

**THE LOUNGE SINGER**

A screenplay by  
Derry Felton

Over black, we can hear various inaudible conversations - soft and relaxed in tone. Blended in with the voices are glasses chinking, bottle corks being popped and most prominently cool, smooth jazz.

**FADE IN:**

**INT. SASHA'S COCKTAIL BAR/LOUNGE - NIGHT**

There is a long, glass bar down one side of the small, intimately sized room. Two men work the bar - they serve customers martinis and various other types of cocktails. In a glass cabinet behind them are brightly coloured bottles.

There's roughly forty customers in tonight; perhaps more. Some are sat at the bar but the majority are sat down in their cliques at the numerous tables and booths around the room; drinking and conversing.

In the centre of the room is an unmanned, chic, black piano.

Several moments later, a woman in her late twenties wearing a long, black dress walks casually over to it. She slides her red nails across the top of it before sitting down on a bench in front of it. She softly moves her green and black hair over her shoulder, wiggles her fingers and places them onto the keys. She takes a deep breath, the jazz is turned off and the room falls silent. She begins to perform "**CLAIR DE LUNE BY CLAUDE DEBUSSY**".

She is sensational. She is lost in the music. She is loving every moment. Her name is Sloane and this is her story.

**FADE TO BLACK.**

**INT. SASHA'S COCKTAIL BAR/BATHROOM - NIGHT**

Sloane is knelt down in front of a toilet snorting lines of crushed up, white powder.

**INT. SASHA'S COCKTAIL BAR/OFFICE - NIGHT**

Sasha, a blonde haired Chinese-American woman, is sat at a desk texting on her cell phone. Sloane walks into the room and leans up against the open door.

Sasha looks up at her several seconds later.

SASHA

Hey.

SLOANE

Hey.

SASHA

I like you.

(looks back down at her  
phone)

You're hired.

SLOANE

Cool.

(beat)

Thanks.

SASHA

You're welcome.

(beat)

See you tonight.

Sloane smiles a little.

SLOANE

See you later.

SASHA

Sleep tight.

Sloane closes the door and walks back down the hallway.

**EXT. OUTSIDE OF SASHA'S COCKTAIL BAR - NIGHT**

Sloane walks up a flight of stairs and out onto the sidewalk. She is now wearing a large, black parker over her dress. She pulls her hood up, places her hands inside her pockets and begins to walk down the street.

Stars shine brightly in the clear, black sky. Street lamps loom brightly as do the distant, bright lights of New York City.

**INT. SUBWAY TRAIN - NIGHT**

She is leant back in a seat with her eyes closed.

**EXT. STREET - NIGHT**

She walks down a quite street until she reaches a flight of steps that lead up to a door to an apartment block. She briskly skips up the steps, opens the door and goes inside.

**INT. APARTMENT BLOCK/ELEVATOR - NIGHT****(BEGIN TRACKING SHOT)**

She leans against the elevator wall. Her eyes struggling to stay open.

The elevator stops, the doors open and she forces herself out onto the...

**INT. APARTMENT BLOCK/SECOND FLOOR HALLWAY - CONTINUOUS**

...second floor hallway. She walks down it until she reaches her room. She leans against the wall and fumbles around in her pocket until she finds her keys. She takes a deep breath, takes her keys out, unlocks the door, stumbles in and closes it behind her.

We stare at the door for a while.

**(END TRACKING SHOT)**

**FADE TO BLACK.**

**TITLE CARD: THE LOUNGE SINGER****INT. IAIN'S APARTMENT/BEDROOM - DAY**

Iain - a tall, athletic, thirty-year-old man with neat hair is lying on his side in a double bed. Sloane is on her side facing him - they lovingly stare into each other's eyes. He strokes her left cheek before wrapping his muscular arms around her back and snuggling his face into her neck. They breath deeply.

**INT. IAIN'S APARTMENT/LIVING ROOM - DAY**

Iain's hands are around Sloane's throat and he has her pinned up against the wall. He looks furious.

Tears roll down her face and mucus oozes from her nostrils.

**INT. A COFFEE SHOP - DAY**

Sloane is in a queue. After a few moments, she reaches the cash register.

BARISTA

Hey.

SLOANE

Hey, cappuccino please.

BARISTA

Sure. To take away?

SLOANE

No thanks - I'll grab a table.

BARISTA

No worries - what's the name?

SLOANE

Sloane.

She pulls her cell out of her pocket, presses a few buttons and pays.

BARISTA

Have a nice day maam.

SLOANE

You too.

She walks away.

**INT. A COFFEE SHOP - LATER**

She is sat at a table holding a pen close to her lips. On the table is a notebook, several different coloured pens and an untouched cappuccino. She stares down at her notebook.

IAIN (O.S.)

Excuse me miss.

She looks up and is greeted by Iain's kind eyes and warm smile.

SLOANE

Hi.

IAIN

I just wanted to say hi and that I'm a big fan of your work.

SLOANE  
My work?

IAIN  
Yeah.

She smiles.

SLOANE  
I didn't know I had fans.

IAIN  
Really?

SLOANE  
Yeah.

IAIN  
Well... you do.

He holds his hand out and she shakes it.

IAIN (CONT'D)  
My name is Iain.

SLOANE  
Nice to meet you. My name is  
Sloane.

He let's go of her hand and chuckles.

IAIN  
I would buy you a drink but...

SLOANE  
It's cold.

IAIN  
Oh.  
(beat)  
Well... could I buy you a fresh  
one?

SLOANE  
You don't have...

IAIN  
I want to.

SLOANE  
Okay, sure - I'll have a black  
coffee.

IAIN  
Coming up.

He walks away. She smiles and returns to her notebook.

**INT. A COFFEE SHOP - LATER**

There are now a couple of empty cups on the table.

SLOANE  
I can't write unless I'm feeling  
creative, you feel me?  
(beat)  
Like, as you probably know, a lot  
of writers say to just write every  
day regardless of whether you are  
feeling it or not. I feel a lot of  
anxiety to do so because you know  
it is advice coming from some real  
knowledgeable people but I just  
can't.

Iain takes a sip of his coffee.

IAIN  
I understand but don't feel anxious  
about not writing because... that  
is just like their advice, their  
process - everyone works  
differently.  
(beat)  
Why try to be someone else when you  
can just be you?  
(beat)  
Like... before these writers were  
successful they were just average,  
every day people and nobody  
probably gave a fuck about their  
process.

They both take a sip of their coffees.

IAIN (CONT'D)  
When are you performing next?

SLOANE  
I don't know. I want to write some  
new material first and then I'll go  
from there.

IAIN  
It's been a minute since you have  
been out performing.

SLOANE  
Three months.

IAIN  
Yeah, too long dude.  
(beat)  
Can I have your number?

She tries to not smile.

IAIN (CONT'D)  
What?

SLOANE  
Oh, nothing.

IAIN  
No, what?

SLOANE  
No, it's nothing.

IAIN  
Tell me.

SLOANE  
Alright - well you are kinda hot  
and you took me by surprise.

He laughs and then smiles.

SLOANE (CONT'D)  
Are you happy now? Now, that you  
have made me blush and feel  
embarrassed.

IAIN  
Well, yeah of course.  
(beat)  
Can't believe you think I'm hot.

SLOANE  
Oh, cut that shit out!

IAIN  
What?

SLOANE  
The "I can't believe you think I'm  
hot" shit. You know you're hot.

They both laugh.



IAIN  
Well... okay - maybe I've been told  
once or twice.

She rolls her eyes.

IAIN (CONT'D)  
So... can I have your number?

SLOANE  
Yeah... of course.

He pulls his cell out of his pocket and hands it over to her.  
She presses a few buttons before handing it back to him.

IAIN  
Thanks.

SLOANE  
You're welcome.

They sit in silence looking into each other's eyes for  
several moments.

IAIN  
I'm gonna go.  
(beat)  
Leave you to write... something.

She smiles and he stands up.

IAIN (CONT'D)  
It was awesome to meet you.

She smiles.

He holds his hand out.

SLOANE  
Yeah, you too.

She shakes his hand.

IAIN  
I'll message you.

SLOANE  
Sure.

He smiles, turns around and leaves the shop.

She watches him out of the window until he is out of sight.  
She smiles, thinks for a moment and then starts writing in  
her notebook.

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

Sloane is sat at a shiny, black piano. It looks well used - scratches and bits of metal are missing from it's structure most likely from hauling it up and down from various apartments, being lifted, carried and transported by numerous delivery people and not to mention it being passed down three generations. Despite this, it looks slick - Sloane has taken extremely good care of it since she happily inherited the old thing.

She has a notebook out on a side table next to her. A black pen rests on it.

She presses a few keys before jotting some prose down.

**SMASH CUT TO:**

**INT. ICE RINK - DAY**

Various shots of Sloane and Ian having fun and laughing together on the ice.

**BACK TO:**

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

She puts the pen down and begins to play the piano - she is concentrating hard.

**SMASH CUT TO:**

**INT. FAST FOOD RESTAURANT - NIGHT**

Sloane and Iain are sat at a table eating burgers and fries, and drinking shakes.

**BACK TO:**

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

She is completely in the zone now, 100% lost in the music she is creating. Her fingers glide seamlessly from key to key.

She nods her head to the rhythm she is formulating with every key press.

**SMASH CUT TO:**

**INT. SASHA'S COCKTAIL BAR/LOUNGE - NIGHT**

They are sat together at a table watching Sasha performing a piano routine. They watch her intently - Sloane taps a finger on the table and Iain nods his head.

**EXT. SKATE PARK - NIGHT**

Sloane and Iain are sat next to each other on a half-pipe.

IAIN  
How's the new material coming  
along?

SLOANE  
It's going well. I've written four  
songs.

IAIN  
Oh, really?

She nods.

IAIN (CONT'D)  
That's great, well done.

He holds his hand up.

IAIN (CONT'D)  
Come on man, don't leave me  
hanging.

She smiles and high fives him.

IAIN (CONT'D)  
Down low.

He lowers his hand and they low five.

They both lean back against the half-pipe.

He turns his head to look at her. She turns to look at him, places a hand on the side of his head and kisses him tenderly. He takes a deep breath and then puts an arm around her neck and kisses her on the lips.

They roll onto their sides and stare into each other's eyes and caress each other's faces and hair.

**INT. SUBWAY TRAIN - NIGHT**

Her head is resting on his chest and her arms are wrapped around his waist. He has an arm around her neck and holds onto a strap.

**INT. SLOANE'S APARTMENT/BEDROOM - NIGHT**

She is sat on the end of the bed and he is stood a few feet in front of her resting against a wooden, television stand. They gaze into each other's eyes for several moments both breathing deeply - each waiting for the other to make the first move.

Sloane cracks first. Keeping eye contact with him the whole time she slowly unbuttons her shirt, removes it and places it on the bed. She is wearing a white, lace, push up bra. She then puts her hands down her skirt and slowly slides her panties down to her ankles.

Iain takes a deep breath and then removes his T-shirt revealing his extremely, toned abdomen and ripped muscles.

She takes a deep breath as he casually saunters towards her. He places a hand on one of her cheeks, stares into her eyes for a few moments and then kisses her delicately on the lips. He rests his forehead against hers for several seconds and then slides a hand up her skirt. She takes a deep breath as two of his fingers enter her.

They begin to kiss passionately as he lies her down.

We watch them for a few moments before panning over to the bedroom door.

**FADE TO BLACK.**

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

Iain is sat in an armchair in a pair of Sloane's grey, track pants looking at her. She is sat at the piano in a gown. She turns her head to look at him.

He smiles.

                    IAIN  
            You're so beautiful.

She smiles and runs a hand through her hair.

SLOANE

I'm not.

He shakes his head.

IAIN

Whatever.

(beat)

So...

SLOANE

So...

IAIN

Let's hear one.

SLOANE

Ok.

She starts performing a Charlestonesque number.

He laughs.

SLOANE (CONT'D)

(singing, old school New  
York accent)

When you're smiling , when you're  
smiling, keep on smiling...

IAIN

No, no, no!

SLOANE (CONT'D)

...and the whole world smiles  
with you!

(beat)

Beep dee boob bop babber do  
da.

IAIN (CONT'D)

Come on man!

(gently)

One of yours.

