

MUSE

Written by

B L Charlton

This is a sample from the script

C/O Ballpoint Films Ltd

Email: len@ballpointfilms.com

1

EXT. CAR - DAY

1

A middle class couple in their 30's are sat in a car driving along a bendy road in the countryside.

George is driving, he's about 5 ft 11 and has short neatly trimmed brown hair stylised with pomade. He's slim but not skinny, he's not muscular or lanky, he could be described as healthy medium/average build for a man his age. He's handsome but not overly, he lacks the confidence to realise he's good looking. He's wearing a short sleeve summer shirt.

Kate is sat in the passenger seat, she's bonny but like George - not overly. She's a few inches shorter than George and has a short pixie cut style brown hair. She's slim and wears a flowery summer dress.

George is taking his time, being cautious with the speed. Kate looks bored, she looks over at him in frustration. George keeps at his steady speed, eyes on the road, he looks content, unaware of the irritation this is causing to his wife. She then turns to look outside of the passenger window.

CUT TO:

2

EXT. VILLAGE - DAY

2

The car passes through the centre of a village, consisting of one small shop, a post office and a pharmacy with few surrounding houses and a pub.

CUT TO:

3

EXT. COUNTRY TRACK - DAY

3

The car drives up a rough country track leading to an isolated country house. The house is old, made of old grey stone bricks. It has two windows and a door on the bottom floor and three windows on the second floor. Greenery has grown around the top floor windows. It also has a small garage attached to the right side of it.

CUT TO:

4

EXT. COUNTRY HOUSE - DAY

4

The car comes to a stop outside the country house. Kate and George get out and observe the scenery facing opposite the front of the house. Nothing but hills and fields surround them, some sheep scattered across the landscape.

There is only one tree in sight within the fields, but is not very big and its main body on a slant. Very old grey stone walls separate the fields, some walls have fallen. Kate has a big smile on, observing the surroundings using her hand to cover the sun from her eyes. George looks satisfied at what he see's.

The couple then turn to look towards the right of the house, opposite way of where they drove in from. There is a walk trail that is heavily shadowed by the surrounding tree's on each side.

George looks through one of the windows of the house.

CUT TO:

5 INT. COUNTRY HOUSE / KITCHEN - DAY 5

George is looking into the kitchen from outside via the window. The kitchen is dark, no lights on, clean, untouched. The size of the kitchen is pretty big, with a large table top in the centre.

CUT TO:

6 EXT. COUNTRY HOUSE - DAY 6

George moves away from the kitchen window.

GEORGE

Looks exactly the same as on the photos.

Kate is still observing the surroundings.

KATE

What time's your editor coming?

GEORGE

Cassandra? She was meant to arrive the same time as us.

KATE

What time is it now?

GEORGE

Half one. Should we unpack then?

CUT TO:

7 INT. COUNTRY HOUSE / LIVING ROOM - DAY

7

The room is very big, plenty of space with three leather sofas that form a square around a grand fireplace made of old stone as well as a coffee table in the centre and a luxurious rug covers the wooden floors. The walls are painted cream, with old paintings of country landscapes hung on the walls. A small Cacti plant stands by the bottom right of the fireplace which has chopped up wood logs situated on both sides. The place is immaculate.

George unlocks the front door to the living room. He steps in with his and Kate's bags with Kate following behind. Kate looks at the room with amazement.

CUT TO:

8 INT. COUNTRY HOUSE / STAIRWAY - DAY

8

George walks up the stairs with the suitcase, Kate following behind.

CUT TO:

9 INT. COUNTRY HOUSE / FIRST BEDROOM - DAY

9

George opens the door to the first bedroom. Big, spacious, looking over the front of the house. Wardrobes face the end of the bed, there's also a desk by the door. George and Kate enter. Kate walks around the room smiling. George is about to put their suitcase on the bed.

KATE

Wait. The other bedroom might be nicer.

GEORGE

I like this one.

KATE

Wait until I take a look.

Kate leaves the room. George puts the suitcase on the bed and looks at his watch. He walks around the room observing the details of the room. Kate comes back into the room.

KATE (CONT'D)

You were right, this ones nicer.

Kate jumps onto the bed, lying down on it. She turns to George.

KATE (CONT'D)
George, come lie down with me.

GEORGE
She could be here any second.

KATE
I didn't mean that.

A pause.

