl anymore. She heads in the direction she was going in.

Ruth emerges in an area where there are about twenty vans which are being covered in polythene. It flaps noisily in the wind as some WORKERS are clipping it to the vans.

Some men pass by carrying a sheet of plastic that distorts her view. She thinks she sees someone but when she gets there she sees it was just another worker.

Ruth looks down each corridor of vans, hoping she might see the girl again.

She looks around, there are CCTV cameras looking onto the area.

She gets to the end of the area of vans, in front of her is a grassy ridge which is too steep to climb up: Ruth sits down, she has lost her.

Then a dog barks.

Ruth looks up to see a large ALSATIAN standing at the end of the row, barking aggressively at her.

Ruth gets up and walks away from the dog. She gets to the next row but the dog is there again. It stares at her. Then it starts to run at her-

KAI (O.S.)
Shadow! Shadow!

*

The dog stops and lies down, its ears back against its head, still focused on Ruth.

Kai walks up to the dog and picks up the chain that drags on the ground behind him.

KAI (CONT'D)
You silly dog, it's just Ruth.

Kai and the dog approach Ruth, who is uncertain of the animal.

KAI (CONT'D)
Let him get to know you.

Ruth allows the dog to sniff her. The dog then sits down and looks at Kai.

KAI (CONT'D)
Good.

Kai is smoking a spliff. He offers it to Ruth, she shakes her head.

He starts walking, and Ruth follows, still wary of the dog.

He bangs on the side of one of the vans.

KAI (CONT'D)

We're fumigating these vans. Fleas, ticks, wasps, that kind of thing. Mice, termites.

RUTH

Are they all empty?

KAI

Yep. They're rentals, everyone's out, it's just the residents now.

Ruth nods.

RUTH

Do you know where Tom is?

*

Kai shrugs.

RUTH (CONT'D)

Did you see that girl asking for directions?

*

*

KAI

No.

RUTH

She was here a moment ago.

*

KAI

Dog walkers wander up off the beach sometimes.

*

*

*

RUTH

I thought maybe she was looking for someone, or maybe she was lost.

*

*

*

KAI

Shadow'd find her. Wouldn't you boy? He can pick up a scent a mile off. If it's damp and there's no wind, he can pick up scents that are two weeks old, they just sit there, hovering above the ground.

*

*

Ruth looks at the dog who is sniffing at the air.

KAI (CONT'D)
Right now he can smell your cunt.

Ruth looks at Kai, shocked he just said that.

He looks back at her, his expression is blank. He continues walking.

Ruth stops, letting him walk away from her.

KAI (O.S.) (CONT'D)
The lady-boss wants to speak to
you, get you stripping vans.

*

Ruth watches him go, shaken and angry.

44 INT. PARK OFFICE - DAY 44

Ruth stands in the office. It is closed and the lights are off.

She listens: nothing.

Ruth walks to the door that connects to Shirley's house and knocks.

45 INT. SHIRLEY'S LIVING ROOM - DAY 45

Ruth sits in Shirley's living room. It has thick carpets, patterned curtains and various whale ornaments dotted around as well as a few crystals. An indoor water feature makes a continuous trickling noise.

*

*

Shirley sits in an arm chair with a tray in front of her eating strawberries and cream, her slippered feet up on a poof.

SHIRLEY
Have you been enjoying it here?

RUTH
Yes.

SHIRLEY
You haven't been homesick the past week?

*

*

RUTH
No.

Shirley takes another mouthful of strawberries and cream.

SHIRLEY

What kind of jobs have you done
before?

RUTH

My aunt has a bakery, I worked
there every summer, that's it.

SHIRLEY

Strict health and safety in a
bakery.

RUTH

Yeah.

SHIRLEY

You see normally we hire a working
co 0 0 12 180g

SHIRLEY
It's not ringing any bells.

RUTH
She's not a day worker?

Shirley eats the final mouthful of strawberries and cream and puts the bowl on the side.

SHIRLEY
No.

*

Ruth nods, she puts the piece of the puzzle back down, not in place.

*

SHIRLEY (CONT'D)
You can see them sometimes off the coast.

Ruth looks up at Shirley.

SHIRLEY (CONT'D)
Whales. Look at the box.

Ruth turns over the box that the puzzle was in, there is a large whale leaping out of the water.

SHIRLEY (CONT'D)
Great isn't it?

Ruth nods. She bites her nails.

SHIRLEY (CONT'D)
You scared of the water?

RUTH
No.

SHIRLEY
Kippa said you've never been in.

RUTH
Not in the sea.

SHIRLEY
The sea is very healing. After I learned to swim I was no longer afraid of dogs.

Ruth isn't sure what to make of this.

SHIRLEY (CONT'D)

For most people the biggest fear is taking their feet off the bottom when they have nothing to hold on to. It's unnatural.

RUTH

I don't think I got that far.

SHIRLEY

I was a late bloomer too. The best of us are.

Shirley smiles at Ruth, a kind of forced smile.

SHIRLEY (CONT'D)

Right. Would you be a dear and put this in the kitchen?

Shirley holds out her bowl.

Ruth gets up.

RUTH

Do you know where Tom is? *

Ruth smiles and takes the bowl, it is stained red with the juice of the strawberries.

SHIRLEY

I think he asked for the afternoon off. There's good surf.

Ruth tries to contain her rising alarm.

45A EXT. PARK OFFICE - DAY

45A *

Ruth leaves the park office. *

Jade walks past, heading inside. *

46 EXT. PATH TO BEACH - DAY

46

Ruth walks fast down a sandy footpath that winds through the grasses. *

A big wide of the dunes stretching out. *

47

EXT. BEACH - DAY

47

Ruth stares out at the ocean. White crested waves are
breaking onto the sand.

*

Out to sea, a SURFER waits. It is impossible to see who it might be.

Ruth has her shoes on. Sea water comes near her foot, Ruth steps backwards.

Big wide of the beach.

*

48 INT. THE SAHARA - DAY 48

Ruth stares at Tom's surfboard and wetsuit that are still in the room, untouched.

49 INT. THE SAHARA - EVENING 49

The lights are off in the van apart from Ruth's nightlight that she brought from home.

Ruth sits at the window, looking out through a gap in the lace curtains. The sky is a deep blue colour, the light is fading, the day is on its way out.

The curtain brushes against the skin of her arm, bringing up goose bumps.

Ruth sees Tom approaching the van. He passes out of view but she keeps looking out, looking for someone else-

The beaded curtain shakes and the door opens.

TOM
Hello baby.

RUTH
Hi.

TOM
Why are you in sitting the dark?

He switches a light on and smiles at her, a warm grin.

He walks over, sits down at his usual seat and starts to unlace his boots.

RUTH
Where have you been?

TOM
Kai sent me to pick up a new chassis but the man wasn't there, he hadn't even bloody rung him.

RUTH

TOM
That's great.

Ruth nods, an uneasy tension between them.

50

INT. RENTAL VAN - DAY

50

Patterned fabric: Ruth pulls the cover off a long sofa cushion, it is unwieldy and she yanks at it and rips it slightly. ~~the~~ area between the vr1 9.

*

She goes to the door and flings the cover onto the grass outside, where the pile of sheets and towels are.

Outside another WORKER (female, 50s) walks past carrying a pile of linen.

*
*

Ruth goes back inside. She walks to the back of the van.

*

Hanging in the hallway is a fur coat. Ruth looks at it. She touches it.

*
*

She walks into the bedroom and starts unhooking the curtains. She gets one off.

*
*

She puts it down on the bed and goes back to the fur coat that is hanging up. She pushes her hand into the fur.

*
*

51

EXT. PAY PHONE - DAY

51

*

The pay phone is stationed on the side of a pebble-dashed building.

Ruth stands with the phone to her ear, looking out, she can just see the sea between the buildings. It is a grey, drizzly day.

She bites her nails. She faces the wall, inspecting the pebble-dash.

RUTH (CONT'D)

It's nice. It's right by the sea
and there's these big sand dunes.
It's quite wild, there's stoats.

Ruth bites her nails.

RUTH (CONT'D)

I don't think they are dangerous,
that's not-

She listens, looking out at the grey sky, it is drizzling.

