

# **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)  
(whinging)  
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

Support Anatta by sharing the screenplay and/or by buying me  
a coffee via: [ewenmunro.com/coffee](http://ewenmunro.com/coffee)