She stops scatting and smiles.

SLOANE

Okay.

She starts playing a version of Jingle Bells.

SLOANE (CONT'D)

I'm kidding! I'm kidding.

She smiles at him, takes a deep breath, places her hands on the keys and begins to play.

SLOANE (CONT'D)

(singing)

Come... sit by my side... as the sun sets over the lake, until the meadow is no longer bright. Hold my hand and just gaze with me as the water shimmers and the sky becomes dimmer. Let us sit in silence, whoever lasts the longest is the winner. Oh yeah, the winner, as the sky gets dimmer, you exclaim the loser buys dinner, you'll then say I fancy crab and I'll say, eww no, I can't go along with that - then you'll mutter... spoilt brat, joking of course, and I'll say let's decide what to eat later then our chatter will pause.

She tilts her head towards the ceiling.

SLOANE (CONT'D)

(singing)

You just smile and continue to sit with me as I stroke your palm and feel so far, far away from harm. You came into my life, oh you came into to my life and everything just... well, I sleep well at night whenever we lay next to each other tight, you help me to think right, the pain I had felt is no longer in sight and the future looks bright just as I was going to give up the fight.

She tilts her head back down and smiles.

SLOANE (CONT'D)

(singing)

What a day it's been, walking and talking under the bright, summer sun. We've had a lot of fun and we both feel sprung but we won't tell each other as we stand up playfully and chase each other. I don't know what would have happened if you hadn't come into my life - it was rife with strife and now... everything, you know what? Feels pretty damn alright.

(MORE)

SLOANE (CONT'D)  
 I can imagine us being together  
 forever taking on... well, you know  
 what? Pretty much whatever. This  
 song is for you and I'd like to end  
 it by saying I really... really...  
 like, appreciate... and spending  
 time... with, well, you.

She finishes with a flurry of quick key presses and bows her head, she gradually returns to the real world and looks over at Iain, drained and exhausted and a little emotional.

He just stares at her, speechless. Suddenly, he gets to his feet, walks over to her and kisses her on the lips.

She places her hands on his cheeks and they kiss passionately. After a few moments, he lifts her up and carries her out the room.

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

Sloane stands in front of Iain crying big tears. Mucus sliding out of her nostrils.

SLOANE  
 I'm so sorry.

He just stares at her.

SLOANE (CONT'D)  
 I'm so, so sorry.

He continues to just stare at her.

SLOANE (CONT'D)  
 Please say... say something!  
 Please!

IAIN  
 (calmly)  
 I don't have anything to say.

SLOANE  
 Please!

IAIN  
 Please what?

SLOANE  
 Just...

IAIN  
Stop fucking begging me. You sound  
pathetic.

SLOANE  
I'm sorry.

IAIN  
Stop saying sorry.

SLOANE  
But I am!

She continues to bawl.

IAIN  
Have you finished?

She keeps crying.

IAIN (CONT'D)  
No, then.

SLOANE  
I'm sor...

He gets up and punches her in the face.

She lies on the ground, her nose broken. She is in shock.

Iain kneels down, grabs her around the throat and backhands  
her around the face.

Luckily for us, but extremely unluckily for her, the screen  
slowly fades to black. However, the sound lingers on slightly  
longer than the images of the grotesque and barbaric attack  
and we hear one last slap connect against her face.

**FADE TO BLACK.**

**INT. JAZZ CLUB - NIGHT**

Sloane is sat playing a piano with her lips pressed against a  
microphone.

SLOANE  
(singing)  
I was made to believe I was nothing  
but it now seems the tables have  
turned.

(MORE)



SLOANE (CONT'D)

Life, it's a game - mmmm - strain  
and pain changes to mass acclaim  
and suddenly... no... more...  
distain.

Have some wine, savour the change,  
have some wine, savour the change.  
The lights and the love, oh the  
lights and love.

Takes you to the places you have  
never been.

Please don't let it all be a dream,  
oh don't let it be a dream.

We slowly pan around to Iain who is sat at a table in the front row watching her in awe with two buddies - Isaac and DeAndre - both men are tall and stocky and of African-American complexion. Isaac wears his hair in long cornrows and Deandre has a fully shaved head.

SLOANE (CONT'D)

(singing)

One for the lights, all the lights,  
in the city. Doesn't it look real  
pretty? One for the lights, all the  
lights in the city. Doesn't it look  
real pretty?

The moon, the stars, the tiny  
little cars. The small,  
insignificant trains took away the  
pain... oh, took away the pain.

We continue to pan around until we see Sloane again. She looks absolutely beautiful - she wears a long, aqua blue dress and her long, brown hair drapes all the way down her back to her bottom.

SLOANE (CONT'D)

(singing)

I've crossed borders, not living by  
anyone's orders - never knowing  
when my journey was done. I never  
knew what life could become, oh...  
what life could become. One for the  
lights, all the lights in the city.  
Doesn't it look real pretty? One  
for the lights, all the lights in  
the city. Doesn't it look real  
pretty?

She looks over at him with a big smile.

SLOANE (CONT'D)

(singing)

Walking along the streets that  
night, tears pouring, hurt running  
through my veins. I stood for hours  
and couldn't even remember my name...  
couldn't even remember my name.  
One for the lights, all the lights  
In the city. Doesn't it look real  
pretty? One for the lights, all the  
lights in the city. Doesn't it look  
real pretty?  
Remember the days... sleeping  
outside underneath that canopy.  
Remember the days... sleeping  
outside underneath that canopy.  
Please don't let those days return  
- please don't let those days  
return - oh, please don't let those  
days return.

She takes a deep breath.

SLOANE (CONT'D)

(singing)

One for the lights, all the lights  
in the city. Doesn't it look real  
pretty? One for the lights, all the  
lights in the city. Doesn't it look  
real pretty? One for the lights,  
all the lights in the city.  
Doesn't it look... real pretty?  
Apparently everything happened for  
a reason. No villain will stem from  
a second season. I came up from  
hell... now, oh now, I came out the  
cold... all covered in gold. Oh yes,  
covered in gold.

When she finishes the whole room applauds her.

SLOANE (CONT'D)

Thank you.

She looks over at Iain who is stood, clapping his hands and smiling from ear to ear. He glances down at his buddies, mutters something to them and returns to clapping his hands energetically. Isaac and DeAndre stand up and applaud with him.

**(START TRACKING SHOT)**

Close in on her smiling face.

SLOANE (CONT'D)  
Thank you so much. Have a wonderful  
rest of your evening.

She gracefully closes the piano lid, gets up, gives a little wave, walks over to the curtains, pulls one back and disappears behind...

**INT. JAZZ CLUB/BACKSTAGE - CONTINUOUS**

...it. She high fives a couple of backstage technicians, walks towards an open door and sees...

**INT. JAZZ CLUB/BACKSTAGE/HALLWAY - CONTINUOUS**

...another technician. She pats her on the back as she walks past her. She walks down the hallway for several moments before opening a closed door. She walks into the...

**INT. JAZZ CLUB/BACKSTAGE/GREEN ROOM - CONTINUOUS**

...green room. She grabs a bottle of water off a counter, takes a couple of swigs and grabs her coat off a sofa. She puts it on, puts the bottle in her coat pocket, leaves the green room and walks out into...

**INT. JAZZ CLUB/BACKSTAGE/ANOTHER HALLWAY - CONTINUOUS**

...another hallway. She walks with confidence and purpose. Once she reaches the end of the hallway, she opens another door and steps...

**EXT. OUTSIDE JAZZ CLUB - CONTINUOUS**

...out onto the sidewalk. She reaches into her pocket, pulls out a lighter and a carton of cigarettes, takes one out, lights it, pockets the lighter and carton then smokes the cigarette in it's entirety. When finished she flicks the remains to the floor and walks back...

**INT. JAZZ CLUB/ANOTHER HALLWAY - CONTINUOUS**

...inside and closes the door behind her. She opens another door and steps out into...

**INT. JAZZ CLUB - CONTINUOUS**

...the jazz club. A guy in denim dungarees is now on the stage playing the piano. She walks past several customers who congratulate her on her performance. She smiles, says varying versions of **"YOU'RE WELCOME"** and **"THANK YOU"** to each person, walks over to the bar and kisses Iain on the cheek.

SLOANE

Hey.

He looks over his shoulder at her as she passes him.

IAIN

Hey.

SLOANE

I'd like to go home.

She leans on the bar, drinks a shot of bourbon and looks into Iain's eyes.

IAIN

Just stay another half hour baby, I  
wanna introduce you to my friends.

She sighs, smiles and takes her coat off. He takes it off her and they walk over to a table where Isaac and DeAndre are sat.

IAIN (CONT'D)

Guys, this is my beautiful  
girlfriend - Sloane.

SLOANE

Hello gentlemen.

ISAAC

Hi, nice to meet you.

DEANDRE

Big fan, great to meet you.

She and Iain take a seat.

**(END TRACKING SHOT)**

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

Sloane sits on the sofa with a glass of whiskey in one hand and rests her head against the other.

Iain, Isaac and DeAndre are sat in front of her drinking a variety of drinks - whisky, vodka, Red Bull, Coke etc - and smoking tightly wrapped joints of marijuana.

DEANDRE (CONT'D)  
(stoned, drunk)  
Dude... I'm telling you man...  
she's the next big thing.

IAIN  
(stoned, drunk)  
I totally fucking agree - she is  
fucking fire.

DEANDRE  
(stoned, drunk)  
I've seen her like... fucking  
fourteen times.  
(beat)  
Fucking fire bro.

IAIN  
(stoned, drunk)  
Text me her digits, I'll go watch  
her.

DEANDRE  
(stoned, drunk)  
Check her socials too. She's hot...  
I mean off the fucking scale hot.

ISAAC  
(stoned, drunk)  
Yo bro, there's a woman present.

DEANDRE  
(stoned, drunk)  
Fuck, sorry Sloane.

She raises her glass.

A cell phone starts to ring. Isaac reaches into his pocket  
and pulls his phone out.

ISAAC  
(stoned, drunk)  
It's my girl.

He answers the phone.

ISAAC (CONT'D)  
(into phone)  
Hey babe, what's good?  
(beat)  
Ite, I'll come down and get you.

He shuts his phone off, pockets it and stands up.

ISAAC (CONT'D)  
(stoned, drunk)  
Back in a minute.

He unlocks the door and leaves the room.

Iain looks over at Sloane.

IAIN  
(stoned, drunk)  
You okay hun?

SLOANE  
I'm tired.

DEANDRE  
(stoned, drunk)  
Bro, I forgot to tell you...

Iain looks at him.

Close in on Sloane. She zones out and ignores their conversation. We just hear muffled chat and laughter as she tries to zone out from their intoxicated ramblings.

A few moments later she snaps back to reality when the door opens and Isaac returns with two women. She looks up at the trio but one person takes her interest the most.

Kelly - Caucasian, blonde hair worn in a bun, dressed in track pants, a hoodie and sneakers, mid twenties - looks down at Sloane and smiles. Her teeth are straight and pristine white and her eyes are bright blue.

KELLY  
Hi! You must be Sloane.

She holds her hand out. Sloane's lip trembles slightly and her eyes widen.

SLOANE  
(embarrassed, shy)  
Hey... yes.

She shakes Kelly's hand.

KELLY  
It's so nice to meet you.

She let's go of Sloane's hand, walks over to DeAndre, sits on his lap, puts her arm around his neck and kisses him on the cheek.

The other woman is called Patricia. She is African-American, has long, black hair and short in stature. She sits down next to Sloane and takes her heels off.

PATRICIA

Fuck Isaac! What's wrong with you?!

(beat)

The directions you text me got us  
fucking lost!

ISAAC

(stoned, drunk)

I'm sorry baby.

PATRICIA

Nigga, sorry won't get rid of the  
sores on my feet.

(beat)

Fuck nigga, you smoking weed?!

ISAAC

(stoned, drunk)

A little.

PATRICIA

Shit, you said you were going to  
stop!

ISAAC

(stoned, drunk)

I...

PATRICIA

Shut your mouth fool and give me  
one.

He quickly stands up, rushes over to her, lights a joint and hands it to her.

PATRICIA (CONT'D)

Sit yo hovering ass down.

He does as he's told.

