LABOUR FEVER

Written by

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1. EXT. STREET NEAR BRIDGE - NIGHT

WIDE SHOT

On a dreary night, under a tumble of rain, a woman, LEONARA shortened to NARA (20's), stumbles barefoot down a mildly populated street.

She is holding a pair of scissors, wearing shorts, and a long-sleeved shirt which looks as though it had been cut into and stretched many times. She is dragging a small, battered suitcase.

Her face and eyes are red, her cheeks are puffed. People walk past her, some offer her a glance, but none approach her.

2. EXT. CHISWICK BRIDGE - NIGHT - CONTINUOUS

She walks over a bridge overlooking the River Thames. She stops and looks at the view of London lit at night.

CLOSE UP

She takes a pouch of tobacco out of her pocket, her papers and one roach. She lays them on the bridge, then takes the last rolling paper from the box. She flicks it into the river below her.

Music creeps in.

WIDE SHOT

She overlooks the Thames, we ZOOM into her face and she rolls a skinny cigarette, lights it and smokes it. She gazes at the river below her.

SHOT OF RIVER FLOWING

Music reaches crescendo

CLOSE UP ON NARA, CAMERA PANS UPWARDS TOWARD THE NIGHT SKY. ONLY SOME STARS ARE VISIBLE THROUGH THE LIGHT POLLUTION.

3. INT. DAWN'S ROOM BEDROOM - NIGHT

Music ends.

Nara's roommate, DAWN (20's) sleeps under the same night sky. The front door opens and we see a light coming from the hallway.

Nara rushes into the bathroom in the hallway, rolling her suitcase away as she does so. She turns the light on, then we hear her turn the shower on.

NARA (O.S.)
Ah, fuck. OW.

The sound of the shower softens and the light in the bathroom goes off. Nara leaves the bathroom, still in her long-sleeve, ripped shirt, and enters Dawn's bedroom.

She gets into bed with Dawn and hugs her. Dawn feels her presence and turns over.

DAWN
(mumbling)
How was Albufeira?

NARA
Fine.

DAWN
Who'd you come back with?

NARA
Andra and Stef.

DAWN
Stef?

NARA
She was in my primary.

Nara snuggles in with Dawn.

NARA
Mmmmm.

She kisses her on the cheek. Dawn smiles.

4. INT. LIVING ROOM, DAWN AND NARA'S FLAT - DAY

Dawn sits on a chair at a small table in the living room, staring at Nara, disconcertingly. She has an empty plate below her chin.

Nara tips out the contents of her work backpack onto the floor.

DAWN
Nara.

NARA
What?

DAWN
What are you doing?

NARA
Wait.

Nara gets up and leaves the room. Dawn stays frozen. Nara comes back in holding a black metal box. She opens it, shielding it from Dawn.

DAWN
What happened?

NARA
Nothing.

She closes it and places it in her backpack.

DAWN
What's that?

NARA
A box.

DAWN
Are you going to be okay at work?

NARA
Oh fine. You know Stef's friend works as a personal shopper for North West.

DAWN
Really?

NARA
She went to my school as well, she lives in fucking… LA now or something.

DAWN
What just her?

NARA
Oh no just, like, her, you know some very rich people we won't know.

DAWN
Hm-

NARA
You know she was a fucking bitch. She had 20k followers, parents rich as shit, actually she was a fucking right bitch.

DAWN
Why?

NARA
She was just such a fucking entitled, selfish, cunt- bullied me in like like year five, it's not right. You know she has Chanel gifting her products-

DAWN
I'm sorry.

Nara shuts up.

NARA
For what?
(beat)
It's fine, I'm so happy. I know what I'm doing now.

She stands up and gives Dawn a kiss on the cheek.

NARA
I love you.

We hear a toilet flush. Dawn's sister, RONNIE, squeezes past Nara.

NARA
Morning, Ronnie.

RONNIE
Hm.

Nara goes to the front door and leaves.

CUE MUSIC OVER CREDITS

5. EXT. STREET - MORNING

Nara walks down the street with a spring in her step.

6. INT. TRAIN STATION - MORNING

Nara waits by the train. She sees the train come toward her and she waves her arms.

7. EXT. NURSERY BACK ENTRANCE - MORNING

Nara enters a dingy location beside a building and scans an ID at the door, entering it.

8. INT. STAFF ROOM, NURSERY - MORNING

Nara puts her things in a locker beside some other employees, who don't bat her an eye.

She takes the metal box, closes the locker and walks off.

9. INT. NURSERY - MORNING

Young toddlers are seen using toy kitchens, a toy cash register, toy medical equipment and other general roleplaying activities.

Nara talks to the children, smiling and happy. She places the metal box on the desk, opening it, and taking out notes of cash.

She gives the notes to the kids, attracting the eyes of other employees, who watch in confusion.

10. INT. STAFF ROOM, NURSERY - MORNING

Nara runs to the staff room and opens her locker. She takes out her bag and slams the locker shut.

Her manager walks in.

NARA
(non-audible)
SHIT!

He tells her off assertively, as she begins to shield her ears. She pushes past him, and he grabs her arm.

She punches his stomach and other employees attempt to grab hold of her. Her manager, now furious, instructs her to leave.

Nara is dragged away by other employees.

11. EXT. NURSERY BACK ENTRANCE - MORNING

Nara is thrown out of the building. She looks around, then walks away into the distance.

END MUSIC CUE

END OPENING CREDITS

12. INT. LIVING ROOM, DAWN'S FLAT - DAY

Ronnie lies on the sofa smoking a joint, scrolling through Instagram reels.

Nara enters the front door and immediately rushes off down the landing to her room. Ronnie doesn't bat an eye.

Through the sound of the reels, we can hear drawers opening in the other room.

Nara enters the living room with a bin bag and starts taking stuff off the shelves and mantle, placing them in the bin bag. Ronnie looks up at her but doesn't say anything.

Nara goes to the bookshelf and takes out every second book, reading each one as she throws them into the bin bag. She takes out the SCUM manifesto.

NARA
Do you want the SCUM manifesto?

Ronnie, baked as shit, looks up at Nara and shakes her head.

NARA
I might take it actually.

Nara shoves the book into her trousers. She takes out Man and His Symbols by Carl Jung.

NARA
Carl Jung?

RONNIE
I'm fine thanks.

She chucks it into the bin bag, and continues doing so for the rest of the books.

RONNIE
What you doing?

NARA
Clear out.

RONNIE
Are you throwing it all away?

Nara continues chucking stuff into her bin bag without replying.

RONNIE
Are you gonna kill yourself?

NARA
Not really. Kind of.

She goes over to Ronnie and takes her joint out of her hand.

NARA
Can I have some?

Before Ronnie shakes her head, Nara takes a big inhale of the joint. She gives it back and heads out of the room.

RONNIE
Nara?

NARA
Hm?

RONNIE
Where are you going?

NARA
Tell Dawn I'm leaving - I'm just going to burn all this.

RONNIE
Are you actually killing yourself?

NARA
Nah. I'll be in Archway if she wants to talk, but not for long, yeah?

Ronnie nods hesitantly.

Nara walks to the front door with the bin bag and leaves the flat.

13. EXT. FOREST - DAY

Nara lights a small bonfire in the forest. She starts by throwing her books in there, as well as a little bit of vodka, which makes them go up in flames.

Next she throws her makeup and several pieces of clothes. She tops it off with a little bit more vodka.

She then throws in her provisional driving licence, bank card, gym membership and a small quantity of pound notes.

As the clothes and books start to disintegrate, she throws in some jewellery; rings, necklaces, earrings.

She then throws in the bin bag. She kneels before bonfire with a blank expression.

She stands and takes out her headphones and Samsung Phone. She quickly throws them in then quickly runs away.

14. EXT. HIGH STREET - DAY

Nara walks along the high street at around midday, with an almost empty bag. She passes a homeless man, as well as a group of people in suits straight after.

15. EXT. PUBLIC SEATING - DAY

Nara sits at the public seating and observes passersby. She lies down on her back.

She stands and walks away.

16. INT. TESCO EXPRESS - DAY

Nara enters a Tesco express with a security guard standing by the entrance. She notices him, turns around, but then turns back around and walks through the shop

17. EXT. STREET OUTSIDE TESCO EXPRESS - DAY

She walks out the shop.

SHOPKEEPER (O.S.)
Excuse me, miss?

She starts a jog down the street, holding her jacket in place. She then starts running.

18. EXT. PUBLIC SEATING - EVENING

Nara sits with five cans of drinks, none of them opened. She sips one, watching as commuters leave the station.

Nara sits down and observes passersby.

A lanky man holding a shopping bag, JAMES, goes to sit right next to Nara.

JAMES
Babes.

Nara jumps.

NARA
Fuck sake.

JAMES
What?

NARA
What you doing here?

JAMES
What are you doing here, what are these drinks?

NARA
Oh just, I'm just chilling after work.

JAMES
Are you okay?

NARA
Yeah.

JAMES
Perfect, can I have one?

Nara gives him a cocktail drink.

JAMES
Did you buy these?

NARA
I took them from home, but I'm such an idiot I didn't take any food.

JAMES
Why are you sitting here, I'm actually so confused.

NARA
I'm relaxing.

JAMES
Did you and Dawn fight?

NARA
No, I'm literally just sitting, isn't that what this is for?

James looks at her, not believing a word she says.

JAMES
Girl you're stressing me out.

NARA
Why?

JAMES
What are you doing tonight?

NARA
I don't know.

JAMES
I'm meeting Dan.

NARA
Oh yeah?

JAMES
Yeah, we're going She, you wanna come?

NARA
Yeah, come let's go.
(beat)
Is that why you're taking my drinks?

Nara gets up.

JAMES
Yep.

NARA
Take the drinks.

James picks each drink up from the floor and puts each one in his trouser pockets.

JAMES
It's not for another two hours.

NARA
I'm bored here, let's just go, why not?

JAMES
What about my shopping?

NARA
What did you get?

She looks in the bag, then back up at James and smiles. She takes out a cocktail drink.

NARA
Perfect. You only got three?

JAMES
They're just for me.

NARA
Drink them then I have my own, come let's go.

She walks away. James follows.

19. INT. ARCHWAY TUBE - EVENING

James and Nara enter the tube station. James goes to the wide-aisle gate, with Nara closely behind.

He taps his phone and both James and Nara go through.

20. EXT. OUTSIDE SHE BAR - EVENING

James and Nara approach the bouncer outside.

SHE BOUNCER
ID?

James checks his pockets and gives the bouncer his ID.

NARA
I don't have it.

JAMES
Are you joking? Where is it?

NARA
Not here.

JAMES
Can my friend come in?

SHE BOUNCER
Not without ID.

