

Anatta

Written by

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To to all those who feel alone in this mad world.

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FADE IN FROM WHITE SCREEN:

1 INT. ROOM - DAY

1

FOCUS ON a woman, known to us as THE HEROINE, 20-27, sitting down in a chair, looking back at someone, i.e. the INTERVIEWER, 25-50.

INTERVIEWER (O.C.)

So, hi.

THE HEROINE

Hi, how are you?

INTERVIEWER (O.C.)

I am good, how are you?

THE HEROINE

Good thanks.

2 INT. ROOM - LATER

2

The Heroine is still in her chair, being interviewed.

INTERVIEWER (O.C.)

How did this project find its way to you?

THE HEROINE

It was kind of handed to me.

INTERVIEWER (O.C.)

By a fellow actor? Producer?

THE HEROINE

An actor friend. She was offered the role, but couldn't do it. She suggested me for the role. I auditioned. And yeah, now we're here.

INTERVIEWER (O.C.)

That was fortunate.

THE HEROINE

Yeah, really fortunate. It's how the business goes, I guess...She-She knew that I had just gotten back and was looking for work, so...

INTERVIEWER (O.C.)

Oh, you had been away?

THE HEROINE

Yeah.

INTERVIEWER (O.C.)

Where did you go?

THE HEROINE

Everywhere.

INTERVIEWER (O.C.)

Really?

THE HEROINE

Yeah, you name it. I was probably there.

INTERVIEWER (O.C.)

How did you get around?

THE HEROINE

However I could.

INTERVIEWER (O.C.)

Vagabonded?

THE HEROINE

Yeah, just rummaging from place to place.

INTERVIEWER (O.C.)

That must have been quite an experience.

THE HEROINE

It was something.

3 INT. ROOM - LATER

3

The Heroine is still in her chair, being interviewed.

INTERVIEWER (O.C.)

What made you want to take on the role?

THE HEROINE

...Yeah, um...It was really the challenge of playing all these different characters.

INTERVIEWER (O.C.)

Did you find it daunting? A solo play where you play...so many different characters? It's unheard of.

THE HEROINE

Yeah, it is. It is. Um...Yeah, I did find it tough initially, but...that was the challenge.

4 INT. ROOM - LATER

4

The Heroine is still in her chair, being interviewed.

INTERVIEWER (O.C.)

Are there any other projects you're currently working on?

THE HEROINE

Yeah, I'm acting in a film at the moment.

INTERVIEWER (O.C.)

How's that going?

THE HEROINE

Yeah, it's -- uh...It's interesting. It's really quite something.

INTERVIEWER (O.C.)

Can you tell us much about the project? Or are you not allowed to talk about it?

THE HEROINE

No, the director is cool with me sharing some things.

INTERVIEWER (O.C.)

What can you share with us then?

THE HEROINE

The...The film is about three roommates who come to blows with each other due to their differing worldviews.

INTERVIEWER (O.C.)

Sounds dramatic.

THE HEROINE

It is. Very dramatic. But there's so much more to it. Like, the character I'm playing, she's so rude, and is such a pain.

INTERVIEWER (O.C.)
 She's the complete opposite to you
 then.

THE HEROINE
 Thanks...Um...

A beat.

THE HEROINE (cont'd)
 ...But yeah, that was kind of what
 appealed to me about the role. She's
 so obnoxious, and arrogant, and self-
 absorbed, that I felt that I had to
 play her in order to understand her.

INTERVIEWER (O.C.)
 That's an interesting take.

THE HEROINE
 Yeah, it's just -- it just baffles me
 that someone can be like her. And I
 think that if we don't try to
 understand her, people like her, what
 makes them tick, then we're
 essentially doomed. It's people like
 her that cause all the problems we
 face.

INTERVIEWER (O.C.)
 And by understanding her, you believe
 we can change her? People like her?

THE HEROINE
 I think so.

5 INT. ROOM - LATER

5

The Heroine is still in her chair, being interviewed.

