

NEVER MARRY A WOMAN WITH BIG FEET (OLD SENEGALESE PROVERB)

by
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SECOND DRAFT

1. INT - SHOE SHOP - AFTERNOON

1.

We are in a high street shoe shop. It isn't very busy. Only a few people are having a cursory look around. In the background we see a petite WOMAN gazing out through the window.

An ELDERLY MAN, sitting on a chair, is trying to get her attention. He grows more impatient, his voice rising. Finally the WOMAN acknowledges him. As she approaches him we notice that her shoes are almost comically large.

The ELDERLY MAN registers this and tilts his head slightly to face her.

ELDERLY MAN

(in Senegalese)

In my country we have a saying;
'never trust a woman with big
feet'.

He pauses and smirks.

ELDERLY MAN

(in Senegalese)

I'm hardly going to buy shoes
from her then am I?

He gets up and leaves. The WOMAN watches him leave the store, her face expressionless before she notices something on the floor. It is a purse. Walking over to it she pretends to straighten a store display and then discretely hides the purse under her jumper. She turns to face a large man, who is the MANAGER, at the cash register.

WOMAN

I'm going for lunch.

2. INT - HIGH STREET - AFTERNOON

2.

The camera is at foot level and we see the many varied shoes of people on their lunch break sidestepping their way down the road. One large pair in particular stands out.

3. INT - LOCKSMITHS - AFTERNOON 3.

The WOMAN hands some money to the key cutter in exchange for a new set of keys.

4. INT - NEWSAGENTS - AFTERNOON 4.

The WOMAN is photocopying some documents.

5. INT - SHOE SHOP - AFTERNOON 5.

Returning to the store the WOMAN walks up to the counter and hands over the purse to the MANAGER.

WOMAN

I found this over by the display.

He takes the purse and inspects it before arching one eyebrow towards her.

MANAGER

You didn't take anything did you?

WOMAN

No.

He opens the purse. It's full of money. The WOMAN leans forward to have a look but he snaps it shut and puts it in a drawer.

The WOMAN steps back from the counter and continues to gaze through the shop window. It is approaching rush hour. Hordes of people are making their way about town.

6. INT - SHOE SHOP - EVENING 6.

The shop is empty and ready for closing. The woman is sweeping the floor when a pair of red stilettos come into contact with her broom. She looks up to see a mature, DISTINGUISHED LADY staring back at her.

DISTINGUISHED LADY

Could you help me?

WOMAN

We're closed.

DISTINGUISHED LADY

I have to see the manager.

WOMAN

We're closed

DISTINGUISHED LADY

(assertively)

He has something for me.

The WOMAN points towards the counter where the manager is cashing up.

DISTINGUISHED LADY

Thank you.

The DISTINGUISHED LADY walks over to the counter and engages the MANAGER in an animated conversation. He points over to the WOMAN and the DISTINGUISHED LADY comes towards her once more.

DISTINGUISHED LADY

Thank you for finding my purse. I was so worried, my whole life is in there.

The WOMAN barely acknowledges her.

DISTINGUISHED LADY

I never thought I'd see it again.

She shuffles through her purse and takes out a twenty pound note.

DISTINGUISHED LADY

Here take this.

WOMAN

I can't.

DISTINGUISHED LADY

It's just my way of saying thank you.

The WOMAN glances at the DISTINGUISHED LADY and back again at the note before taking it.

7. INT - APARTMENT BLOCK - AFTERNOON 7.

We are opposite a regal apartment block. A busy road runs past it. The WOMAN stands under the shade of a tree, intermittently looking up towards the building. The DISTINGUISHED LADY suddenly walks out of the entrance. After she has left the WOMAN crosses the road to enter the apartment.

8. INT - HALLWAY - AFTERNOON 8.

The WOMAN takes out a set of keys and opens the door.

9. INT - LIVING ROOM - AFTERNOON 9.

The WOMAN walks tentatively into the DISTINGUISHED LADY's living room. It is claustrophobic but grand. Dark mahogany cupboards line the room. The numerous pieces of furniture and adornments look to have been amassed slowly over decades.

The WOMAN steps over to the mahogany cupboards and starts to inspect their contents. As she does we hear the sound of the door being unlocked.

The WOMAN scans the room for somewhere to hide. She climbs into the floor level compartment of one of the cupboards - a space just big enough for her. It has wooden slats on the doors so she can see out.

WOMAN's POV: The distinctive red stilettos of the DISTINGUISHED LADY come into view.

CUT TO: ECU of the WOMAN's face. Her brow is furrowed slightly. We hear the sound of a drawer being opened and then a sharp gasp.

CUT TO: WOMAN's POV - The DISTINGUISHED LADY collapses to the ground, her head landing inches away from the WOMAN's hiding place. Muscle spasms run through her entire body and she frantically gasps for air.

CUT TO: ECU of the WOMAN flinching and her eyes widening, but she does not move from her hiding place to try and help.

CUT TO: The WOMAN's POV - The DISTINGUISHED LADY's head smashes into the cupboard door several times before her convulsions abruptly stop and she lies still.

After several seconds the WOMAN pushes the door open but she is straining as the DISTINGUISHED LADY's body is blocking the door.

10. INT - KITCHEN - AFTERNOON 10.

She walks into the kitchen, sits down and smokes a Lucky Strike cigarette.

11. INT - LIVING ROOM - AFTERNOON 11.

Then she walks back into the living room and looks down at the corpse. The DISTINGUISHED LADY's body and face lie contorted. Drool lines the side of her face. The WOMAN straightens the DISTINGUISHED LADY's body and smooths her clothes. She closes the DISTINGUISHED LADY's eyes. Finally she takes a tissue from her jacket and wipes away the saliva.

Standing back up she straightens her own clothes and pauses for a second.

CUT TO: ECU of the WOMAN's face.

The WOMAN leans back down to pick up the DISTINGUISHED LADY's purse, takes out all the money and leaves the flat.

The camera holds on the closed door for several seconds. Then the WOMAN opens it and enters the room once more. She takes out a tissue and vigorously cleans the door-handle.

Then with a final slam of the door she is gone.

THE END