**UNSEEN Script   
March 2024**

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**CAST**

REPORT A voice delivering findings from the Unseen report.

ZOE National Domestic Abuse Helpline advisor

LUCY A single woman

JOLI Mother living with her extended family

HAYLEY Joli’s daughter. Around 11 years of age.

FAYE Joli’s sister

NURSE Health care professional in A&E

MARY Woman in A&E waiting room

SANDRA New Hope helpline advisor

POLICE OFFICER Any age or gender

**INTRO.**

This audio drama contains themes of domestic abuse and violence which some listeners may find disturbing. Resources are available at the end of the drama, or at [www.extant.org.uk](http://www.extant.org.uk)

Extant presents ‘Unseen’

REPORT: Seventy five thousand adults in the UK are at risk of serious harm or murder from someone close to them.

**Scene 1**

*We hear a screen reader enabled smartphone dialing 0808 2000 247*

ZOE: Hello National domestic abuse helpline. I’m Zoe, how can I help you?

LUCY: Hello.

JOLI: Hello

ZOE: How can I help?

LUCY AND JOLI: I don’t know .

ZOE: Can I check that you’re on your own and able to talk?

LUCY and JOLI: Yes,

ZOE: …my name is Zoe, what’s your name?

LUCY: Lucy

JOLI: Joli

REPORT: Around two point three million people in the UK live with a visual impairment.

**Scene 2**

*EXT STREET.*

*SFX Sounds of a busy street, footsteps as Lucy approaches walks and talks.*

LUCY: I think I might be a genius. And I don’t say that lightly. Some people would be satisfied to settle for just being the successful career woman I am but oh no. Not me. I can add the title of domestic goddess come DIY expert to the list. You see… I was a little bit anxious about the whole moving house thing. But I’ve nailed it. With this new place, I have taken it to another level. It’s taken a while but that’s okay. New city. New job. New home. OK Cribs tour. Let’s start with the front of the house.

*SFX Street sounds and footsteps continue and additionally. Sound of gate shutting as she approaches the door. Sound of key in lock, a cane clattering into an umbrella stand and the door closing. All this under her continuing monologue.*

What’s that you say? Lucy, this row of houses are all very similar. How’s a busy blind woman about town supposed to tell which is hers. Well someone very clever has put a little tactile sticker just under the handle of the gate. Front door, handle on the right, with a Yale lock above it. As I come into the house, on my right is a bright blue umbrella stand. and my cane goes straight in there.

*SFX sounds change to INT LUCY’S HOME. Footsteps on a wooden floor maybe.*

And then it’s like that feeling of when you take your bra off at the end of the day just ahh… because being out in the world can be exhausting, but coming home and not feeling blind anymore is the best.

I go through to the kitchen, drop my keys in the dish and stick the kettle on.

*(SFX keys into a dish and the kettle being filled and put on).*

I ask my trusty PA Alexa to turn on the heating. Why on earth they decided to have a touchscreen thermostat I will never know. Muppets. Then I know I’ve got a couple of minutes to fly upstairs, grab my slippers and fly back down again. Oh, and the joy of not having to think about every single one of those stairs!

Everything has its place in my kitchen. Being freakishly tidy doesn’t come naturally, but I have to admit that it does make things easier. So I get a tea bag from the box next to the kettle - it goes tea, coffee, sugar - and reach for my trusty tea mug from the shelf above, the one with the cute little raised star pattern. Half a teaspoon of sugar and then I throw myself on the sofa and relax.

*(SFX Sounds of the tea being made.)*

**Scene 3**

*INT KITCHEN JOLI’S HOUSE.*

*We hear the sound of someone unloading cutlery from a dish washer and putting it away. JOLI is singing to herself. something culturally appropriate or fairly generic - You Are My Sunshine, Singing In The Rain… something that gives us a sense of someone optimistic in this moment.*

*SFX cutlery clatters to the floor.*

Joli: Oh bother, where’s that gone?

*SFX Sound of her tutting and scrabbling around to find it. Sound of putting away resumes.*

*Joli continues humming the song to herself as she works.*

**Scene 4**

*INT LUCY’S HOME.*

Lucy: So… I have got a date tonight. Which to be honest is a shamefully rare experience these days. I’m busy! And that bobble hat isn’t going to knit itself. Oh shit, I said that out loud. I sound tragic.

Anyway, a guy asked me out. In person! How weird is that? Who does that anymore? Apparently Rich does, which is kind of cute.

This is the first date I have been on since uni that wasn’t through an app. I find them tricky. At least my screen reader can’t audio describe unsolicited dick pics. But seriously the apps are a shit show. If I put that I’m blind on my profile then I get no matches - just the occasional weirdo who treats my blindness as a kinky fetish. But then if you don’t mention it on your profile then when do you bring it up? And that feels icky because it seems like a very key pillar of my identity is something to be ashamed of and to hide. I am very proud to be a blindy and I’m all for disability activism and try to spread awareness and all that but… it can feel like, in order to get laid sometimes I have to throw that pride out the window and trust me, it’s never worth the shag.

