

'DESERTED'

By

Molly Fenn

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mollyfenn@outlook.com

OPEN ON:

1 **INT. KITCHEN/DINING ROOM, FAMILY HOME - NIGHT**

A photo of a woman cradling her new born baby, incased in a dark wooden frame.

We pull back to several other portraits of a seemingly happy family positioned neatly on the sideboard together.

Moving further, a round dining table with a white, crochet tablecloth takes centre stage in the dark room. Three chairs surround it at equal distance.

O.S. Faint sounds of disturbance, elsewhere.

As we pass, it is clear something has been carefully placed on the table, in front of one of the chairs, but it is difficult to distinguish exactly what.

We continue to pull further back exposing the kitchen tops that line the edges of the room. They are completely spotless, accept for a vase of calla lilies that sit beneath the window.

The room now fills the frame.

O.S. Sounds of disturbance get louder, more distinct.

We hold on the image of the hold as the vivid moonlight pours in through the thin net curtains, masking us from the outside world, and the outside world from us.

CUT TO:

2 **INT. BEDROOM, FAMILY HOME - NIGHT [CONTINUOUS]**

The bedroom is equal in its design and order, except the windows have been bordered up with large planks of wood.

All is dark but a small nightlight.

ALICE rummages through her drawers, pulling out a few t-shirts and a jumper, and shoves them into her backpack.

She is seventeen years old, and heavily pregnant.

She picks up her iPod, wraps her headphones around it messily and places it in the front pocket of the bag.

Alice looks around the room in distress, searching for what

else to pack.

She looks at her bed, and picks up her teddy bear.

Zippering up the last item in her bag, she takes one last long look around her room.

A beat, and she puts the backpack on, and exits.

3 **INT. HALLWAY - NIGHT [CONTINUOUS]**

Alice creeps out of her room and down the stairs.

A gentle ticking from the grandfather clock consumes the silence.

Alice passes the kitchen, and pauses.

Then, notices something on the table.

4 **INT. KITCHEN, FAMILY HOME - NIGHT [CONTINUOUS]**

She walks into the room and discovers; the house key laid neatly with a note that reads: 'I TRIED'

A beat, and she takes the key.

5 **INT. FRONT DOOR, FAMILY HOME - NIGHT [CONTINUOUS]**

Alice puts the key in the door, opens it quietly, and leaves.

6 **EXT. STREET - NIGHT [CONTINUOUS]**

She journeys down the road, and doesn't look back.

Behind her, her mum, ANN, 60, watches from the upstairs window.

Slowly she disappears from sight and it is just Alice walking through the night.

7 **EXT. VILLAGE - NIGHT [CONTINUOUS]**

Alice marches on through the sleepy village as the night sky begins to lighten.

8 **EXT. EDGE OF VILLAGE - DAWN [CONTINUOUS]**

The first rays of dawn begin to appear, casting a soft orange hue on Alice as she continues on.

Behind her, the small, suburban cul-de-sac starts to disappear.

9 **EXT. FIELD - MORNING [CONTINUOUS]**

Alice is now surrounded by nothing but nature.

Long grains of grass consume her feet, as she trudges on further into the wild.

Minutes later, she stops for a moment, observing the views around her.

She looks up at sun as her eyes close, letting the heat inject her skin.

Deep breaths.

She spins slowly around and around, relishing in the warmth.

Then lowers to the ground, spreading her arms and legs as wide as she can.

Her fingers dance around and in between the long blades of grass.

Then, she grabs the grass with her fist, throws it up high in the air and screams with joy at the top of her lungs.

The screams continue on as we...

CUT BACK TO:

10 **FLASHBACK: EXT. PARTY, FIELD - NIGHT**

Screams and fits of giggles continue as a crowd of sweaty, drunk, drugged-up teenagers surround a fire.

Speakers from the back of a white van close by pours music out into the crowd.

Bodies squish together dancing and acting like idiots.

Alice is equally fucked up.

Her head is propped up at the sky, cigarette in mouth.

With each inhale, a lethargic, numbing feeling soothes her.

Her head comes back down as she sways heavily back and forth by herself.

The song then changes to a faster song.

Alice suddenly jumps up and down, dancing wildly with the rest of the party.

Everyone sings along.

Laughter and chaos continues into...

11 **FLASHBACK: EXT. NEAR PARTY, FIELD - NIGHT [CONTINUOUS]**

Alice and a TEENAGE BOY run together through a field.