JAMES
But look she's over 18.

SHE BOUNCER
How would I know?

NARA
Fuck it I can't be arsed.

JAMES
We're early let's just go somewhere else.

NARA
(to the bouncer)
Fuck you. Prick.

James drags Nara away.

JAMES
Nara. Fucking hell.

NARA
I don't respect them.

JAMES
We should finish the drinks before we go in.

NARA
We have.

JAMES
Fuck.

21. INT. TOILET CUBICLE - GAY BAR - NIGHT

James and Nara are squeezed into a cubicle. James pours out some cocaine onto his knuckles and sniffs it. He starts to pour out another.

NARA
No, I want it on my knuckle.

JAMES
Who fucking cares.

She sniffs the bump on his knuckle.

22. INT. GAY BAR - NIGHT

SHOTS OF PEOPLE DANCING, TALKING, FLIRTING, LAUGHING

James and Nara sit at a table for two, drinking a cocktail each, with two empty glasses on their table. They are laughing hysterically.

JAMES
(drunkenly)
-- no but like that's a - wait how long did you go for?

NARA
Just a week?

JAMES
And when did you come back?

NARA
Last night.

JAMES
Shit, did Dawn go with you?

NARA
Nah she had work.

JAMES
Who'd you go with?

NARA
My friends from primary?

JAMES
What did they think of him?

NARA
He was a fucking bum. He stole um, my friend, well distant friend um, Jace's packet.

JAMES
How much?

NARA
Like three, four grams - he

JAMES
Where?

lives in London actually.

NARA
I don't know.

JAMES
Is Dawn upset?

NARA
James, for fucks sakes, me and Dawn aren't together.

JAMES
You sleep together, babes.

NARA
I've known her all my life, she's like a sis-- she's like a close friend--

JAMES
Who fuck?

NARA
No.

JAMES
Nara please.

NARA
Yeah but not a lot.

JAMES
Yeah and she's fine with you sleeping with other people?

NARA
Yes, because we're not together.

A waitress, DEVON, at the bar comes over to them with a tray. She collects the empty glasses.

JAMES
Devon, can we have one more?

DEVON
I don't know-

NARA
Come on.

DEVON
I can't, I don't think.

Come on, Devon babes. Just one more, please.

A man slightly older than James, DAN, walks in. He catches Nara and James and comes over.

JAMES
How much of a discount?

DEVON
I don't know I'll ask, girl, wait.

Nara starts laughing.

JAMES
Ok sorry.
(looks at Nara worryingly)
No, I'll behave I know I'm drunk.

DAN
Hey guys.

James sees Dan and stands, giving him a kiss on the lips.

JAMES
Sit down, Nara's here.

Dan looks at her with a stern expression.

JAMES
(whispers to Dan)
Is that okay?

Dan nods. James sits and Dan goes to sit next to him.

DAN
How've you been Nara?

NARA
Fucking shit.

DAN
Why?
(to James)
What you drinking?

JAMES
Whatever Devon's bringing.

DAN
And why are we here?

JAMES
Nara don't have her ID they won't let her in She.

Dan looks at Nara.

DAN
Okay.
(beat)
So we're staying here all night?

JAMES
Where do you want to go, dear?

DAN
Well Charlene's doing some drag king thing at She I said I'd come--

NARA
Look guys, I'll just go, I'm third wheeling.

JAMES
Nara, no, we've talked about this.

Dan stays silent. Devon comes over.

DEVON
I can't give you any more drinks, babe, my manager's watching.

JAMES
Okay, I'll get--
(to Dan)
What do you want?

DAN
Beer.

JAMES
Two lagers please, cheapest ones. Nara?

Nara looks at him.

NARA
I don't have my phone.

JAMES
What do you mean?

NARA
I forgot it.

JAMES
What's going on babes? So that's why you bumped the train?

NARA
Well no because I also don't have any money and I forgot my phone--

JAMES
I can't buy you drinks, Nara.

NARA
It's fine you don't have to. I'm gonna go for a cigarette.

Nara stands up and leaves.

JAMES
She doesn't have cigarettes.

23. EXT. SMOKING AREA, GAY BAR - NIGHT

Nara traverses through the packed smoking area. She finds a girl smoking with another group, who are talking in a circle and excluding her.

NARA
Sorry, do you have a cigarette?

The girl looks at Nara and takes out her pack of straights, removing one and giving it to Nara.

NARA
Thanks, babe.

She puts it in her mouth and starts to smoke it.

NARA
Who you here with?

The girl is trying to involve herself within the group. She laughs with them.

GIRL IN SMOKING AREA
Oh, sorry, um, them.

She nods her head in their direction.

NARA
They seem like pricks.

GIRL IN SMOKING AREA
Why?

NARA
They're ignoring you.

She looks at her.

GIRL IN SMOKING AREA
I'm smoking.

NARA
So are they. So am I. I'm not ignoring you?

They gaze at each other, then look away and take a puff each.

NARA
Where you from?

GIRL IN SMOKING AREA
Totteridge.

They look at each other again and kiss gently. The group turns around to look at her.

GROUP IN SMOKING AREA
Ooooooooo.

Nara pulls back.

NARA
Do you have a place there?

GIRL IN SMOKING AREA
Not really. Do you have a place?

Nara shakes her head. She seems defeated in a way, but continues kissing.

MAN OUTSIDE SMOKING AREA (O.C.)
Go on love, loves.

Nara immediately stops and looks around to see who said it. She sees a man walking with a small group of another men and stomps to the barrier to confront him.

NARA
Fuck did you call me.

The man looks back, shocked. He then smiles, turns around and walks away with his friends.

NARA
The fuck is wrong with you, you fucking prick? You're trying to gain control over me.

MAN OUTSIDE SMOKING AREA
Fucking psycho.

NARA
You're trying to get one up on someone for no fucking reason, CUNT!

James and Dan exit. James tries to hold Nara.

JAMES
Nara, what happened?

NARA
Some shit guy, belittling people--

RANDOM GUY IN SMOKING AREA
He called you love.

Nara turns around and tries to locate the random guy, but doesn't

NARA
Yeah? And what, I'm not his fucking love, am I?

The bouncer now comes over.

BOUNCER AT GAY BAR
Calm down.

JAMES
Nara, calm down, I'll take her.

NARA
What a fucking prick.

The girl looks at Nara, puzzled and slightly scared.

JAMES
Come let's go.

James wraps his arm around Nara and they leave, with Dan trailing behind. Devon leaves behind them.

DEVON
Wait guys.

24. EXT. HIGH STREET - NIGHT

Devon, James and Dan walk as a three down the street, with Nara trailing behind. James turns back to Nara.

JAMES
We're gonna get something to eat.

NARA
Alright I'm just gonna go in that shop.

JAMES
Okay, babe.

James, Dan and Devon go into a kebab shop, Nara goes to a corner shop next door.

She sees a man outside smoking with a drink in his hand.

NARA

Hey? I forgot my phone and I want a drink--

MAN OUTSIDE CORNER SHOP
From me?

We see James, Dan and Devon talking in the kebab shop.

NARA
Please? What you doing now?

MAN OUTSIDE CORNER SHOP
Going home.

The man smiles.

NARA
Just a buzzball or something, please?

She strokes his arm.

MAN OUTSIDE CORNER SHOP
Alright.

The man goes inside. Nara looks inside and sees the man pick up a buzzball and go to the counter to pay.

James, Dan and Devon exit the shop, James and Devon have a container of food each.

JAMES
Nara?

The man leaves and gives her the buzzball.

NARA
Thanks babe.

She walks off toward James.

MAN OUTSIDE CORNER SHOP
Yo?

She joins the group.

JAMES
Did you ask that guy for a drink?

MAN OUTSIDE CORNER SHOP
Hey?

The man approaches the group.

MAN OUTSIDE CORNER SHOP
(to Nara)

You really doing me like that?

Dan and Devon walk away.

NARA
Sorry babe, you're going home aren't you?

NARA
Do you want it back?

MAN OUTSIDE CORNER SHOP
Come on man, have some sympathy for me, man.

JAMES
(to Nara)
Come Nara.
(to the man)
I'm sorry, okay?

James drags Nara back to the group.

MAN OUTSIDE CORNER SHOP
Fucking hell, man. Fucking bitch.

JAMES
Don't say anything.

25. INT. HALLWAY, JAMES' FLAT - NIGHT

James opens the door, and turns on the light.

JAMES
Take your shoes off please.

NARA
No problem.

Nara and Dan walk in.

JAMES
Can you take the sofa?

Dan nudges James' arm.

NARA
No problem.

JAMES
Okay, good night babes.

He gives her a hug. Dan pushes James down the hallway and to the bedroom. He slams the door.

26. INT. KITCHEN, JAMES' FLAT - NIGHT

Nara drunkenly stuffs her face with food from James' kitchen. She goes through the cupboards, taking food out.

She then moves to the fridge and takes out a carton of orange juice, drinking it straight. She burps.

27. INT. HALLWAY, JAMES' FLAT - NIGHT

Nara goes out into the hallway with a packet of Digestives. She overhears Dan and James both arguing through the wall.

She stays still trying to hear, but can't seem to make out a single word.

28. INT. LIVING ROOM, JAMES' FLAT - NIGHT

Nara lays on the sofa, watching the TV. She slowly falls asleep.

29. INT. BEDROOM, JAMES' FLAT - MORNING

James' phone's alarm goes off beside his bed, where he and Dan are sleeping. He turns it off and opens his phone to see nine missed calls from Dawn.

He stands up and holds the phone to his ear.

JAMES
Dawn? What's wrong? You know Nara's here?
(beat)
When?
(beat)
I didn't even realize, she didn't have her ID she said she left it--
(beat)
Okay. I'll wake her.

DAN
What?

James hangs up.

DAN
Is she gone?

JAMES
Wait.

James leaves the room.

30. INT. LIVING ROOM, JAMES' FLAT - MORNING

James storms into the room. Nara is asleep, but the TV is on. He shakes her awake.

JAMES
Nara wake up.

She wakes up quickly.

NARA
What?

He looks at her.

JAMES
Dawn's hysterical down the phone.

Dan enters the living room and stands by the door. James and Nara look at each other.

JAMES
What did you do?

NARA
Nothing, I just left.

JAMES
She said you took all your things and burned them. Babes.

He holds her hands.

JAMES
What's wrong?

NARA
Nothing.

JAMES
Please, babes. Why would you do that?

NARA
Because I don't want them anymore.

JAMES
Why are you doing it?

NARA
Just fuck off.

JAMES
Nara.

NARA
Nah.

Nara pushes him away and stands.

DAN
I think you should go.

NARA
I'm fucking going, alright?

DAN
What the fuck is wrong with you--

JAMES
Dan what the fuck!