RUTH (CONT'D)

They've given me a job.

In the distance Ruth sees Tom and Kai walk past with surf
boards, on their way to the beach.

RUTH (CONT'D)

Ruth walks through. There is no one there. She carries the box upstairs.

54 INT. UPSTAIRS, CABIN STORES - DAY 54

An apex room that is used as a store.

Ruth sits on the floor with the box sorting the contents into different shelves: cutlery, salt shakers, egg cups-

The SOUND of someone in the store room below.

Ruth pauses what she is doing and listens, there are muffled voices. She continues.

Something falls over downstairs and there is a shout.

Ruth gets up and walks back to the stairs.

Cautiously, she walks down the staircase.

55 INT. CABIN STORES - DAY 55

Ruth rounds the corner to see Kippa with packets of laundry on the floor around her.

Ruth smiles.

JADE

Find it funny, do you?

Ruth turns, Jade is watching her from behind the stairs. She walks over and helps Kippa pick up the fallen laundry.

KIPPA

It was too high.

JADE

No kidding.

Ruth walks over to help, she picks up some sheets that have burst out of their plastic wrapper.

JADE (CONT'D)

Here, give those to me.

Ruth gives the sheets to Jade, Ruth gets an electric shock. *

RUTH

Ow! You gave me an electric shock.

JADE
It's the polythene.

Ruth watches Jade walk away, to the machine.

KIPPA (O.S.)
Can you put this on the shelf?

Ruth takes the packet from Kippa and puts it up on the shelf.
And another one.

KIPPA (CONT'D)
(Calling to Jade)
Jade, I'm off, okay?

JADE (O.S.)
Thank God for that.

Kippa grins at Ruth and skips out of the stores. There are a few more packets on the ground that Ruth puts back on the shelf.

She can see Jade pressing the sheets into plastic wrappers. Jade is focussed and assured, she flicks her hair out of her face as she works.

Ruth walks over to her and sits on a stool. She fiddles with the plastic sheeting.

*
*

RUTH
Is she your sister?

JADE
Kippa? No she lives with her grandparents, she just likes to help out, it stops her getting bored.

Jade presses the machine onto the sheets, she has lilac nail varnish on.

Jade lifts the machine up and pulls out the packaged linen.

JADE (CONT'D)
You put them in, pull that over,
and then you press.

Jade presses and then lifts the machine up again.

JADE (CONT'D) (CONT'D)
Have a go.

Ruth stops biting her nails and steps forward to give it a go.

JADE (CONT'D)
Put them in, pull it over and then
you press.

Ruth presses the sheets. A hiss and a little smoke rises.

Jade steps forward and takes the package out.

JADE (CONT'D)
Perfect.

Ruth pulls in another pile of linen.

RUTH
How long have you been working
here?

JADE
I've been here a year. I came to
look after my Nan but she's gone
now.

Ruth presses the pile.

JADE (CONT'D)
What about you?

Ruth flushes.

RUTH
What about me?

JADE
I don't know, is it your life's
dream to live here? *

Jade picks up the linen Ruth has pressed. She turns away and
takes the linen onto the shelf.

Ruth starts to bite her nails.

JADE (CONT'D) *
You should really stop biting those *
nails. *

Ruth's face. *

56 EXT. CABIN STORES - EVENING

56

Jade and Ruth leave the building and Jade locks up.

The street lamps are flickering on and the sky is pink.

They head off. Ruth glances at Jade as they walk side by side.

57 EXT. LAMP POST - EVENING 57

Ruth and Jade get to a lamp post and take the turning towards Jade's van. *

58 EXT. ROUTE TO JADE'S - EVENING 58

Jade and Ruth walk down a row of caravans.

Ruth looks at Jade, Jade looks back at her.

59 EXT. JADE'S VAN - EVENING 59

Jade and Ruth approach Jade's van which overlooks the sea. Jade waves at an ELDERLY COUPLE who sit watching the sunset.

It is well-lived in and there are plants outside. *

Jade reaches into one of the plant pots and pulls out a key. She opens the door and Ruth follows her inside.

60 INT. JADE'S VAN - NIGHT 60

Ruth sits in a barber's chair staring up at the opposite wall. Next door Jade bangs around in the kitchen making drinks.

Opposite Ruth are shelves of polystyrene heads that each have different wigs - blonde, curly, dark, short.

One of the wigs has long, copper-red hair.

Ruth stands up from the chair to have a closer look.

JADE (O.S)

Some people think they're freaky.

Jade emerges from out back holding two glasses of coke and ice. She gives Ruth one of the drinks.

JADE (CONT'D)

It's real human hair.

RUTH

What do you do with them?

JADE
I sell them.

RUTH
Did you make them?

JADE
Yeah. I started making them for my
Nan and now I make them for the
hospital. It's peaceful. It takes
forty thousand knots to make one
wig.

Jade moves around the room, tidying things up. Her van is a
hair and beauty palace, full of equipment and products.

JADE (CONT'D)
Sorry it's a shit hole, people
don't come in here in the winter.

Ruth watches her. She takes a sip of her drink. She winces,
the drink has a ton of whiskey in it.

RUTH
Do you ever wear them?

JADE
No.

Jade switches on the vanity mirror.

JADE (CONT'D)
Have a seat.

Ruth sits back down and looks at herself, the surrounding
bulbs cast a bright glow onto her face.

RUTH
It's like a movie star's mirror.

JADE
You see your skin in a truer light,
no shadows.

Ruth moves her head from side to side, having a look at
herself. Her eyes move to Jade.

Jade gets out an acrylic nail set.

JADE (CONT'D)
We're doing tips, not the long
ones, just something to make them
look nice.

*

RUTH

I look like a stupid kid that's
dressed up when I put make-up on.

Jade walks over to her and takes Ruth's hand. She holds a
medium-length nail onto the end of Ruth's finger for size.

JADE

Trust me, I didn't get into this to
make women look stupid.

Ruth looks up at Jade, still unsure what to think of her.

Jade pulls out a drawer which is filled with nail varnishes.

JADE (CONT'D)

Here, pick one.

Ruth looks inside, there are hundreds of colours.

Jade moves off again.

JADE (O.S.) (CONT'D)

I'll give you some acetone so you
can have your own stumps back
whenever you want.

Ruth picks up an orange one.

Jade comes and sits down next to her.

JADE (CONT'D)

That's Tangerine Dream.

Ruth picks up another.

JADE (CONT'D)

Parisian gala.

Ruth picks up another.

JADE (CONT'D)

Mist on the moors. Remember, it's
not what it looks like, it's how it
makes you feel.

Ruth sees a scarlet red one, like the copper-haired girl was
wearing.

Ruth picks it out. She looks at the label.

RUTH

Scarlet sunrise.

Jade smiles at her.

JADE

That's my favourite too.

C/U of nails being stuck onto Ruth's stumps.

Jade is precise and methodical.

Ruth watches closely. Then her eyes drift up to Jade, who is concentrating hard.

Jade finishes the nail, she looks at Ruth, who looks back at her a moment and then away, down to the nails.

Jade continues looking at her for a serqdto the nails.

She rakes her nails down his chest. Quite hard.

TOM (CONT'D)

Ow.

Ruth looks at him, trying to judge if it was a good 'ow' or a real one. She reaches forward and rakes her nails down him again.

Tom stops her, holding her wrist, looking at her fingers.

Ruth leans in and kisses him. Tom kisses back momentarily but then he pulls back so he can look at her.

TOM (CONT'D)

What's going on?

Ruth slides off his lap and undoes his fly. She starts to pull his boxers down.

Tom puts a hand on Ruth's to stop her.

TOM (CONT'D)

Wait.

But Ruth continues, she takes his boxers down and stops a moment.

Ruth leans into his lap and Tom closes his eyes as she starts to move slowly up and down, her hands on his stomach.

Gradually, Ruth stops moving - it isn't working.

TOM (O.S.) (CONT'D)

Sorry-

Ruth stays where she is, motionless, her face on his thigh.

His hand reaches to her and he touches her hair.