Anyway, there’s me with my flat white, and this tall glass of water asked if he could join me. We chatted for the entirety of my lunch break. Then he asked me out. He was very slick.

He tried a bit hard, describing stuff and offering to guide me as we left. But he’ll learn. And we got on so well that I let it go… just this once.

**Scene 5**

*INT Joli’s home.*

*SFX potato peeling and a kettle coming to the boil, and JOLI singing to herself. Singing stops as we hear the front door close.*

HAYLEY: Hi, Mum.

JOLI: Hi, love, how was your day?

*(over JOLI calling from the kitchen).*

FAYE*:* Shoes off before you go into the house, Hayley.

HAYLEY: Yes, Auntie Faye.

FAYE: Hopefully she’ll have your dinner ready at some point this evening.

*SFX HAYLEY walking into the kitchen, a chair scraping as JOLI stands.*

JOLI:Hello love. How was school?

HAYLEY: Look at this, Mum.

FAYE: She can’t see it Hayley, can she? And don’t distract her.

JOLI: What is it darling?

HAYLEY: It’s my school report. It’s really good.

JOLI: Oh well done! I’m so proud of you.

FAYE: Yes, Mr Deane is especially pleased with your behaviour and attendance isn’t he, Hayley, especially considering how things are here.

JOLI: How things are?

FAYE: They know it’s not easy for you, don’t they Hayley, and you’re doing very well. Now, why don’t you go upstairs and change out of your uniform. But be quiet, your grandfather’s sleeping and won’t want to be disturbed.

HAYLEY: Yes Auntie.

*SFX HAYLEY footsteps head upstairs. Kettle is flicked on and heard to boil right away behind following line.*

FAYE:Come on Joli, let’s get these potatoes on. We’ll be here all night at this rate. Here let me.

JOLI: There’s no need. I can…

*(SFX - kettle being poured and JOLI screams)*

FAYE: Oh, for crying out loud. This is the last thing I need.

REPORT: One in twelve visually impaired people in the UK suffer domestic abuse. That’s at least eighty eight thousand people with impaired sight living in fear for their safety because of the actions of those closest to them

**Scene 6**

*INT LUCYS’ HOME*

*SFX The clunk of a vase being put on a wooden surface.*

LUCY: There. (Exhales) Perfect. Yes, I know, it’s another new vase. I don’t mean to be a ‘SALLY SHOW OFF’ but he has not stopped buying me flowers. I think he’s … No I can’t…fuck it I’m going to say it…he’s a little bit perfect. And yes, we have said’ love yous’... Like a thousand times! It’s like BLErGH and it falls out my mouth. I love love love him! If you told me a month ago I’d be talking like a Richard Curtis heroine, I’d have told you to jog on! Sure it’s only been a month but when you know, you know. AND we’ve seen each other every day. So that’s more like a year. (Pause) It’s not just the flowers and pressies – I’m not completely materialistic. He really cares. He’s always watching out for me. He enjoys helping me. Soooo, it only seems like the obvious thing (pause) is for him to move in! Ah, I feel like Carrie Bradshaw and he’s my Mr Big- Wait bad example… I feel like Julia Roberts in Pretty- oh no that’s a worse example. Who cares – I can’t wait for him to move in and take me to the opera!

**Scene 7**

*INT HOSPITAL sounds of bustle and a curtain rail being drawn as JOLI and FAYE enter a booth.*

NURSE: She’ll need to sit up here, can you manage that?

JOLI:  *(to FAYE)* I’ll be fine on my own with the nurse, Faye. You can go and get a coffee. I’ll just wait for you when I’m done.

FAYE: Here’s the couch, Joli, careful now. Alright?

JOLI: Thank you. I can manage now.

FAYE: No, it’s alright. I’ll stay so I know how to take care of it for you at home.

NURSE: Oh the more the merrier, I’m sure it’ll be helpful if your family knows what’s going on too. So, what’s the problem?

JOLI: My hand, I…. I…

FAYE: She had an accident with the kettle, didn’t you dear.

NURSE: Right, let’s have a look at these burns. Oh, nasty, you poor thing. I’ll get that patched up for you now. She’ll have to keep it dry for a while. She’s lucky to have you to look after her, especially at a time like this.

REPORT: A disabled person is nearly three times more likely to be a victim of domestic abuse perpetrated by more than one person in their lifetime.