NARA
I'm going!

JAMES
Nara she said she going to meet you at Archway.

NARA
Not at my old flat, charming.

JAMES
Well she didn't sound happy.

NARA
When?

JAMES
As soon as you can.

NARA
Perfect.

Nara walks out of the living room, with Dan moving out the way for her.

JAMES
Can you call me later?

NARA
I don't have a phone.

JAMES
Use Dawn's.

NARA
I don't live with her.

She gets her shoes on

JAMES
Are you going to be okay?

NARA
Yep, bye!

She opens the front door and leaves.

31. EXT. PUBLIC SEATING - DAY

Dawn leaves the train station and finds Nara sitting at the public seating. She walks up to her.

DAWN
What you doing?

NARA
How you doing?

DAWN
Why did you take all your things? What you doing here?

NARA
I'm just sitting.

DAWN
Please Nara, please. What're you doing!? Why are you treating me like this?

NARA
What?

DAWN
Are you moving out? Where are you staying? I-

Dawn stands and plants her face in her palms.

NARA
Dawn. I hate it all.

DAWN
Hate what?

NARA
I'm staying here.

DAWN
What you gonna eat!?

NARA
Steal food, not from people, but shops and shit.

DAWN
Nara I need to call someone.

NARA
Nope.

DAWN
Nara I know it's been hard for you, please. I love you.
(beat)

Did you sleep with someone?

NARA
No.

DAWN
I wouldn't mind.
(beat)
Did something happen in Albufeira?

NARA
No, I'm just…
(beat)
I'm not doing it anymore, Dawn. It's bullshit.

DAWN
What is?

NARA
Everything! Everything, what have I ever had. Huh?
(beat)
What has work or spending or anything ever given me? Money to spend, money to give to people that don't deserve it. I slave for these people, then I give my salary back to them-

DAWN
Is that what it's about?

NARA
No, no, why would it just be that? There's thousands of reasons why.

DAWN
Nara, I know you've been through so much-

NARA
Yeah, and what have I got from it? Nothing!

DAWN
Yeah but so many people, look I'm sorry Nara, but so many people, look around you, have it worse. You have a flat with your best friend, the rent's not terrible is it?
(beat)
Good friends you just went on holiday with--

NARA
Not my friends.

DAWN
--good family, some of them. You're not physically ill, disabled…
(beat)
You're depressed. I've seen it the past couple months. You need to go see someone-

NARA
No. This time I know what I'm doing.

DAWN
Who else does this Nara? If it was rational, you'd see so many people just go out on the street-

NARA
They should. Instead they're comfortable with living miserably, living with misery around them. You, me, everyone around me is conditioned to think that this cycle is the optimum way to live. It's not, it's suffering, you give your money, your time, your energy, your love, you dreams, you fucking-

DAWN
Nara-

NARA
No. You give everything and what do you get? Offcuts, pennies?? Everything you give can be used to abuse, exploit--

DAWN
But that's not me. Those aren't good people you're describing

NARA
Then why do they have that power? They're perfect people, perfect at being people; causing suffering; which is one of the many fundamentals that have kept the luckiest humans alive, I'm not doing it. I don't want to give any of me. They don't care. Destroying the planet, killing, genocide…
(mockingly)
Oh but everyone needs to appreciate the small things. The morning sun! The first dandelion of spring! The fact we're healthy and that we're not getting bombed everyday, or whipped everyday--

(beat)
Do you understand?

DAWN
(nodding)
Yeah. You're right.

NARA
I know.

DAWN
Are you coming back?

NARA
Not now.

DAWN
Please?

Nara shakes her head. Dawn walks away.

32. INT. HALLWAY / FRONT DOOR, DAWN'S FLAT - DAY

Dawn opens the front door, her face red. She shuts the door behind her and sits at the door.

RONNIE (O.S.)
Dawn!

Dawn sits with her face between her legs. Ronnie rushes to the door.

RONNIE
What's wrong? Fuck.

Dawn starts bawling her eyes out. Ronnie goes to sit beside her.

RONNIE
What happened? Fuck, oh my God.
(beat)
Shush, please. Is she dead?

33. INT. LIVING ROOM, DAWN'S FLAT

A man in his mid twenties, RHYS, tanned, with dark circles around his eyes.

He seems jittery; shaking his leg perpetually, listening to the conversation in the hallway.

RONNIE (O.S.)
Dawn?

DAWN (O.S.)
(crying)

She's sick, Ronnie.

RONNIE (O.S.)
Dawn there's someone here.

DAWN (O.S.)
She's left me.

DAWN (O.S.)
What?

Dawn appears in the doorway. She jumps, looks away for a brief second and enters the room.

DAWN (O.S.)
Hello?

RHYS
Hi.

Dawn notices his leg shaking.

RHYS
Um. Do you know where Nara is?

DAWN
Who are you?

RHYS
I met her on holiday.

Dawn skips a breath and stares blankly. She looks to Ronnie in the hallway.

DAWN
Yeah? How do you know where she lives?

RHYS
She wrote it down for me.

DAWN
Yeah?

RHYS
Do you know where she-

DAWN
Um, yeah. She's in Archway, just two stop away-

RHYS
I know where that is. What street?

Dawn bites her lip, thinking of what to say.

DAWN
The main one.

34. EXT. PUBLIC SEATING - DAY

Nara lies on the public seating, reading the SCUM manifesto. It's around midday, people can be seen eating lunch around her. She throws the book away into the bushes.

Rhys walks through Archway, looking over his shoulder frequently. He sees Nara sitting and approaches her.

She sees him from afar, and squints her eyes.

NARA
What the fuck is this?

He approaches Nara.

NARA
Stand there.

He stands around five feet away from where she is sitting.

RHYS
I'm not going to do nothing, I--
(starts crying)
I'm so ashamed.

Nara is bewildered, and looks around in discomfort. Other people are drawn to the crying man.

RHYS
I'm a fucking piece of shit, I swear. I didn't know.

Nara grinds her teeth subtly.

NARA
What the fuck are you doing here?

RHYS
I live in London, I told you.

NARA
I don't remember.

Rhys puts his head in his arms and screams, then hits himself.

NARA
Woah, chill.

RHYS
I didn't mean to hurt you, I literally thought--
(sniffle)
I literally thought you wanted to do it.

NARA

And you've come here to apologize.

RHYS
There's a sickness in me.

Nara nods in approval.

RHYS
But don't worry, I'm gonna kill myself.

NARA
Yeah?

RHYS
Yeah, I'm not a bad person--

He falls backwards. Nara goes to help him up.

NARA
What have you had?

RHYS
Few zoots.

NARA
Few zoots.

Rhys's eyes are half closed. Nara looks at him.

NARA
Where do you live?

RHYS
Two stops. From--

NARA
Two stops where which station?

35. INT. TUBE - DAY

Nara sits with Rhys, who is slumped. People around take sneaky looks at him.

36. EXT. RESIDENTIAL STREET - DAY

Nara carries Rhys, who seems slightly more lively. Down a street.

RHYS
My house is back there.

They turn around.

NARA
Why didn't you fucking say

anything.

They stand outside the house.

NARA
Here?

Rhys leaves her grasp and stumbles toward the front door. She follows.

37. INT. FRONT DOOR, RHYS FLAT - DAY

Rhys opens the front door, sloppily. He stumbles down the hallway.

AMARI (O.S.)
Ay Rhys?

RHYS
What you saying man?

AMARI, an attractive, hench man with a hint of virtue in his eyes, rushes to the front door.

AMARI
Where the fuck have you been bro?

RHYS
I'm just baking around--

AMARI
Two days bro.

He notices Nara.

AMARI
Nara, shit.

RHYS
I'm going bed bro.

AMARI
What you doing here?

NARA
Taking him home.

AMARI
Where was he?

Rhys squeezes past both of them and enters a doorway, closing it.

NARA
Fuck is wrong with him?

38. INT. LIVING ROOM, AMARI'S HOUSE - DAY

Amari and Nara sit in a cluttered, smoky living room. Filters are scattered everywhere, cigarette butts and rolling equipment as well.

Amari raises a joint to his mouth and inhales. Nara watches. He exhales a massive cloud and passes it to Nara.

AMARI
You'd only chill with us for the green.

NARA
Nah you guys were fun.

AMARI
(smiling)
Yeah?

Nara inhales… then exhales.

NARA
I know Rhys stole my friend's cocaine, so I guess you lot were chilling with us for drugs--

AMARI
Yeah he told us when we were coming back.

AMARI
Nah that's all him you know? He said he stole it but we didn't see any of it. This fucking guy's pissing me off, I wanted him to leave.

NARA
Why?

AMARI
I did not expect you to walk in with him, I swear.

She takes another inhale.

AMARI
He said he raped you. The girls we were with don't chat to him, some of our boys still do though. But this guy is…
(beat)
Did he do it?

Nara looks at him. She gives him the joint back.

AMARI
Cause I wanna know, yeah, like I don't care he's my boy, like,

that's fucked.

NARA
I don't remember.

AMARI
What do you mean?

NARA
I was uhh. You know his dealer there? When we left the, that club, I remember going back with him. And then…
(beat)
We picked up from his dealer, I don't even know what, some bullshit. Pills. I popped one, then I would forget I did it and take another one. But I just don't remember after that. And then I woke up and that's when I…
(beat)
Kicked him out the bed and all that…

AMARI
Yeah, yeah, I know.
(beat)
Cause he said that you were awake the whole time. He didn't know.

NARA
I don't remember, but when he told me in the morning I didn't like it, I was like I'd never fuck you, so it must've been like…

Amari takes a last inhale, then gives it back to Nara.

NARA
What's he on?

Amari shrugs his shoulders.

AMARI
I smelt crack on him. He stopped that shit like three months ago.
(beat)
I'm fried.

Amari leans back looks at her. She looks at him, then looks away. Amari lets out a small laugh.

AMARI
What?
(beat)
He's a fucking dickhead.

NARA
He said he wanted to kill himself.

AMARI
I know.
(sighs)
I don't wanna deal with that, I can't lie.

NARA
He had some mental breakdown in front of me on the street.

Amari reaches for a pill on the table. He takes it.

NARA
What was that?

AMARI
MD. You want some?

39. INT. RHYS' ROOM, AMARI'S HOUSE - EVENING

Rhys is fast asleep on his bed, surrounded by drug paraphernalia, empty takeaway bags, clothes and general filth.

We can hear experimental electronic music playing in the next room.

40. INT. LIVING ROOM, AMARI'S HOUSE - EVENING

Nara and Amari sit on the floor by the sofa. SOPHIE is blasting through the speakers. Amari is smoking a joint.