KATE (CONT'D)
Do you think she will like me?

GEORGE
I wouldn't of invited her to keep
you company if I thought you
wouldn't get along.

George sits down on the edge of the bed.

KATE
But what if she doesn't?

GEORGE
She will.

A pause.

KATE
What sort of stuff does she like?

GEORGE
Same stuff as you. Walks,
photography, kids, maybe you can
ask her when she arrives.

KATE
I'd rather talk to you.

GEORGE
I'm not going to be able to write
if you are going to be around me
twenty four seven.

KATE
I can be your inspiration?

George laughs.

GEORGE
I don't think so.

Kate hits him playfully. They both smile.

KATE
Do you know what you're going to
write about yet?

GEORGE
No.

George looks over at the desk.

GEORGE (CONT'D)
Whatever it is, it'll be written in
this bedroom.

A pause.

KATE
Suppose we better go unload the
rest of the stuff from the car.

GEORGE
I'll unpack up here you go ahead.

KATE
You're not coming with me?

GEORGE
I'll come after I've unpacked up
here. Go.

He hits her playfully. Kate gets up off the bed.

KATE
Alright, give me a shout if you
need anything.

Kate walks out the room. George walks over to the suitcase and unzips it and starts unpacking. The first thing he unpacks is a laptop. He walks over to the desk and places the laptop on it. He stands back from the desk admiring his work space. He hears the sounds of a vehicle from outside. He walks over to the window. Someone on a motorbike is seen coming up the track towards the house.

CUT TO:

10 EXT. COUNTRY HOUSE - DAY

10

The person on the motorbike reaches the house and comes to a stop.

CUT TO:

11 INT. COUNTRY HOUSE / FIRST BEDROOM - DAY 11

George observes from the window.

CUT TO:

12 EXT. COUNTRY HOUSE - DAY 12

The motorcyclist takes their helmet off. Its Cassandra (30s), a woman with short blonde hair. She is about the same height and weight as Kate, wearing jeans and a leather biking jacket. She's more attractive than Kate, she's more strenuous and confident in her posture. She looks intimidating to someone like Kate, who's more fragile and delicate.

Kate comes out of the house. She notices Cassandra, she stops in her tracks, looks stunned, unsure of what to do next.

CUT TO:

13 INT. COUNTRY HOUSE / FIRST BEDROOM - DAY 13

George still observes from the window. He laughs to himself at Kate's awkwardness and shyness.

CUT TO:

14 EXT. COUNTRY HOUSE - DAY 14

Cassandra is getting off her bike.

CASSANDRA
You must be Kate.

KATE
Hi, Cassandra is it?

Cassandra stabilises her back and walks towards Kate.

CASSANDRA
Yes, where's George?

KATE
Unpacking stuff upstairs. We took the bigger bedroom, hope you don't mind.

CASSANDRA
Not at all.

KATE
 (laughs)
 Good.

A pause.

KATE (CONT'D)
 Well, I'm just unloading the rest
 of our stuff from the car.

CASSANDRA
 Do you need help?

KATE
 No, it's fine, I can manage. You go
 in, George should be down soon.

Kate picks up a box full of food and drink from the car and turns to walk back into the house.

KATE (CONT'D)
 Did you have a look at the photos
 on the website?

CASSANDRA
 Not really, just the exterior.

KATE
 The living area's lovely.

Kate enters the house. Cassandra looks up towards the window where George is standing.

CUT TO:

15

INT. COUNTRY HOUSE / FIRST BEDROOM - DAY

15

George swiftly steps back from the window out of sight of Cassandra who follows Kate into the house. George is embarrassed at his actions. He stands there quietly for a moment before building up the courage to greet Cassandra.

He goes to walk out of the room, but first checks himself in the door mirror of the bedroom wardrobe. He adjusts his hair then leaves the room.

CUT TO:

16 INT. COUNTRY HOUSE / UPSTAIRS HALLWAY - DAY

16

George moves into the hallway and pauses to stand near the top of the stairs to listen to the chatter coming from downstairs.

CASSANDRA (O.S.)
I was expecting something smaller
than this for some reason. More
intimate.

KATE (O.S.)
If there's one thing George has
it's taste.

CASSANDRA (O.S.)
It's perfect.

A pause - George listens out for more.

KATE (O.S.)
(shouting)
George!

He get's startled.

KATE (O.S.) (CONT'D)
(shouting)
Cassandra's here!