INTERVIEWER (O.C.)
 Are there any closing remarks you'd
 like to make?

THE HEROINE
 Um, yeah, sure.

INTERVIEWER (O.C.)
 Great.

The Heroine thinks to herself for a moment.

THE HEROINE

...The-The director on the film I'm currently working on likes to remind us that this is just a film.

INTERVIEWER (O.C.)

'Right.

THE HEROINE

This is all a film.

6 INT. KITCHEN - DAY

6

SCREEN OUT OF FOCUS on THREE FIGURES moving about the kitchen.

TITLE CARD: Anattā

7 INT. KITCHEN - DAY

7

A CLOSE UP of The Heroine's throat. Then her wrist -- which is below the table.

A SERIES OF INSERT CUTS of various moments throughout THE FILM.

A woman, known to us as THE REBEL, 20-27, is leaning against the kitchen bench, with a cup of coffee, looking back at The Heroine. A SERIES OF FADES of The Rebel making and drinking her coffee, and watching The Heroine.

The Heroine is still sitting at the kitchen table, with her hands still below the table, lost in thought.

The Rebel is still looking back at The Heroine.

THE REBEL

Are you going to do it?

The Heroine looks up at The Rebel, snapping out of her trance.

THE HEROINE

No, of course not.

The Heroine lifts her hands above the table, revealing that she was holding a knife, and tosses the knife on the table.

THE REBEL

Well, if you are going to do it, do it while I'm out. I don't need that trauma in my life.

THE HEROINE
I'll keep that in mind.

The Rebel remains silent.

Eventually, The Heroine moans.

THE HEROINE (cont'd)
(whining)
I don't want to go to work.

THE REBEL
Then don't.

THE HEROINE
But I have to.

After a moment, The Heroine moans again, throwing a tantrum.

8 INT. KITCHEN - DAY

8

A CLOSE UP of a single peanut on a plate, when The Heroine slowly places her mouth down over the peanut, slurps it up and eats it.

The Heroine moans:

THE HEROINE
So hungry!

The Rebel is sitting opposite The Heroine, eating an apple.

THE HEROINE (cont'd)
This sucks!

THE REBEL
Why did you skip so many times?

THE HEROINE
'Cause the job sucked.

THE REBEL
But it wasn't hard.

THE HEROINE
It still sucked.

The Heroine whines again.

THE REBEL
It's simple. Just get your job back.

THE HEROINE
I don't want to.

THE REBEL
Then you'll go hungry.

THE HEROINE
I know.

The Heroine whines some more.

THE HEROINE (cont'd)
...What's the point? I work a job
that sucks and feel miserable, or I
go hungry and feel miserable. Either
way, I end up miserable. Life just
sucks. The world sucks. People suck.

The Heroine sits there for a moment, reflecting on her thoughts.

THE HEROINE (cont'd)
...Since everyone sucks, why don't we
teach them a lesson?

As if a light bulb goes off in The Rebel's mind:

THE REBEL
What do you have in mind?

9 INT. KITCHEN - DAY

9

The Heroine is drawing a cock and balls on a piece of sketch paper to the SOUND of spray paint.

10 INT. KITCHEN - DAY

10

A SERIES OF SLURRED SHOTS of The Heroine and The Rebel getting drunk and talking about all the ways they're going to get back at the people who have done them wrong.

A SERIES OF INSERT CUTS of various moments throughout THE FILM, including a CUT of THE WITCH, female, 20-27.

11 INT. KITCHEN - DAY

11

The Heroine and The Rebel are laughing together.

THE REBEL
Did you see the look on his face?

THE HEROINE
Of course I did.

The Rebel impersonates the man they're talking about being slapped in the face.

The Heroine laughs again.

THE HEROINE (cont'd)
...He got what he deserved.

THE REBEL
Right on.

The laughter settles down.

THE REBEL (cont'd)
...You think she's here?

THE HEROINE
The witch?

THE REBEL
Yeah.

THE HEROINE
Don't know. Probably.