TOM (CONT'D)

Come here-

Ruth sees her finger nails on his thigh and closes her hand so she can no longer see them.

She allows Tom to pull her up towards him.

They sit next to each other on the sofa, watching TV, shy about the failure.

63 INT. CABIN STORES - NIGHT 63

Interlude 3: the cabin stores at night. The sheets lie in their polythene wrappers. One slides off the shelf onto the floor.

64 INT. BEDROOM, THE SAHARA - NIGHT 64

It is dark and quiet in the caravan. The distant sound of wind and the sea.

Ruth lies awake next to a sleeping Tom. She is agitated.

She turns onto her side, facing away from him.

She looks at her nails. She touches them to her lips. She closes her eyes, feeling the smooth nails against her mouth.

She stops. She opens her eyes. Looks at them.

She gets out of bed.

65 INT. THE SAHARA - NIGHT 65

Ruth pads through the van.

The acetone that Jade gave her is on the kitchen counter. Ruth unscrews the bottle and pours some into a glass. Some spills onto the draining board as she does so.

Ruth pushes her fingers into the glass and waits, staring out of the window into the night.

There is a faint rustle from outside.

Ruth tries to see in through the dark.

The rustle gets closer and closer, it moves down the side of the van and goes underneath.

Ruth looks at the floor in the living room where she last heard the sound.

The rustle gradually moves towards her. Then it stops right where she is standing.

Her hand still in the glass, Ruth carefully steps backwards, away from the rustle.

She waits. Nothing. The liquid has turned red.

Ruth steps back to where she was standing and pulls her fingers out of the acetone.

Her nails are drooped and jelly-like.

She gets a table knife out of the drawer and scrapes at them with it. They aren't totally melted and Ruth has to push hard.

A SOUND from right underneath her feet and Ruth slips. The rustle moves away again.

Blood has mixed with the red of the nail varnish in the kitchen sink.

66

INT. THE SAHARA - DAY

66

Through the window their neighbour, April, is searching through a growing pile of collected items that have been cleared from the park: deck chairs, wind breaks, beach toys etc.

Ruth and Tom stand at the kitchen sink eating cereal, watching her.

RUTH
What's her name?

TOM
Why'd you want to know her name?

RUTH
Well she's got a name, hasn't she?

TOM
She's bonkers. April. But she won't respond to it.

Tom looks at Ruth. Her nails are back to normal, but with red stains on her finger tips.

TOM (CONT'D)
You've taken your nails off. I kind of liked them.

RUTH
It didn't feel like that.

Tom rinses his bowl and puts it on the side.

TOM
Jade has a bit of a reputation, you
know. You should give her a wide
berth.

He goes to put his boots on.

RUTH
Reputation for what?

Ruth looks over at Tom doing up his laces, but he doesn't
answer.

Ruth's attention is distracted by April who walks past the
back window, heading to her van with an armful of things.

Tom stands up, his boots on.

*

TOM *
Where have you been? *

RUTH *
Nowhere. *

Ruth walks up to Tom who sits on the edge of the van. *

RUTH (CONT'D) *
Be careful up there. *

TOM *
There was a guy who tried to jump *
this gap a few summers ago. *

Kai walks to the other end of the van. *

KAI *
Speed is what you need- *

Kai runs the length of the van as if to jump off but he stops *
at the end of the van. He looks down. *

KAI (CONT'D) *
Five meters onto the same height. I *
reckon you could do it, Ruth. *

RUTH *
Do you? *

KAI *
Sure. You just have to forget there *
is a gap- *

TOM *
It's a massive gap. *

KAI *
Yes it is, mate. *

TOM *
There's no way she's doing it. *

KAI *
You're all protective of your *
little lady aren't you? Such a *
ladies' man. *

TOM *
Piss off. *

KAI

*

A new day. Ruth is outside with a pair of work gloves on sorting some scrap into piles. *

She throws an old doormat onto one of the piles. *

Kippa sits on the steps to her van. *

Ruth keeps looking up at her, Kippa keeps looking back. *
Eventually Kippa jumps down and approaches Ruth. *

KIPPA

Is this for the Burning?

RUTH

What's the Burning?

KIPPA

When we burn all the scrap from the vans. There's fireworks, all the workers come, it's a proper party.

RUTH

I don't think they'll burn this stuff.

Kippa kicks at the pile.

KIPPA

I think they will. You learned to swim yet?

Ruth stops for a moment. *

RUTH

Aren't you meant to be at school?

KIPPA

I'm home-schooled.

Kippa watches Ruth get on with the work. *

KIPPA (CONT'D)

Do you want me to teach you? *

Ruth

Kippa joins her wearing a tatty wet-suit and dragging a bodyboard. She looks Ruth up and down.

KIPPA

What are you wearing? / Are you a
tomboy of a lesbian?

*
*

Ruth jumps down from the stile.

*

RUTH

Here, give me that.

Ruth takes the bodyboard and together they head down to the beach.

A huge arc of wind and flat sand.

Ruth is at the water's edge. Small waves are breaking gently, the water further out is choppy from the wind.

Further down the beach SMALL CHILDREN are running towards and then away from the waves, a little dog barking at them and their PARENTS watching.

Ruth watches the waves: rising, breaking, rising, breaking.

KIPPA

It's okay, it's warm.

Ruth steps into the water. *

RUTH

It's freezing! *

Ruth walks through the shallows, enjoying the feeling of the water on her legs, the grains of sand moving beneath her feet. *

Ruth joins Kippa, the water up to their thighs. Kippa is leaning on the body board. *

KIPPA

Ok, put your head under.

Ruth looks at her: no way.

Kippa laughs, she splashes Ruth, she keeps splashing her and Ruth splashes back, forgetting herself in the fun. *

Ruth is in deeper water now, focused, walking, trying to summon courage to lift her feet up. *

Kippa treads water, holding onto the body board. *

KIPPA (CONT'D)

You have to just lift them up, the water will hold you.

Grinning, Ruth puts her feet back down. *

UNDERWATER: Ruth's feet hit the sand. *

She looks back at the beach and there, some way off, is a figure standing on the sand seemingly looking straight at Ruth - she has long red hair.

A wave lifts Ruth up and she is suddenly out of her depth. She tries to touch her feet back down but she dips under water. *

UNDERWATER: Ruth's eyes widen in panic. Frantic, she tries to get back up, out of the water again. *

She emerges, spluttering and grabs onto Kippa's body board. *

KIPPA (CONT'D)
This way. Come this way!

Kippa pulls Ruth back towards the shore. *

Ruth looks up at the beach, the redheaded girl is walking up the path towards the park. *

75 EXT. PATH TO BEACH - DAY 75

Ruth and Kippa walk up the path towards the park. Ruth is shivering and is alert, looking around her in case she can see the redheaded girl. *

Kippa is warm in her wet-suit and looks at Ruth to check she is okay. *

76 EXT. SAND BOWL - DAY 76 *

The path leads Ruth and Kippa through a SAND BOWL, a big area where the dunes flatten out into a kind of lunar landscape. Beyond is a low rise pebble-dash building. *

They walk up to the building. *

KIPPA
It's in there. *

RUTH
Thanks. *

They split and Kippa heads off towards the park. *

77 EXT. BEACH SHOWERS - DAY 77

Ruth walks around the building. She peers inside. *

Cautiously, she enters.

78 INT. BEACH SHOWERS - DAY

78

The building is silent apart from the odd drip of water.

Ruth puts her hoodie and shoes onto the bench and walks into one of the nearby cubicles. *

79 INT. SHOWER CUBICLE - DAY

79

She locks the door behind her and puts her towel over the door. *

Her hands are blue and she is shaking as she turns on the water.

She waits for it to get hot and moves under it. It is warm and satisfying.