GEORGE
Yes! Coming!

He goes down the stairs.

CUT TO:

17 INT. COUNTRY HOUSE - KITCHEN - DAY

17

Kate is unloading food and drink in the kitchen. Spaghetti, banana's, nectarines and eggs.

CUT TO:

18 INT. COUNTRY HOUSE / LIVING ROOM - DAY

18

Cassandra is browsing the room, particularly the fireplace area. George enters from the bottom of the stairs, smiling. Cassandra turns around.

CASSANDRA
George.

GEORGE
How you doing?

CASSANDRA
Good. It's a nice place you've
found us.

GEORGE
I'm glad you like it.

CUT TO:

19 INT. COUNTRY HOUSE / KITCHEN - DAY 19

Kate is unloading bottles of gin, prosecco and beer on the
kitchen table tops.

KATE
Does anyone want anything to drink?

CUT TO:

20 INT. COUNTRY HOUSE / LIVING ROOM - DAY 20

George has moved away from the bottom of the stairs.

GEORGE
I'm okay. Cass?

George and Cassandra are stood some distance between each
other, Cassandra still browsing the bottom of the living room
and George stood near top.

CASSANDRA
You got any beer?

KATE (O.S.)
Yes, we do.

George studies Cassandra for a brief second.

KATE (O.S.) (CONT'D)
George?

George turns his attention to Kate.

CUT TO:

21 INT. COUNTRY HOUSE / KITCHEN - DAY 21

Kate is holding out an opened bottle of lager, the foam has erupted over the sides of the neck of the bottle.

KATE
Give this to Cassandra.

CUT TO:

22 INT. COUNTRY HOUSE / LIVING ROOM - DAY 22

George smiles. He walks into the kitchen.

CUT TO:

23 INT. COUNTRY HOUSE / KITCHEN - DAY 23

George goes to takes the bottle from Kate. She holds on to the bottle and gives George a curious look before she lets go. The foam wets his fingers.

CUT TO:

24 INT. COUNTRY HOUSE / LIVING ROOM - DAY 24

Cassandra picks up a picture frame on the window sill. George walks towards her, he switches hands, drying his fingers on his pants. He walks up to her awkwardly.

GEORGE
Here you go, Cass.

Cassandra turns round.

CASSANDRA
Thanks.

She takes the bottle from him by its neck where most of the foam is. Her fingers rest there, not phased by the foam. She slurps some of the foam from the opening. George notices this. She takes a drink, her lips wrapped firmly around the bottom half of the opening, George focuses on this. George is distracted, until he notices Cassandra looking at him, they both make eye contact. George laughs, then Cassandra laughs. George is eager to distract himself.

GEORGE
Did Kate tell you about the bedrooms?

CASSANDRA
That you took the bigger one?

GEORGE
(laughs)
To be fair, I didn't take a look at
the other one. Our one has a desk.

CASSANDRA
It's okay, I won't be needing it.
You're the one who's going to be
doing most of the work hopefully.

George laughs. Cassandra picks her bag up from the sofa.

CASSANDRA (CONT'D)
Suppose I better go take a look.

Cassandra walks towards the stairs.

GEORGE
It's the one to the right of the
hallway.

CASSANDRA
I know.

George takes a moment to think about Cassandra's response.
She is walking up the stairs. He walks into the kitchen.

CUT TO:

25 INT. COUNTRY HOUSE / KITCHEN - DAY

25

Kate is unloading cheese and white wine into the fridge.
George comes up behind her. He looks towards the table top
where the rest of the beer bottles are. He stares at them.
Kate picks them up, she turns round and notices they caught
his eye.

KATE
Do you want one?

GEORGE
No, I'm alright.

She puts them into the fridge.

GEORGE (CONT'D)
What do you think?

KATE
About what?

GEORGE
Cassandra. She's nice isn't she.

KATE
Yes, I suppose.

George laughs.

KATE (CONT'D)
What? She is.

GEORGE
The only thing that is going to
stop you from getting along with
her is you.

KATE
I still don't understand why you
have to bring your editor on
holiday with us. If you wanted me
out of your hair for the weekend
then you could of let me bring
along Gemma instead.

GEORGE
Gemma's too loud. I'm killing two
birds with one stone here. Getting
the support from her when I need it
but also...

KATE
(interrupting)
She can't write it for you George.

.... End of sample