THE REBEL
Damn.

THE HEROINE
What do you want with her?

THE REBEL
I've run out of booze. I was thinking of stealing some of hers.

THE HEROINE
Alright.

The Rebel goes to the fridge and opens it.

THE REBEL
She doesn't have much.

THE HEROINE
Who cares? Booze is booze.

The Rebel giggles. They both look back over their shoulders.

The hallway is empty. The Heroine and The Rebel poke their heads INTO CAMERA to see if the coast is clear.

A SERIES OF QUICK CLOSE UP CUTS as The Rebel grabs the bottle, pours them both a drink and they cheers.

THE REBEL

Cheers.

They both have a drink.

A long beat as the rush fades.

THE REBEL (cont'd)

...Where do you think she is?

THE HEROINE

Don't know. Don't care.

A beat.

THE REBEL

...There is one way of finding out if she's here.

THE HEROINE

What's that?

THE REBEL

(shouts)

YO, WITCH!

THE HEROINE

Shh!

The Rebel chuckles. A beat. Then The Heroine begins to chuckle.

THE HEROINE (cont'd)

You're awful.

12 INT. KITCHEN - DAY

12

A SERIES OF CUTS of rocks on the table to the SOUND OF SMASHED GLASS.

13 INT. KITCHEN - DAY

13

The cup of alcohol is pressed against The Rebel's lips.

Both The Heroine and The Rebel are leaning against the bench, close together, both enjoying their drinks.

INSERT CUTS OF The Witch and The Heroine arguing.

The Rebel takes another sip of her drink.

THE REBEL

...What do you think she does?

THE HEROINE

I really don't care.

THE REBEL

But don't you find it strange how she lives with us and we don't know anything about her?

THE HEROINE

No.

A moment of silence.

THE REBEL

...You know, I genuinely feel sorry for her.

THE HEROINE

Why?

THE REBEL

She just seems so...alone.

INSERT CUT OF the empty hallway.

THE REBEL (cont'd)

All she seems to do is lock herself away and do...whatever.

The Rebel continues:

THE REBEL (cont'd)

...What freedom is there in that? Voluntary isolation? This-This right here, this is freedom. No rules. No obligations. Just...

A beat.

THE REBEL (cont'd)

...My dad used to tell me that freedom is the rain. I still don't get that. How can it be the rain? You can't go outside. Freedom-Freedom is not being bound to anything. That's what freedom really is.

The Rebel takes another sip of her drink.

The Heroine looks back at The Rebel closely.

14 INT. KITCHEN - DAY

14

The Heroine and The Rebel, both wearing face masks, lean in towards each other.

15 INT. KITCHEN - DAY

15

The Witch is standing at the other end of the kitchen.

THE WITCH

Hey.

The Heroine and The Rebel snap out of their trance and face The Witch.

THE REBEL

Yo.

The Heroine clears her throat.

The Witch looks back at them with a half smile.

THE WITCH

How's it going?

THE REBEL

It's swell.

THE WITCH

'Kay.

An awkward silence.

Then The Witch walks to the fridge.

THE WITCH (cont'd)

(as she's walking)

I'm going to the shops. Do either of you two need anything?

The Witch opens the fridge, and quickly notices her bottle.

The Heroine and The Rebel remain silent.

The Witch then faces them.

THE WITCH (cont'd)

Have you two been drinking my booze?

THE REBEL
No.

THE WITCH
I swear I had more.

No comment.

THE WITCH (cont'd)
...I don't mind sharing, I'd just
like to know.

THE REBEL
Noted.

The Witch faces the fridge for another look.

The Heroine and The Rebel pull faces at The Witch behind her back. They try to prevent themselves from giggling.

The Witch then closes the fridge door and faces them.

THE WITCH
Alright, I'm off. See you later.

THE REBEL
Later.

The Witch leaves.

The Heroine and The Rebel then burst out laughing. Then The Rebel faces The Heroine.