**Scene 8**

*INT LUCY’S HOME.*

LUCY: (on phone to Sophie) Guess what, Soph. He’s moved in, on the lease and everything. (Slight pause) No, I don’t think so, not really. It makes so much sense. We were spending so much time together anyway. And he’s not afraid of the c word at all. Commitment! He’s really serious about me. (Pause). Yes, of course I’m sure. Oh, and did I tell you? Paris for my birthday! I know we always go out for my birthday, Soph, but it’s real romance! Romance, Sophie! *(Pause)* I know it breaks birthday tradition but we can all do the usual picnic in the park when I get back maybe, if he’s up for that.. (pause) Why shouldn’t he? (Longer pause). Oh Soph! don’t say that. You haven’t even met him yet,. And who else but you will put up with me enough to be my bridesmaid. You’ll look amazing in full length indigo blue, off the shoulder… (Short pause). No, he hasn’t yet, but I’m hopeful.

*SFX we hear the front door open in the background.*

LUCY: Got to go, Soph, I’ll call you soon.

**Scene 9**

*INT HOSPITAL. A & E WAITING ROOM.*

NURSE: Is this Mary? Yes? She’ll need a follow-up appointment. How about next Wednesday.

MARY: Hello? Yes I’m Mary. And you can speak to me not my driver.

*(to receptionist)* Next Wednesday should be fine. I'll just check my diary.

PHONE VOICE: Six fifty five am. Device unlocked.

MARY: Open calendar.

FAYE: *(To Joli)* You’ll have to wait a minute Joli. (to Nurse) Excuse me, Nurse, would it be possible for me to have a private word with you, please?

NURSE: Of course.

FAYE:  *(to Joli)* Sit down Joli. Just wait there.

*(SFX heels on a floor receding as FAYE EXITS)*

MARY: *(Loudly to get her attention)* Are you alright??  Do you want a tissue?

JOLI: No, I'm fine. Thank you. Sorry, but – did I hear you talking to your phone just now. Do you do that a lot?

MARY: Oh, all the time. I couldn’t be without it.

JOLI: I didn’t know you could do that...

MARY: I can’t see it so I have to.

JOLI: It’s a special phone then?

MARY: Not special, no. Your phone probably has it too.

JOLI: Oh, I haven’t got a…

Mary: Really? I couldn’t be without mine. Something’s got her in a strop hasn’t it?

JOLI: Who?

MARY: The woman who was with you. She was pretty abrupt.

JOLI: It’s fine. It's just her way. It’s a lot of extra work for her looking after me.

MARY: Nonsense, it’s normal to look after people when they’ve had an accident.

JOLI: Well I guess it is, but I have a lot of accidents so it does take up a lot of her time.

MARY: You have a lot of them? What kind of accidents?

JOLI: Just little things I guess. Cuts and bruises mainly. Just from bumping into things that have been moved, doors left open, that sort of thing. all the usual stuff when you can’t see. I am sure you understand.

MARY : YOU’RE VISUALLY IMPAIRED TOO!

JOLI: *(lost in her thoughts)* Or being in the wrong place when someone is moving about. I just wasn’t thinking about where my hands were when she was pouring out the kettle.

MARY: She poured boiling water on you? Is she blind too?

JOLI: It was an accident, my fault really.

MARY: It doesn’t sound like an accident.

JOLI: I don’t think she meant it. These things just happen sometimes...

MARY: Haven’t you got any proper help? You could get around on your own with a cane like mine, or get an access support worker to come in and help you out. That way you don’t have to rely on her.

JOLI: Oh no. It’s my family. They don’t like people knowing I can’t see. They just want me to be normal. And it’s better this way, they can take care of me and Hayley. Really, I wouldn’t be able to manage without them.

MARY: Who’s Hayley?

JOLI: She’s my daughter.

MARY: I’m sure you could take care of her yourself. I managed fine on my own to look after my kids. Lots of VI parents do.

JOLI: Really? They said I’d never be allowed to...

MARY: Of course you can. It won’t be easy, kids never are, but this isn’t normal. You don’t have to put up with it.

*(SFX – heels approaching as FAYE enters)*

FAYE: Right. Come on, Joli. We need to get back and feed everyone. *(To Mary)* I hope she wasn’t bothering you.

REPORT: Abuse tactics often use a person’s disability against them and include withholding accessible products, withholding medication and placing things in the way to cause the victim to fall or be injured.

**Scene 10**

*INT LUCY’S HOME*

*SFX we hear sounds of someone rummaging about in a handbag, footsteps on the kitchen floor as Lucy moves around. Lucy’s breathing as she rushes about. Then the sound of a bunch of house keys jangling.*

LUCY: Ah, there they are.