Sloane looks at Kelly. She looks back at her, smiles and rolls her eyes.

They both smile.

**INT. SLOANE'S APARTMENT/BEDROOM - LATER**

Iain is lying naked on the bed with a sheet over him.

Sloane walks into the room a few moments later, gets into bed and rolls onto her side.

He rolls over onto his side and strokes her back.

SLOANE  
Not tonight.

He rolls back over and stares at the ceiling.

IAIN  
(quietly, stoned, drunk)  
You were great tonight.

She smiles to herself.

SLOANE  
Thanks.

She closes her eyes and pulls the sheet up to her shoulder.

**INT. SLOANE'S APARTMENT/LIVING ROOM - DAY**

She is sat in a chair next to an open window. She smokes a cigarette out of it and listens to music via headphones plugged into her iPod.

Several moments later Iain walks into the room.

IAIN  
Morning.

SLOANE  
Morning.

He sits down, stretches and yawns.

SLOANE (CONT'D)  
How's your head?

IAIN  
Not good.

They laugh.

SLOANE  
Patricia was delightful.

He laughs.

IAIN  
Yeah, she is something.



SLOANE  
Don't invite her over again please.

IAIN  
Ok... noted.

She stubs her cigarette out and looks at him.

SLOANE  
Kelly seems nice.

IAIN  
Yeah... she is super nice, really cool.  
(beat)  
DeAndre is a lucky guy.

SLOANE  
He is.

IAIN  
I'm luckier though.

She smiles.

SLOANE  
Cute.

He stretches again and sighs.

IAIN  
Can I ask you something?

SLOANE  
Of course.

IAIN  
Do you... you know, like girls?

She smiles and giggles.

IAIN (CONT'D)  
What?

He laughs.

SLOANE  
I dunno.

IAIN  
Yeah, you do.

SLOANE  
I don't know.

He leans forward and smiles.

IAIN  
You like girls!

SLOANE  
Dude! I said I dunno! That's not a yes.

IAIN  
You don't need to say yeah!  
(beat)  
You're giggling like a school girl.

SLOANE  
(playfully)  
Shut up!

IAIN  
I could tell you liked girls as soon as you looked at Kelly.

She looks at the floor.

IAIN (CONT'D)  
Fuck man, good job you don't play poker!  
(beat)  
I don't mind... I'm a guy so if you do... I don't care.

SLOANE  
I've never really thought about it.

IAIN  
You never kissed a girl?  
(quietly)  
...or watched gay porn?

SLOANE  
I fucking heard that!

She throws a cushion at him.

He laughs, stands up, rushes over to her and starts tickling her. She laughs loudly.

IAIN  
Don't start a fight you can't finish!

SLOANE  
Stop it! I'll wet myself!

IAIN  
Dirty beast!

He keeps tickling her.

SLOANE  
Stop!

He does as he is told and kisses her on the lips. They stare into each others eyes for several moments.

SLOANE (CONT'D)  
She's very pretty.

IAIN  
She is...  
(beat)  
...but you're prettier.

SLOANE  
Stop it.

IAIN  
But you are.  
(beat)  
Can I tell you something?

SLOANE  
Sure.

IAIN  
You smell.

She rolls her eyes.

IAIN (CONT'D)  
I love you.

She looks serious all of a sudden. He pulls away from her, concerned.

SLOANE  
I love you too.

She smiles and then they start kissing passionately.

**EXT. OUTSIDE JAZZ CLUB - NIGHT**

**(BEGIN CONTINUOUS SHOT)**

Sloane and Iain, dressed in big winter coats, are stood in a queue waiting to enter a jazz club.

She has a tight grip on a red, velvet, partitioning rope that is separating the queue from the sidewalk and nearby road. They gradually get nearer and nearer to the entrance.

KELLY (O.S.)

Hey guys!

They both look to their right and see DeAndre and Kelly walking over to them.

IAIN

Hello you two! What time do you call this?

Deandre and Kelly stand next to them.

DEANDRE

Taxi took an age to get us here.

IAIN

Standard Saturday night in the city then.

DeAndre and Kelly hold hands and walk beside them.

KELLY

Someone said...

(mocking)

..."I'm not walking, it's too cold".

She looks up at DeAndre.

KELLY (CONT'D)

But really... he just doesn't want to scuff up his new shoes, do you babe?

(beat)

Hey Sloane! You okay?

SLOANE

Hey! I'm good, are you?

KELLY

Yeah, good thanks.

They reach the front of the queue and are greeted by a stern looking doorman.

DEANDRE

(to Doorman)

Bro, we're together, can we duck under here?

The doorman shakes his head.

IAIN  
(to DeAndre)  
I don't know you!

DEANDRE  
(to Iain)  
Shut up man!  
(to Doorman)  
Don't listen to him.

DOORMAN  
No, back of the line.

DEANDRE  
Shit man, you for real?

DOORMAN  
Yeah, back of the line.

DEANDRE  
Shit.  
(beat)  
At least let my girl in.

She smiles angelically.

DOORMAN  
Alright - quick before I get in  
trouble.  
(beat)  
But you though sir, back of the  
line.

She ducks underneath the rope, kisses the doorman on the  
cheek and waves at DeAndre.

KELLY  
See you later!

DEANDRE  
You best buy me a drink Iain!

IAIN  
Sir, I don't know you!

He winks at him. DeAndre flips him the V, smiles and walks to  
the back of the queue.

Sloane, Iain and Kelly enter the...

**INT. JAZZ CLUB - CONTINUOUS**

...club. It's busy, a lot of people are sat around drinking and chatting. A stagehand brings a microphone stand out and places it in the centre of a small stage.

KELLY

I've just gotta go to the bathroom.  
(beat)  
Come with me Sloane.

SLOANE

Sure.  
(to Iain)  
Get us a table yeah?

IAIN

Sure.

He walks towards the bar and they walk over to the restrooms and go...

**INT. JAZZ CLUB/WOMEN'S RESTROOM - CONTINUOUS**

...inside. They each enter a toilet cubicle and reappear a few moments later. They walk over to the basins and wash their hands.

SLOANE

So, how's your day been?

She looks up at Kelly and suddenly realises she is crying.

SLOANE (CONT'D)

Kelly! What's wrong?

Sloane quickly dries her hands, rushes over to her, puts an arm around her neck and looks into her eyes.

SLOANE (CONT'D)

Kelly, what's wrong babe?

KELLY

I'm sorry.

SLOANE

Don't be.

She hugs her, let's go of her then holds her hand.

KELLY

I'm pregnant.

SLOANE

Okay.

KELLY

I'm going to sound like a complete cunt but...

She takes a deep breath.

KELLY (CONT'D)

I don't want it.

Sloane slowly nods her head.

SLOANE

Well, that's okay.

(beat)

Can I ask something?

KELLY

Sure.

SLOANE

Does DeAndre know you're pregnant?

KELLY

No.

Sloane strokes her shoulder.

KELLY (CONT'D)

I'm just... I'm just not ready to have a kid.

(beat)

I've got loads of things I want to do still and I just... I bet I sound really selfish.

SLOANE

No, not at all.

(beat)

Kelly listen to me.

Kelly looks at her.

SLOANE (CONT'D)

It's your body. Nobody can or should say what you can or can't do with it.

KELLY

It's just I've got things I want to do, places I want to go to and... I can't do them with a kid!

(MORE)

KELLY (CONT'D)

(beat)

I just don't... I don't love  
DeAndre - I'm just having fun. And  
I don't want to settle now.

A few moments of silence.

SLOANE

Have you thought about having an  
abortion?

She nods her head.

KELLY

Yeah.

(beat)

Am I selfish?

SLOANE

I...

KELLY

I'm sorry.

(beat)

What am I saying?

(beat)

We don't even know each other and  
I'm asking you...

SLOANE

No I don't I think your selfish.

(beat)

You're experiencing all sorts of  
emotions right now and it is your  
choice what you do, nobody else's.

(beat)

You have to do whatever makes you  
happy.

KELLY

Will you come with me?

(beat)

To get an abortion.

SLOANE

If that's what you want then of  
course I will.

Kelly hugs her.

KELLY

Thank you.



SLOANE

For what?

KELLY

For taking the time to listen.

SLOANE

You're welcome.

Kelly let's go of her.

SLOANE (CONT'D)

Just keep me updated, okay?

KELLY

I will.

She wipes away her tears, takes a deep breath and gives Sloane a peck on the cheek.

SLOANE

Can I tell you something?

KELLY

Of course.

SLOANE

Iain and I took some ket before we went out.

KELLY

Oh my god Sloane!

(beat)

You bad girl!

SLOANE

I know but... it's all good.

KELLY

I didn't know you guys took k.

SLOANE

Only just started.

(beat)

We had "you know what" last night after snorting a load.

KELLY

Really?

SLOANE

Uh-huh.

KELLY  
Was it... good?

SLOANE  
Mhmmmm.

Kelly smiles.

KELLY  
Well, I didn't have you down as a  
girl who liked to party.

SLOANE  
Well... surprise!

They both laugh.

KELLY  
Okay let's get back out there then.

SLOANE  
Okay.

They walk to the door, open it and...

#### **INT. JAZZ CLUB - CONTINUOUS**

...step back out into the hubbub of the busy club. They walk over to a table where Iain is sat, sit down with him and turn their chairs to face the stage.

Iain leans over and rests his head on Sloane's shoulder as she takes her coat off.

IAIN  
(whispering into Sloane's  
ear)  
I hope you two weren't making  
out...

She shrugs him off with a smile.

IAIN (CONT'D)  
...or do I?

She removes her coat, drapes it over the back of her chair, looks at him and sticks her tongue out.

A stagehand returns with a microphone and begins to test it.

STAGEHAND  
(into microphone)  
Mic check, mic check, one, two.

DeAndre sits down next to Kelly, kisses her on the cheek and holds her hand.

Sloane looks over at them.

The lights in the club dim and a few moments later we hear the sound of an acoustic guitar.

**(END TRACKING SHOT)**

**INT. WOMEN'S HEALTH CLINIC/WAITING AREA - DAY**

Sloane and Kelly are sat next to each other in comfy chairs.

Kelly calmly stares at the wall in front of her - she is physically here but mentally she most certainly is not. Sloane is looking through a magazine and gently stroking Kelly's hand.

A nurse - mid 50s, grey hair, dressed in scrubs - walks into the room.

NURSE  
Kelly David?

Kelly looks over and nods her head.

NURSE (CONT'D)  
Could you come with me sweetheart?

She nods her head, gets up, looks down at Sloane, walks over to the nurse and follows her out of the room.

**INT. WOMEN'S HEALTH CLINIC/WAITING ROOM - LATER**

Sloane is sat looking at the ceiling.

The nurse re-enters the room, walks over to Sloane and looks down at her.

NURSE  
Sloane?

She springs to attention.

SLOANE  
Yes maam?

NURSE

We are about to start the process  
and Ms. David has requested that  
you be by her side.

SLOANE

Okay.

She stands up and walks across the room with the nurse.

**INT. WOMEN'S HEALTH CLINIC/PROCEDURE ROOM - DAY**

Sloane enters the cold, clinical looking room. She looks down and sees Kelly sobbing on a bed. She instinctively grabs a chair and sits down next to her. She quickly grabs her hand, kisses it and then begins to gently stroke it.

Sloane takes a deep breath, tries to get her emotions in check and stares at Kelly.

SLOANE

I'm here Kelly. It's all going to  
be okay.

They look at each other briefly and then look away.

**INT. SUBWAY TRAIN - DAY**

Kelly has her hood and snood pulled up and is curled up on a seat with her head resting on Sloane's shoulder. Sloane's eyes look red and sore, and tears stain her cheeks. She has an arm wrapped around Kelly's neck and is gently stroking her face.

**INT. SLOANE'S APARTMENT/LIVING ROOM - DAY**

The front door opens and Sloane and Kelly walk in. Kelly shuts the door and Sloane walks to the kitchen.

Kelly takes a seat on the sofa.

Sloane returns a few moments later with two glasses of water. She hands Kelly one, sits down next to her and takes a sip from her own glass.

Several moments of silence.

KELLY

Why have you been so nice to me?

SLOANE

Well, you are a very nice person.

(beat)

And any friend of Iain is a friend  
of mine.