THE REBEL (cont'd)
Let's get drunk and break stuff.

16 INT. KITCHEN - DAY

16

The Heroine and The Rebel are messing about: drinking, partying, dancing, laughing, pretending to break things.

INTERCUT WITH A SERIES OF INSERT CUTS of various moments throughout THE FILM, including The Heroine and The Witch arguing, and The Heroine physically attacking The Witch.

The Heroine hands a flower TO THE CAMERA.

17 INT. KITCHEN - DAY

17

FOCUS ON The Heroine and The Rebel's mouths as they munch on food and skull alcohol.

THE REBEL
What are we going to do next?

THE HEROINE
Dunno, but we gotta step up. No one
seems to be learning their lesson.

THE REBEL
What do you recommend?

THE HEROINE
We hurt them. Like really hurt them.

THE REBEL
Like physically?

THE HEROINE
Yes. Beat them up. Break their bones.

The Rebel stops chewing for a moment before she begins to laugh.

Then The Heroine laughs, leading them to both laugh together hysterically.

The Witch is standing away from The Heroine and The Rebel having heard their conversation.

The Heroine and The Rebel notice The Witch.

THE REBEL
Hey, friend.

THE WITCH
Hi.

THE REBEL
What's up?

The Witch hesitates.

THE WITCH
...I was just getting a drink.

The Rebel hands The Witch her cup.

THE REBEL
Here.

THE WITCH
I'm just after some water.

The Rebel retracts her drink.

After a beat, The Witch walks to the cupboard, opens it and grabs a cup.

When The Witch closes the cupboard door, she turns around and sees:

The Heroine and The Rebel are standing behind her, watching her.

The Witch hesitates for a moment.

The Heroine and The Rebel don't say a word, just standing there.

After a long beat, The Witch hesitantly walks to the fridge, opens it, retrieves a bottle of water and pours the water in her cup.

THE REBEL
Good to stay hydrated.

THE WITCH
Yeah.

Once The Witch is done, she puts the bottle in the fridge, closes it and walks off.

The Heroine and The Rebel watch The Witch leave. And once she's gone, they turn to each other and laugh hysterically.

18 INT. KITCHEN - DAY

18

The Heroine and The Rebel are kneeling on the floor, as if they were samurais preparing for battle: praying, standing up, pretending to use their swords, posing in various positions.

INTERCUT WITH A SERIES OF INSERT CUTS of various moments throughout THE FILM.

19 INT. KITCHEN - DAY

19

The Witch is on the floor, meditating in lotus position.

The Heroine and The Rebel are watching her.

The Witch continues to meditate. A long beat. After a while, she opens her eyes and draws many shapes with her hand on the floor.

The Heroine and The Rebel watch on.

The Witch continues to draw shapes with her hand for a long time, until she draws a circle.

THE WITCH

That's it!

The Heroine and The Rebel are still watching.

The Witch draws an infinite symbol inside the circle, stands back and looks at her drawing.

The Heroine and The Rebel step forward for a closer look, peering at the invisible sketch.

The invisible drawings.

The Heroine and The Rebel continue to look deeper and deeper. A long beat. Then finally, The Rebel's eyes light up:

THE REBEL

That's it!

The Rebel then steps forward and starts to draw her own sketch, similar to The Witch's.

The Heroine watches this, dumbfounded.

The Rebel finishes her sketch with a smile on her face.

THE REBEL (cont'd)

That's it!

The Heroine looks to The Rebel for a moment. Another beat. After a while, The Heroine smiles.

THE HEROINE

That's it!

20 INT. KITCHEN - DAY

20

The Heroine is having her head stomped on.

It's revealed that The Witch has her foot pressing down on The Heroine's head.

But WE INSERT CUT The Heroine stepping on her own head.

21 INT. KITCHEN - DAY

21

The kitchen seems peaceful, AS WE SEE various elements of the kitchen.

The Heroine and The Rebel are asleep at the table.

Suddenly, The Witch barges in.

THE WITCH

Hey!