*SFX the sounds of her preparing to leave continue, including the sound of the fridge opening and closing a couple of times under the following.*

LUCY : *(Distractedly, as she searches in the fridge for something.)* Rich has finally   
moved in. He’s made a few changes which *(pause)* I love. Oh, what have I done with it now? Yeah, they do make sense really… Teething problems… Bound to happen. I’m just adjusting. Speaking of which I am late for work. Things a bit different so everything’s taking a bit longer. Bag, keys, purse, cane. But where the bloody hells my lunchbox..

*SFX under the following exchange we hear Lucy’s breathing grow a little more panicked, gradually growing a little louder as if heard inside her own head.*

*SFX the sound of the click of typing a text ahead of each of Lucy’s lines, and a text tone ahead of each of Rich’s lines throughout the exchange.*

LUCY TXT: Did you move my lunch box this morning

*(Pause)*

LUCY TXT: Rich? I’m late for work.

SCN RDR: Rich. I’m busy.

LUCY TXT: I won’t have time to go and pick anything up. I need it.

SCN RDR: Rich. It’s in the fridge.

LUCY TXT: I’ve looked. It’s not.

SCN RDR: Rich. Look harder.

LUCY TXT: It’s not there.

*SFX here Lucy’s breathing gets more intense and we hear a man’s breathing, but not too close.*

SCN RDR: Rich. Do I have to come home and find it for you?

LUCY: No. Just tell me where it is.

SCN RDR Rich. I don’t know! Work it out yourself.

LUCY TXT:   Just tell me if you moved it. I won't be annoyed.

SCN RDR Rich. Don't speak to me like I’m a child!

LUCY TXT:   Found it. It was by the bin.

SCN RDR Rich. Bloody stupid place to leave it.

SCN RDR: Rich. You can apologise later.

LUCY TXT: I always leave it in the fridge.

SCN RDR Rich. Clearly not. Beautiful, blind and bonkers.

LUCY TXT: That’s not funny.

SCN RDR Rich. It wasn't meant to be.

**Scene 11**

*INT Joli’s home.*

*SFX clicking sounds of keystrokes on a tablet.*

JOLI: Hayley? Are you doing your homework in here?

HAYLEY: *(Sigh)* Yes mum.

JOLI: *(Teasing)* It sounds very much like you’re just tapping away on your ipad

HAYLEY: Yeah… I’m doing my homework on my ipad.

JOLI: I don’t know. It’s all just so different from when I was at school. What do you have to do that needs an iPad?

HAYLEY: I have to research about single use plastic.

JOLI: That’s all on there?

HAYLEY: Mum! I’m on the web. EVERYTHING IS ON THE WEB.

JOLI: Inside voice. You know how Auntie Faye is.

HAYLEY: *(whispers)* Everything is on the web. Wanna see?

JOLI: Don’t be silly. I can hardly see the screen. And even if I could, I wouldn’t know where to start.

HAYLEY: *(Laughs)* Mum, you sound like Grandpa. You could learn. It’s easy. Hmmm. Maybe I can make it look bigger somehow. One sec…

*SFX clicking.*

JOLI: Or maybe you could make it talk to me, like a smart phone.?

HAYLEY: Hang on.

*SFX Rapid tapping UNDER JOLI’S NEXT LINE.*

JOLI: There was a woman in the hospital who was talking to her phone. It was amazing. She could make her own appointments.

HAYLEY: Ah, yes. Here. Just a second.

*SFX More tapping*

HAYLEY: Ok. Now, when you hear it bong say ‘Turn on VoiceOver.’

JOLI: What?

HAYLEY: Just do it. Oh, This is so cool. Ready?

*SFX the bong of Siri being activated.*

JOLI: Turn on voiceover.

SIRI: Ok, VoiceOver is now on.

JOLI: Wow, that’s fantastic! You’re a genius!

HAYLEY: Cool. It’s reading the screen to you. So you don’t need to see it to use it. You can move your finger around the screen, and it’ll tell you all the apps that are on there.

JOLI: Ok then...

*SFX VOICEOVER is heard speaking the names of various apps*

JOLI: HAYLEY, this is brilliant! It’s just like the woman at the hospital

*SFX VOICEOVER reads out ‘Safari’*

HAYLEY: Wait. That’s safari. That’s the internet

JOLI: If it’s the internet whys it called safari?

HAYLEY: I don’t know. It just is. So to open it you tap twice with one finger really fast.

Now find the search bar.

*SFX we hear Voiceover echoing the screen until it says “Search Field”*

JOLI: I did it. Look at that - I’m surfing the web.

HAYLEY: God mum you sound so old. Now the bottom half of the screen has become the keyboard so you can search for anything you like.

JOLI: Anything?

HAYLEY: Anything. For example… if you searched for Nintendo Switch then you can buy me a reward for helping you out.

JOLI: Ha Ha very funny you. Why don’t you go ask if your Auntie needs any help in   
the kitchen.

HAYLEY: Okay.