Ruth pulls her trunks off, and peels off her sports bra and hangs them up behind the shower pipes. *

She closes her eyes and lets the water wash over her. The water stops and Ruth thinks she hears the sound of heavy breathing. But perhaps she didn't. She presses the button and the water starts again. *

Ruth picks up a used bar of white soap and starts to wash her body. *

The sound of running water begins to mix with the sounds of heavy breathing. Ruth opens her eyes, the heavy breathing stops. *

She continues washing but the breathing starts again. She stops, listening, and notices a smear of blood on the white soap. *

Suddenly the water stops again and, standing there, covered in soap, Ruth hears the sounds increase to a moan. *

It is coming from a few cubicles down and it is hard to make out exactly but it sounds like someone having sex. *

Ruth silently takes her towel from the door and wraps it around herself. She unlocks the cubicle. It makes a loud click and Ruth winces.

80

INT. BEACH SHOWERS - DAY

80

Ruth steps out. A groan and a sharp breath.

She looks down the row of cubicles. Near the far end one of the doors is shut.

A trickle of water runs down the floor. In it is a swirl of red hair. Ruth steps out of the way of it.

Slowly Ruth walks down the row, stepping carefully on the slippery floor. Closer. Closer. CLOSER.

Ruth steps towards the door, there is graffiti on it. Another step forward and she goes into the next cubicle.

*
*

*

*
*

81

INT. SHOWER CUBICLE - DAY

81

Ruth crouches down onto the floor. She looks under the cubicle wall.

From her position on the floor she can see under the door: she can see skin and limbs but it is hard to make out exactly what and who.

Ruth tries to get a better look. She pushes her head further and sees that it is TWO WOMEN, one of whom is kneeling on the floor. The other stands with her leg over the other woman's shoulder.

Suddenly they stop: the sound of running water.

They move position and a hand reaches out onto the floor near Ruth's face: long red fingernails.

Ruth is frozen there on the floor, her face inches away from this hand.

In the drain are a few strands of coppery-red hair in soapy water. A drop of blood splashes into the water.

Ruth slowly pulls her head away. She pushes herself up off the floor.

The women turn the shower off. Ruth stands there.

*

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*
*

*

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*

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*

*

82

EXT. BEACH SHOWERS - DAY

82

Ruth walks fast away from the shower block, towards the park. She is in her towel clutching her shoes and hoodie.

*
*

83	EXT. STEPHEN'S VAN - DAY	83	*
	In the dunes by Stephen's van, she hears footsteps approaching from behind her.		*
	She stops.		*
	Slowly she turns, but there is no one there, just wind blowing through the grass.		*
	Ruth walks into the park, agitated by what she just saw.		*
	STEPHEN		*
	You looking for someone?		*
	A man is standing outside a van on the edge of the dunes holding several half-empty cartons of milk. This is STEPHEN (50).		*
	RUTH		*
	No.		*
	Stephen stares at her, looking her up and down.		*
	STEPHEN		*
	It's a maze this place.		*
	Ruth nods and continues walking.		*
	Stephen continues to stare at her as she walks away.		*
84	INT. THE SAHARA - DAY	84	
	Ruth shuts the door behind her.		
	She flings herself down on the cushions. She lies there, completely still, her towel around her waist, her breath slowly becoming steadier with just her fingers twitching.		*
	Then she laughs.		*
85	INT. THE BATHROOM, THE SAHARA - DAY	85	
	Ruth is dressed and brushes her wet hair in the mirror.		*
	She combs it back like Jade had it when she first saw her.		
86	EXT. WORKSHOP - EVENING	86	
	With her hair combed back, Ruth walks up to a set of garages.		

Ruth walks through the workshop past various pieces of machinery, tools and equipment.

Tom is sawing a piece of wood. There is a line of sweat down his back. *

RUTH

Hey.

TOM

Hey.

Ruth leans against some cupboards and looks around the place. *

Stuck to the wall above one of the work benches are page three shots ripped out from magazines and newspapers. Above the pictures is an old snake skin pinned to the wall. *

Tom finishes sawing and a block of wood falls to the ground. *

TOM (CONT'D)

Your hair's wet.

RUTH

I went swimming.

TOM

On your own?

TOM
Ruth, the sea is fucking dangerous.

RUTH
I know.

A heavy silence between them.

KAI
Bit argy are we?

Tom flashes him a look.

KAI (CONT'D)
She's a big girl, I'm sure she can
look after herself.

TOM
(to Kai)
Do you need something?

Kai is surprised at Tom's tone.

KAI
Yeah. I need you to do some fucking
work.

Tom looks at him, Kai is serious.

KAI (CONT'D)
The yard's not going to clear
itself up.

Tom looks briefly back at Ruth. Then he walks out of the
workshop, kicking the wooden block across the room.

Kai smiles at Ruth and then he follows Tom out.

KAI (CONT'D)
He'll be five minutes.

Left alone, Ruth wanders across the room.

Ruth looks down at her fingers, they are covered in fine sawdust and glue.

*

88 INT. TOILETS - EVENING

88

Ruth turns on the taps and washes the glue and sawdust off her hands.

She catches sight of herself in the mirror. Behind her a fox stands in the doorway, staring straight at her.

*
*

Ruth turns to look at it. The fox remains still. Ruth remains still.

*
*

Then the fox turns and walks away, out of the toilets.

*

She turns the taps off.

Her hands dripping water onto the floor, she crosses the room to the hand dryer.

Ruth puts her hands under the dryer and it turns on. Her skin moves as it dries her hands.

*
*

The dryer switches off.

Ruth stands there a second, makes a decision.

*

89 EXT. LAMP POST - EVENING

89

Ruth gets to the lamp post and takes the turning towards Jade's van.

90 EXT. JADE'S VAN - EVENING

90

The sky flares orange with the sunset.

*

Ruth approaches Jade's van, there is a purple glow from one of the windows. There is music playing from inside. She hovers outside and then wanders to the sea.

*
*
*

Out to sea the wind swirls and Ruth can hear the waves crash loudly onto the beach.

She waits-

91

INT. JADE'S VAN - EVENING

91

Music plays loudly and the van is full of smoke.

Ruth and Jade sit on the sofa. They aren't talking, Jade is concentrating hard. Ruth is slightly awkward. She takes a long swig of her drink and looks back at Jade who wears a jumper and a pair of tights.

*
*
*

JADE

Are you trying to put me off?

Ruth looks away. She takes another swig of her drink.

*

RUTH

Sorry. I get told stare a lot. My Mum tells me off about it. 'Ruth, be normal'.

*

Jade finishes the spliff she has been rolling.

*

JADE

There's no such thing as normal.

*

*

She lights the spliff and gets it going.

*

RUTH

Well, you know, like everybody else.

*

*

*

JADE

No, I don't know.

*

*

Jade gives the spliff to Ruth. She watches Ruth smoke it.

*

Ruth takes a deep drag and holds her breath. She leans back on the sofa and closes her eyes.

*

Wh-12p/TT1 o 0 0 -1 0 792 cm BT 12 0 3ves

RUTH
I don't know.

JADE
I'd go to Madeira.

RUTH
What's in Madeira?

JADE
I don't know. You want to come?

Ruth smiles. Jade takes the spliff off her. Their fingers touch.

*

When they calm down, Ruth's gaze alights on the wigs.

*

RUTH
So whose hair is it?

JADE
Huh?

RUTH
You said they are human hair.

JADE

It's a whole bunch of different
people. You need a lot of hair for
one wig. See how they aren't shiny?

Jade gets up. She is a bit wobbly on her feet. *

JADE (CONT'D)

Human hair absorbs the light.

She takes one of the red wigs down from the shelf and starts
to put it on. *
*

RUTH

Ruth comes back into the room and hovers by the wall. *

Jade wears a different wig now and dances, unaware Ruth has reentered. Ruth watches her. *
*

Jade spins around, laughter in her eyes, her face flushed from the booze. *

She

The thudding drowns out the music: it is raining hard.

Ruth gathers her belongings.

JADE (CONT'D)
You don't need to go.

Jade takes the wig off.

Ruth passes Jade to the door of the room.

RUTH
Thanks for the drinks-

Ruth leaves the room.

In the corridor she opens the door: it is pouring with rain outside. She hesitates.

JADE
Ruth-

She walks out into the rain.

94 EXT. ROUTE TO JADE'S - NIGHT 94

Ruth shudders as she hurries through the park. She is only wearing a T-shirt and it is pouring, she clutches herself as she runs.