KELLY

Aww, I'm your friend.

SLOANE

Of course you are.

KELLY

I've never had a celebrity friend  
before.

SLOANE

I'm not a celebrity - celebrities  
live in massive mansions in Miami  
and spend their winters in... well  
Miami, I'd imagine.

KELLY

You will one day.

SLOANE

Who knows.

KELLY

Me.

Sloane laughs.

KELLY (CONT'D)

You're too modest.

Kelly takes a sip of water.

KELLY (CONT'D)

Thank you again though for like...  
the last week. It really means a  
lot.

SLOANE

No problem hun.

They fall silent and drink their waters.

SLOANE (CONT'D)

I had an abortion... when I was  
sixteen. So, I can empathize with  
you.

KELLY

Oh really?

SLOANE

Yeah.

(beat)

This was when I lived back home.

KELLY

Okay, where's home?

SLOANE

Cambridge, Massachusetts.

KELLY

Did you go to Harvard?

SLOANE

No, I've performed at various  
Harvard events though.

(beat)

But no... I never studied there.

KELLY

Were you not smart enough?

SLOANE

I guess not.

KELLY

I'm just kidding.

SLOANE

I know but you're right.

KELLY

Don't say that.

SLOANE

Well, I never graduated from high  
school.

(beat)

I couldn't read very well.

KELLY

Are you dyslexic?

SLOANE

No...

(beat)

...when I was a kid... I didn't  
really go to school... I was abused  
by my parents.

Kelly sits up right and grabs one of Sloane's hands.

KELLY  
No way! I'm so sorry.

SLOANE  
Don't be.

KELLY  
What happened?

SLOANE  
Well, I had an abortion because my  
Dad... would rape me.  
(beat)  
It... he... started when I was ten.

Kelly covers her mouth.

KELLY  
Oh my god! Did your Mom not help  
you?

SLOANE  
No... she would abuse me too.

KELLY  
Oh, Sloane...

SLOANE  
It's okay, well it isn't but... you  
have to try and survive these  
things... or...

KELLY  
How did you get out?

SLOANE  
My grandparents.  
(beat)  
On my Dad's side.  
(beat)  
They're were the best people in the  
world.

KELLY  
Were?

SLOANE  
They died when I was twenty one.  
(beat)  
They taught me how to write and do  
Math, they got me up to scratch.  
(beat)

(MORE)

SLOANE (CONT'D)

My grandma was a super talented pianist. She taught me how to play and write music - she was a very special lady.

KELLY

She sounds it.

(beat)

Nobody deserves to be treated like that especially someone as amazing as you.

Kelly hugs her for several moments.

KELLY (CONT'D)

How long have you been in New York for?

SLOANE

Just over two years.

(beat)

Meeting Iain has been... just so great - I have my confidence back and it's all down to him.

(beat)

Before my Grandparents died they told me I could be whatever I wanted and that I should always follow my gut... and I tried. I moved in here with my Grandma's piano and I started to try and follow my gut but it was Iain who got me back into writing music and performing to the level I wanted to be at again. Before I met him I tried but I wasn't anywhere near where I wanted to be.

Kelly strokes her on the shoulder.

KELLY

You are so cool.

SLOANE

Thanks...

(beat)

...but like I said it was Iain who got me here... I don't think he realises how amazing he actually is.

KELLY

He does - he idolises you. He loves you so much.

(MORE)



KELLY (CONT'D)

(beat)

If only we all could have a Sloane  
and Iain in our lives!

They both laugh and smile. After a few moments of silence.

KELLY (CONT'D)

Well...

(beat)

...I should go, I've already taken  
up enough of your time.

SLOANE

No, it's fine.

(beat)

You can stay as long as you want.

Kelly stands up, moves towards Sloane, bends over, gives her  
a hug, pecks her on the cheek, stands up-right and smiles.

KELLY

I'll see you soon.

SLOANE

(softly)

Sure.

Kelly walks over to the door, opens it and leaves.

Sloane sighs, pushes her hands through her hair and stands  
up.

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

Iain is slouched on the sofa texting on his phone. Sloane  
sits next to him.

She breaks the silence half a minute later.

SLOANE

You love me right?

IAIN

No.

(beat)

I've changed my mind.

SLOANE

I'm being serious.

IAIN

Yeah, of course I do.

He looks up at her.

IAIN (CONT'D)  
Why? What's up?

She looks at him for a few seconds... thinking what to say next.

SLOANE  
Nothing.

IAIN  
You sure?

SLOANE  
Yeah.

IAIN  
Okay.

He looks back at his phone.

IAIN (CONT'D)  
If you want to talk you know where  
to find me.

She smiles.

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

Sloane is sat on the sofa writing in her notebook. A few moments later there is a knock at the door. She looks over at it, gets up, walks over to it and opens it.

Kelly stands outside.

SLOANE  
Oh, hey.

KELLY  
Hey.  
(beat)  
Is it okay if I come in?

SLOANE  
Yeah, sure.

She walks inside and Sloane closes the door.

KELLY  
I'm not interfering in anything am  
I?

SLOANE  
No, not at all. I was just writing something.

KELLY  
Cool.

She sits on the sofa. Sloane joins her a couple of moments later.

KELLY (CONT'D)  
Is it going well?

SLOANE  
Kinda.

KELLY  
Cool.

SLOANE  
How've you been?  
(beat)  
I've been trying to get hold of you for a few weeks.

KELLY  
Yeah, sorry about that.

SLOANE  
Don't be, I'm just glad you're okay.

KELLY  
I thought I'd get away for a bit.  
Went to see some friends in California.

SLOANE  
I thought you looked tanned.

KELLY  
Yeah, we went to the beach a bunch of times - it was chill.

SLOANE  
Sweet.

KELLY  
Anyway how're you?

SLOANE

I'm cool man. Performed in a few clubs - just been doing some networking - Iain's trying to get into the management game - he's talking to a few bands.

KELLY

Awesome!

A few moments of silence.

KELLY (CONT'D)

I cheated on DeAndre.

SLOANE

Wanna talk about it?

KELLY

I just hooked up with a few guys I knew out there.

(beat)

Am I a bad person?

SLOANE

No.

KELLY

I feel like it.

SLOANE

I'm never going to judge any decisions you make Kelly. I just want you to be happy.

KELLY

Why do you want me to be happy?

SLOANE

Well, because I think... you're a really nice person.

(beat)

And... no.

KELLY

No, what?

SLOANE

It doesn't matter.

KELLY

Tell me.

SLOANE  
You're really pretty.

She covers her mouth. They look at each for a few moments.

SLOANE (CONT'D)  
That... felt really good to... say.

Kelly smiles, looks at the ground for a few seconds and then kisses Sloane on the lips. They stare at each other for several moments in silence. Sloane returns a kiss. They look at each other for several more moments.

Kelly takes her hoodie off, then wraps her arms around Sloane's neck and they begin to kiss passionately. Kelly helps Sloane take her top off, kisses her on the neck and then removes her strappy top and bra. Kelly's breasts are now visible, she grabs Sloane's hands, places them on her nipples and continues to kiss her.

Several moments later they stand up and walk out of the room together.

**INT. SLOANE'S APARTMENT/BEDROOM - DAY**

They are both completely nude and kissing passionately on the bed. They both breath deeply and caress each other's faces and bodies. A few moments pass then Kelly kisses her on the breasts, then the stomach and then lowers her head down to Sloane's genital area.

Close in on Sloane's face as she groans in ecstasy. She arches her back and takes short, deep breaths.

Kelly raises her head, looks into Sloane's eyes and then sucks two of her fingers.

Close in on Sloane again as she looks to the ceiling and gasps for air.

Kelly rolls her over onto her stomach, smacks her bottom, kisses it and then caresses her back. Sloane gets on all fours and Kelly gets on her knees behind her, slides her fingers inside her and begins to grind her body against her bottom.

Several seconds later Sloane turns around, puts her arms around Kelly's neck and pulls her body against hers. They begin to kiss passionately again.

**FADE TO BLACK.**

**INT. SLOANE'S APARTMENT/BEDROOM - LATER**

Sloane and Kelly lie on their sides facing each other. Their arms and legs wrapped around each other - tightly embraced.

KELLY

I'm sorry.

SLOANE

Don't be.

KELLY

Fuck!

SLOANE

What?

She laughs.

KELLY

That was amazing.

They both laugh and then kiss.

**INT. JAZZ CLUB - NIGHT**

Sloane is sat at a piano looking out at the audience.

SLOANE

(into microphone)

This next song is a cover of one of  
my favourite performers.

Iain, DeAndre and Kelly are sat at a table in the front row.

Sloane and Kelly's eyes meet for a split second.

SLOANE (CONT'D)

(into microphone, singing)

All those people, they don't see  
me. Baby, don't leave, please  
believe me. Couldn't love 'em if I  
tried to, no one understands me  
like you.

Close up of Kelly.

SLOANE (O.S.) (CONT'D)

(into microphone, singing)

I'm not playing anymore. I'm not  
playing anymore. Did all that  
before. I'm not playing anymore.

Close up of Iain.

SLOANE (O.S.) (CONT'D)  
 (into microphone, singing)  
 Love of the chase. Love of love.  
 What is it my heart's made of?  
 Don't you know you'll never have a  
 part. Please don't start, it hurts  
 to start.

Close up of Sloane. There is so much emotion in her voice and she physically shakes with intensity as she belts out the rest of "POPS BY ANGEL OLSEN".

She presses the last few keys and wraps up the song. The audience stand up and applaud loudly.

**EXT. OUTSIDE JAZZ CLUB - NIGHT**

Iain, DeAndre and Kelly are stood outside smoking cigarettes. Several moments later a nearby exit door opens and Sloane walks out.

IAIN  
 Here she is!

She closes the door, smiles, walks over to them, kisses Iain, puts an arm around his waist and looks at Kelly.

DEANDRE  
 You killed it tonight Sloane.  
 (beat)  
 Sick performance.

KELLY  
 Really great performance babe.

IAIN  
 What was your thinking behind the  
 cover?

SLOANE  
 A little birdy told me it was their  
 favourite song.

Kelly smiles.

IAIN  
 Ohhhhhhh okay - cool!

DEANDRE  
 (to Kelly)  
 That's your favourite song?

KELLY

Yes.

DEANDRE

Have you ever told me that?

KELLY

Yeah. But Sloane listens to me.

She playfully winks at him and they begin to walk away from the club.

**INT. BAR/WOMEN'S TOILETS/CUBICLE - NIGHT**

Sloane and Kelly kiss passionately - it's almost animalistic. They grope each other's breasts, hips and pelvic regions.

**INT. BAR - NIGHT**

The couples stand at the bar drinking shots and laughing.

**INT. A COFFEE SHOP - DAY**

Sloane is sat at a table drinking a coffee and writing lyrics down in her notebook. A cell phone rings. She puts her coffee and pen down, reaches into her pocket, pulls her phone out, answers it and places it to her ear.

SLOANE

(into phone)

Hello.

(listens)

Yes, this is she.

(listens)

Oh my... how exciting... yes I'm free to talk.

She takes a sip of coffee and then begins to jot information down.

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

Sloane is sat on the sofa smiling broadly. Iain is stood nearby holding a bottle of champagne. He pulls the cork out and sprays some of it's contents across the room.

SLOANE

Careful!



IAIN  
(shouting)  
Fuck that shit man! I'll just clean  
it up!  
(beat)  
It's time to fucking celebrate!

He sits down next to her; she reaches for a glass near her feet.

IAIN (CONT'D)  
Fuck that!

He pulls her back up.

IAIN (CONT'D)  
Just drink from the bottle!

She laughs, grabs the bottle and takes a sip.

IAIN (CONT'D)  
What the fuck Sloane?! Down it!  
You're a motherfucking rock star  
now!

He holds her head and pours champagne down her throat. She coughs, pushes him away and then laughs.

SLOANE  
Give me the fucking bottle!

She snatches it off him and starts to chug the champagne.

IAIN  
That's my fucking girl!

He takes it off her and chugs some of it.

She stands up and jumps around.

SLOANE  
Open the others!

IAIN  
Yes maam!

He gets up, walks behind the sofa and pulls the corks out on two other bottles.

He passes her one and she starts drinking it.