JOLI: Can I keep practicing? You can have this back after dinner.

HAYLEY: Remember. I’ll have a switch...

JOLI: *(playfully)* Go!!

*SFX of Voiceover reading out each word as Joli enters the words ‘My sister injures me’.*

**Scene 12**

*INT LUCY’S OFFICE.*

*SFX general office ambience. We hear Lucy’s slightly elevated breathing.*

*SFX throughout the conversation we hear the clicking sound of Lucy writing texts as she speaks, and the tone of a text arriving before each of Rich’s lines..*

LUCY: He keeps messaging to say sorry.

SCN RDR Rich. Can we please talk about this morning?

LUCY TXT: You lied to me.

SCN RDR Rich. I’m sorry. I just get mad because I love you so much.

LUCY TXT: That's no excuse. You’d been reading my messages to Sophie.

SCRN RDR Rich. I was trying to help.  She’s a user and you don't need her.

LUCY TXT:  Can we talk about it later? I don't want to get upset at work.

SCN RDR Rich. Ok

SCN RDR Rich. Sorry.

LUCY: *(lets out a heavy sigh)..*

SCN RDR Rich. But can I come pick you up? From work later?  I can leave early.

*SFX Lucy’s breathing intensifies and we hear Rich’s breathing growing closer as the exchange continues.*

LUCY TXT: *(after a short pause)* No I’ll get the bus-

SCN RDR Rich. Why? Let me come and pick you up.

SCN RDR Rich. Please reply.

SCRN RDR Rich. I love you. You’re everything to me. I’d be lost without you.

LUCY: Hey Siri, Turn on Do Not Disturb.

*SFX Rich’s breathing ceases.*

LUCY: Hey Siri, text Sophie.

SIRI: OK, what do you want to say?

LUCY: Never mind.

*SFX her phone clatters onto a desk.*

LUCY: I can’t do that. . .  I haven’t seen her in ages. It's probably for the best. Rich   
says she's a user.  Maybe I should message her. But he’s probably right. She’ll probably just let me down. Sure, she’s always been a hot mess, but she kept it to herself. And she always had my back.  She’s probably jealous, that’s what Rich says. He said she flirted with him. I never witnessed any flirting. But maybe she wouldn’t do it if I’m in earshot. I do miss her though.

REPORT: There are no discussions or dedicated services within the major sight loss   
charities in the UK for people suffering domestic abuse.

**Scene 13**

*NOTE: Gauge how many calls to use in this scene, if it gets to the point of the listener zoning out, drop one or two.*

*INT JOLI’S HOME.*

*SFX call ringing*

SANDRA:   Hello, you’re through to New Hope advice line, all our advisors are currently   
on other calls, but you can email us….

*SFX Hang Up*

*SFX call ringing*

SANDRA:   Hello, you’re through to New Hope. I’m Sandra. I….

*SFX: Hanging up.*

*SFX call ringing*

SANDRA:   Hello, you’re through to New Hope. My name is Sandra. Can I….

Joli: I… I don’t….

*SFX: Hanging up call.*

*SFX call ringing*

SANDRA:   Hi, you’re through to New Hope. I’m Sandra. What would you like to talk   
about?

Joli: I don’t know what to do.

SANDRA: Take your time, I’m listening.

*SFX: Hanging up call.*

*SFX Call ringing*

JOLI: My name is Joli...

SANDRA: Are you…

*SFX: Hanging up call.*

*SFX Call ringing*

JOLI: She poured boiling water on me.

SANDRA: Are you safe now?

*SFX: Hanging up call.*

*SFX Phone ringing.*

SANDRA: Hello, is that you, Joli?

JOLI: Yes. They cut my hair. It’s a mess.

SANDRA: Oh, Love, that’s….

*SFX Phone hang up.*

**Scene 14**

*INT LUCY’S OFFICE.*

*SFX office ambience as before. As before throughout the scene text tone ahead of Rich’s lines and tapping as Lucy speaks her text lines. Immediately Rich’s breathing close and intimidating and Lucy’s elevated breathing.*

SCN RDR: Rich Where are you?

LUCY TXT: On my way home.

SCN RDR Rich. I’ve just seen the number 53 pull into the bus stop and you’re not on it.

LUCY TXT: Calm down.

*SFX Their breathing intensifies.*

LUCY TXT: I got held up. Leaving now.

SCN RDR Rich. You didn’t text to let me know. .

LUCY TXT: I’m texting you now.

SCN RDR Rich. I made dinner. It’s getting cold.

LUCY TXT:  Be home in 20-

SCN RDR Rich. Are you with Sophie?

LUCY: Oh shit.

LUCY TXT:  No.

*Pause.*

SCN RDR Rich. Please don’t lie to me.

LUCY TXT: I’m at work.