Patches of grass are missing where new turf is being laid. Piles of wood where there previously were none.

Ruth skirts around them.

Up ahead of her she sees a purple glow in one of the windows of the vans.

She walks up to it, squinting through the pouring van.

94A EXT. JADE'S VAN - NIGHT 94A

Ruth has somehow found herself back outside Jade's van again: the same bench, everything.

Confused, Ruth leaves again.

95 EXT. ROUTE TO JADE'S - NIGHT 95

From inside various van windows, we spot Ruth walking the route again as it pours with rain.

Ruth approaches the familiar turning into where the Sahara is.

*
*

She walks through the familiar V in the grass and looks up: the Sahara isn't there. There is just an empty plot with a street lamp and pouring rain.

*
*
*

Confused, she looks back where she came from: she is lost.

*

It has stopped raining now but Ruth is soaking wet.

*

She searches for something she recognises. Most of the vans are shut up for the winter now. The sofa cushions piled up inside the windows make unusual shapes.

*

The vans open up, ahead of her are the fumigation vans, the sheets of polythene sucks and billows in the wind.

*

*

She walks through the strange-shaped vans. There is a glow coming from the centre of them.

*

*

One of the vans has a light on inside. Ruth hesitates

Ruth closes the door behind her and locks it. She is panting.

She looks out of the kitchen window as she closes the curtains: next door, her neighbour, April, is watching her from her window. Instinctively Ruth drops out of sight.

She remains there a moment, crouched. Tiny grains of sand on the floor around her, her breathing heavy, trying to compose herself and regain control.

She gets up again and closes all the curtains in the van.

Ruth looks into the bedroom. Tom is curled up asleep in bed. He looks like a child, his hands curled into his chest, breathing heavily.

Ruth undresses quickly.

Ruth crawls into the bed with Tom.

She moves close to him, pulling him tightly into her arms.

Tom makes some mumblings and Ruth pulls him even closer.

TOM

Where have you been?

RUTH

At Jade's.

Tom is still. Then he moves away from her a bit.

Uncertain why he is behaving like this, Ruth moves closer to him again but his body is hard and she lets go of him.

She lies slightly apart from him, shivering, looking at his back.

Interlude 4: we push slowly through Jade's van at night. There is a glass on the table. As we push towards it the ice moves in the glass.

It is a drizzly day and the sky is grey.

Ruth takes her clothes off on the middle of the empty beach.

102

EXT. SEA - DAY

102

The sea is flat and calm. The tide is going out and the regressing waves deposit seaweed on the sand.

Ruth walks into the water. She walks in up to her chest and summons the courage to put her head under.

She holds her breath and dips but she can't do it.

She tries slowly, putting her chin under. But she can't go further. She tries one more time, but fails.

She walks back to the beach.

*

*

103

EXT. PATH TO BEACH - DAY

103

Ruth walks back up the beach to the sand dunes.

They are vast and it is hard going up the sand. She seems tiny in the huge landscape.

SCENE 104 HAS BEEN MOVED SO IT COMES AFTER SC 106

*

*

*

*

105

EXT. CABIN STORES - DAY

105

Ruth is approaching the cabin stores, a box in her arms.

Jade leans against the outside of the building, smoking, she hasn't seen Ruth.

Ruth stops and watches Jade: she has her head back and her eyes closed. She stays like that a moment, completely still and blows smoke out of her mouth.

Then Jade takes a final drag before putting the cigarette out against the side of the building and walking inside.

Ruth stands there a moment, then she approaches the building.

*

*

*

*

*

She inspects the soot mark by the door as she enters.

106

INT. CABIN STORES - DAY

106

Ruth hears Jade walking up the stairs.

She puts the box down and picks the linen up from inside.

She goes to the packaging machine and starts pressing the linen into packets. *

She stops and listens. She can hear Jade working above her. *

Ruth goes back to work.

RUTH
(To herself)
Put them in, pull that over, and
then you press.

She stops again and listens. She walks to the staircase. She stops at the bottom and looks up the narrow corridor. *

She steps up a few steps. Then she stops, caught in this narrow corridor. *

She walks down again and goes back to the packing machine.

She continues packaging up the linen. *

104

EXT. LIT UP VAN - DAY *THIS HAS MOVED*

104

Ruth approaches the van that she saw the girl in before. *

She steps towards it and slowly passes the main window, seeing if she can see anyone inside. On the glass where the girl looked through the window is a glossy kiss mark. *

DOG WALKER
Myttin Da. *

Ruth looks around: a DOG WALKER (60s) passes by a lamppost. *

Something catches her eye: it is a CCTV camera attached to it. *

Ruth walks to the lamppost and looks at the camera, it is pointed straight at the lit up van. *

Push in to the van. *

104A INT. LIT UP VAN - NIGHT 104A *

Interlude 5: we push in through the lit up van to the kiss mark on the glass. *

Beyond the glass the polythene shifts in the wind. *

SCENE 107 MOVED EARLIER IN THE SCRIPT TO PAGE 46B *

108 EXT. CANTEEN - NIGHT - DELETED 108 *

Ruth wakes with a start. She looks pale.

Tom is sitting on the bed staring straight at her with a grave expression.

RUTH

Why are you looking at me like that?

TOM

You had a nightmare.

Tom keeps looking at her, a bit too long. *

Ruth wipes her forehead, it is sweaty.

TOM (CONT'D) *

What was it about? *

RUTH *

I don't know, I've been feeling a bit strange. *

TOM *

Yeah? *

RUTH *

Maybe I'm being silly- *

TOM *

Come here. *

Tom hugs her. She is a little suffocated. He gets up. *

TOM (CONT'D) *

Do you want a cup of tea? *

RUTH *

What's the CCTV for? *

TOM *

I don't know, break-ins, robberies? Why? *

RUTH *

It was in my dream. *

TOM *

Huh. *

He leaves to go make tea. *

Ruth relaxes, breathing out.

*

110 INT. PARK OFFICE - DAY

110

*

Shirley is sitting behind the desk with a large pile of leaflets aimed at tourists. She is going through them, throwing some into a box on the floor and putting others back into a holder.

On the radio is something about the weather.

*

SHIRLEY

*

You should always knock because if I'm in the middle of something you see, it could be awkward.

She looks up at Ruth, who is agitated and is biting her nails.

SHIRLEY (CONT'D)

(joking)

Don't hurt yourself dear.

But Ruth doesn't smile.

RUTH

I saw someone in the vans that are being fumigated.

Shirley is looking at one of the leaflets.

*

RUTH (CONT'D)

*

I thought I should say because I didn't think anyone was meant to be there.

*

SHIRLEY

There's no one in those vans.

*

Shirley throws some more leaflets into the box on the floor.

SHIRLEY (CONT'D)
We'll burn this lot.

RUTH
There was someone there- this girl,
I've seen her before-

SHIRLEY
We sealed them up weeks ago.

RUTH
Can I check the CCTV?

Shirley shoves a handful of leaflets back into the holder.
She looks at Ruth.

RUTH (CONT'D)
Do you keep the tapes?

SHIRLEY
All the cameras are fake, dear.

Outside the wind is gathering force.

SHIRLEY (CONT'D)
Will you be a dear and take that
box to the scrap for the Burning?

Ruth stares at Shirley.

*

111

EXT. ROWS - DAY - DELETED

111

*

112 EXT. SCRAP STORE - DAY 112
Ruth pushes through a gate into a narrow alley with large metal piping and walks into one of the stores. *
The wind whistles through the pipes. *
A WORKER in a yellow safety jacket crosses behind her. *

113 INT. SCRAP STORE - DAY 113
Ruth dumps the box down. She looks around. *
The store is full of gardening equipment and things to be burnt: old files, plus a huge collection of fireworks. *
Suddenly the wind blows the leaflets into the air. Then the door slams shut, plunging her into darkness. *

114 INT. BEDROOM, THE SAHARA - NIGHT 114
Darkness. The SOUND of wind outside is very strong. *
Ruth tosses and turns in her sleep. *
She wakes up, bathed in sweat, shivering, despite her vest.
There is an empty space next to her in the bed.
Something bangs against the window behind her. *
She peeks through the curtain and sees Kai walking away from the van. *
RUTH *
Tom? *

She gets out of bed.

