

Girls of Nowhere

Grace Bolton

1. EXT. SUBURBAN CURBSIDE - MORNING

LIV (11) sits on the curb of the pavement outside her house looking idly at her surroundings, throwing rocks at a piece of stray litter. Next to her is a box that says 'TICKETS' written across it. She has a general grubbiness about her and wears a grey, creased men's suit blazer with a pair of tall hare ears on her head.

A figure emerges from down the road. It's another young girl, a similar age to LIV, on a bike. Her bike is nice and she looks well turned out. This girl, BEA (10), cycles in the direction of LIV and passes her slowly.

BEA

Hey

BEA cycles on down the road, LIV watching. BEA swerves in a big loop making a U-turn and comes back down the road, stopping just where LIV is sitting.

BEA

Hi I'm Bea

LIV

Hi

BEA

Is this your house?

She points to the small, post-war council house that stands in a terraced row.

LIV

Yeah. That's a nice bike.

BEA

Thanks. What are you selling?

Whilst talking, Bea is going back and forth as slowly as possible, wobbling, on her bike.

LIV

I'm selling tickets.

BEA

What for?

LIV

A film I made. You want to buy one?

(CONTINUED)

BEA

How much?

LIV

Twenty pounds.

BEA

oh.

BEA gets out a small purse and fingers some change. LIV looks inside the purse also.

LIV

I can just take that 50p.

LIV takes the coin from the purse.

BEA

Oh okay

LIV

It's inside.

LIV leads BEA inside the house.

2. INT. LIV'S HOUSE - CONT.

The house is well lived in, the furniture hasn't changed for many years and the house shows it's age. In the corner LIV has created a small slapdash tent out of sheets.

BEA

Why are you wearing those?

LIV

I'm a rabbit

BEA

Those aren't rabbit ears those are hare ears.

LIV

What?

BEA

The black bits on the end means that you're a hare. Not a rabbit.

LIV takes BEA in and brings out the small phone with a

(CONTINUED)

smashed up screen.

LIV
Really?

BEA
Yeah I'm sure.

LIV
What's a hare?

BEA
It's like a rabbit, but not.

LIV
Oh

The film starts and LIV sits on the other side of the sofa, leaving a space between them. The video is of LIV dressed in an assortment of costumes made up primarily of sheets and things found around the house, all resembling animals. There's a lot of commotion on the screen. BEA watches eagerly. The film ends.

BEA
That was so so cool.

LIV
Thanks

BEA
Can I help you make one?

LIV
No my camera's broken

She looks to the camera bound with tape.

BEA
I have a camera at home we could use.

LIV's interest is piqued.

3. INT. BEA'S HOUSE - MORNING

The girls enter the house. The house is big and clean. Although the house is superficially nice, it is cold and sterile. BEA's parents can be heard talking in another room. A telephone is answered and the door is pushed shut.

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BEA leads LIV upstairs to her bedroom. There are pink motifs and pretty things. There is rabbit hutch in the room. Inside is a white rabbit. LIV looks at it through the mesh.

BEA, meanwhile, looks for the camera amongst her belongings. She finds it tucked away in it's original box. It has a layer of dust and the appearance of not having much use. The camera itself is a dinky pink video camera.

BEA

I don't really know how to use it.

BEA hands it over to LIV who receives it with excitement. She tuns it on and looks about the room through the picture on the screen.

LIV

Can we use some clothes for costume?

BEA

Like what?

LIV

I don't know let's go find some.

LIV looks through BEA's clothes but is unimpressed and deems them unusable.

BEA

We could maybe see what my parents have?

4. INT. BEA'S PARENTS ROOM - CONT.

BEA leads the way into her parents bedroom. LIV is looking keenly through the clothes and taking some out. BEA's attention is also with the clothes but she is apathetic towards them and allows LIV free reign.

LIV

Can we take this too?

LIV has accumulated a small pile including a white jumper, green silk.

BEA

Uh yeah okay. What are we going to do with them?

LIV

Don't worry I have an idea

LIV passes the pile to BEA for her to carry and they make their way out of the house. LIV carries the camera.

5. EXT. ROADSIDE PASSING FIELDS - MIDDAY

The girls walk in single file. LIV walks a few paces ahead with the camera around her neck and with one eye pressed to the viewfinder. BEA follows behind in good nature carrying the clothes. A silk scarf drapes down almost touching the ground.

6. EXT. GATE LEADING TO FIELD - CONT.

They turn off the road into more wooded terrain. They come to a small brook which LIV jumps across with confidence. BEA is hesitant. She looks nervous as the stream is slightly too big for her to jump comfortably. LIV turns around and sees the low hanging scarf.

LIV

Wait! Wait the scarf! It's going to get wet!

BEA fumbles and pulls the scarf back up. LIV is satisfied and keeps going. BEA tries to jump across but she just falls short of the bank and gets her shoes a bit wet. The shoes that she's wearing are nice and new looking. LIV looks behind and sees what's happened. She walks back to BEA who looks upset.

LIV

We can swap shoes if you want?

LIV is excited at the prospect of getting to wear the nice shoes, regardless of their dampness.

BEA

That's okay they're really not too bad.

LIV

No no really I don't mind.

(CONTINUED)

BEA
Are you sure?

LIV
Yeah of course

LIV begins to take her own shoes off and BEA follows. They give each other their shoes and put them on.