NARA
(slurring)
People are scared of real music--

AMARI
(slurring)
I like all new music I haven't heard before.

NARA
--music people haven't heard before, that scares them

NARA
People have like…such small minds because it makes them comfortable… when you realize that nothing like matters, then you become free.

AMARI
What the fuck are you talking about?

AMARI NARA

You ain't done this before, I can tell--

Bitch, you and your boyfriends are just stuck doing drugs and fucking girls on holiday, and I rate that.

AMARI
Don't call me a bitch.

NARA
See, look you're scared of words, words are made up--

AMARI
You're fucking jarring you know?

NARA
How?

AMARI
You're just rude, I can't lie.

NARA
But I'm telling you…
(beat)
You know I always do this thing where in any situation I get in, I always plan for the worse, so that if the worse happens, you would've predicted it and therefore it would have less impact on you.

AMARI
What's that got to do with anything?

NARA
Um.

AMARI
You're saying like fuck everything, nothing matters, we're all like slav--

NARA
Am I wrong?

AMARI
Well, nah, but like, yes, but like what are you doing about that? You're a good white girl.

She looks at him, then looks around the room. She gets closer to him.

NARA
I liked you better than your mates

but I thought you was gay--

He starts laughing.

NARA(CONT'D)
--or had a girl at home--

AMARI
Hm.

41. INT. RHYS' ROOM, AMARI'S HOUSE - EVENING

Loud moaning can be heard from the other room, with music playing quieter.

Rhys squirms around in bed, still heavily inebriated, his face sinking into his pillow. He seems to be sobbing.

42. INT. AMARI'S ROOM, AMARI'S HOUSE - DAY

Amari and Nara are fucking in missionary on his bed. Amari is grunting with increasing frequency, sweating profusely.

AMARI
I'm gonna cum, I think, can I take it off?

NARA
No.

Amari slows down.

AMARI
I don't think I can cum with a condom on I can't lie.

NARA
I don't want you to.

AMARI
(under breath)
Where should I cum?

NARA
Pull out.

He pulls out.

AMARI
(under breath)
Can I come on your tits?

NARA
No. Nowhere.

He takes off his condom and throws it away.

AMARI
Your chest.

NARA
No.

AMARI
Where should I cum then?

NARA
On yourself?

AMARI
Can you help me?

NARA
Nah I can't touch it.

AMARI
Cum?

NARA
Yeah, just do it.

AMARI
I'll do it on this towel.

He reaches for a towel and places it in front of him.

NARA
It's gonna get on me.

AMARI
Bro I'm fucking clean, my cum is clean.

NARA
I'm not saying it isn't.

NARA
Just move back.

Amari moves back slightly. He begins masturbating.

He breathes heavily and goes faster and faster, until he eventually ejaculates.

AMARI
UHHH! Fuck.

His body jerks as he releases onto the towel. He stays there motionless for a small bit.

AMARI
Fucking hell.

There is an awkwardness in the air, as Nara looks at his mess.

AMARI

Easy clean up.

Nara's face creases at the sight of him.

He picks up the towel and wipes his penis, before folding it and getting off the bed.

We see Nara sat knees up by the headboard of the bed with a blank expression; neither contentment nor distress.

43. INT. BEDROOM, DAWN'S FLAT - NIGHT

Dawn sits in bed with another woman, POPPY, both naked.

DAWN
The people that came were violent, I didn't want to be around them.

POPPY
I don't understand why they would just let loads of guys in like that.

DAWN
Well they don't care. It's sad.

Dawn sits despondently.

POPPY
Are you sure this is fine?

Dawn stays still.

DAWN
Please Poppy.

POPPY
Why are you quiet?

DAWN
I'm not.

Dawn looks at Poppy and smiles.

DAWN
I'm fine I feel good, happy.

POPPY
Good.

DAWN
I'm so happy you're here with me.

POPPY
Well you've got Ron--

DAWN

--fucking nightmare, there's a reason people don't live with their siblings--

POPPY
Aw, she's lovely.

44. INT. LIVING ROOM, AMARI'S HOUSE - EARLY MORNING

Nara lies on the sofa, her eyes open. We hear her stomach rumbling.

45. INT. KITCHEN, AMARI'S HOUSE - EARLY MORNING

Nara opens the cupboards frantically, taking food and putting it in her pockets. Some bits she just puts in her mouth straight away.

She opens the fridge and drinks from a half empty bottle of Diet Coke, chugging it.

She spits some of it out on the floor, then she swigs a mouthful of more, and does the same thing again but now aimed at the wall. She throws the empty bottle onto the ground.

On the counter she sees a bag filled with packets of mysterious powder and pills. She takes the packets and puts it into her bag.

46. INT. HALLWAY, AMARI'S HOUSE - EARLY MORNING

Nara bends down onto the floor and starts urinating. She looks down the hall toward Rhys' room.

When she finishes, she stands and walks toward the room, looking inside.

47. INT. RHYS' ROOM, AMARI'S HOUSE - EARLY MORNING

The bed is made, the floor is tidied. A note is placed on the bed. Nara enters the bedroom and picks the note up.

48. INT. AMARI'S ROOM, AMARI'S HOUSE - EARLY MORNING

Amari is fast asleep, naked in his bed.

NARA (O.S.)
AMARI! WAKE UP FUCK!

Amari wakes up quickly, and jumps out of bed. He puts his dressing gown on and exits the room.

49. EXT. AMARI'S HOUSE - EARLY MORNING

Amari leaves his house with Air Forces and his dressing gown.

AMARI
Why is the fucking floor wet?

NARA
I dropped some water.

Nara follows behind with her bag.

AMARI
My fucking socks are soaked. Fuck.
(shouting)
RHYS! RHYS!
(to Nara)
Come.

NARA
Where are we gonna go?

AMARI
Any fucking where. He's not fucking dying.

They leave the front porch and enter a Peugeot 206 parked on the street outside.

Amari hastily drives off.

50. INT. AMARI'S CAR - EARLY MORNING

Amari drives the car in a panic. Nara sits shotgun, nervously waiting.

There's an awkward silence.

NARA
I know I fucked-

AMARI
Is this what he deserved?

Nara sits, distressed.

AMARI
Is it?
(beat)
Cause you don't remember?
(beat)
And now he's gonna kill himself?

NARA
I took him home, he could've killed himself yesterday.

AMARI
So he's done it today.

(beat)
So what?

NARA
You fucking--

AMARI
What?

NARA
You don't know what he fucking did to me!

AMARI
And you don't too!

NARA
No, but I know how it felt. I know what it triggered in me.

AMARI
And that's worth it? Giving it to somebody else?
(beat)
If you consented, that's not rape.

NARA
I don't remember consenting.

AMARI
You don't remember any of it, again.

NARA
I don't think I consented--

AMARI
So you're changing it now, yeah? Now you remember vaguely innit? Fuck you.

51. INT. A CAR FURTHER DOWN THE ROAD, ARCHWAY ROAD - EARLY MORNING

A Brazilian man in his late 50's drives with his teenage daughter in the front seat.

They approach Archway bridge.

DRIVER
You can't make decisions like that when you're young--

PASSENGER
And now I can't do it when I'm older.

DRIVER
It's dangerous, you could get hurt.

PASSENGER
Dad, I'm sorry but that's just living. You can't just give up and not do anything--

We see a split second after a body impacts the front of the car.

52. INT. AMARI'S CAR - ARCHWAY ROAD - EARLY MORNING

Amari makes a harsh stop in the car, due to traffic down the road. Cars start beeping.

AMARI
What the fuck is going on? Someone jumped?

Amari pokes his head out the window and looks further down the road.

AMARI
You're a fucking bitch. Fuck you.

Nara opens the door and runs out the car.

53. EXT. ARCHWAY ROAD - EARLY MORNING

Nara runs toward the front of traffic, past all the cars, vans, trucks and motorbikes.

When she gets to near the front of traffic, she turns left onto a side street and runs away.

54. EXT. RESIDENTIAL STREET NEAR ARCHWAY ROAD - EARLY MORNING

Nara darts down the street, holding her bag.

NARA (V.O.)
If no one thinks about it, it won't exist. That cunt got the last laugh, I'm still stuck here.

55. INT. SAINSBURY'S - MORNING

Nara enters a Sainsbury’s, and looks up and around for cameras. A security guard stands by the entrance/exit.

She walks to the alcohol section, looks around, opens her jacket and starts loading the inside pockets with cocktail cans.

With her pockets filled, she tries to carefully slip out.

56. EXT. ARCHWAY ROAD - MORNING - CONTINUOUS

Nara paces out of the shop.

SECURITY GUARD
HEY!

The security chases her down the street and eventually catches her.

She screams whilst in his grasp.

NARA
FUCK YOU, FUCK OFF, RAPE! RAPE!

She elbows him in the face.

SECURITY GUARD
AH!

He restrains her as his nose starts bleeding. He puts her to the floor.

SECURITY GUARD
You gonna hit me? Huh? Fucking scruff.

57. INT. SECURITY ROOM, SAINSBURY'S - MORNING

The security guard stands before Nara, who is seated in the back. He has a tissue in his nose, with a hint of blood on it.

SECURITY GUARD
So that's five stolen drinks, you physically assaulted me as well.

NARA
Your security and that's assault?

SECURITY GUARD
It is. Police are coming. What's your name?

The security guard writes on a small piece of paper.

NARA
Nara.

SECURITY GUARD
Nara what?

NARA
Leonara Champaud.

SECURITY GUARD
Where do you live?

NARA
No where.

SECURITY GUARD
The police will just get that information from you.

NARA
Do you really want it? Ay? Flat 1, 34 Bishops Gardens.

He writes.

NARA
Are you pressing charges?

SECURITY GUARD
Yep.

NARA
Why?

SECURITY GUARD
You elbowed me in the face.

NARA
Yeah you look good, rugged.

SECURITY GUARD
You stole like seventy pound worth of drinks, is this--

NARA
It wasn't seventy, are you crazy? Even if it was, like who cares it's not coming out of your pocket.

SECURITY GUARD
It's my job - and you have…I mean I'm assuming class A's--

He picks up her bag.

NARA
I don't know what they are.

SECURITY GUARD
This is like three crimes.

NARA
I haven't got any money, or a phone, or a home. I don't give a shit.

SECURITY GUARD

Why don't you run off again?

NARA
Because this is actually quite fun--

She immediately stands up and races out of the room.

58. EXT. ARCHWAY ROAD - MORNING

Nara paces out of the shop, having left her bag. She runs down the street, with adrenaline pumping through her.

She starts smiling, then laughing.

NARA
AHHHHHH!
(laughs)
AH HA HA!

She goes down a side street and starts gagging. Her body violently jerks as she vomits a small bit onto the floor.