115 INT. THE SAHARA - NIGHT 115
Ruth walks into the main room, squinting against the light.
Tom is dressed and is pulling his boots on.
RUTH
Are you going out there?
TOM
April's gone missing. Who lives next door. She wanders sometimes. *

Ruth takes this in.

*

Kai opens the door to the van. He wears waterproofs and a pair of night vision goggles on his head.

KAI

Ready?

Ruth stands there, dazed.

116

EXT. WORKSHOP - NIGHT

116

A GROUP including Ruth, Tom and Jade and FOUR OTHERS stand around Kai, who is explaining where he wants everyone to look.

*

*

The lid of a bin skids across the ground in the high wind.

*

KAI

She's old and frail and she could have been out there for hours. If you find her bring ET Q4/nR

*

*

*

Ruth gets to the end of the row. Ahead of her are the fumigation vans.

Ruth summons courage and walks into them. *

The wind is very strong and is blowing the tarps up and down like a harpsichord.

She looks closely at each van as she passes, shining her torch through the polythene into every dark space. *

Up ahead of her is the lit up van that she saw before. Ruth approaches the van until she is stood outside it. *

She looks through the window: she can't see anyone.

Ruth walks around to the door. She bangs on it. *

RUTH

Hello?!

Ruth finds a way underneath the polythene.

She pulls the door open. Behind it is a layer of cling film sealing the doorway. *

118 INT. LIT UP VAN - NIGHT

118

Ruth breaks through the cling film and pushes her way in. *

The van looks like a show van, everything is perfectly in its place and the table is laid, but it is all covered in plastic.

Ruth's shoes make a loud sound on the plastic. She turns right and walks down the corridor. *

She opens a door to one of the bedrooms: again everything is perfectly made up, with cushions and a teddy on the bed, but there is no sign of life. *

Ruth looks into another room. *

There is a door ahead of her at the end of the corridor. Ruth walks towards it. She is right at the back of the van. *

A noise from outside.

Ruth turns. She walks towards the front window. She can't see anything outside as it is so bright inside. *

Another noise from outside. She quickens her pace and walks right up to the window. She cups her hands to the glass and peers out. *

Outside a figure moves away from her through the night. *

Ruth moves away from the glass. Sees the lip mark in front of her. *

119 EXT. FUMIGATION VANS - NIGHT

119

Ruth emerges from the layers of polythene. *

She walks to the front of the van. There is no one there. She looks around. She follows the figure she saw. *

120 EXT. STEPHEN'S VAN - NIGHT 120

Ruth walks through the park.

There are other PEOPLE are searching, she can see their torches in the distance.

Ruth passes Stephen's van: it is dark. The lights are on and the door is open. Plastic comes out from the doorway and down the steps. Smoke billows out of the door. *

SOMEONE else with a torch heads down the slope towards the van. Ruth hurries on by. *

121 EXT. BEACH SHOWERS - NIGHT 121

Ruth walks down the slope to the beach showers. *

She stops outside the building and looks at it. *

She summons the courage and walks around to the door. *

122 INT. BEACH SHOWERS - NIGHT 122

The lights flicker on.

Ruth enters the shower block. All the doors are shut.

RUTH

Hello?!

Ruth walks down the cubicles banging each of the doors open in turn.

She comes to the door of the cubicle she saw the women showering in before: it has the same graffiti on it. She pushes the door open. *

123 INT. SHOWER CUBICLE - NIGHT 123

The cubicle looks normal, the same as all the other cubicles, smooth, tiled walls but there behind the pipes are the trunks and sports bra that she swam in before. *

Ruth is confused, they should be in the cubicle that she showered in, not here, in this one. *

She steps in and pulls them out from the pipes. *

On the floor is a drop of dried blood. *

124 INT. BEACH SHOWERS - NIGHT 124

Ruth walks back down the aisle towards the mirror that runs along the sinks. She stops and looks at herself. She is upset and confused. *

125 EXT. SAND BOWL - NIGHT 125

Ruth stands outside the showers, opposite the sand bowl looking out into the dunes. *

She can hear the sound of someone moving through the grasses - or is it the wind? *

RUTH

Hello? Tom? *

Her torch barely makes any headway into the blackness but as she steps forward. *

Then she sees the shape of a girl walking away from her. *

RUTH (CONT'D)

Hey! *

Ruth follows up the dune. *

126 EXT. STILE - NIGHT 126 *

Ruth walks into the dunes, her torch flashing over grasses. *

She gets to the stile and stops. She can't see anyone. Ruth looks around each direction, squinting into the dark. *

Then her torch finds the girl again. *

RUTH

Hey! *

The girl turns and seems to see Ruth, then she hurries away over the sand. *

Ruth half-runs through the uneven mounds of grass and sand. It is hard going and the sand is deep in places. *

127 EXT. DUNES - NIGHT 127

The girl has disappeared now and Ruth is out of the wind. It is suddenly still and silent. *

She starts to hear the sound of sand moving in the dark. *

Ruth shines her torch, searching. Then she sees her... *

Lit by Ruth's torch, April digs furiously at the sand. She is in her nightie and is totally unaware of Ruth. *

Ruth doesn't know what to do. She stands there looking at this woman in her madness. *

The Alsatian runs out of the dark past Ruth's legs and up to April, who continues to dig. The dog starts to dig too. *

Another torch and Kai approaches. He shines his torch in Ruth's face and looks at her, stood there, not doing anything. *

He passes by and walks up to April and gently stops her from digging in the sand. Lifting her up to standing again, he puts his coat around her. He looks back at Ruth who stands there, shaken. *

128 EXT. PLAYGROUND - NIGHT 128

Ruth and Kai help April past the playground towards the office, their arms around her. *

129 EXT. PARK OFFICE - NIGHT 129

The dog sits waiting outside the office. *

Kai and April approach the office as Jade appears. Ruth lingers behind slightly. *

JADE
Where did you find her?

KAI
Ruth found her in the dunes. *

JADE
(To April)
We've had the whole place searching for you. How you doing?

April barely responds.

A hand on Ruth's shoulder and she jumps. *

TOM
You found her! *

JADE (O.S.)
Do you want to go inside, April? *

April turns and reaches out for Ruth. She comes towards her but when she gets close she stumbles, nearly falling over. *

Tom helps April up. *

KAI
Get her inside. *

Tom and Kai take her into the office. The dog follows. Tom dashes one last look back at Ruth and Jade, his face pale in the dark. *

Ruth is left alone with Jade, who comes and joins her. *

JADE
It happens more and more. All the shadows, they confuse her. *

Ruth can feel Jade looking at her.

JADE (CONT'D)
How you doing?

RUTH
I'm okay. *

JADE
Do you want to have a drink? *

RUTH
I'm not thirsty.

JADE
People don't drink because they're thirsty.

Ruth shakes her head and steps away. *

RUTH
No- I'm going to go- *

Jade reaches for Ruth and catches hold of her rain coat. Ruth closes her eyes as Jade touches her. *

JADE *

Ruth looks at Jade and they make eye contact. *

Then Ruth sees that Kai is standing outside the office with the dog and is looking straight at them. *

RUTH
Kai's watching us.

JADE
I don't care.

Kai lights up a cigarette and blows smoke into the air. *

Ruth peels Jade's hand off her jacket and she walks away. *

She keeps walking. *

130 EXT. STREET - NIGHT 130 *

As Ruth walks her face twists and tears roll down her cheeks.

She shakes them off and walks faster. She breaks into a run. *

She keeps running through the park, shakier and shakier until her face is no longer visible in the shot.

131 INT. BEDROOM, THE SAHARA - DAY 131

Ruth lies alone on the bed.

She looks over to the cupboard. *

Tom's blue T-shirt that she found the hair on sways in its hanger. *

Her fingers are red and raw where she has been biting them.

She holds her arms up, looking at each one, turning them, seeing the muscles move. *

She pulls up her T-shirt and looks at her stomach. She takes the T-shirt off and pulls back the covers and looks at the rest of her body. *

*

132

EXT. GAS STORES - DAY

132

Ruth hefts a large gas canister out from the stores. It is heavy and she has to tip it side to side in order to move it along.