SLOANE  
I'm going to be a fucking star!

IAIN  
 Fuck yeah you are!

They make out for several moments and start drinking again.

IAIN (CONT'D)  
 Let's fucking party!

He pulls his phone out of his pocket, presses a few buttons and several moments later "**GOT YOUR MONEY BY OL' DIRTY BASTARD**" begins to blare out.

They jump around dancing, drinking and singing.

#### **INT. NIGHTCLUB - NIGHT**

Sloane and Kelly grind against each other on a packed dance floor. Several moments later they begin to make out. Kelly pulls away after some time, opens her purse and takes out two tablets.

Their hot, sweaty bodies light up as multi-coloured strobe lights reflect off them.

Kelly kisses her on the lips for a moment, pulls Sloane's lip down and places the tablet on her tongue. Sloane swallows it and watches her drop a tab.

They both smile, kiss and start dancing with nearby guys.

#### **EXT. PARK - NIGHT**

Close up of Sloane and Kelly sat on a bench under a street light.

SLOANE (V.O.)  
 The cat is neither dead or alive,  
 it's both alive and dead at the  
 same time. We can't tell because we  
 can't see in the box.

We pan around to see they are looking out across the water at the city.

SLOANE (V.O.)  
 An atom can exist in two different  
 places at the same time.

**BACK TO:**

**INT. NIGHTCLUB - NIGHT**

They dance close rubbing their bodies and faces against each other.

SLOANE (V.O.)

At this same time in another universe I'm still being beaten by my parents and I'm still living on the streets like a bum not knowing where my next meal is coming from.

KELLY (V.O.)

Yeah but your aren't.

SLOANE (V.O.)

Yeah... fuck that cat and that box and that poison.

They kiss.

**FADE TO BLACK.**

**BEGIN MONTAGE:**

Sloane singing "PENNIES FROM HEAVEN BY ARTHUR JOHNSTON" plays over her playing a piano and singing at various jazz clubs across New York, Chicago, San Francisco and Los Angeles - famous landmarks from each of the aforementioned locations at dusk and night, her snorting cocaine, taking molly and drinking alcohol and her having sex with Iain or Kelly in fancy hotel rooms intercut between each performance.

**FADE TO BLACK.**

**INT. SLOANE'S APARTMENT/BATHROOM - DAY**

**(BEGIN CONTINUOUS SHOT)**

Sloane stands in front of a mirror wiping blood off her face with a wet, face cloth. Her hand trembling as she does so.

She puts the cloth down and stares at herself in the mirror. After several moments she takes a deep breath, turns around, opens the door, leaves the room and steps out...

**INT. SLOANE'S APARTMENT/BEDROOM - CONTINUOUS**

...into the bedroom. She apprehensively walks across the room to the open door and out into the...

**INT. SLOANE'S APARTMENT/LIVING ROOM - CONTINUOUS**

...living room.

Iain is sat on the sofa. He looks over at her.

She walks over to a chair, sits down and stares at the floor.  
He looks away from her, taps the sofa arm and gets up.

IAIN  
I'm going out.  
(beat)  
See you later.

He walks over to the front door.

SLOANE (O.S.)  
Don't come back.

He looks back at her.

IAIN  
Sorry?

She doesn't look up.

IAIN (CONT'D)  
I didn't hear you Sloane.

SLOANE  
I said don't come back.

IAIN  
No, I'm going to come back.

Her lip trembles.

SLOANE  
I don't want you to come back.

IAIN  
I don't care.

She begins to cry.

He turns around, opens the door, steps out and closes it behind himself.

She stands up and walks back into the...

**INT. SLOANE'S APARTMENT/BEDROOM - CONTINUOUS**

...bedroom. She gets into bed, rolls into the fetal position, buries her face into a pillow and screams at the top of her voice.

**(END CONTINUOUS SHOT)**

**FADE TO BLACK.**

**INT. SLOANE'S APARTMENT/BEDROOM - LATER**

She lies asleep in the pitch black room.

Several moments later, Iain switches the bedroom light on, walks into the room clutching a hammer, forcibly rolls her onto her back and grabs her by the throat. She stares up at him in fear.

SLOANE

Iain please! Please don't hurt me!  
Please!

She gasps for air as she struggles to escape from his vice-like grip.

SLOANE (CONT'D)

I love you! Please don't...

He pulls her left hand to one side and slams the hammer down onto it.

**CRUNCH!!!**

The room falls deathly silent. Several moments later, a tinny ringing sound begins to echo around the room. He let's go of her throat and she looks down at her hand. He grabs her other hand and raises the hammer again...

**CRUNCH!!!**

...she screams and then passes out.

**FADE TO BLACK.**

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

She sits hunched over by a lamp (the only source of light in the dark room) staring at her shattered hands. Her face and eyes are expressionless.

**INT. SUBWAY TRAIN - NIGHT**

She is sat down staring at her hands in disbelief.

**INT. HOSPITAL/E.R. RECEPTION - NIGHT**

She walks down a hallway. A woman in scrubs approaches her.

NURSE

Maam, are you okay?

Sloane looks into her kind eyes, begins to cry hysterically and shakes her head.

The nurse places an arm around her waist and then catches sight of her wrecked hands.

NURSE (CONT'D)

Oh my...

(regains her composure)

Let's get you seen too.

Sloane rests her head on the nurse's shoulder, buries her face into her scrub top and walks down the hallway with her.

**INT. HOSPITAL/WARD/BEDROOM - NIGHT**

She is sat in a bed wearing a white, hospital gown. Her hair is tied back in a ponytail and her arms are in white, plaster casts.

She stares up at a tube light that flickers sporadically.

KELLY (O.S.)

Sloane!

She looks over at the beautiful-as-ever Kelly. She wears a bright, white tracksuit and her long, blonde hair is draped over her shoulder. Their eyes begin to water as they embrace. Kelly strokes her back, then hair, looks into her eyes and then kisses her on the lips.

KELLY (CONT'D)

It's all my fault.

She hugs her tightly.

Sloane leans into her and looks at the floor.

**INT. HOSPITAL/WARD/BEDROOM - LATER**

Kelly is sat cross-legged at the foot of the bed.

KELLY

Have you spoken to Clay?

SLOANE

No, not yet.

(beat)

Kinda difficult with these.

She looks at her casts.

Kelly looks down, tries not to laugh and strokes Sloane's foot.

KELLY

Yeah... I suppose it would be.

They both laugh and then sigh.

KELLY (CONT'D)

How long have you been wearing them?

SLOANE

Three days now.

KELLY

I would have come sooner but like I said... they cancelled my flight.

(beat)

Couldn't stop thinking about you - literally as soon as DeAndre messaged me, I tried to get a flight back.

SLOANE

You didn't have to rush back - I feel like I've ruined your trip.

KELLY

Don't be silly - I can go back to Panama anytime.

(beat)

I just... fuck, I'm an asshole.

SLOANE

You aren't.

KELLY

No, I am! You literally told me how much you loved Iain a few days before, then I kissed you. I'm so fucking selfish.

SLOANE

But I wanted you as well.

They fall silent.

KELLY

God, I hope someone fucking finds him.

She shakes her head. Sloane closes her eyes and leans back in bed.

**INT. HOSPITAL/WARD/BEDROOM - NIGHT**

Sloane lies on her back and stares into the darkness.

CLAY (V.O.)

Amazing to meet you Sloane! It's so awesome to actually meet you!

SLOANE (V.O.)

Likewise!

CLAY (V.O.)

How was your flight?

SLOANE (V.O.)

It was good.

CLAY (V.O.)

Great.

(beat)

So, let me stop fan boy-ing. Firstly, thanks for coming out to meet me. Secondly, your music just gets me excited and I love it. Lastly, what will it take for me to sign you?

SLOANE (V.O.)

Oh Clay, this is very surreal.

CLAY (V.O.)

Well, I can assure you... this is very real and I am not letting you leave until I have your signature on a contract.



Sloane closes her eyes.

**INT. HOSPITAL/WARD/BEDROOM - DAY**

She lies on her side swiping through photos of Kelly on Instagram. She clicks on the message button, types "Hi." and presses send.

**INT. HOSPITAL/WARD/BEDROOM - DAY**

She lies on her side swiping through new photos of Kelly on Instagram. She clicks on the message button again, types "Hi. Are you ignoring me?" and presses send. We can see that it has been a very one side conversation over the last week - she hasn't replied back to her once.

**INT. HOSPITAL/WARD/BEDROOM - DAY**

She lies looking up at the ceiling.

SLOANE (V.O.)

Hey Clay, it's Sloane. Apologies for not being in touch recently but I had a real bad accident last week. I'm still in hospital.

(beat)

I was in a car accident and broke both of my hands. Doctors say that I'm likely to have permanent damage to them.

(beat)

It sucks because I've been playing the piano since I was a kid and as you know music is my life. It's not a hobby or a job or whatever.

(beat)

Get in touch with me anytime - I'd love to discuss ideas with you... perhaps I can just sing? I'm not sure but hopefully we can work something out.

(beat)

Sorry for blabbering on - so, I have to cancel all the performances we had planned for the rest of the year.

(beat)

But things may change - my Grandma always use to say never give up and I don't intend too.

(beat)

(MORE)

SLOANE (V.O.) (CONT'D)  
Again, sorry. Just get back to me  
when you receive this message  
please. Okay, bye.

She closes her eyes.

**INT. SLOANE'S APARTMENT/LIVING ROOM - DAY**

She opens the door, enters the room and closes the it behind her. She looks around the room, sits down and looks over at the piano. She looks down at her casts for several moments, sighs and lies back onto the sofa.

**INT. SLOANE'S APARTMENT/BEDROOM - NIGHT**

She stares at the ceiling.

SLOANE (V.O.)  
Hi Kelly, it's just me. I'm out of  
the hospital now so if you want to  
meet up sometime soon, I'd love  
that.  
(beat)  
Okay then, bye.

She rolls onto her side and glares at her cell phone.

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

She lies on the sofa looking up at the ceiling.

SLOANE (V.O.)  
Oh hey babe - I hope you are well  
it's just we haven't spoken for a  
few days, well weeks... and I just  
want to see if we're still cool?  
(beat)  
You're probably busy but I'd love  
to talk to you soon.  
(beat)  
Okay bye.

She hangs up and throws her phone across the room.

SLOANE  
Fuck!

She sighs and winces in pain.

SLOANE (CONT'D)  
(under her breath)  
Fuck it, probably broke the fucking  
thing now!

She gets up, walks over to the phone and bends down to pick it up.

SLOANE (CONT'D)  
Yep, as I fucking thought.

She stands up and kicks it across the floor.

**INT. SLOANE'S APARTMENT/BEDROOM - NIGHT**

She tosses and turns in her sleep.

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

She is sat at the piano. She takes a deep breath, opens the lid and begins to play with her fingers curled under her palms. She winces and stops.

She stands up, walks around the room a couple of times, sits down again and tries to play something again. Gritting her teeth and screwing her face up, she attempts to play something but the pain is too much.

She stands up, paces around the room, shrugs her shoulders a few times, sits back down again, tries to play something but fails to do so.

She leans her head back and screams at the top of her voice. She takes a deep breaths and screams again and again and again until her vocal cords are strained and her face is bright red.

She leans forward onto the piano and begins to cry loudly and ferociously.

**SMASH CUT TO:**

**INT. SASHA'S COCKTAIL BAR/BATHROOM - NIGHT**

She is knelt down next to a toilet snorting white powder off the tank. She snorts another four lines, stands up, looks at herself in a mirror, wipes away some powder from her nostrils, turns around and leaves.

**INT. SASHA'S COCKTAIL BAR/OFFICE - NIGHT**

Sasha is sat at a computer typing. The door opens and Sloane walks into the room.

Sloane's hair has been straightened and extensions have been put in and she is wearing a cream, cocktail dress.

Sasha looks up at her.

SASHA

Hey.

SLOANE

Hey.

SASHA

Punctual - I like that.

SLOANE

I've been here a while.

SASHA

Really? You should have come and hung out with me.

SLOANE

I didn't want to disrupt...

She looks at the screen.

SLOANE (CONT'D)

...your spreadsheet work.

Sasha smiles, looks back at the computer and keeps typing.