She spits, then walks forward down the street.

59. INT. LIVING ROOM, DAWN'S FLAT - DAY

Dawn sits on the sofa staring at the floor, concerned. Ronnie enters.

RONNIE
What?

DAWN
Come here.

RONNIE
She's asleep, what?

60. INT. BEDROOM, DAWN'S FLAT - DAY

Poppy is asleep in Dawn's bed.

DAWN (O.S.)
(breaking down crying)
I don't like it, Ronnie.

There's a small silence.

DAWN (O.S.)
I just I don't feel right. She shouldn't be here.

61. INT. LIVING ROOM, DAWN'S FLAT - DAY

Ronnie is embracing her sister as she weeps on her shoulder.

RONNIE
What did the police say?

DAWN
They're looking.

Dawn wipes her eyes. She looks at her sister in the face.

DAWN
I need to be there for her.

RONNIE
You can't do anything, come.

DAWN
Make her leave, please. Just say something.

RONNIE
No, I don't even talk to her--

DAWN
Please.

There's a buzz at the door that makes both of them jump.

RONNIE
What the fuck is that?

62. INT. HALLWAY / FRONT DOOR, DAWN'S FLAT - DAY

Dawn opens the front door and there are two police officers standing.

POLICE OFFICER 1
Good afternoon, Miss. We're officers from the MET, um are you or is this the residence of Leonara Champaud?

DAWN
I'm not and…
(beat)
Yeah, she does.

POLICE OFFICER 1
Is she in right now?

DAWN
Why?

Ronnie enters the hallway and peeps at Dawn, who looks back at her.

POLICE OFFICER 1

We are just visiting regarding an allegation of theft and assault that occurred at the Sainsbury's just on Archway road? Um, she gave her name and address, but ran away…

DAWN
Did you guys find her?

They shake their heads.

63. EXT. STREET OPPOSITE DAWN'S FLAT BUILDING - DAY

Amari walks with a hoodie and stops to have a full look of the flat building.

He takes out a napkin with the address on it, reading it.

We see the two officers talking to Dawn in the hallway of the building, through the glass door. Amari waits patiently.

64. INT. DAWN'S BUILDING LANDING - DAY

The two officers are speaking to Dawn.

DAWN
--yeah I did. As soon as she left I made a report, I got on 101--

POLICE OFFICER 1
Okay, that's fine then. Thank you.

DAWN
Are you gonna find her?

POLICE OFFICER 1
Not us.

POLICE OFFICER 2
Thanks.

The two officers leave.

65. EXT. STREET OPPOSITE DAWN'S FLAT BUILDING - DAY

Amari sees the two officers leave and walk down the street. He approaches the building.

66. INT. LIVING ROOM, DAWN'S FLAT - DAY

Dawn sits down with Ronnie, who is tidying all her drug paraphernalia away.

RONNIE

Fuck, fuck.

DAWN
They're gone.

RONNIE
Ah.

Ronnie goes to get her stuff back from under the sofa and carpet.

DAWN
I'm gonna wake her up, and tell her to leave.

RONNIE
It's not that serious, fucking hell.

DAWN
I'm a bad person for this Ronnie.
(beat)
Me and Nara are each others, you know, I know, everyone knows.

Dawn starts tearing up again.

RONNIE
She don't.

She wipes her face.

DAWN
I'm telling her to go. I'm gonna tell her.

She storms off.

67. INT. HALLWAY, DAWN'S FLAT - DAY - CONTINUOUS

Dawn storms down the hallway and opens the door to her bedroom.

DAWN
Poppy!
(beat)
Poppy!

A brick is thrown through the window, and it lands on Poppy's lower stomach. She is awoken immediately.

POPPY
AHH!

Dawn and Ronnie scream as it happens.

DAWN

POPPY!

Dawn rushes to her and looks out the window. She sees Amari standing there looking back at her, with his hood up. He turns around and runs away.

Poppy's face is bloody from the broken glass.

POPPY
(panicking)
It's in my eyes, oh please, tell me it's not in my eyes, it feels like it, fuck!

Dawn attempts to clear some of the glass from her face.

DAWN
Oh my God, oh my God. Ronnie get me some soap and water and a towel.

68. EXT. STREET OUTSIDE DAWN'S BUILDING - DAY

Amari looks around, suspiciously. He looks behind him at the police officers, and starts walking forward, whilst looking backwards.

He turns his head forwards and walks quicker. He then takes a peek behind him, and starts pacing down the street.

POLICE OFFICER 2
HEY!

The police officers chase him up and tackle him to the ground.

AMARI
What are you doing? HEY!? AHHHH! FUCK YOU! FUCK YOU! AH
(beat)
I didn't do anything! I didn't do fucking nothing!

Police officer 1 holds him down, whilst 2 continuously pushes his head to the floor, essentially hitting it slightly on the pavement.

AMARI
YOU FUCKING PRICKS! FUCK YOU! THIS IS RACISM, THIS IS HARASSMENT. FUCK YOU!

The officers pick Amari up.

POLICE OFFICER 1
Stop resisting. We heard you, saw the window.

AMARI
IT WEREN'T ME!

POLICE OFFICER 1
We saw you. Why did you do that?

AMARI
You're trying to impose authority, like so much, was that necessary?

POLICE OFFICER 1
Why did you do it? Why did you do that? What's your name?

AMARI
You're trying to assert authority over me, slamming my head like that. No.

AMARI
No, no, no, no. Fuck you. Why you slamming my head like a fucking dog?

They put him in handcuffs.

AMARI
Fuck you, fuck you!

69. INT. LIVING ROOM, DAWN'S FLAT - DAY

Dawn rubs the lower stomach of Poppy, which is red.

POPPY
It doesn't actually hurt that much.

Poppy has three plasters on her face, and numerous other red marks from where small pieces of glass flew into her face.

Dawn rubs her stomach, while looking at her with a sour, almost disappointed expression.

POPPY
What's wrong?

Dawn bites her lip, while looking away from Poppy. She then looks her dead in the eye.

DAWN
I'm worried for you.

POPPY
Do you know who it could be?

Dawn shakes her head.

DAWN
Fuck.

There's another buzz at the door, which makes both of them

jump.

70. INT. HALLWAY / FRONT DOOR, DAWN'S FLAT - DAY

Dawn goes to answer the front door. Police officer 1 is there.

POLICE OFFICER 1
Hi again, sorry, um, just to let you know, we caught that man in the act of damaging your window and we've just arrested him on suspicion of criminal damage and are currently in our car.
(beat)
Is anyone hurt?

DAWN
My friend got hit with the brick and the glass.

POLICE OFFICER 1
We'll call an ambulance.

DAWN
There's no need she's fine.

POLICE OFFICER 1
Are you sure?

DAWN
Hm.

POLICE OFFICER 1
Who was that man? Do you know him?

DAWN
Look, I'm tired, no I don't know him, I saw him, look, I'm tired. I can't be arsed for questions--

POLICE OFFICER 1
Okay that's fine.

DAWN
I know you may need it but, just let me know if you find Nara, okay? Leonara.

POLICE OFFICER 1
Will do, thank y--

Dawn shuts the door in his face.

71. EXT. PUBLIC SEATING - EVENING

Nara is sleeping on the stone seating area. Opposite her is a soup kitchen, where many homeless people crowd round to get food.

Nara is drifting in and out of sleep, squirming around. She looks at the soup kitchen then closes her eyes again.

A helper at the kitchen approaches her and taps her on the shoulder.

SOUP KITCHEN HELPER
Hey?

Nara jumps and looks up.

NARA
What?

SOUP KITCHEN HELPER
Do you want something to eat?

Nara looks at the soup kitchen again.

NARA
Nah.

She looks around and sees two police officers (different ones from before) patrolling the area.

NARA
Nah, nah I'm fine, I--

Nara sits up and stretches.

NARA
I need to go.

SOUP KITCHEN HELPER
Are you sure?

NARA
I'm not homeless.

SOUP KITCHEN HELPER
Doesn't matter, it's food for anyone that needs it.

NARA
I don't need it. I've come here myself, I'm out here on purpose, I'm not gonna take someone's food away that actually needs it.

The two officers look around and get increasingly close to her and the soup kitchen stand.

SOUP KITCHEN HELPER
When did you last eat?

NARA
Last night, this morning.

SOUP KITCHEN HELPER
Okay… Well no pressure.

NARA
I'm feeling pressure.
(beat)
Thanks anyway.

She stands and walks away, keeping an eye on the officers. One catches a glimpse of her, but she slips away.

72. INT. ARCHWAY TUBE - EVENING

Nara hops over the ticket barrier.

TFL WORKER
Hey? Excuse me? Hello?

She runs down the escalator.

73. EXT. LEICESTER SQUARE STATION - EVENING

Nara struts down the street, past the bustle of rush hour

74. INT. BOOTS - EVENING

Nara applies a tester eyeliner to her face while looking in the mirror.

75. INT. GAY BAR - EVENING

Nara enters, dolled with slightly with a bit of makeup. The place is not heavily populated. She sees Devon at the bar and walks up to her.

NARA
Devon!

Devon sees Nara, and smiles at her awkwardly.

We see a man, TROY (early 30s, slim build) sat in the corner with a pint, watching.

DEVON
Hi Nara.

There's an awkward pause.

NARA
What's up?

DEVON
I'm…um. What do you want?

NARA
Can I - and feel free to say no - get another…freebie?

DEVON
No, I can't. Really.

NARA
What's the cheapest drink?

DEVON
I don't know.

NARA
Just one.

DEVON
I can't.

NARA
I'll have a tap water then.

Devon nods nervously and walks away. Nara stands at the bar and looks around. She sees Troy looking at her.

76. INT. STAFF ROOM, GAY BAR - EVENING

Devon holds her phone to her ear in the staff room.

DEVON
Dawn, she's here, she's at the bar.
(beat)
By herself.
(beat)
No, she looks…a bit shit, but like alright?
(beat)
Not that I can see.
(beat)
Okay.
(beat)
No I won't, I didn't I'm giving her a glass of water, she didn't have any money for anything-
(beat)
Okay,
(beat)
I leave in 20 minutes, you'll get here on--
(beat)
Okay, perfect.

77. INT. GAY BAR - EVENING

Devon arrives with a glass of water. Nara takes it and sits

at the bar with it.

NARA
Thanks, babe.

She starts sipping it while looking around, bopping her head to the music.

Troy continues to watch her. He looks away and takes three quick, deep breaths.

Nara chugs the whole glass of water. Troy comes up to her.

TROY
Do you want another glass?

NARA
Why not, it's free.

TROY
Water?

NARA
Yes, babe.

TROY
Do you want a real drink?

Nara looks at him.

NARA
So you're a bisexual ay?