Around her the wreckage from the storm lies around: bits of unidentifiable pieces of plastic, a bin lid.

She gets it out from the store and she sees Jade heading in her direction.

Ruth abandons it and steps back round the corner so as not to be seen.

She hears Jade approaching and hides amongst the gas canisters.

Jade walks by right her. The air around Ruth moves as she passes by.

Ruth watches Jade walk away.

SC 133 HAS MOVED LATER TO PAGE 92

134

INT. THE SAHARA - DAY

134

Ruth sits on the sofa staring out of the window.

She looks a bit of a mess. She is wearing a pair of tracksuit bottoms, her hair is tied back in a greasy ponytail, and she looks tired.

Outside a WORKER is chopping something with an axe.

Ruth stares directly out of the van at something.

It is the redheaded girl standing there against one of the vans, she seems to be looking straight at Ruth.

Ruth looks straight back at her, trying to hold her nerve.

135	INT. THE SAHARA - EVENING	135	*
	The curtains are drawn in the van.		*
	Shaking slightly, Ruth lays the small table, carefully putting out cutlery, plates and two sets of glasses. It looks like the lit up van she went into. She wipes one of the glasses clean.		* * * *
	Ruth boils water for pasta. She bites some skin off her finger near the nail.		* *
	She drops the spaghetti into the pan.		*
	She opens the tin of cream of chicken soup with the tin opener.		* *
	She mixes the cream of chicken soup into the spaghetti.		*
136	INT. THE SAHARA - NIGHT	136	*
	Ruth and Tom eat at the table, twisting spaghetti onto their forks.		
	Tom makes a funny face at her. Ruth looks back at him. He mirrors her sad face. She doesn't play along.		* *
	Tom reaches over and takes Ruth's hand. He looks at her nails which are raw and bitten.		*
	TOM		
	Are you going to come to work tomorrow?		* *
	RUTH		
	I don't know.		*
	Tom looks at her. He lets go of her hand.		*
	Ruth continues eating, a bit more slowly now.		*
	TOM		
	Is it not what you thought it would be like here?		
	RUTH		* *
	I didn't think anything.		
	TOM		* *
	I'm sorry it's not like a holiday.		
	Ruth shakes her head.		*

RUTH
I came to be with you.

Ruth looks up at Tom. Their meet eyes.

Then she looks back at her plate and continues eating.

137 INT. BATHROOM, THE SAHARA - NIGHT

137

Ruth looks at herself in the mirror in the bathroom.

She looks straight into it/down the lens. She seems on the verge of tears.

She takes a deep breath and heads out.

138 INT. BEDROOM, THE SAHARA - NIGHT

138

Ruth lies on her back in bed as Tom gently kisses down her arms and onto her stomach.

Ruth hears a NOISE under the van. She opens her eyes wide.

Ruth looks down at Tom. He doesn't seem to have heard anything and is still kissing her lovingly, moving down to her hip.

The NOISE again. Ruth flinches. Tom looks up at her. He sees

RUTH
There's someone out there. There's
someone outside.

Tom looks at her, bewildered. He pulls back the curtain and
Ruth recoils.

TOM
There's no one there. What did you
hear? It's probably foxes.

Ruth looks at him, scared. Tom encloses her with his arms,
holding her tightly.

TOM (CONT'D)
It's alright.

Ruth allows herself to be held. Tom rocks her gently in his
arms but can't really relax or engage with him.

She stares out of the door way to the window at the front of
the van beyond which the grasses blow in the night.

139 EXT. LARGE SHRUB - DAY 139

Ruth stands in front of a large shrub blowing in the wind.

It is a kind of bright red grass.

Slow push in on the back of Ruth's head.

She is mesmerised as the grass blows wildly in the wind.

140 EXT. BEACH SHOWERS - DAY 140

A wide of the shower block, Shirley walks into view. She
locks a door and then continues round the building. She stops
to turn off a leaking tap and sees Ruth.

SHIRLEY
You alright my bird?

Ruth steps towards her but Shirley continues around the
building.

Ruth walks around and finds her on the other side.

RUTH
Do you have a minute?

SHIRLEY
Why's that then?

RUTH *

I wondered if you'd have a chat *

with me? *

Shirley walks into a door way and locks a door. She emerges *

again. *

SHIRLEY *

What kind of chat? *

Shirley keeps walking to the next door on the building. Ruth *

follows. *

RUTH *

I just need someone to talk to. *

SHIRLEY *

Go on then. *

Ruth looks at Shirley, summoning courage to try and tell her *

what has been going on. *

RUTH *

I don't know what's happening, *

something's been happening to me *

and I can't, I don't- *

SHIRLEY *

Have you talked to Tom? *

RUTH *

I don't think I can because it's- *

Shirley moves away and locks the third door. She emerges *

again. *

SHIRLEY *

Don't want any partiers smoking and *

drinking in here. Or worse. Leave *

such a mess. *

Ruth stands there, alone in Shirley's presence. Shirley looks *

up the path and back at Ruth. *

SHIRLEY (CONT'D) *

Right, I need to get on. You should *

be careful if you're going out *

there today. You're not a strong *

swimmer. *

Shirley walks away up the slope. *

Kippa and Ruth approach the sand bowl, beyond which lies the beach showers and the park.

There is a flatbed truck full of scrap and a massive bonfire is being constructed in the middle of the bowl.

Tom and FIVE WORKERS (20/30s) are breaking up pallets and other pieces of scrap and throwing them onto the pile.

Kai carries a huge beam towards the fire.

KIPPA

The burning!

Kippa runs down the slope towards the group.

Ruth slides cautiously down the slope, she is jittery after what happened in the water and doesn't trust her own limbs.

She sees Jade walk past and slips, sliding down the slope on her back.

JADE

You alright?

Jade helps Ruth up.

JADE (CONT'D)

You're freezing.

Ruth is shivering and Jade immediately sees that she is in a bit of a state.

JADE (CONT'D)

Do you want to sit down? Come with me.

Ruth walks with Jade across the sand bowl.

JADE (CONT'D)

What happened? Do you feel faint?

RUTH

I scared myself.

Ruth looks over at Tom, he is watching her and Jade as they cross the bowl.

They get to the truck.

JADE

Take that off.

Ruth just stands there. She looks over at Tom again. Jade

*

146	EXT. THE SAHARA - EVENING	146	*
	Ruth gets to the Sahara and Tom is already inside.		
	She walks up to the door and sees him taking her things off the shelves and throwing them onto a pile on the floor.		* *
	Ruth steps up into the van.		*
147	INT. THE SAHARA - EVENING	147	
	Tom pushes past Ruth to go into the bedroom and she grabs hold of him.		* *
	TOM		*
	Don't touch me.		*
	Ruth lets go and he goes into the bedroom.		*
	She watches him take her clothes out of the wardrobe. He grabs her nightlight.		* *
	He walks back past her and dumps them on the pile on the floor of the living room.		* *
	Ruth walks further into the van. She has Jade's jacket wrapped around her.		* *
	RUTH		
	Are you throwing me out?		
	Tom continues looking for signs of her around the van.		*
	RUTH (CONT'D)		
	Tom!?		*
	TOM		*
	Don't. Ruth.		*
	RUTH		*
	Why are you doing this?		*
	TOM		*
	I've got eyes, Ruth, I can see.		*
	RUTH		
	You can see what?		
	TOM		*
	Have some guts, you're wearing her jacket for fuck's sake.		* * *

Ruth doesn't know what to do. She turns away and walks back
down the corridor.

TOM (O.S.) (CONT'D)
Don't fucking walk away from me-

RUTH
I'm not walking away from you.

TOM
You sure about that?

Ruth comes and sits down on the bench. He stands above her,
looking at her. She looks up at him. He can't take his eyes
off the jacket.

TOM (CONT'D)
Fuck this.

He walks to the door. But then he stops.

TOM (CONT'D)
I love you, Ruth.

He waits for a reply but Ruth can't give him one.

Tom walks out of the van. Ruth hears his footsteps receding.