SLOANE (CONT'D)

Could I sing as well as play tonight?

SASHA

What did you have in mind?

Sloane closes the door and sits down next to her.

**INT. SASHA'S COCKTAIL BAR/LOUNGE - NIGHT**

Sloane sits down at the piano and begins to play.

The whole room watches.

SLOANE  
(singing)  
I'm lying alone with my head on the  
phone, thinking of you 'til it  
hurts. I know you're hurt too, but  
what else can we do? Tormented and  
torn apart.

A sharp intake of breath as pain shoots up a finger.

SLOANE (CONT'D)  
(singing)  
I wish I could carry your smile in  
my heart for times when my life  
seems so low. It would make me  
believe what tomorrow could bring  
when today doesn't really know.  
Doesn't really know.

Her eyes begin to water.

SLOANE (CONT'D)  
(singing)  
I'm all out of love, I'm so lost  
without you. I know you were right  
believing for so long.  
I'm all out of love, what am I  
without you?  
I can't be too late to say that I  
was so wrong.

She seems to have passed the pain barrier now. She takes a deep breath and proceeds to sing the rest of **"ALL OUT OF LOVE BY AIR SUPPLY"** in exquisite fashion.

The audience applauds loudly when she finishes. She stands up, curtsies and heads to a door.

**INT. SASHA'S COCKTAIL BAR/BATHROOM - NIGHT**

She snorts three lines of white powder and rubs some into her gums.

**INT. SASHA'S COCKTAIL BAR/BACKSTAGE/HALLWAY - MOMENTS LATER**

Sloane has her coat on and is heading for the exit.

SASHA (O.S.)  
Sloane!

She turns around and looks at Sasha.

SASHA (CONT'D)  
Dude! You fucking killed it out  
there man! You were sick!

She hugs her.

SASHA (CONT'D)  
Well done!  
(beat)  
Can you perform again?! People  
fucking love you!

SLOANE  
I can't tonight sorry.

SASHA  
Okay no problem - well how about I  
ring you Tuesday and we can discuss  
getting you in more maybe.

SLOANE  
Sure, sounds great.

SASHA  
Cool, speak to you later.

SLOANE  
Yeah.

Sloane turns quickly and leaves.

**INT. SLOANE'S APARTMENT/BATHROOM - NIGHT**

She plunges her hands into the sink, it's full of ice. She  
breathes deeply, drops to her knees, rests her head on the  
sink and pushes her fingers further into the ice.

**INT. SASHA'S COCKTAIL BAR/LOUNGE - NIGHT**

A male pianist is performing an energetic routine to a large  
audience. Sloane is sat at the bar nursing a cocktail through  
a straw and looking at her fingers. She looks up and watches  
the pianist for a few moments and then returns to looking at  
her fingers.

The audience applaud when he finishes his routine.

DeAndre sits down next to her.

DEANDRE  
Hey.

She looks up at him.

SLOANE  
Oh, hey.

DEANDRE  
It's been a long time.

SLOANE  
Yeah....

DEANDRE  
How're your fingers?

He takes a sip of his beer.

DEANDRE (CONT'D)  
Iain told me.

SLOANE  
He told you?

DEANDRE  
Yes maam.  
(beat)  
It was a real shitty thing for him  
to do.

She takes a sip of her drink.

DEANDRE (CONT'D)  
But then again what you did was  
really shitty too.

She swallows hard.

SLOANE  
I'm sorry.

DEANDRE  
Yeah, he said that's all you kept  
saying.  
(beat)  
I'm sorry. I'm sorry.

He takes a sip of his drink.

DEANDRE (CONT'D)  
Like, what are you?

SLOANE  
What do you mean?

DEANDRE  
Like, are you bi? Or gay?

SLOANE  
Well, I think I'm straight.

He scoffs.

DEANDRE  
Then... why the fuck did you sleep  
with my fucking girlfriend?!

She cowers slightly.

DEANDRE (CONT'D)  
She was a fucking, beautiful person  
and you took her away from me.

SLOANE  
I'm...

DEANDRE  
Don't you fucking dare apologize  
Sloane!

SLOANE  
She wanted to leave you!

DEANDRE  
No, she didn't!

SLOANE  
She did, she told me!

He takes a large swig of his beer, places it on the bar and  
sighs.

DEANDRE  
So, you perform here now then? I  
thought you had outgrown places  
like this.

He touches her hand, she recoils.

DEANDRE (CONT'D)  
You're hot. I can understand why  
she would have fucked you.  
(beat)  
You are an attractive woman.

SLOANE  
Have you finished?

He laughs.



DEANDRE

I dunno.

He looks at her.

DEANDRE (CONT'D)

Since she's been gone... I just  
dunno anymore.

(beat)

I miss her every day.

He takes a deep breath.

DEANDRE (CONT'D)

Why didn't you go to her funeral?

She gasps.

SLOANE

Funeral?!

DEANDRE

Yeah! Why didn't you go?!

She places a hand over her mouth and tears start to form.

DEANDRE (CONT'D)

You didn't know?

She shakes her head.

DEANDRE (CONT'D)

Her parents found her dead in the  
bath. She cut her wrists.

SLOANE

No. No. I don't believe you -  
you're fucking sick in the head!

She stands up. He grabs her hand.

DEANDRE

It's true.

SLOANE

No you're lying!

He smiles.

DEANDRE

Okay, if you say so.

(beat)

Believe me, don't believe me, see  
if I give a fuck.

She shakes him off and rushes over to a door.

**INT. SASHA'S COCKTAIL BAR/BATHROOM - NIGHT**

She kneels down in front of a toilet and vomits into it.

**INT. SASHA'S COCKTAIL BAR/LOUNGE - LATER**

Sloane, make up fixed but her eyes red raw from crying, is sat at the piano singing.

SLOANE  
(singing)  
Once I lived a life of a  
millionaire. Spending my money  
honey, oh I didn't care. Takin' my  
friends out for a mighty good time.  
Drinkin' that good gin, champagne  
and wine.

She takes a long, deep breath.

**SMASH CUT TO:**

**INT. SASHA'S COCKTAIL BAR/BATHROOM - NIGHT**

She snorts a line off the sink.

SLOANE (V.O.)  
(singing)  
Aww, just as soon as my money got  
low. Couldn't find my friends and I  
had no place to go.

She snorts another line.

SLOANE (V.O.)  
(dinging)  
But if I ever get my hands on a  
dollar again.  
I believe I'd hold on to that eager  
grin.

She snorts another line.

**SMASH CUT TO:**

**INT. SASHA'S COCKTAIL BAR/LOUNGE - NIGHT**

She looks down at her fingers.

SLOANE  
(singing)  
'Cause, I found out - nobody wants  
you when you're down and out.  
Nobody wants you when you're down  
and out.

She closes her eyes.

SLOANE (CONT'D)  
Down and out.

She performs an amazing solo routine, stands up to rapturous  
applause, turns on the spot and falls over.

The audience gasp as she hits the floor.

She looks around the room - sees some people rush over to  
her, closes her eyes and then loses consciousness.

**FADE TO BLACK.**

**INT. HOSPITAL/OFFICE - DAY**

We are facing a mauve wall, a couple of bookcases and an  
empty chair.

A few moments later, there is a knock on a door.

DOCTOR WIDDOWSON (O.S.)  
Come in.

The sound of a door opening.

DOCTOR WIDDOWSON (O.S.) (CONT'D)  
Hey Sloane. Great to see you.

SLOANE (O.S.)  
And you.

DOCTOR WIDDOWSON (O.S.)  
Take a seat please.

Sloane walks into shot and sits down in the empty chair. She  
looks very different to when we last saw her. Her skin is  
pale, she has lost a lot of weight and her hair is no longer  
thick.

DOCTOR WIDDOWSON (O.S.) (CONT'D)  
So, it's the big day today. How're  
you feeling?

SLOANE  
I'm excited.

DOCTOR WIDDOWSON (O.S.)  
Awesome.  
(beat)  
Things can look and or feel  
daunting in times like these but  
you have done really well the whole  
time you have been with us so  
you'll do just fine.  
(beat)  
Do you have anyone meeting you when  
you leave later?

SLOANE  
No.  
(beat)  
I'll probably just get a cab or  
something.

DOCTOR WIDDOWSON (O.S.)  
Where are you going to be staying?

SLOANE  
Just in an apartment... one of the  
rehab guys helped me.

DOCTOR WIDDOWSON (O.S.)  
You okay for money?

SLOANE  
Yeah, I have some money tucked  
away.

DOCTOR WIDDOWSON (O.S.)  
Okay.  
(beat)  
Is there anything you want to talk  
about?  
(beat)  
Anything causing you any stress?

SLOANE  
No, no, not particularly.

DOCTOR WIDDOWSON (O.S.)  
Ok. Good.

Sloane fake smiles.

**INT. TAXI - DAY**

Moving.

Sloane is sat in the back of a cab with a couple of suitcases. She stares out of the window at the grey sky, skyscrapers and other cars passing by.

**INT. SLOANE'S NEW APARTMENT/LIVING ROOM - DAY**

She opens the door, places the suitcases on the floor, kicks it shut and looks around the room.

It's old and well used. Definitely not as nice as her previous apartment.

She sighs, picks up her cases and walks to an open door.

**INT. SLOANE'S NEW APARTMENT/BEDROOM - NIGHT**

She lies in bed staring at the ceiling.

**INT. STORE - DAY**

She walks around a small, tight, convenience store picking up various items.

**JUMP CUT TO:**

**INT. STORE - MOMENTS LATER**

She's at the counter placing items on it, she pulls her card out.

The shopkeeper checks the prices.

SHOPKEEPER  
\$20.47. Cash or card?

She waves her card at him and taps the card reader.

SHOPKEEPER (CONT'D)  
Sorry, it's been declined.

SLOANE  
Can I try again?

SHOPKEEPER  
Sure.

She taps it again.

SHOPKEEPER (CONT'D)  
Sorry, it's been declined again.

SLOANE  
Shit.  
(beat)  
Where's the nearest ATM?

SHOPKEEPER  
I dunno.

SLOANE  
Can I keep my stuff behind the  
counter? I'll be like twenty  
minutes.

SHOPKEEPER  
Ok.

SLOANE  
Thanks.

She leaves the store.

**JUMP CUT TO:**

**EXT. STREET - DAY**

She puts her card into an ATM, punches her code in and then  
presses a few buttons.

SLOANE  
You got to be fucking kidding me.

She huffs, withdraws her card, turns around and walks away.

**JUMP CUT TO:**

**INT. STORE - DAY**

She walks over to the shopkeeper at the counter.

SLOANE  
Hi, from the stuff I picked out...  
what can I get for like...

She pulls her purse out and looks through it.

SLOANE (CONT'D)  
Eight dollars.

He looks at the items.

**INT. SLOANE'S NEW APARTMENT/LIVING ROOM - NIGHT**

She sits in an armchair eating instant, ramen noodles.

**INT. SLOANE'S NEW APARTMENT/LIVING ROOM - DAY**

She is curled up in a ball with her cell phone in front of her. Generic, on-hold music blares out of it.

AUTOMATED RECORDED CUSTOMER SERVICE  
MESSAGE (V.O.)  
(from phone)  
Your call is important to us,  
please hold the line.

She rolls her eyes.

**EXT. PARK - DAY**

She is sat on a bench looking up at the sky.

**EXT. PARK - LATER**

She walks along a path staring at her feet.

**EXT. PARK - LATER**

She stares at her reflection in a clear pond. She kneels down, takes a deep breath and then looks to the sky.

**INT. FAST FOOD RESTAURANT - DAY**

She sits alone eating a burger and fries, and taking sips from a milkshake.

**INT. ARCADE - DAY**

Various shots of her playing games on her own.

**EXT. STREET - NIGHT**

She walks alone.

**INT. SLOANE'S NEW APARTMENT/BATHROOM - NIGHT**

She washes her hair.

**INT. NIGHTCLUB - NIGHT**

She is dancing. She closes her eyes and moves her body in time with the music. Several moments later, men begin to circle around her like vultures over a carcass.

She opens her eyes and catches eye contact with a guy. He moves in close, places his arms around her neck and begins to dance with her. She takes a deep breath and decides to dance with him.