Troy smiles.

NARA
Or… I mean a straight man would probably feel too uncomfortable to come to a gay bar to pick up girls--

TROY
Woah, woah. You don't know my sexuality.

NARA
What is it?

Troy thinks to himself, biting his lip.

TROY
Probably…

NARA
(miming troy as he speaks)
Eeeeee, gay?

TROY

Straight, but I come here because it's…there's less dickheads.

NARA
You must not come here often then.

TROY
I like the music. Music's always better.

NARA
Are you buying me a drink?

TROY
What do you want?

78. EXT. LEICESTER SQUARE STATION - EVENING

Dawn leaves the station and walks hastily down the street, passing all the commuters.

79. INT. GAY BAR - EVENING

Nara has a cocktail drink, provided for by Troy.

NARA
No man comes to gay clubs to get girls unless he's desperate--

TROY
Are you gay?

She looks at him.

NARA
Do I look gay?

TROY
Kind of.

NARA
I don't care what I am.

TROY
Same.
(beat)
How is it?

NARA
Are you autistic?

TROY
No.

NARA
Can I get another one?

TROY
Already?

NARA
Yeah it's so good I want another one.

We see out the window, Dawn walks along the street, peering into the bar.

She sees Nara with Troy and stands there with a stoic expression. She takes a deep breath, then storms off.

80. INT. HALLWAY / FRONT DOOR, DAWN'S FLAT - EVENING

Dawn opens the front door and enters, taking off her shoes. She stands dejected, then Poppy enters.

POPPY
Did you find her?

DAWN
Hm. She's fine.

Dawn goes up to Poppy and gives her a long kiss. Poppy pulls back.

POPPY
What?

DAWN
Thank you, for being here.

RONNIE (O.S.)
I can hear you, shut the fuck up.

81. INT. GAY BAR - NIGHT

Nara is piss drunk, and Troy moderately so. They both dance to the music playing - Nara's dancing is hypnotic yet chaotic, Troy's is subtle; swaying his body to the music.

NARA
You know you even dance like a straggot.

TROY
A what?

Nara gets close to his face.

NARA
Do you have any drugs?

Troy shakes his head.

TROY
I spend my money on better things.

NARA
Like what?

TROY
Things that will get me more money in the future. Investments.

NARA
Are these drinks an investment?

NARA
Yes.

TROY
No.

TROY
Why do you think everyone's got some evil intent, I want to buy a beautiful woman's drink?

NARA
Who?

82. EXT. STREET NEAR SOHO - NIGHT

Nara stumbles down the street with Troy. She is holding a buzzball and he is holding a beer.

TROY
--yeah it is quite nice. I don't like football or Pokémon but the cards can be worth thousands so I just get whatever I can.

NARA
Just for the money?

TROY
Yep.

NARA
Do you live alone?

TROY
Yeah, well right now.

NARA
What's happening right now?

TROY
I'm in some shit, the worst shit, that's why I'm coming to get pissed on a weekday.

Nara waves to some girls on the other side of the road.

NARA
Hey!

GIRL ON OTHER SIDE OF ROAD
Girl you look fit.

NARA
You look fucking fit.

Nara blows a kiss to her.

TROY
I'm in um… I was demoted at work so I'm making less. I have a kid, you know?

NARA
Is it?

TROY
My life is just sort of falling apart-- and her mum took her on holiday, that's why I'm alone.

NARA
You're married?

TROY
No. Not soon anyway.

He takes a sip.

83. INT. HALLWAY, TROY'S HOUSE - NIGHT

They both arrive home, Nara stumbling and Troy a bit more composed.

NARA
HEY WAKE UP!

TROY
There's no one here.

NARA
Just checking. Do you have any food?

TROY
Yeah, the kitchen's just there.

84. INT. BEDROOM, TROY'S HOUSE - NIGHT

Nara and Troy are kissing on the bed. Troy is overly passionate, whilst Nara is more laid back.

NARA

Come on then let's do it. You have a condom?

TROY
Nah.

NARA
Right.
(beat)
You need one.

TROY
We don't have any. I'll just pull out.

Nara looks at him.

NARA
No, I don't--

TROY
It's fine we don't have to.

NARA
Will you kick me out?

TROY
What? Why would I?

NARA
You're not getting what you want from me?

Troy lays beside her.

TROY
I just need someone to be with. I'm so lonely. I'm so depressed. The house is always fucking dirty, my kid hates me, my… Her mother hates me. I'm not making as much money--

Nara rolls her eyes. She goes in to kiss him.

CUT TO:

Nara and Troy are fucking in missionary. Again, we do not see her, but instead the back and buttocks of Troy.

TROY
Oh my God, fuck--
(moaning)

NARA
If you even feel a bit of precum, pull out.

TROY

It's fine.

NARA
No. Please.

TROY
Where should I cum? Chest?
(moaning)
Oh fuck.

NARA
Pull out, pull out.

He pulls out.

TROY
Can I come on your chest?

NARA
No.

TROY
Where should I come?

NARA
Not on me, I don't want to touch it.

TROY
Really?

NARA
I don't like it.

Troy kneels back and starts masturbating.

TROY
(out of breath)
Oh fuck…fuck. Show me your pussy, your arse.

Nara spreads her legs but we do not see what he sees.

TROY
Oh fuck, oh fuck! FUCK!

Troy ejaculates onto himself as Nara watches.

TROY
Oh fuck. Oh my God.

His breathing slows down.

TROY
Wow. Get a tissue, get a tissue. Beside the bed.

Nara gets him a tissue.

CUT TO:

85. INT. BEDROOM, TROY'S HOUSE - EARLY MORNING

Nara and Troy are asleep in the bed, not touching. Nara wakes up and pulls the sheets off.

She turns on a lamp by the bedside and sees a big pool of blood where she was sleeping. Her trousers are soaked.

She walks to the en-suite and closes the door.

NARA (O.S.)
Ahhhhh.

We hear her flatulating.

86. INT. EN-SUITE, BEDROOM, TROY'S HOUSE - EARLY MORNING

From her blood soaked panties, she removes a small blood clot. She grabs a toothbrush by the sink and rubs the clot into the head.

87. INT. BEDROOM, TROY'S HOUSE - EARLY MORNING

She searches the chest of drawers in his room and pulls out a grey tracksuit. She takes off her blood soaked trousers and puts on the tracksuit.

On top of the chest of drawers she sees a pair of paper scissors. She puts them in her pocket.

88. EXT. RESIDENTIAL STREET OUTSIDE TROY'S - EARLY MORNING

With her new pair of trousers, Nara walks down the street eating a chorizo sausage she found in Troy's fridge.

89. INT. LIVING ROOM, DAWN'S FLAT - MORNING

Ronnie is smoking a joint on the sofa watching TV. We hear the front door close, and Dawn walks in holding a small package.

RONNIE
What's that?

Dawn puts it on the table and tries to open it with her hands.

DAWN
Cakes.

RONNIE
What?

Dawn leaves the room.

RONNIE
Where you going?

DAWN
Do you think it's time for you to go back to mum's?

RONNIE
Why?

DAWN
(stuttering)
It's a lot for me right now.

RONNIE
I'm in the way?

DAWN
No but like…

RONNIE
I don't make a mess I clean up my shit--

DAWN
The flat stinks of shit, Ronnie. You don't help me out--

RONNIE
What are you talking about? I'm in my room most days.

DAWN
I don't want to see you fucking doing drugs every day, feeling happy and carefree--
(beat)
It's pissing me off. I actually have to do things, protect us--

RONNIE
You wanna kick me out because of that random girl?

DAWN
No, you know it's not that, you're not safe here.

RONNIE
You aren't either.

DAWN
I need to… Focus on Nara and also--

RONNIE
You don't give a shit about Nara. You didn't call the police when she first ran off--

DAWN
Yes I did, what are you talking about--

RONNIE
Stop lying, no you didn't.

DAWN
They didn't file it.

RONNIE
You're lying.

DAWN
(shouting)
I love Nara! I'm sick of talking about Nara!

She throws the box onto the table.

DAWN
It's always about her, it's either you giving me shit for not caring about her, or that fucking prick who threw that brick, the police--
(beat)
I'm done.
(beat)
I don't care anymore, I don't want to. Fuck her, fuck you.

Dawn's stern face immediately turns sour and she breaks down crying onto the floor.

Ronnie rushes over to her and comforts her. She immediately sucks them up.

DAWN
No. I'm fine, get off.

She gets off. Dawn smiles.

DAWN
I'm going to go see Poppy.

Dawn takes the box off the table and leaves the room. She opens the front door.

RONNIE
I'll leave. I'll be out when you get back.

The front door slams.

90. EXT. STREET NEAR EAST LONDON - DAY

Nara is resting on a public bench.

Nara looks in the other direction and sees Troy in a backpack walking down the street

Troy gets a glimpse of Nara and freezes. They make eye contact for a moment, then Troy starts walking toward her.

TROY
Hey?

He stands before Nara.

TROY
(laughs)
You know I don't care that that happened, it's fine--

NARA
What?

TROY
What are you doing here?

NARA
(shrugs shoulders)
I'm waiting… I'm just waiting--

TROY
For who?
(beat)
Do you want to come back?

She looks back up at him.

TROY
I'll change the sheets, I know it happens--

NARA
I'm sorry.

TROY
No it's fine.
(beat)
Where do you live?

NARA
Um… Archway.

Troy gets a look at her.

TROY
Well look I had work um… Later but they don't want me in, as per--
(beat)

Well not as per, but you know--

91. INT. LIVING ROOM, TROY'S HOUSE - DAY

Nara is eating a meal deal sandwich alone on the sofa. Troy enters with a stack of ten or so football cards in thick toploaders.

He shows her one signed by Lamine Yamal.

TROY
Yamal signed this, best player in the world, I think it's around 15K.

NARA
I could live carefree for a year with that. Probably a whole family could.

TROY
But you know what I love?

Nara shakes her head. Troy starts laughing, as he puts the cards away.

TROY
I'm FUCKING BACK!

NARA
(mouth full)
What?

TROY
I've been promoted-- just right now, that's why I brought the bag, I was gonna go um, to the shop and get some wine or something--

NARA
Hmmm.

TROY
Does that sound good?

NARA
What are you now?

TROY
Regional manager, or manager.

NARA
Of….?

TROY
Knight Frank in Wapping.

NARA
Knight Frank, right.

NARA
Wapping. Fapping.

TROY
My…Um, my ex don't care. She's coming back tomorrow, with um… Aria, my daughter, but like--

NARA
Surely she'll take you back.

Troy looks at her, then shakes his head.

TROY
Nope, she's too stubborn.

NARA
What happened?