But they don't wake up.

THE WITCH (cont'd)

...Hey!

The Rebel slowly wakes up.

THE REBEL

...Morning.

THE WITCH

What did you do?

Then The Heroine wakes up.

THE HEROINE

Huh?

THE REBEL

What are you talking about?

THE WITCH

Someone keyed my car.

THE REBEL

Really?

THE WITCH

They keyed "Fascist" into my car.

THE REBEL

Wow, that's impressive.

THE WITCH

What did you do?

THE HEROINE

What makes you think we had anything to do with it?

THE WITCH

'Cause whoever did it is clearly trying to get back at you.

THE HEROINE

You don't know that.

THE REBEL
She's right, you don't.

A beat as The Witch doesn't know how to respond. But then, eventually, she says:

THE WITCH
(pointing at them)
...You're paying for it.

The Witch begins to walk away, but The Heroine stands up.

THE HEROINE
No, we're not.

The Witch turns around.

THE WITCH
Yeah, you are.

THE HEROINE
No, we're not. You can't tell us what to do.

THE WITCH
Then you leave me no choice but to go to the authorities.

THE HEROINE
Oh, scary. Going to come after me with your authority.

The Witch doesn't know how to respond.

THE HEROINE (cont'd)
...We're not doing squat.
(giving The Witch the
'V' hand signal)
Eat it.

The Rebel laughs.

The Witch is left stupefied, but after a beat, collects herself and says:

THE WITCH
...You're not fooling anyone. I see you. I see right through you.

The Heroine faces The Witch.

THE WITCH (cont'd)

I've heard you talk about wanting to make the world a better place. Teach everyone a lesson.

THE REBEL

Eavesdropper much.

The Heroine chuckles.

But The Witch continues:

THE WITCH

But all you really care about is yourself. You make everything about you. It's all about what you think, how you think people should behave, what you think is right, about improving the world as you see it. It all has to do with you. You don't care about anyone else.

The Heroine is hurt by this but tries to cover it up by laughing.

THE HEROINE

...Whatever.

A beat.

THE WITCH

...You're both paying for the damages.

The Heroine and The Rebel don't say a thing.

After another long beat, The Witch walks to her room and shuts the door behind them.

22 INT. KITCHEN - DAY

22

The Heroine is parading around the kitchen as if she were a puppet without strings.

23 INT. KITCHEN - DAY

23

The Heroine is crying, laughing and yelling INTO CAMERA.

INTERCUT WITH A SERIES OF INSERT CUTS of various moments throughout THE FILM.

A CLOSE UP ON The Heroine's eye.

24 INT. KITCHEN - DAY

24

The Heroine throws up in the sink.

The Rebel, standing behind The Heroine, starts to laugh.

THE REBEL
You look like crap.

THE HEROINE
Thanks.

The Heroine washes her mouth and her hands.

THE REBEL
Did you hear?

THE HEROINE
Hear what?

THE REBEL
About The Witch?

THE HEROINE
Who cares?

THE REBEL
You might.

The Heroine looks to The Rebel.

THE REBEL (cont'd)
...she published a paper.

THE HEROINE
So?

THE REBEL
And I've read it.

THE HEROINE
Why?

THE REBEL
She sent it to me. She wanted me to
read it.

THE HEROINE
But why did you read it?

THE REBEL
Something to do.

A beat.

THE HEROINE

...Why are you bringing this up?

THE REBEL

Because I thought you might like to
read it.

THE HEROINE

Why would you think that?

THE REBEL

'Cause it's about making the world a
better place.

THE HEROINE

She's full of herself, isn't she?

THE REBEL

And how we can't. How improvement is
a fallacy.

THE HEROINE

You're joking.

THE REBEL

Nope.

A beat as The Heroine takes it in.

THE REBEL (cont'd)

...You're clearly not over her, are
you?

The Heroine just looks back at The Rebel. A beat. The
Heroine then looks away. Another beat. The Heroine shakes
her head.