She stops.

ALICE
(out of breath)
Here.

She stands opposite him with a sudden hint of vulnerability.

He watches her in awe.

A beat, and she slowly pulls down her knickers from under her dress.

He waits, still watching. Transfixed.

Then proceeds to unbuckle his trousers.

CUT TO:

12 **FLASHBACK: EXT. VILLAGE ROAD - DAWN [CONTINUOUS]**

Alice walks back home. Sleepless, makeup smeared, dirt everywhere.

Birds chirp as the world begins to wake up.

She stops at the side of the road to take a piss.

Then continues on, skipping the rest of the way.

13 **FLASHBACK: EXT. STREET - DAWN [CONTINUOUS]**

Climbing up the side of the house, Alice enters the house through her bedroom window.

14 **FLASHBACK: INT. BEDROOM, FAMILY HOME - MORNING [CONTINUOUS]**

Alice climbs through the window.

15 **FLASHBACK: INT. BEDROOM, FAMILY HOME - MORNING [DIFFERENT DAY, MONTHS LATER]**

Ann stands at her door, washing basket in hand.

Alice is still at the window, but removing a large jumper of hers over her head. She is now pregnant.

Ann watches from the door, in complete shock.

Jumper over her head, Alice notices her mum at the door.

For a moment, they stare at one another equally stunned but saying nothing.

A beat.

Ann then breaks eye contact, grabs Alice's phone and walks out, shutting the door hard behind her.

16 **FLASHBACK: INT. BEDROOM DOOR, FAMILY HOME - MORNING [CONTINUOUS]**

Ann pauses behind the door, washing still in hand.

Chest heavy, she takes a while to compose herself.

17 **FLASHBACK: INT. BEDROOM, FAMILY HOME - MORNING [CONTINUOUS]**

Alice sits on the bed, looking at the window.

A trapped fly bounces on and off the glass continuously.

Then down at her stomach.

She sighs, and begins to stroke it gently.

18 **INT. ALICE'S STOMACH [CONTINUOUS]**

A mass of cells just over half an inch. Arms and legs are distinct. Little else can be determined.

Everything feels cold.

Then, Alice's hands appear as giant shadows as they run over the stomach.

With it, a kind of warmth.

CUT TO:

19 **EXT. REMOTE LANDSCAPE - AFTERNOON**

Alice walking - walking - and walking.

Headphones hang down over her jacket.

Around her, a desolate landscape engulfs her. It feels like an entirely different planet.

Alice stops to put her headphones in, and notices the birds.

Playfully they swoop up and down in the sky, dancing in between the clouds.

Here, it is only them and her.

She watches them for a moment in wonderment.

Then chooses a song.

She continues on, watching the birds as she hums along to the music.

Half singing the lyrics, she is transported her back to...

20 **FLASHBACK: INT. BEDROOM, FAMILY HOME - AFTERNOON**

At the window, headphones in. The same song plays.

Alice watches as the world goes by.

Moments later, a FRIEND walks towards the house.

Alice pulls her headphones out, chucks them on the bed, and runs towards the front door.

She stops abruptly at the top of the stairs, when she sees her mum already there.

The door is opened ever so slightly, just enough for Ann's head to peep around.

ANN

She's not well.

Alice sits down at the top of the stairs. Defeated.

FRIEND

Okay. I'll stop by in a couple of days then?

ANN

I don't think that's a good idea.
Alice won't be well for a while.

Ann closes the door on her, and walks into the kitchen, not acknowledging Alice.

Alice watches the friend - nothing but a shadowed figure behind the glass door.

The friend lingers for a moment, head lowered.

Alice walks down the stairs towards the door.

The friend leaves.

Alice tries to open the door but it's been locked.

She watches as the figure disappear.

A beat, and she enters the kitchen.

21 **INT. KITCHEN, FAMILY HOME - AFTERNOON [DIFFERENT DAY]**

Alice's belly is now bigger.

She finds her mum at the stove, stirring something in a pan. Next to it, lay an array of strange herbs.

ANN

Sit down.

Alice sits at the table, watching her mum, uneasy.

Silence fills the room for several moments as the liquid boils.

Ann fills a mug with this liquid and places it down in front of Alice.

She sits down opposite her.

ANN

Drink it. It will fix -
(a beat)
it.

ALICE

Is it safe?