TROY
…She cheated on me, and um, because I had um, some mental health issues and I was…putting my daughter in danger and…
(beat)
But like now I'm medicated, I just got promoted, like…I'm back to how I was, but she's too fucking stubborn.
(beat)
I told her but she hasn't opened the message.

NARA
I don't think you want to.

TROY
No I don't, I'm happy. I'm happier now. I feel free.

Nara looks down.

TROY
I'm the manager, I'm the boss.

Nara doesn't respond.

TROY
What?

NARA
I'm bored. Are you getting drinks?

TROY
Are you using me? Do you like my company?

Nara nods.

NARA
Yeah I just um…I'm quite tired. I'm just floating, like just doing going where it takes me.

TROY
What has that got to do with it?

NARA
I feel good. I'm here because I like it, and I like you.

TROY
I thought you were gay?

Nara gives a small chuckle, Troy smiles. He gets closer to her, she doesn't react.

NARA
You're not funny.

TROY
You know when I'm hungover, I wake up in the morning and I… I really need to release, you know?

They look at each other.

NARA
You wanna go again?

TROY
I need to.

He smiles, so does she.

TROY
You know, or I can just have a wank--

NARA
That's pathetic.

TROY
Being fecund isn't pathetic.

NARA
Fecund?
(laughs)

TROY
It means fertile, I've got good sperm.

NARA
I know, I know.

NARA
You need a good egg as well. Or a--

TROY
Yep, a strong woman.

NARA
Nah they need to be compatible kind of…
(beat)
I don't give a shit to be honest I don't know.

TROY
You know my family did this thing to judge the compatibility of like, couples and shit. So it's… we both have to be looking at each other, one person needs to count down and after the count down you either need to open your eyes or keep them closed…the more times that we open our eyes on the same occasion, the more compatible…or the two people sorry--

NARA
Are we doing it?

TROY
Go on, right. 50/50, you can't just purposely keep your eyes open or keep them closed, you have to make a choice in that instant, without thinking. Okay? I'll count. Close your eyes.

They both close their eyes.

TROY
3…2…1

Nara opens her eyes, Troy keeps them closed.

TROY
3…2…1

Same again.

TROY
3…2…1

Nara closes her eyes and Troy opens them.

TROY
3…2…1

Same again.

TROY
3…2…1

Nara opens her eyes and Troy closes them. Nara gazes at Troy; losing herself in his face.

TROY
Fucking hell, okay, 3…2…1.

Troy opens his eyes and as soon as he does, Nara goes in to kiss him. They share a sloppy, almost romantic kiss.

CUT TO:

92. INT. LIVING ROOM, TROY'S HOUSE - DAY

Troy is fucking Nara in doggie on the sofa.

TROY
(out of breath)
Fucking hell…fucking in the morning feels so much better.

Nara moans.

TROY
Fuck. Mm. Oh fuck. This is so bad.

NARA
This is so bad.

TROY
This is fucked, I'm such a fucking cunt.

NARA
Yeah.

TROY
Fuck.

NARA
Wasn't she your ex?

TROY
She is, but it's fit to think that I'm still with her.

NARA
Yeah?

He pounds her hard.

TROY
Fuck, fuck.

We ZOOM into a mirror on the wall, reflecting Troy's face. His eyes are screwed shut, he breathes heavier and heavier.

TROY

Oh fuck.

Troy's body jerks almost violently as he ejaculates into Nara.

NARA
Oh my…

Troy's orgasm is extended.

TROY
Oh fuck, I'm sorry. Ah fuck. Oh my God.

Troy looks at Nara, his face turning frightened instantly.

TROY
What?

Nara's face is blank.

NARA
Get me a tissue. Get me a tissue. QUICK QUICK!

Troy runs off and quickly brings some toilet paper. Nara snatches it out his hands and places the whole roll into her vagina slightly. We see her pushing the sperm out.

NARA
Right, so I need you to take me home.

TROY
Where's home? I'm sorry…
(beat)
You're not gonna be pregnant, you're bleeding.

Nara flashes him a fake smile.

NARA
Please. Do you have a car?

TROY
Yes.

NARA
34 Bishops Gardens.

93. EXT. RESIDENTIAL STREET OUTSIDE TROY'S HOUSE - DAY

Nara and Troy get into his four door car. The air is silent.

94. INT. TROY'S CAR - DAY

Troy is driving through London with Nara in the passenger. The air is silent.

TROY
I'm sorry…I really am I feel shit, feel like a piece of shit. At least you're not pregnant.

NARA
Hm.

TROY
What?

NARA
At least you got promoted.

TROY
Huh?

NARA
At least you have a nice life, you can have rebounds after your beautiful wife--

TROY
She's my ex.

NARA
Exactly rebounds.
(beat)
At least you're happy.

TROY
I'm not.

Nara looks at him.

NARA
You're not happy? You came inside a girl, literally fulfilled your hungover sex fantasy with full intercourse and you're not happy?
(beat)
WHY?

TROY
Please.

NARA
No tell me. Why are you so sad!?

She hits the dashboard.

TROY
Don't shout while I'm driving.

NARA

FUCK YOU.

95. EXT. STREET - DAY

Troy pulls the car over.

NARA
FUCK YOU, FUCK YOU, FUCK YOU. YOU WILL NEVER KNOW, YOU WILL NEVER UNDERSTAND! MY WHOLE LIFE PEOPLE TAKE AND FORCE ME TO WATCH, YOU FORCE ME TO LOVE IT!

Troy gets out the car and locks the door.

NARA
FUCK YOU, LET ME OUT!

She kicks the door.

TROY
DON'T FUCKING BREAK MY CAR, YOU PSYCHO!
(BEAT)
FUCKING PSYCHO!

NARA
WATCH ME!
(KICKS THE DOOR.)
WATCH ME, RAPE ME! RAPE ME!
TAKE ME!

TROY
STOP, STOP. YOU NEED TO STOP, NOW.

TROY
Look, look, look, stop, please.

Nara is bawling her eyes out in the car. Pedestrians stop and watch the scene from afar. Troy looks at them.

TROY
Sorry, I'm sorry it's not my fault.

NARA
HEY!

Troy goes to the window.

TROY
Right, I'm going to open this door. You're not gonna smash my fucking window or kick my fucking teeth in. You're gonna fuck off, okay? 3…2…1

He opens the door, Nara gets out and walks away.

NARA
Fuck you.

Troy watches her and looks over to the crowd.

TROY
Sorry.

He gets in the car and drives off.

96. EXT. BUSY HIGH STREET - DAY

Nara walks down the street, dejected, but with a manic look in her eye.

She takes the scissors out of her pocket and starts cutting her hair, piece by piece. People look at her while walking past, but no one intervenes.

She continues cutting her hair until she gets to a station and enters.

97. INT. TUBE - DAY

Nara is asleep in a mildly populated tube carriage. Opposite her sits two boys (20s). They notice her and start laughing.

BOY 1
Long night.

BOY 2
She's finished--
(beat)
Hey miss?

BOY 1
Nah man.

BOY 2
Hey miss? She's gone.

She wakes up.

NARA
What?

BOY 2
You okay?

Boy 1 snickers, covering his face behind his friend's shoulder.

BOY 2
You had one too many love?

NARA
Who you talking to?

BOY 2

Ooo sorry.

Boy 1 snickers again.

NARA
What's so funny?

BOY 1
Nothing.

She looks around, nobody bats an eye.

NARA
Why the fuck are you talking to me?

BOY 2
Okay, I'm sorry, fucking hell.

NARA
No, I'm fucking sick of this? You know the shit that happened to me yeah? It's a miracle I'm not hypersexual.

The boys sit there confused.

NARA
Yeah. You want to humiliate me? Go on then.

BOY 2
I'm sorry!

BOY 1
Ay look miss, we're sorry, yeah?

NARA
It's rude, you know you both remind me of my brother.

BOY 1
Yeah?

NARA
He fucked me in all three holes when I was…umm….
(thinking to herself)
I think around nine.

The boys go dead quiet.

NARA
That was humiliating enough.

BOY 1
I'm sorry.

She stands. There's a big patch of blood on her trousers, and

more blood smeared onto her seat.

BOY 2
(under breath)
Fucking hell.

BOY 1
Oh my days, you're fucking bleeding.

People start looking at her.

NARA
I fucking know, you think I don't, I'm sitting here soaked--

BOY 2
You need to go hospital--

NARA
Why does everyone think I don't know what I'm doing? I…Don't…Care.
(beat)
FUCK YOU.

PASSENGER
Miss, are you okay?

NARA
Fuck off, I'm fine.

The train slows down.

BOY 1
Hey, calm down.

NARA
Shut up.

BOY 2
Ay get the fuck off the train you fucking bum. Fucking scrub.

Nara goes to hit boy 2, but boy 1 pushes her off him and she falls to the floor.

The train door opens.

BOY 2
Get off.

The passengers all stand around watching.

BOY 2
Go home, you're sick, you're bleeding everywhere--

She stands and gets off the train.

98. EXT. TRAIN STATION NEAR DAWN'S FLAT - EVENING

Nara leaves the station as the sun sets. Her trousers are bloody.

99. EXT. DAWN'S FLAT BUILDING - EVENING

Nara walks to the front of Dawn's flat building. She waits for a moment, then goes to the front door.

100. INT. HALLWAY / FRONT DOOR, DAWN'S FLAT - EVENING

There is a knock at the door. Dawn opens it and sees Nara; her hair cut, her clothes dirty.

As if nothing happened, Nara enters and takes off her shoes.

DAWN
Are you coming back now?

NARA
I'm sorry.

DAWN
What happened to your hair? Do you know what happened? Do you know what you did?

NARA
Yes.

DAWN
No, to me.

She looks at her.

DAWN
Brick thrown in the window, police at the door looking for you, and you just show up now?

NARA
I'm tired.

DAWN
No you've treated me like shit. You can't even say sorry. You're so self-centered it's fucking crazy.

NARA
Oh I've had enough, please.

Nara goes to hug Dawn, but Dawn pushes her off.

DAWN
No. What did I do to deserve this,

I asked you this before but you didn't answer.

NARA
Who threw a fucking brick in the window?

DAWN
I don't know you tell me.

NARA
I haven't given my address to anyone.

DAWN
The guy you went on holiday with came round, stinking of shit, high on drugs.

Nara starts crying. She stops quickly.

NARA
Fuck.

She hits the wall, then walks to the bedroom.

As she is walking past the bathroom, we see Poppy peeking at her through the crack of the door.

101. INT. BEDROOM, DAWN'S FLAT - EVENING

Nara enters the bedroom and paces frantically. Dawn follows.

NARA
There's someone here. Whose clothes are these?

DAWN
Nara.

NARA
Where's this dyke?