BEA
Your feet are a bit bigger than mine.

LIV's admiration for the shoes mutes any discomfort as she squeezes her feet into the slightly damp shoes and proceeds to walk along looking at her feet in them.

LIV
I don't mind

The girls then keep walking.

7. EXT. FIELD WITH SURROUNDING WOODLAND - MIDDAY

LIV has found a big stick and uses it to point and lead ahead. LIV is now filming as she goes with BEA trailing behind with the box.

Liv stops and turns to BEA and begins to inspect the clothes.

LIV
I'm going to be the rabbit

BEA
Can I be a rabbit?

LIV
No you're going to be the rat

BEA
Could I be a mouse instead?

LIV
No you have to be a rat

LIV is divvying up the clothes. For herself she takes the soft white jumper. She takes the suit blazer she has been wearing and puts it around BEA. The outfit that LIV is fashioning on BEA requires the clothes to be worn in ways in which they're not meant to be worn, the sleeves are tied.

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LIV

So you're the evil dirty rat and
I'm going to be the white rabbit.
You killed my family so I want
revenge.

LIV turns BEA around and starts unravelling her plait.
She messes BEA's hair up a bit as well to make it look
more scrungy/scruffy.

BEA

Do I really have to be a rat? Can
I at least be a good rat?

Ignoring BEA's requests, LIV finishes with the ensemble
and looks her up and down.

LIV

Brilliant you look fantastic.

BEA looks strange in swathes of grey fabric. LIV then
dresses herself. LIV has chosen for herself a more
elegant look and tries to wrangle her hair down.

LIV

Right can you hold this right
here and press play when I say.

LIV gives BEA the camera and then goes to stand a few
meters away.

LIV

Okay, three, two, one, press play

The girls begin to film.

MONTAGE:

Begins with LIV directing BEA to stand in places with a
hunched back.

BEA wrangling LIV's hair into a messy plait.

BEA does a good rat and they laugh together.

LIV play acting very proud and stoic, almost regal.

They creep around the forest ducking between trees.

8. EXT. FORESTED AREA, CLEARING - AFTERNOON

LIV directs and the girls begin making the film wildly, full of enthusiasm. They are at the part of their story where a sword fight is about to commence. BEA makes a dash at LIV and the stick that she's using as a sword scrapes across the white jumper that LIV is wearing. It leaves a mark.

LIV
What the hell did you do that
for?!!

BEA
I'm so sorry

Liv tries to rub it off in panic.

BEA
No, no let me do it.

BEA does a more effective job of getting the stain off.

BEA
Look your fine.

LIV
Does it look dirty?

BEA
No you look great

The stain is still evident and LIV is frustrated by it.

9. EXT. FORESTED AREA NEXT TO STREAM - AFTERNOON

The girls are by a stream. LIV is holding a long stick out menacingly as a sword towards BEA who stands precariously next to the stream.

LIV
'Do you surrender foul beast?'

BEA
Liv this is as close as I can
get.

LIV
Just go an inch more. You have
to.

BEA tentatively edges herself closer to the stream.

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Her foot fumbles and she loses her balance. She falls into the cold water. The water is shallow but BEA's side and legs become wet. LIV runs to her, still filming. With one hand holding the camera and pointing it at BEA, she urgently reaches her arm down to BEA who grabs it hastily. LIV pulls BEA out onto the bank with all her force. BEA is immediately shivering. The blazer is damp at the bottom.

LIV
Take that off.

BEA does as she's told and LIV wraps her in dry clothes.

LIV
And your shoes and socks.

BEA sits and tries to take her shoes off but her fingers are too numb. LIV is kneeling beside her and helps her by pulling the shoes off. LIV embraces BEA and tries to warm her up. BEA is curled up tight with LIV's arms around her. LIV releases BEA gently to wring out her socks.

BEA
I want to go home now.

LIV
But I want to film the last scene.

BEA looks at her.

LIV
But we're so close and you're dry now.

BEA
Please LIV I want to go home.

LIV
If you want to go home why don't you go home and I can stay here and finish it.

BEA
But, it's my camera.

LIV

And it's my film.

BEA, who doesn't want to have to beg or argue, puts her socks and her shoes back on. She gets up from the floor. She looks at the clothes.

BEA

Can I have my shoes back?

The girls both take their shoes back and return them to each other.

BEA

You can drop my things off when you're done.

BEA leaves.

10. EXT. FORESTED, CLEARING AREA - AFTERNOON

LIV, wearing the white jumper, stands in front of the camera that's been propped up in a tree. The camera is unable to balance and keeps falling over. LIV is getting frustrated. Once the camera is in a fixed position, she films herself trying to muster the same energy as she and BEA had had earlier on in the day. She manages to act up for only a few seconds at a time before stopping.

She stands in the clearing defeated. She looks in the direction that BEA has gone.

11. EXT. FIELD WITH SURROUNDING WOODLAND - AFTERNOON

BEA is walking back with her arms wrapped around herself, bracing the cold.

From a distance behind BEA, LIV is running to catch up with her. BEA hears her only when LIV is a couple of meters away and she turns around. LIV crashes into BEA embracing her with a hug. They remain hugging for a few seconds. They talk but we don't hear them. LIV bends down so that BEA can piggyback onto her. BEA holds the camera as LIV carries her towards home.