Ann doesn't respond.

Alice looks down at the tea, hesitantly.

She picks it up with both hands and slowly raises it to her lips.

She pauses, looking down at the strange tea, and then back up at her mum, who is silhouetted by a cold, afternoon light.

A beat, and Alice puts the tea down and exits the room.

Ann picks up the tea and takes it to the kitchen sink.

She pours it into the drain, watching the liquid slowly empty the sink entirely.

22 **FLASHBACK: INT. BEDROOM, FAMILY HOME - AFTERNOON [DIFFERENT DAY]**

Alice sits on the bed as her father, RAYMOND, 65, boards up the windows.

Her mum observes at a distance.

Slowly the room gets darker and darker...

23 **INT. ALICE'S STOMACH [CONTINUOUS]**

The baby is considerably larger.

We go inside the womb as it gets darker and darker, until there is complete blackness.

CUT TO:

24 **EXT. REMOTE LANDSCAPE - EVENING**

Alice, stood still, observing what appears to be an abandoned boat in the distance.

There is nothing else for miles.

She journeys towards it, as the sun falls behind her.

25 **EXT. BOAT - EVENING [CONTINUOUS]**

The boat relatively small article made entirely of wood. Clearly a once prized possession that hasn't stood the test of time well; several holes and rot from harsh, bitter winters line the sides and bottom of the boat.

Alice slowly clambers onto the back of it and manoeuvres

herself carefully inside through a small hatch door.

26 **INT. BOAT - EVENING [CONTINUOUS]**

Inside is even more derelict.

Alice crawls along the floor through the debris, and pulls herself up onto an old bench running along the side of the boat.

She sits on it for a few moments, frozen.

She is absolutely exhausted.

Outside, the last few minutes of light fade to complete blackness. With it, a bitter cold sets in.

Alice rummages through her bag and finds a jumper which she covers herself with.

Then a lighter and tea light.

A few attempts later, the boat is dimly lit with a small, warm glow.

She huddles in on herself, wrapping the jumper around her body, desperately trying to warm up.

Cold air expels out her mouth and nose.

Then - a sharp pain in her stomach.

She winces, running her fingers back and forth over the pain.

Deep breaths.

Another cramp - she frowns trying to suppress the pain.

27 **INT. ALICE'S STOMACH [CONTINUOUS]**

The baby is turned and pushing against the stomach.

28 **INT. BOAT - EVENING [CONTINUOUS]**

She continues to rub her stomach and breath deeply.

In and out. In and out. In and out.

She stares towards the candle with each breath, eyes fixed on the flame and with it...

CUT TO:

29 **FLASHBACK: INT. KITCHEN, FAMILY HOME - EVENING**

Candles line the dining table, with a spread of home cooked food: chicken, potatoes, corn, eggs, carrots and peas.

Alice is now heavily pregnant; ready to burst.

She watches as her mum slowly dollops what seems like purposefully small spoonfuls of mashed potato onto her plate.

ANN

How was work?

RAYMOND

The usual.

Ann puts the potato dish down, Alice picks it up.

ANN

I saw Brenda and her daughter Grace out today. She had some lovely news. Grace is getting married! How wonderful!

Alice rolls her eyes.

RAYMOND

Who's the lucky fella?

ANN

Brenda said he has his own business, working with technology or something. Loaded he is.

RAYMOND

Technology is the future.

ANN

They're planning a great big wedding early next year she was saying. The whole village is invited! Then get this, two weeks honeymoon.

RAYMOND

Where to?

Alice has had enough. She reaches over the table for the eggs. Her large stomach blocking Ann and Raymond from one another.

30 INT. ALICE'S STOMACH [CONTINUOUS]

The baby continues to push against Alice's stomach.

31 FLASHBACK: INT. KITCHEN, FAMILY HOME - EVENING [CONTINUOUS]

Ann's eyes desperately divert at the sight of it.

Alice sits back down.

ANN [CONT'D]

I'm sure somewhere hot and lovely
knowing them.

RAYMOND

(a beat and gesturing with his
glass)

Top up.

Raymond gets up and leaves the room.

Ann and Alice sit in silence for several moments.

Alice pushes the food around her plate, not really eating it.

ANN

Stop playing with your food.

ALICE

I'm not.

ANN

It's not good manners.

ALICE

I know. I-

ANN

You should be grateful you get fed at
all.