SCN RDR Rich. I told you - I don’t think you should see Sophie.

LUCY TXT:  I’m not. Calm down.

SCN RDR Rich. Don’t speak to me like that!

LUCY*: (fear in her voice)* Oh shit.

LUCY TXT: Sorry-

SCN RDR Rich. I know she came over last week.

LUCY:  Holy shit. How does he know that? Has he got cameras on me? Fuck…fuck!

LUCY TXT: What are you talking about?.

SCN RDR Rich. I can’t be with someone who lies.

*SFX RICH’S BREATHING CUTS OUT ABRUPTLY.*

LUCY:  Oh god, I’ve really upset him. Shit.

LUCY TXT: I’m leaving now. I’m really sorry. I didn’t mean to upset you.

*Silence/awaits reply.*

LUCY TXT: I’m sorry.

*Silence.*

**Scene 15**

*SFX phone ringing*

JOLI: Hello?

SANDRA: Hello Joli, Its Sandra from New Hope, just checking in. Are you alright to speak?

JOLI:   Yes, It’s a good time. They’re all out. Just me and Hayley.

SANDRA: Have you come to a decision about what you want to do? (Pause) Joli?

JOLI: Yes. I’m ready to leave.

SANDRA: Can you throw a bag together for you and Hayley?

JOLI: We can do that.

SANDRA: I can arrange a taxi for you. But you’ll need to come right away. It needs to be quick - while she’s out. I’ll meet you at the refuge.

**Scene 16**

*INT LUCY’S HOME.*

*SFX Police radio*

POLICE MAN: *(into radio)* Domestic. Concerned neighbour.

LUCY: *(a bit dazed) It’s* my fault..

POLICE MAN: Nothing to be ashamed of darling.

LUCY: I’m bleeding.

POLICE MAN: It’s a nasty cut. How-

LUCY: The flowers. All the flowers. The vase. His smile... My carpet. I’m dripping

blood.

POLICEMAN: How did it happen? Your neighbour was concerned.

LUCY: It stings. It all stings.

POLICEMAN: They said they heard an argument. Is everything ok?.

LUCY: *(more aware)* What? Oh. I need a cloth. Just a stupid accident. nothing to worry about.

POLICE MAN: I suppose someone like you must be used to these sorts of mishaps.   
Have you got someone to take you to casualty? A friend? A partner?

*SFX Police radio crackles*

REPORT: *(distorted and over the police radio, echoed from end SCENE 5)* … at least   
eighty eight thousand people with impaired sight Living in fear….

LUCY: Yes. I’ll be fine. Yes. Sorry I wasted your time. I just lost track of things in the kitchen. Stupid really. I’ll be fine.

*SFX Police radio crackles.*

REPORT: *(as before, distorted and over the radio, echoed from end SCENE 7)*

A disabled person is nearly three times more at risk of being a victim

POLICEMAN: *(into radio)* Leaving now. She’s more worried about the carpet than   
anything else. Over.

REPORT: one in five professionals, including police and medical personnel, have no   
training around the needs of visually impaired victims.

**Scene 17**

*INT REFUGE.*

*SFX general sounds of a bustling environment, which reflects the spaces as Joli is shown around.*

SANDRA: Welcome to Holly House. You’re safe now. I’m pleased to meet you in person Joli, put a name to the face. And you Hayley.

JOLI: Thank you.

HAYLEY: Hello.

SANDRA: Before you get settled in, there are just some forms I need you to fill in around our Safeguarding and No Visitors policies.

JOLI: I’ll have to ask you to fill them out for me please. I can’t see to do that.

SANDRA: Yes, I’m sure we can manage that.

*SFX: Sound of doors opening and closing and a ping of microwave*

SANDRA: So, that’s the kitchen.

JOLI: When are meal times?

SANDRA: Mealtimes? No, I’m afraid it’s self-catering here. You’ll soon get the hang of things. Don’t worry, there’s a welcome pack, and someone will tell you where to find the shops.

JOLI: But….

SANDRA: We ask you to sign in and out when you leave the building and ensure no one knows the address. I’ll make sure you’ve got the code before I go.

JOLI: I’m not going to be able to use a keypad.

SANDRA: Ah, um. Perhaps Hayley… No. … I’m going to need to speak to my manager - I haven’t encountered this situation before. But they’ve got you a room on the ground floor which is good isn’t it.

JOLI: I can do stairs.

SANDRA: Yes, of course.

REPORT: Three in four domestic abuse care professionals don’t know if their services and information are accessible for visually impaired victims, or if their organisations have policies in place to support the needs of visually impaired survivors.

**Scene 18**

*INT LUCY’S HOME*

*SFX We hear Lucy crashing into something and the door slamming shut.*

LUCY: (whimpers in pain) Rich?

