

BEHIND CLOSED DOORS

FADE IN:

AIRPORT MAIN HALL

Sarah, young teenager hurriedly rushes across hall, holding her backpack.

CUT TO:

AIRPORT TOILET

Sarah rushes into cubicle and slams cubicle door and locks. The backpack is placed on the ground.

CUT TO:

Close up of Sarah's face as she leans back against cubicle door. She looks distraught and physically unwell.

LOW BABY CRYING FADE IN:

Sarah touches her left shoulder.

CUT TO:

BEDROOM

Sarah's back against closed bedroom door. A hand, with a wristwatch on, is placed on the door above her left shoulder.

CUT TO:

BABY CRYING INCREASING VOLUME:

AIRPORT TOILET

Sarah remains distraught, eyes watering up.

CUT TO:

BEDROOM

The hand rests on her shoulders and starts to slide down her arms.

CUT TO:

BABY CRYING LOUD VOLUME:

AIRPORT TOILET

Sarah closes eyes, trying not to cry.

CUT TO:

BEDROOM

The hand tightens around her arm.

DOOR SLAM/CUBICLE DOOR CLOSE/ DOOR LOCK:

BABY CRYING CEASES IMMEDIATELY:

AIRPORT TOILET

Sarah's eyes open at the sound. She turns around and unlocks the door. Sarah walks to the mirror and leans over. She turns on the tap and washes her face to freshen up.

CUT TO SIDE SHOT FROM LEFT:

Sarah leaves the bathroom.

AIRPORT HALL

CUT TO POV:

Out of focus view of departure board.

CUT TO FRONT VIEW:

AIRPORT ANNOUNCEMENT RING:

Sarah looks down at her postcards. She looks up shocked, as if not remembering taking them out.

CUT TO POV OF CARDS:

Three British postcards are in her hands.

CUT TO FRONT VIEW:

Sarah puts away the postcards in her backpack. She gets up and walks out of shot.

FADE IN AIRPORT TAKE-OFF:

CAR

Sarah throws her backpack in the back seat and gets into the car. Her father sits in the driver seat.

SHOT FROM RIGHT SIDE OF FATHERS HEAD:

FATHER

Kind looking man, watch is slightly coming out of left sleeve.

"Enjoy your trip?"

Sarah blanks her father and looks straight ahead. The father looks at her before turning on the car and looking ahead.

CUT TO:

INSIDE OF CAR - FROM BACK SEAT

15 seconds of silence, the awkwardness is evident as Sarah looks out the window, ignoring her father who looks straight ahead while driving. She reaches and turns on the radio.

POP MUSIC FADES IN:

CUT TO:

DISHES RATTLING IN BACKGROUND:

PAN ACROSS MANTLEPIECE:

Three photographs stand on the fireplace. The first at the far left shows Sarah, not much younger, smiling in front of her father and mother. The middle photo shows the father holding the mother's hand while sitting on a bench. The mother has a wrap around her head and looks sickly. The third photo at the far right of the fireplace shows just Sarah and her father sitting at a table, both showing clear fake smiles.

CUT TO:

KITCHEN

Sarah stands at the sink, cleaning dishes after dinner. The father remains at the dining table, slightly out of focus, to the end of the kitchen.

FATHER

"Cup of Tea?"

SARAH

"No, I'm going to bed"

FATHER

"Right...well...here's a note for school tomorrow"

Sarah walks to the table, where the father is writing a note.

CLOSE UP OF HANDS:

The father hands Sarah a note with his right hand. Sarah's hand touches his thumb accidentally.

FATHERS VOICE ECHOES:

"You look just like your Mother"

CUT TO SARAHS FACE:

Sarah looks visibly strained.

CUT TO:

Sarah takes the note from the hand quickly. Sarah clenches her other hand around her bag strap. Sarah heads for the kitchen door.

CUT TO FATHER AT TABLE:

FATHER

"Sarah?"

SARAH

"Yeah?"

FATHER

"Night."

CUT TO SARAH AT STAIRS:

SARAH

"Night, Da."

CUT TO FATHER AT SINK:

The father washes dishes at the sink, we see him roll up his sleeves, showing the watch on his left hand.

FADE TO:

UPSTAIRS HALLWAY

Sarah enters her room, door closing behind her.

CREDITS