She storms out the room.

DAWN
Nara! I'm sorry, please.

102. INT. HALLWAY, DAWN'S FLAT - EVENING

Nara storms into the hallway and opens the bathroom door. Poppy is standing there wrapped in a towel.

NARA
Who the fuck are you?

She shoves her slightly. Dawn intervenes and pushes her away.

DAWN
STOP!

NARA
I'm going to my room. Is Ronnie gone?

DAWN
She left yesterday.

Nara goes into her room and slams the door. Dawn and Poppy stay still, in shock. We hear Nara start crying behind the door.

103. INT. NARA'S ROOM, DAWN'S FLAT - EVENING

Nara is crying hysterically into her pillow. Dawn enters and immediately sits beside her, comforting her.

NARA
(through heavy tears)
I'm just…I know I'm a bad person, Dawn.

DAWN
You're not.

NARA
Yes I am. That guy who came over, I think he killed himself.

She breaks down crying into Dawn's arms.

DAWN
What did he do?

Nara doesn't respond. She can't.

DAWN
Nara, what did he do?

NARA
I'm sorry, I'm so sorry. I love you.
(beat)
I can't enjoy anything, everyone just uses me and I feel like I'm not allowed to do the same. Everyone's so happy, and they love waving it in my fucking face. I can't get away from it.

DAWN
I'm sorry. I'll always love you and care for you, you know that.

Nara nods.

DAWN
Do you want me to sleep with you?

She shakes her head.

DAWN
Go to sleep, okay.

NARA
Go please.

Dawn stands up.

DAWN
I love you.

NARA
(hesitantly, through tears)
I love you too.

She leaves the room. Nara sits with herself, expressionless.

104. INT. BEDROOM, DAWN'S FLAT - EVENING

Dawn opens the box that was delivered earlier. It is an Apple Airtag. She takes it out the box and marvels at it.

105. INT. HALLWAY, DAWN'S FLAT - EVENING

Dawn cuts a slit into one of Nara's shoes. She puts the AirTag inside it.

106. INT. BEDROOM, DAWN'S FLAT - MORNING

Dawn and Poppy are fast asleep on top of each other. Nara watches them from the door.

107. INT. KITCHEN, DAWN'S FLAT - MORNING

Nara opens the drawer and takes out a knife, concealing it in her trousers.

108. INT. HALLWAY, DAWN'S FLAT - MORNING

Nara puts her shoes on. She checks her soles for one of them, but thinks nothing. She leaves the flat.

109. INT. BEDROOM, DAWN'S FLAT - MORNING

At the sound of the front door closing, Dawn immediately wakes up.

DAWN
Nara? NARA!

She gets out of bed.

110. INT. HALLWAY, DAWN'S FLAT - MORNING - CONTINUOUS

She walks to Nara's room and looks in.

DAWN
NARA!

111. EXT. STREET - MORNING

Nara walks down the street with some new trousers on, concealing the knife.

112. INT. BEDROOM, DAWN'S FLAT - MORNING

Dawn rushes into the bedroom to wake up Poppy.

DAWN
POPPY! Nara's gone, we need to find her.

POPPY
Huh?

113. EXT. TROY'S HOUSE - MORNING

Nara makes her way to Troy's house and knocks on the door. No one answers. She knocks again and Troy answers.

TROY
Fuck, look you can't…
(beat)
What happened to your hair?

NARA
Can I come in?

TROY
Sorry, they're coming back any minute.

NARA
Please? I just need to ask one question.

TROY
Go on then.

NARA
Inside. Please, just 2 minutes, one question.

TROY
Okay, be quick.

He lets her in.

114. INT. LIVING ROOM, TROY'S HOUSE - MORNING

Troy and Nara enter the room. They both sit on the sofa.

TROY
What is it?

NARA
What's the most traumatic thing you've ever been through?

TROY
Why?

NARA
Just answer.

TROY
Um…
(beat)
My cousin died when I was like…
eight.

NARA
How?

TROY
He fell off a cliff.

NARA
Were you there?

TROY
No.

Nara looks at Troy, shaking with trepidation.

TROY
Why?

Without a thought, she takes the knife out her pocket and slices her left wrist longways.

TROY
Shit fuck!

Troy tries to take the knife off her but she doesn't let him.

She slices her other wrist, not as badly. She falls to the ground.

NARA
Fuck, oh fuck.

TROY
Shit…SHIT! Where's my phone?

Troy runs out the room as Nara bleeds out onto the floor.

NARA
I'm at peace, I'm…

Troy enters with his phone to his ear, and tears in his eyes.

TROY
Ambulance.
(beat)
Fuck, m-m-m-my friend's just sliced her wrist fuck--

He takes his shirt off and wraps it around her left wrist.

TROY
(hysterical)
Fuck, both wrists, she's bleeding out help! FUCK!

115. INT. UBER - MORNING

Troy's Ex, HANA, and his daughter, ARIA, sit in the back of an Uber.

HANA
When we go back what are you gonna say?

Aria looks up at her mother.

ARIA
I'm sorry.

HANA
No.

ARIA
I don't want daddy to leave.

HANA
But he's hurt us.

ARIA
I know but…
(beat)
He's my dad.

They see an ambulance parked outside Troy's house.

HANA
Oh my God, who's that for?

116. INT. LIVING ROOM, TROY'S HOUSE - MORNING

Nara is on the floor, semi-unconscious with an oxygen mask. She is being lifted by paramedics. Troy watches in distress.

PARAMEDIC
Right, you ready?
(beat)
3…2…1

They lift her up and carry her on a stretcher out the house.

117. EXT. TROY'S HOUSE - MORNING

Nara, who is covered in blood, is being taken outside on a stretcher. Hana's eyes widen in shock.

HANA
TROY WHAT THE FUCK?

Troy exits the house.

TROY
Fuck, my love, sweetie--

ARIA
Daddy!

TROY
Wait there, wait for the paramedics!

We hear a scream from down the street. Everyone looks. Dawn arrives running.

DAWN
Nara!

HANA
What the fuck is going on Troy? Who the fuck is this?

Aria sees Nara, all bloody, and starts crying. Troy goes onto the street.

TROY
She did that to herself, look at me, I'm so fucked--

HANA
Yeah but who the fuck is she?

Dawn rushes over to Nara, who is about to be placed into the

ambulance.

DAWN
Are you okay? My love, oh my God. Is she okay?

PARAMEDIC
She'll be fine.

Nara gets placed in the ambulance and sees a man in the distance. It's Rhys, sitting on a half wall watching her, smoking a joint.

The ambulance door closes.

118. INT. HALLWAY, TROY'S HOUSE - MORNING

Hana enters the house holding her suitcase, Aria's bag and Aria's hand.

HANA
--You take it as an excuse every time, what the fuck did you do to her?

TROY
I didn't fucking do anything, are you fucking serious? Did you see her wrists?

HANA
Go in the living room, Aria.

ARIA
No.

HANA
GO!

She lightly shoves Aria into the living room and closes the door.

119. INT. LIVING ROOM, TROY'S HOUSE - MORNING

Aria looks around at all the blood on the floor, she sits and sulks on a clean part of the sofa.

HANA (O.S.)
It just increases doesn't it? It just gets fucking worse every time, our daughter saw a dying woman--
(beat)
WHO IS THIS BLOODY WOMAN ANYWAY? YOU STILL HAVEN'T TOLD ME?

TROY (O.S.)
Why do you always say it's my fault, she came here I didn't do anything, she had a fucking knife it's not my knife she left it there DO YOU WANNA FUCKING SEE IT?

We ZOOM into Aria's face, who is sulking and now crying.

120. INT. HOSPITAL ROOM - DAY

Nara wakes up screaming in pain. Two police officers are standing before her, with Dawn sitting beside her.

Officer 1 starts cuffing her left hand to the bed.

NARA
What the fuck?

POLICE OFFICER AT HOSPITAL 1
Leonara Champaud, I'm arresting you on suspicion of theft, possession of a controlled substance, and assault occasioning actual bodily harm. You do not have to say anything, but it may harm your defence if you do not mention, when questioned, something which you later rely on in court. Anything you do say may be given in evidence.

NARA
Hey? Dawn! What the fuck? What the fuck is this? Fuck off, get the fuck off me . AHHHHHHHHHHH

NARA
That fucking hurts.

POLICE OFFICER AT HOSPITAL 2
Use the other arm.

The officer starts cuffing her right hand.

NARA
AHHHHHHHHHH. FUCK!

DAWN
Don't cuff her please, please!

POLICE OFFICER AT HOSPITAL 2
Do her ankle.

He cuffs her ankle to the bed.

NARA
Fuck you.

DAWN
Nara, Nara. Look at me, listen please.
(beat)
I love you. I've broken up with Poppy, it's done.

NARA
You shouldn't have done that.

DAWN
They told me what's going to happen; you're gonna go to inpatient facility for a month okay--

NARA
Why? I didn't want to kill myself, come on. I didn't want to--

DAWN
Why did you do it then?

NARA
I thought it was right, that guy was a fucking prick. I swear I don't want to die--

DAWN
This is gonna be good for you. I'll be with you every step. I love you so much.

NARA
I didn't want to die, I just wanted to share my wisdom that's all.
(beat)
I need the toilet.

DAWN
She needs the toilet?

POLICE OFFICER AT HOSPITAL 2
Come on then,
(to officer 1)
Keys?

He gives him the keys and he takes off her cuffs.

121. INT. HALLWAY, HOSPITAL - DAY

Nara walks in her hospital gown, sockless, accompanied by the officer, to the toilet.

She opens the door, blocking his view and quickly closes it, before running away silently down the corridor.

122. EXT. HOSPITAL - DAY

Nara runs out of the hospital, with bandages around her forearms. She looks around, then runs away.

123. EXT. ARCHWAY BRIDGE - DAY

Nara walks to the bridge and sees a memorial, with several

bouquets of flowers stacked against the railings.

A woman walks past her smoking a straight.

NARA
Sorry? Excuse me?

The woman turns around.

NARA
Can I have a cigarette, please?

The woman reaches into her pocket, taking out a packet. She gives Nara a cigarette.

WOMAN ON BRIDGE
Are you alright?

NARA
Yeah sorry, I forgot my clothes.

Nara takes the cigarette and puts it in her mouth. The woman lights it for her.

WOMAN ON BRIDGE
Okay?

NARA
Thank you so much, babe, such a lifesaver.

She smiles and walks off quickly.

While smoking, Nara walks up to the memorial and bends down to see a picture of a young girl in her thirties, placed on a bouquet.

NARA
Thank you.

She strokes the picture and picks up two bouquets which have fallen.

With nothing more for her to do, she stands and observes the view, as commuters and school kids walk past her.

THE END