*SFX Dragging sounds and Lucy struggling.*

LUCY: (to her phone) Hey Siri, Call Sophie. (Pause) Hello? Hello? Sophie?   
Sophie… I’ve… Rich. No, its… I’m hurt. (Pause) I’m at home. He…. I…(pause) no, he’s gone out. Oh, Sophie, I’m such an idiot. …It’s gotten bad. I don’t know how this happened. It’s my fault. He loves me so much, but I’m such an idiot. He… He said… Soph, I think I might have broken a rib. What do I do? No. Not the police. Not after last time. He went mad. It made things so much worse. Sophie, I’m really scared.

What? No I don’t know. Who do I call? Posters? What posters? Of course I   
haven’t seen posters. But they’ll make me leave. He’s on the lease. And if I go…

*(Lucy makes an effort to calm her breathing.)*

Yes. Ok. I’m listening…. No, I suppose it’s not my safe place anymore….   
Yes, ok. Yes please..

*SFX the ping of a text arriving.*

LUCY: Yes, got it. *(I’ll call them. Panic rising)* But, Soph, if I go somewhere new how   
am I going to find my way around? And what if the stairs don’t have railings? Is there somewhere I can put my cane? How will I know if he shows up? I bet it’s all touch screens? The oven and shower.. the heating and the lights. How does it work there? How would I know which room is mine? Are the numbers tactile?? And the kitchen. Is it tea, coffee, sugar. Or is it sugar, coffee, tea? how will I even find the place? The sticker on the gate... They’ll all see me but I can’t see them. I need to know I’ll be safe. I was safe. I didn’t feel blind here.

**Scene 19**

JOLI: Speak your truth. That's what they say isn't it?

LUCY: When he moved in, I thought he’d enrich my life. His possessions gently   
blend with mine to become ours

JOLI: Speak your truth loud and clear

LUCY: But, one by one my necessities are hidden in a drawer, my treasures given   
away.

JOLI: It doesn’t have to be to lots of people, on a stage. That's not me. Just to one person. That’s enough. As long as that one person takes notice

LUCY: I don’t know who I am any more

JOLI: A safe ear and my words come spilling out, like water from a tap you can’t   
 turn off

LUCY: And now... He's at it again. In my face, closer and closer. The stink of him.   
Then away, quiet. But he hasn't gone. He's still there. Somewhere. Waiting. Then, flying through the air, little shards of glass. The vase he bought me.

*SFX Hear contrasting, soft breathing as they speak, Joli calm and Lucy shorter and struggling for calm.*

BOTH: Breathing

LUCY: In…

JOLI: Out…

LUCY: Fast

JOLI: Slow

LUCY: Controlling me.

JOLI: In control

*(Beat)*

BOTH: Life

LUCY: But I have no life. He's sucked it out of me He’s always one step behind. On the phone, a text. Always watching, always there..

JOLI: The thing about family is, they don’t have to be related by blood. To truly get you, to make you feel confident. To make you feel alive. ..

LUCY: Where’s that confident self who used to be me?

JOLI: Learning to use a screen reader has breathed new life into me. To be able to   
say, “Microwave heat on full power for two minutes” has given me a new hunger I’ve never known!

LUCY: Voiceless…

JOLI: There’s a way out for Hayley and me. I am heard

LUCY: Unheard….

JOLI: The fragments of my life - those little shards - will be pieced back together. I’ll   
be seen

LUCY: Unseen….

**Scene 20**

*EXT STREET.*

*SFX Street sounds, footsteps and the sound of a cane sweeping or tapping as Joli walks and talks.*

JOLI: We’ve got a proper little routine going now. Hayley and me. It’s like we’ve   
finally started to settle down. Stopped looking over our shoulders quite so much. We’ve been at the refuge for nearly 6 months, and before that we had to spend a good few nights in hotels before they could find us a space in one that is accessible for me. I can’t sugarcoat it, it hasn’t been easy. Being around other women who just get it is a big help, but living in a community of very hurt people is hard. But it finally feels like we’re getting somewhere. Hayley’s back in school now. She’s making new friends, and she just seems more like herself again. I love that. And she’s safe here, and right now that’s what matters. She’s still very protective of me. I remind her that it’s my job to look after her not the other way around. But it fills me with so much joy everyday to know that she’s away from that house. She never deserved to be part of that. Neither of us did.