Then he storms back again. He slams the door shut and locks
it. He walks off again.

A moment. Ruth absorbs what he has just done.

She gets up and walks across the room. She tries the handle:
she can't get out.

She goes to the kitchen window but it only opens enough to
get your arm through.

She tries to open the doors in the living room but they are
firmly shut. None of the other windows open.

She goes into the bedroom, they are shut fast or only open
enough to put your hand through.

148 INT. BATHROOM, THE SAHARA - EVENING

148

Ruth walks in. The window in here doesn't open either.

She stands there: she is trapped inside the van.

She tries to absorb what Tom has done. Tries to absorb everything that has just happened to her. *

Slowly she starts to cry. Ruth breaks down. Her lowest moment. *

Ruth curls up in a ball on the bathroom floor. *

148A INT. BATHROOM, THE SAHARA - NIGHT 148A *

Ruth is still in a ball on the floor. It is dark now. There are sounds of people arriving for the party outside: cars passing and voices receding into the night. *

Slowly she uncurls herself and she stands up. *

149 INT. THE SAHARA - NIGHT 149 *

Ruth switches the light on. Her belongings are on the floor in front of her. Her nightlight is now broken. *

She looks at it. She looks at up at the room. *

150 EXT. THE SAHARA - NIGHT 150 *

The Sahara. The lights are on. We can see Ruth through the van towards the bedroom. *

Suddenly a stool bursts out of the back window. *

Ruth climbs over the bed and out of the window. *

151 EXT. ROUTE TO JADE'S - NIGHT 151 *

Ruth rushes through the park. A firework bursts above her. *

152 EXT. JADE'S VAN - NIGHT 152 *

Ruth rushes up to Jade's van. The lights are on inside. *

She bangs at the door. *

Somewhere in the park loud music starts up and the beat drifts through the vans. *

She bangs at the door again but there is no one is around. *

Ruth searches for Jade's key in the plant pot. She unlocks the door and enters. *

Ruth stands in the van. The lights are already on. *

Jade's make-up and products are strewn around as though a lot of people have been using them. There are a few unfinished glasses, the remnants of a pre-party party. *

Ruth picks one up and drinks it. She winces. *

She finds a bottle of vodka and pours herself a glass. She pours in some cola. *

Ruth turns on the lights around the mirror and sits down. She looks at herself.

RUTH

No shadows.

She picks up an eyeliner, leans into the mirror and carefully circles one eye with black. She blinks.

She puts mascara on. Then eye shadow on the single eye.

Ruth finds some lipstick and does half her lips in cherry red so that half her face is made-up and half isn't. She does the other side.

She ties her hair up in a fierce bun away and puts foundation on her face, then rouge.

Ruth picks out the cherry red nail varnish.

She paints her nails, they are tiny from all the biting, she paints over her finger tips too. *

She stands in front of the wigs, staring at the red one up on the shelf. She reaches up and takes down the wig.

She puts it down on the side and sits down in front of the mirror.

Ruth investigates the little mesh cap, the elasticated straps, the hooks: how it might work. *

Ruth looks at herself. *

She puts the wig on. It takes a bit of adjusting to get it right. *

She looks at herself in the mirror: she looks exactly like the red head. *

*

153A	INT. JADE'S VAN - NIGHT	153A	*
	Interlude - slow push in on the mirror - on the curtains - on the wigs with a gap where the red wig was - on the door clicking closed.		* * *
154	EXT. STEPHEN'S VAN - NIGHT	154	*
	The dunes by Stephen's van: the grass blows in the wind. It is dark.		*
	A figure walks past the van and into the dunes, she has red hair, wears a red dress and a fur jacket.		* *
155	EXT. SAND BOWL - NIGHT	155	*
	The beat of a dance track echoes around the bowl.		*
	Slow motion: we push past different faces as they follow the camera, looking straight at us as we move past them.		* *
	People loom out of the smoky darkness: a GIRL with her arms splayed, a pout on her face, swaying drunkenly, looking straight at us.		* * *
	A MAN stumbles towards us, his eyes half-shut. Zombie-like.		*
	Some people are dancing, they stare at us as we pass.		*
	Others stand, lighting cigarettes, they stare as we pass.		*
	A group of people laugh, their faces lit by the flickering flames, they look at us as we pass.		* *
	Shadow the dog stares at us as we pass.		*
	Ruth walks confidently through the party.		*
	Surreal, looming, Kai, looks right at us, but doesn't see that it is Ruth.		* *
	Ruth (out of focus) stands, hair flowing, silhouetted against the huge bonfire, sparks flying into the air (in focus).		* *
	Smoke fills the frame: Ruth walks, looking exactly like the red-head woman, walking like her, swinging her arms, her shoulders back.		* * *
	She comes to a stop. People move in the smoke, they are dancing.		* *

Ruth starts to dance too. Gradually she begins to let go,
coming out of herself. *

Someone grabs onto her, spinning her around, it is a random
DRUNK GIRL who disappears back into the smoke. *

In a strange syncopated rhythm, she dances like we haven't
seen her dance before, a weird and wonderful dance like she
is releasing something from inside her. *

Light flares. Her fingers clutch the air. Then Ruth stops,
she has seen something. She comes to a stand still, blinking. *

It is Jade. She is lit by headlights as a car drives into the
party. She is walking away into the dunes. *

Ruth pushes her way out of the crowd. *

She gets to the edge of the party but she has lost sight of
her. *

She heads into the dunes. *

Ruth pushes past a couple of DRUNK FRIENDS and walks on up
onto the top of the sand bank. *

156

EXT. DUNES - NIGHT

156

Around Ruth are small groups, sitting in the dunes laughing
and drinking, smoke puffing into the cool night air. *

The noise of the sea is louder here.

Ruth breathes in the cool salty air coming off the sea. *

She can see Jade walking ahead of her into the darkness of
the dunes. She runs to catch up with her. *

RUTH

Jade.

Ruth grabs her arm and Jade turns around. Jade sways
slightly. *

JADE

It's you. What the fuck? *

There is no way Ruth can explain herself. *

Jade looks down, Ruth has a hold of her arm. *

A single firework screams into the air. *

BLACK

- Wide: Ruth and Jade, their bodies pale in the moonlight, sheltered from the wind by the massive dunes.

BLACK

158	EXT. BEACH - DAWN	158	
	The vast beach lit in a pinkish light and the sea beyond.		
159	EXT. DUNES - DAWN	159	
	Drops of dew sparkle on the grasses.		
160	EXT. SAND BOWL - DAWN	160	
	Remnants of the party lie about: beer cans, fireworks etc		
	The smouldering ruins of last night's fire.		
161	EXT. CARAVAN PARK - DAWN - DELETED	161	*
162	INT. BEDROOM, JADE'S VAN - MORNING	162	*
	Ruth and Jade asleep in a tangle of sheets and sand and clothes.		
	Ruth's make-up is now a gaudy smudge across her face, and across Jade's.		
	Ruth looks at Jade through half-closed eyes. She closes them.		
	Then she opens them again, unable to take her eyes off Jade, who sleeps gently.		
163	INT. JADE'S CARAVAN - MORNING	163	*
	Ruth stands in front of Jade's light-up mirror taking her make-up off with cotton wool.		
	She finishes and makes eye contact with herself in the mirror.		

164 EXT. ROUTE TO JADE'S - DAY 164 *

The park at dawn, the rows of vans sparkling in the early morning sunshine. *

Ruth walks through the park. No one is around. She wears the fur jacket and her tracksuit bottoms. *

133 EXT. SAHARA APPROACH - DAY *MOVED* 133 *

Ruth approaches the vans. *

She sees April kicking rubbish back into an overturned bin. *

She walks over to help. *

RUTH *

Ruth walks over to where he has landed.

*

He is lying on the grass and has grass stains on his clothes and a graze on his cheek.

*

He sees Ruth and he gets up and walks away from her. He picks up the night vision goggles that came off when he jumped and puts them back on his head.

*

Then he walks over to Kai. He takes the cigarette from Kai and smokes it, looking back at Ruth.

*

He gives the cigarette back to Kai and then walks over to