Alice shoots her a look.

Suddenly, a sharp cramp shocks her stomach. Alice flinches in pain.

Raymond enters back in, dragging his feet slightly behind him. Glass fully restocked.

ANN

Do you want anymore food? Another leg?

Potatoes?

RAYMOND

More meat.

Ann gets up again, placing one of the chicken legs on his plate for him.

Alice's pain begins to soothe temporarily.

For a while, they sit in silence.

Then -

ANN

Grace is such a lovely girl.

Alice can't take it anymore.

ALICE

What are you saying mum?

ANN

Excuse me?

ALICE

Something you're trying to say?

Ann can't believe this.

ANN

I don't know what on earth you're talking about.

ALICE

Well if you're not going to say it,

Another cramp hits - this time even worse. She clenches her jaw in anguish and applies pressure to her stomach.

ALICE [CONT'D]

and Dad isn't either. If your both going to continue to avoid the obvious, pretend it isn't happening,

RAYMOND

(stepping in)

Alice-

ALICE [CONT'D]

lock me in the house so god forbid

someone will find out our 'massive'
secret.

ANN

That is quite enough.

Alice explodes out of her seat. Still in pain but overwhelmed
by adrenaline.

ALICE

No YOU are enough. I'm sick of being
stuck here like a fucking prisoner. I
made a mistake. One mistake. You have
punished me for months and months

A cramp hits again. Even more ferocious.

ALICE [CONT'D]

because what? My mistake isn't some
rich techy business mans? Because I'm
not married off like Grace?

32 **INT. BOAT - EVENING [CONTINUOUS]**

Alice is giving birth on the boat.

33 **FLASHBACK: INT. KITCHEN, FAMILY HOME - EVENING [CONTINUOUS]**

Alice is now giving birth - not literally but feels the same
effect.

ALICE [CONT'D]

Never once did you ask if I was okay
nor even talk about it with me.

34 **INT. BOAT - EVENING [CONTINUOUS]**

Alice continues to give birth. She is pushing wildly.

35 **INT. ALICE'S STOMACH [CONTINUOUS]**

The baby starts traveling down the vaginal canal.

O.S. -

ALICE [CONT'D]

All I got and all I get is resentment
and disappointment, and ignored.

36 **FLASHBACK: INT. KITCHEN, FAMILY HOME - EVENING [CONTINUOUS]**

Another cramp hits - this time she is near to tears.

ALICE [CONT'D]

I know you're in pain, I know I
haven't turned out how you planned -

37 **INT. BOAT - EVENING [CONTINUOUS]**

The baby is moments from being born.

Alice screams in utter agony.

38 **FLASHBACK: INT. KITCHEN, FAMILY HOME - EVENING [CONTINUOUS]**

ALICE [CONT'D]

I wish I could change that, I really
do.

39 **INT. ALICE'S STOMACH [CONTINUOUS]**

Baby travels further out of the vaginal canal.

O.S -

ALICE [CONT'D]

But FUCK I'm your daughter.

CUT TO:

40 **INT. BOAT - DAWN [CONTINUOUS]**

The baby is now born.

O.S -

ALICE [CONT'D]

Shouldn't that be enough?

It begins to cry a dreadful wail.

Alice looks down at it, in utter shock, completely
overwhelmed by what she has just experienced.

Hands still shaking, she slowly picks up the baby in her
arms.

She looks down at its perfect, tiny face. So delicate.

She can't hold it in anymore, tears begin to fall down her

face uncontrollably.

For several moments, they cry together in Alice's arms.

Then, she begins hushing the baby gently, attempting to calm them both down.

It takes a while for her to soothe.

She uses the jumper to wrap the baby up, keeping it protected from the bitter cold.

Minutes go by.

She continues looking at the baby, teary-eyed and:

ALICE
(whispering)
I can't. I can't do that to you.

She closes her eyes, and rests her face against the baby's. Holding it tight for the last time.

Then, slowly places it down onto the floor of the boat.

She redresses herself to her best ability and packs any items she needs into her backpack.

In her backpack, she spots the teddy bear, and hesitates.

She takes it out and places it next to the baby.

She takes once last long look at them both.

Hesitates, and finally leaves.

For several moments, we stay with the baby all alone.

41 **EXT. BOAT - MORNING [CONTINUOUS]**

Alice walks off into the distance.

HARSH CUT TO BLACK.

THE END