THE HEROINE

...No one's going to believe her
garbage.

THE REBEL

Then you have nothing to worry about.

The Heroine takes a moment to herself. A long beat. Then The
Heroine faces The Rebel.

THE HEROINE

...What should we do about our
roommate situation?

THE REBEL

We just have to find a substitute, I
guess.

THE HEROINE
And what will we do if we can't find
anyone?

THE REBEL
Dunno.

A long beat, as The Heroine thinks to herself.

THE HEROINE
...Why did she contact you?

THE REBEL
Who?

THE HEROINE
The Witch. Was it just so she could
send you her paper?

THE REBEL
No.

THE HEROINE
Then why did she contact you?

THE REBEL
She was thanking me.

THE HEROINE
For what?

THE REBEL
For paying off the damages.

THE HEROINE
What?

THE REBEL
I paid them off.

THE HEROINE
But how? With what money?

THE REBEL
I borrowed some money from my dad.

THE HEROINE
But how could your dad just lend you
money unless he's -- unless he's well
off?

THE REBEL
He's well off. My family is well off.

THE HEROINE
What? Since when?

THE REBEL
Always.

THE HEROINE
And yet, you work a crappy job? You live here? Why?

THE REBEL
I have to do something with myself.

The Heroine is somewhat dumbfounded.

THE HEROINE
...How come you never told me this?

THE REBEL
I did. Many times. I'm always talking about my dad.

A long beat as The Heroine thinks to herself.

THE HEROINE
...But you didn't. You didn't tell me. If I had known, we...

The Heroine falls silent.

THE REBEL
...We what?

THE HEROINE
We wouldn't be friends.

THE REBEL
Why would you think that?

THE HEROINE
'Cause you're the very antithesis of what I stand for. You're what I'm fighting against. You're an enemy.

THE REBEL
Oh, come off it. Stop dramatizing everything.

THE HEROINE
I'm not, that's how I feel. It's what I believe.

Then The Rebel starts to laugh.

The Heroine is perplexed.

THE HEROINE (cont'd)
...What are you laughing at?

THE REBEL
You, silly. You take everything so seriously.

THE HEROINE
But it is serious.

THE REBEL
No, it's not. None of it is serious.

The Heroine continues to look back at The Rebel.

The Rebel states:

THE REBEL (cont'd)
...It's all a game.

The Heroine just looks back at The Rebel.

Then The Rebel FADES OUT.

The Heroine is standing alone, looking back at where The Rebel was.

25 ANIMATION

25

A SERIES OF ANIMATIONS, sometimes meshed with SHOTS THROUGHOUT THE FILM, including KALEIDOSCOPIC IMAGES, DIFFERENT COLORED SCREENS, and so on.

26 EXT. NATURE - DAY

26

MANY SHOTS OF NATURE.

27 INT. KITCHEN - DAY

27

LOOKING OVER various empty elements in the kitchen.

The Heroine is still standing alone, where she was, looking back at where The Rebel was.

POV: The Heroine standing, where The Rebel was, back to us, then turns to face herself.

28 INT. KITCHEN - DAY

28

The Heroine is sitting at the kitchen table, lost in thought, with her hands below the table, fiddling with a knife. After a long beat, she holds the knife up from under the table and fiddles with it. After another long beat, she places the blade along her wrist and stops. Contemplates cutting her wrist. An even longer beat. But she exhales, putting the blade down on the table and sinking her head in her hands. She cries and cries.

DIRECTOR (O.C.)

...Cut!

The Heroine relaxes, falling out of character.

DIRECTOR (O.C.) (cont'd)

On to the next shot.

WE HEAR SOUNDS of crew changing camera positions.

The Rebel and The Witch move INTO CAMERA to console The Heroine. A long beat. Then The Heroine looks INTO THE CAMERA.

The Heroine opens her hand to reveal the same flower that she handed TO THE CAMERA.

29 EXT. OUTSIDE - DAY

29

It rains.

FADE TO BLACK:

The End

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