**INT. SLOANE'S NEW APARTMENT/BEDROOM - NIGHT**

The guy from the club is lying in her bed. She stands next to the bed just in her bra and panties.

After several seconds of looking into each other's eyes she removes her bra.

**INT. SLOANE'S NEW APARTMENT/BATHROOM - NIGHT**

She washes her hair.

**INT. NIGHTCLUB - NIGHT**

She's dancing with another guy.

**INT. SLOANE'S NEW APARTMENT/BEDROOM - NIGHT**

She undresses for the guy.

**INT. SLOANE'S NEW APARTMENT/BATHROOM - NIGHT**

She washes her hair.

**INT. NIGHTCLUB - NIGHT**

She's dances with a couple of guys.



**INT. SLOANE'S NEW APARTMENT/BEDROOM - NIGHT**

The two guys are making out, they stop and watch her take her clothes off.

**INT. SLOANE'S NEW APARTMENT/BATHROOM - NIGHT**

She washes her hair.

**INT. NIGHTCLUB - NIGHT**

She is dancing with a guy. He cranes his neck to whisper something in her ear but suddenly she is pulled away from him. She looks into the eyes of Sasha who smiles at her and then hugs her tightly. Tears form in their eyes.

**EXT. OUTSIDE NIGHTCLUB - NIGHT**

Sloane and Sasha are leant up against a wall. Sasha stares at a cell phone, presses a few buttons and hands it to Sloane.

SASHA  
Tomorrow. Please, just call me.

SLOANE  
Okay.

Sasha hugs her tightly.

SASHA  
Please, go home.

SLOANE  
Okay.

Sasha strokes Sloane's arm and then walks over to a group of women and walks away.

Sloane looks at the night sky for several moments, takes a deep breath and walks away from the nightclub.

**INT. SLOANE'S NEW APARTMENT/LIVING ROOM - DAY**

She sits in the armchair with her phone pressed to her chin.

SASHA (V.O.)  
(from phone)  
Hello.

Sloane takes a deep breath.

SLOANE  
(into phone)  
Hi.

Her eyes begin to well up.

**INT. SASHA'S COCKTAIL BAR/OFFICE - NIGHT**

Sasha is using a laptop. There is a knock at the door.

SASHA  
Come in.

The door slowly opens and Sloane walks in. They smile at each other.

SASHA (CONT'D)  
Come sit with me.

Sloane sits down next to her.

SASHA (CONT'D)  
Have you seen this video?

She types something and then clicks the mouse a couple of times. They watch the screen and several moments later begin giggling.

SLOANE  
No.

SASHA  
Funny right?

Sloane nods her head.

**INT. SASHA'S COCKTAIL BAR/OFFICE - LATER**

They are sat on a sofa in the corner of the room facing each other.

SASHA  
So, what happened?

SLOANE  
Erm... well...

She coughs.

**INT. SUPERMARKET - DAY**

Sloane pushes a trolley down an aisle, she looks incredibly stressed out.

She turns a corner and collides into another trolly.

SLOANE  
Shit! I'm so sorry.

She looks up and sees Iain. They look at each other for a few moments. He then smiles at her.

SLOANE (CONT'D)  
I can't be doing this.

IAIN  
Doing what?

SLOANE  
Just... talking to...

An attractive woman in her early twenties with long, blonde hair walks over to him. Her name is Cassie.

CASSIE  
(to Iain)  
You crashing into people again?  
(to Sloane)  
He can be so clumsy.

She smiles at Sloane.

SLOANE  
That's okay.

IAIN  
This is Sloane Cassie, I actually  
know this beautiful lady.

CASSIE  
Oh really?

IAIN  
Yeah, we know each other from work.

CASSIE  
Oh cool, do you manage as well?

SLOANE  
No - I'm a pianist and singer.

IAIN  
(to Cassie)  
She's terrific. You should check  
her out sometime.  
(beat)  
Oh shit! Wait, I heard you fainted  
last night.

Sloane swallows hard.

IAIN (CONT'D)  
DeAndre told me.

IAIN (CONT'D)  
(to Sloane)  
I forgot to tell you... I signed up  
another three singers Monday -  
fifty clients now, can you believe  
that?

Sloane takes a deep breath.

SLOANE  
Yeah, of course.

He chuckles.

IAIN  
(to Cassie)  
Oh, could you go grab some wine  
babe? We're entertaining tonight.

CASSIE  
Again?

IAIN  
Yeah, I forgot to mention it - a  
real talented band are coming over  
tonight, they're going to be real  
big, gotta treat them well.

They kiss.

CASSIE  
Okay.  
(beat)  
Nice to meet you Sloane.

SLOANE  
Likewise.

Cassie walks away.

SLOANE (CONT'D)  
You're pathetic.

IAIN  
Oh really? Fainting in front of a  
whole room seems pretty pathetic.

SLOANE  
Fuck you.

She pulls her trolley away and turns around. He grabs her arm  
and puts his lips to her ear.

IAIN  
(whispering)  
One day the pain will be too much  
and you'll have to quit and you'll  
just be another average looking  
girl busking for a few bucks.  
(beat)  
Nobody wants or needs you, you  
stuck up bitch. You're ordinary,  
average, nothing special.

He let's go of her arm and starts to walks away. She grabs a  
box of cereal out of her trolly, runs over to him and whacks  
him over the head with it.

SLOANE  
Fuck you!

Cassie runs over to them and pushes her away.

CASSIE  
What the fuck are you doing you  
fucking crazy bitch?!

Sloane pushes her over.

IAIN  
Fuck!

He drops to his knees and cradles her.

IAIN (CONT'D)  
Someone ring 911! She's pregnant.

A lot of people are watching.

Sloane grabs hold of her hair.

SLOANE  
 (hysterical)  
 What the fuck are you talking  
 about?!  
 (beat)  
 No, she isn't!

IAIN  
 She's five months pregnant!

Close in on Sloane as she begins to cry, lies down on the floor and curls up into a ball.

SHOPPER #1 (O.S.)  
 An ambulance is on it's way!

SHOPPER #2 (O.S.)  
 I've called the police!

Two security guards lift Sloane to her feet and begin to drag her away from the chaos.

She is booed and heckled by shoppers. A carton of milk hits the back of her head and explodes on impact. She falls to the floor before being lifted up again. She screams at the top of her lungs, breaks free from the security guards, begins pulling items off the shelves and then runs down the aisle screaming.

People are stood around taking photos and filming her break down.

#### **INT. SASHA'S COCKTAIL BAR/OFFICE - NIGHT**

Sasha holds Sloane's hand as she wipes away tears.

SLOANE  
 They only let me out last week.

SASHA  
 You're going to be okay, I promise  
 you.  
 (beat)  
 I'm never going to let anything bad  
 happen to you again.

She hugs her.

#### **INT. SASHA'S COCKTAIL BAR/LOUNGE - NIGHT**

Sloane is sat at a table in the corner of the room watching Sasha play "NOCTURNE IN E FLAT MAJOR BY FRÉDÉRIC CHOPIN".

Sloane's eyes are red raw from crying and she looks exhausted. Her fingers move along the bar in time with Sasha's.

**INT. SLOANE'S NEW APARTMENT/BEDROOM - NIGHT**

She is asleep on her side, a few moments later she wakes up. She rolls on her back and stares at the ceiling. After a minute or so she looks over at her bedside cabinet, grabs a notebook places it on the bed and then grabs a pen. She opens the book and begins to write something in it.

**EXT. OUTSIDE BAR - NIGHT**

**(BEGIN TRACKING SHOT)**

Sloane stares through a window at Sasha who is sat with a few guys and girls at a round table. They're all chatting, drinking, smiling and laughing.

Sloane takes a deep breath, opens a door, enters the bar...

**INT. BAR - CONTINUOUS**

...and walks over to the group.

SLOANE

Hey guys.

They all say varying forms of hello.

Sasha stands up.

SASHA

Guys, this is my good friend  
Sloane.

She pulls a stool over for Sloane and they both sit down.

SASHA (CONT'D)

Clive was just talking about a  
recent exhibition he went to at the  
MoMa.

Clive, bald, handle bar moustache, mid thirties, tall and slim waves at Sloane.

SLOANE

How was it?

CLIVE  
Extremely impressive - I didn't  
want to leave.  
(beat)  
Do you ever get over there?

SLOANE  
I've never actually been.

CLIVE  
Okay guys, you know where our next  
outing is to then.

SASHA  
Like you ever need an excuse to go  
there.

CLIVE  
I will make an art lover of you yet  
Sasha.

They all laugh.

Sasha passes Sloane a glass of water.

CLIVE (CONT'D)  
How about we go next Saturday?

Sloane smiles and takes a sip of water.

#### **INT. CINEMA - NIGHT**

Sloane sits with Sasha and her friends in a cinema. She  
smiles, looks over at the group and then back at the screen.

#### **INT. FAST FOOD RESTAURANT - NIGHT**

They are sat in a corner talking, eating and drinking.

#### **INT. SLOANE'S NEW APARTMENT/LIVING ROOM - NIGHT**

She is sat in an armchair writing in her notebook.

#### **EXT. PARK - DAY**

They walk around together.



**EXT. PARK CAFÉ - DAY**

They sit drinking coffee and eating pastries.

**INT. SLOANE'S NEW APARTMENT/LIVING ROOM - NIGHT**

She sits writing in her notebook.

**INT. SASHA'S COCKTAIL BAR/OFFICE - NIGHT**

Sasha is writing something down on a piece of paper. There is a knock at the door.

SASHA

Yeah?

The door opens and Sloane walks in.

SASHA (CONT'D)

Hey.

SLOANE

Hey.

Sloane sits down next to her.

SASHA

How're you feeling?

SLOANE

I think... I'm actually starting to feel... something again.

(beat)

Listen, I really appreciate you being so kind to me this last year or so.

(beat)

It's not just... the fact you gave me somewhere to perform. But you and the guys have made me feel human again and just being able to hang out with some real awesome people is just... it's difficult to put into words how cool that is... considering everything that happened.

Sasha smiles.

SLOANE (CONT'D)

I don't think you understand how much...

SASHA

Sloane... you are welcome.

They look at the floor and then at each other.

SASHA (CONT'D)

I've got something to tell you.

SLOANE

Okay.

SASHA

You're a sensational talent.

(beat)

I spoke to a friend who spoke to a friend who is big talent scout - they know people from big companies who can get your name out there and get you performing in places bigger than here again. They are coming tonight and that's why I asked you to be here.

(beat)

So, I'm going to give you some money and I want you to go buy a dress - you can use my make up and hair stuff and I want you to perform tonight - and I want you to show her how amazing a performer you are and then I want you to hit it off with her and I want these labels to love you and I want you out of here and performing in huge venues to hundreds of people and then in stadiums in front of thousands of people.

(beat)

I am going to play the piano for you and you're going to sing one of the songs you have written in your notebook.

Sloane looks away.

SASHA (CONT'D)

I've seen you sitting around your place and here writing and I know whatever you have written down will be awesome and you are going to blow away this scout and you're going to be so famous and loved and you'll one hundred percent deserve it.

(beat)

(MORE)

SASHA (CONT'D)

I'm not going to accept anything else than "Yes, Sasha let's do this".

(beat)

Now, what are you going to say to me?

Sloane looks back at her.

SLOANE

I've had it all before and things didn't work out.

SASHA

That was then, and this is now. Whatever happened to you happened and you can't change that - I can't change that - nobody can. But what you can do is choose to move forward and live the life you were always meant to live.

(beat)

You have fallen but this is your chance to get up, grab hold of the future and bring it right to your present.

She takes a deep breath.

SASHA (CONT'D)

Now, what are you going to say to me?

Sloane stares at her and after a few moments smiles brightly.

SLOANE

Yes, Sasha let's do this.

Sasha grabs her bag, pulls her purse out, opens it, pulls her credit card out, hands it over to her, puts her purse away and her bag down.

SASHA

Don't forget me when you're a star.

They embrace.

**SMASH CUT TO:**

**INT. SASHA'S COCKTAIL BAR/LOUNGE - NIGHT**

Sasha is at the piano and Sloane is perched on the edge of it.

Sasha begins to press keys. She closes her eyes and leaves this world. It is just her and the music.