*SFX Ambient sounds change as Joli moved from outside to the entrance of a large building.*

JOLI: I’ve had some long cane training which means I can get out and about. I’ve   
started on the Freedom programme too. Our keyworker suggested it, even though it’s not completely aimed at my experience it has helped me to make sense of it all. I still feel a bit stupid sometimes that I didn’t know families weren’t meant to be like that. It seems ridiculous now that I look back at it. But I didn’t know, and Sarah, she’s the keyworker, says that’s pretty normal. She managed to get me in touch with a local sight loss charity too. I go there a lot during the days when Hayley’s at school. Just because it was somewhere else to go at first, but they’ve been really helpful for me. They’ve been working with the refuge to learn how to support me, and showing me different ways to make my home more accessible for me. There’s so many things I never even considered before. They gave me a liquid level indicator a few weeks ago and I swear it’s changed my life. Being able to make my own cup of tea without fear of another scalding I know it’s only little but it is helping me to learn to live without fear. . They helped me get funding sorted for an access support worker too, someone to help me get the shopping and stuff like that. It’s taken a while for me to trust them, and learn what I do and don’t need help with but I think I’m getting there. Hopefully soon enough we’ll have a new place just for the two of us. We’re moving up the list, hopefully we’ll get a bid accepted soon. Then we’ll have to start over yet again I guess. But we’ve made it this far, whatever happens we are definitely not going back.

**Scene 21**

*INT LUCY’S HOME*

ZOE: Hello National domestic abuse helpline, how can I help you?

LUCY: Hello.

ZOE: Can I check that you’re on your own and able to talk?

LUCY: Yes, he’s just stormed out.

ZOE: My name is Zoe, whats your name?

LUCY: My name is Lucy, but I don’t feel like me anymore.

ZOE: OK, Lucy. Take your time. I’m listening.

**Scene 22**

*SFX We hear direct quotes from the unseen report. One, then another, then another. They build to a cacophony. An overwhelming number of voices sharing their experience. Then silence. Then end by hearing this quote:*

“I guess the biggest thing is to know that it’s not normal. And you don’t have to put up with it.”

“There always is a way out.”

THE END

‘Unseen’ was created by Extant, the UK’s leading professional performing arts company of visually impaired artists and theatre practitioners. The drama is inspired by the Unseen Report, commissioned by the Vision Foundation.

If you have been affected by the issues raised in this drama, you can find support through the numbers below:

In England, the Freephone National Domestic Abuse Helpline, run by Refuge, on 0808 2000 247

In Scotland, dial 0800 027 1234

For [Wales](https://gbr01.safelinks.protection.outlook.com/?url=http%3A%2F%2Flivefearfree.gov.wales%2F%3Flang%3Den&data=05%7C01%7Clouisa%40extant.org.uk%7C4c5ac6c0df2d418a25a508dbcf19c61d%7C66f667378dd3462cae478f71da106345%7C0%7C0%7C638331481827429017%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=IUTFbwMA%2FeiVx0k4zG9FCd2JIw4rTc21MliY0E6Vonk%3D&reserved=0), call 0808 8010 800

And in [Northern Ireland](https://gbr01.safelinks.protection.outlook.com/?url=http%3A%2F%2Fwww.womensaidni.org%2F&data=05%7C01%7Clouisa%40extant.org.uk%7C4c5ac6c0df2d418a25a508dbcf19c61d%7C66f667378dd3462cae478f71da106345%7C0%7C0%7C638331481827272783%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=ZQfQEG92rcoCHnxp%2BeWdk8lrTgdzj3PQZ1YyZHn3T0I%3D&reserved=0), call 0808 802 1414

A Men's Advice line, run by Respect, is available on 0808 8010327

‘Unseen’ was performed by:

Georgie Morrell as Lucy

Anita Barzey as Joli

Maisie Greenwood as the Voice of the Report and Hayley

Lily An as the Helpline and Refuge workers, Zoe and Sandra

Michelle Felix as Faye

Aqua Ephraim as the Nurse

Steven George as the Policeman

With Maria Oshodi as Mary

Additional voices by the cast and Tahira Malik

Unseen was devised by Anna Clarkson, Esther Irving, Georgie Morrell, Tafsila Khan, Tam Gilbert

The Director was Ben Wilson

Sound Design by Ian Rattray

Script Editing by Louise Hall

Creative Producer: Louisa Sanfey for Extant

Assistant Producer: Tam Gilbert

Sound Technician: Han Sayles

Sound Mentor: Adam McCready

Workshop Lead: Louise Hall

Workshop Consultant: Martia Bevan

Assistant Workshop Lead: Helena Ascough

Research Group: Karina Jones, Alice Christina-Corrigan, Anita Barzey, Lily An, Robin Paley Yorke

Access Workers: Phoebe Moore, Becky Newman, Chikodi Nwaiwu, Hannah Quigley

Extant are:

Artistic Director: Maria Oshodi

Operations Director: Ian Abbott

Artist Development Manager: Louisa Sanfey

Trainee Artistic Director: Ben Wilson

Enhance Program Manager: Caroline Jeyaratnam-Joyner

Accounts: Kate Kempin

Administrator and Project Coordinator: Ellen Jupp

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