Sloane is looking out at the audience - to her, nobody else is in the room. It is just her and Sasha. A few moments later she opens her mouth...

She begins to sing but we cannot hear a single lyric as suddenly all the sound disappears from the room and we are left in silence. Even though the room is silent for us viewers you can tell by her facial expression and body language that she is singing with every fibre of her being.

Memories of her and Iain celebrating and drinking champagne; her and Iain staring into each other's eyes; her and Kelly lying in bed together; her and Kelly sitting together in hospital; her singing to full crowds; and her hand being broken, quickly appear and disappear as she wows the audience with her intense, raw and emotional performance.

Moments later, the audience stand up and applauds when the final keys are pressed and the last notes are sung.

They are both physically and emotionally drained. They look over at each other and smile. They both then stand up, link hands and bow several times.

**FADE TO BLACK.**

**INT. SLOANE'S APARTMENT/LIVING ROOM - DAY**

We're back in Sloane's old apartment. It looks bright and vibrant as the sun shines through the window.

Sloane sits in an armchair eating toast. We pan over to Sasha who is sat in another arm chair eating toast and sipping at a coffee.

**INT. SLOANE'S APARTMENT/BEDROOM - DAY**

Sloane and Sasha are packing suitcases.

**EXT. STREET - DAY**

Sloane and Sasha walk hand-in-hand along a street until they reach a musical instrument store.

**INT. MUSICAL INSTRUMENT STORE - DAY**

Sloane looks at her Grandma's piano. She slides her hand across the lid and sighs.

Sasha stands close by smiling.

Sloane turns to her and smiles.

SLOANE

I never thought I'd see it again.

She looks back at it and takes a deep breath.

**INT. SLOANE'S APARTMENT/LIVING ROOM - DAY**

Sasha stands behind Sloane who is sat at the piano.

SASHA

Just... take it easy okay?

Sloane places her fingers on the keys, takes a deep breath and smiles.

**INT. TAXI - DAY**

Moving.

Sloane sits in the back staring out of the window at the beautiful, sunny sky and then to the people passing by living their lives.

**INT. HOSPITAL/WARD/BEDROOM - DAY**

Sloane sits on the edge of a bed wearing a hospital gown.

**INT. HOSPITAL/WARD/BEDROOM - LATER**

Sasha is sat by a bed. Sloane is asleep on her back, her hands are in casts.

**INT. HOSPITAL/WARD/BEDROOM - LATER**

Sloane is sat up in bed and Sasha is stood next to her holding a glass of water with a straw in it.

**EXT. OUTSIDE OF SASHA'S COCKTAIL BAR - DAY**

Sloane and Sasha stand next to each other holding hands. She has no casts on her hands. A tall, African-American guy, mid forties, stands in front of them. Sasha passes a set of keys over to him.

SASHA

Take good care of the place.

NEW OWNER

I will. Pop by anytime.

They shake hands, look at each other for a few moments and then walk their separate ways.

**INT. TAXI - DAY**

They both stare out the windows next to them.

**INT. SLOANE'S APARTMENT/BEDROOM - DAY**

Sloane and Sasha are packing suitcases again.

**INT. HOTEL ROOM - DAY**

Sloane and Sasha unpack their suitcases.

**INT. HOTEL ROOM - LATER**

They sit eating pasta and garlic bread and drinking red wine.

**INT. HOTEL ROOM - LATER**

They sit in bed watching television.

**EXT. OUTSIDE RESTAURANT - DAY**

Sloane, Sasha and a woman in her fifties sit at a table under a large canopy next to the ocean eating gourmet food.

**INT. CONCERT HALL/BACKSTAGE - DAY**

(BEGIN TRACKING SHOT)

Sloane stands behind a set of stage curtains looking at the floor breathing deeply.

The curtains start to part.

She looks up, smiles and walks out onto the...

**INT. CONCERT HALL/STAGE - CONTINUOUS**

...stage.

The audience applaud as she approaches the piano, sits down in front of it and places her fingers on the keys.

SLOANE  
(into microphone)  
Good evening.

The crowd cheers.

SLOANE (CONT'D)  
(into microphone)  
It feels really good to be back in  
California.

The crowd applaud.

SLOANE (CONT'D)  
(into microphone)  
Hello again to anybody I've met  
before, it's nice to see you again.  
And to those I haven't met before -  
it's nice to meet you and I hope  
this is just the start of many more  
meetings.

She presses a few keys.

SLOANE (CONT'D)  
(into microphone)  
Feel free to sing along.

She takes a deep breath.

**(END CONTINUOUS SHOT)**

**INT. HOTEL ROOM - NIGHT**

Sasha and Sloane are sat on the bed looking out of a window at the night sky. Sloane leans her head on Sasha's shoulder.

**INT. HOTEL ROOM - DAY**

Sloane and Sasha pack suitcases.

**INT. SLOANE'S APARTMENT/LIVING ROOM - DAY**

Sloane and Sasha sit texting on their phones. Close in on Sloane's phone screen as a text message appears from an unknown number. She presses it and is taken to the message. It reads "HI, IT'S IAIN". She gasps.

Sasha looks over at her before looking back at her phone.

Sloane stares at the screen for several moments. She begins to type out a text "FUCK OFF, I DON'T WANT YOU IN MY LIFE - YOU RUINED MY LIFE!".

Close in on her face. She just stares at the screen for a few seconds, she closes her eyes for a moment, sighs and then deletes the text.

She types "HI, HOW'S YOUR BABY?". A few moments later he texts back it reads "SIX MONTHS OLD NOW, A GIRL - HER NAME IS ABIGAIL".

Sloane smiles, looks up at Sasha who is watching something on her phone and then back down to her phone screen.

She types "SHE'S BEAUTIFUL, SUCH A LOVELY NAME - CONGRATULATIONS AND ALL THE BEST FOR THE FUTURE".

She blocks his number, puts the phone on a table, looks up and smiles to herself.

SASHA

You okay?

Sasha looks over at her.

SLOANE

Yeah, just great.

They smile.

**INT. SUBWAY TRAIN - DAY**

Sloane sits in a chair looking at nothing in particular.

KELLY (O.S.)

Sloane.

Sloane looks up and sees Kelly standing in front of her.

Her bright, blue eyes glisten, her white teeth shine as she smiles and a diamond, wedding ring sparkles.

Sloane smiles.



KELLY (CONT'D)  
It's been a long time.

They laugh and then just stare at each other.

**INT. KARAOKE BAR/LOUNGE - NIGHT**

Sloane and Kelly are stood at a counter, Sloane passes the teller some cash and then receives a key in exchange.

**INT. KARAOKE ROOM - NIGHT**

We're in a dimly lit room staring up at the ceiling.

SLOANE (O.S.)  
(singing)  
Well, she was an American girl.  
Raised on promises.

Kelly is sat cross-legged on a sofa smiling and looking up at Sloane, who is stood up, microphone in hand, slowly tapping her foot and looking at a screen.

SLOANE (CONT'D)  
(singing)  
She couldn't help thinkin' that  
there was a little more to life  
somewhere else.  
After all it was a great big world  
with lots of places to run to.  
Yeah, and if she had to die tryin'  
she had one little promise she was  
gonna keep.

She looks down at Kelly, smiles and then looks back at the screen.

SLOANE (CONT'D)  
(singing)  
Oh yeah, alright.  
Take it easy baby, make it last all  
night. She was an American girl.

She laughs to herself and takes a deep breath.

SLOANE (CONT'D)  
Well, it was kind of cold that  
night she stood alone on her  
balcony. Yeah, she could hear the  
cars roll by out on 441 like waves  
crashin' on the beach.

Kelly stands up, puts an arm around Sloane's waist and grabs hold of the microphone.

<p>SLOANE (CONT'D)</p> <p>(singing)</p> <p>And for one desperate moment there he crept back in her memory. God it's so painful something that's so close and still so far out of reach.</p>	<p>KELLY</p> <p>(singing)</p> <p>And for one desperate moment there he crept back in her memory. God it's so painful something that's so close and still so far out of reach.</p>
---	---

They look into each others eyes and then back to the screen.

<p>SLOANE (CONT'D)</p> <p>(singing)</p> <p>Oh yeah, alright. Take it easy baby - make it last all night. She was an American girl!</p>	<p>KELLY (CONT'D)</p> <p>(singing)</p> <p>Oh yeah, alright. Take it easy baby - make it last all night. She was an American girl!</p>
--	---

They look back at each other and then back to the screen again.

<p>SLOANE (CONT'D)</p> <p>(singing)</p> <p>Oh yeah, alright. Take it easy baby - make it last all night. She was an American girl!</p>	<p>KELLY (CONT'D)</p> <p>(singing)</p> <p>Oh yeah, alright. Take it easy baby - make it last all night. She was an American girl!</p>
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The karaoke version of "**AMERICAN GIRL BY TOM PETTY**" slowly fades out.

Sloane puts the microphone on the sofa and they both sit back down. They smile, stroke each other's cheeks and then give each other a peck on the lips.

We watch them staring into each others eyes for several moments.

**CUT TO:**

**SPACE**

We slowly glide above the Earth's surface.

SLOANE (V.O.)

The cat is neither dead or alive,  
it's both alive and dead at the  
same time. We can't tell because we  
can't see in the box.  
An atom can exist in two different  
states at the same time.  
(MORE)

SLOANE (V.O.) (CONT'D)

(beat)

At this same time in another universe I'm still being beaten by my parents and I'm still living on the streets like a bum not knowing where my next meal is coming from.

KELLY (V.O.)

Yeah but you aren't.

SLOANE (V.O.)

Yeah... fuck that cat and that box and that poison.

The screen begins to shake violently.

**FADE TO BLACK.**

**INT. SLOANE'S APARTMENT/LIVING ROOM - NIGHT**

Sloane is sat on the sofa she stands up as Isaac, Kelly and Patricia enter the room.

SLOANE

I'm real tired. It was nice to meet you guys.

IAIN

You going to bed babe?

SLOANE

Yep, good night.

Isaac, Patricia and Kelly enter the room as Sloane leaves.

**CUT TO:**

**INT. A COFFEE SHOP - DAY**

Sloane pulls her cell out of her pocket, presses a few buttons and is about to pay when... her phone cuts out.

SLOANE

Oh shit.

(beat)

I don't have any cash. Can you cancel my order?

BARISTA

Yeah sure.

SLOANE  
Sorry about that.

BARISTA  
No problem maam.

She turns around, walks past Iain and heads over to the entrance.

IAIN (O.S.)  
One flat white please.

Sloane leaves and walks down the street until she is out of sight.

**FADE TO BLACK.**

**WOMB**

Sloane in fetus form.

**SLOANE'S MOM'S FALLOPIAN TUBES**

An egg moves along Sloane's Mom's fallopian tube until it reaches...

**SLOANE'S MOM'S AMPULLAR-ISTHMIC JUNCTION**

...once there the egg stops moving.

**SLOANE'S MOM'S UTERUS**

A sperm cell swims backwards until it reaches...

**SLOANE'S MOM'S CERVIX**

...it continues to swim backwards all the way back down the cervix until it reaches...

**SLOANE'S MOM'S VAGINA**

...it swims back up the vagina.

**EXT. ALLEYWAY - NIGHT**

Close up of a young, blonde girl - she is roughly seventeen. Her skin is pale white like a porcelain doll and her lips are bright red.

We pull back slowly and see the back of a man's shaved head. As we continue to pull away we see he has her pinned against a wall with his jeans and boxers around his ankles and is thrusting his hips forwards and backwards against the girl.

SLOANE'S POTENTIAL MOM

Don't go in me.

(beat)

I'm not ready to be a Mom.

SLOANE'S POTENTIAL DAD

Okay.

He withdraws, walks out of shot and climaxes.

They breath heavily. She pulls her panties up and we hear him doing up his belt. They walk away together and we're left staring at a cold, brick wall.

**INT. HOSPITAL/OFFICE - DAY**

Sloane sits on a chair in the centre of the room.

DOCTOR WIDDOWSON (O.S.)

You have been through a lot and the brain can only take so much stress. Work with us and you will recover.

(beat)

This is just a bump in the road for you.

She nods her head.

SLOANE

Okay, I will.

Tears begin to form but she smiles and nods her head.

**FADE OUT.**

**THE END**