

R.E.M.

a one hour animated film

by

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INT. WHITE VOID - TIMELESS

A white void.

Slowly, a hall of mirrors assembles itself.

INT. HALL OF MIRRORS - TIMELESS

A female egg cell is reflected in the mirrors. A sperm reaches it.

Male and female pronuclei form.

Both of these pronuclei fuse together, creating a zygote.

This zygote then splits in half, creating two separate, identical cells.

Both of these cells then begin to rapidly divide. These cells then form two embryos.

INT. HOSPITAL - DAY

KATHERINE, 20, the mother of ALISON and AVA, is giving birth at a hospital. Ava is born. Afterwards, Alison is born.

Alison opens her eyes and begins to cry.

EXT. SPACE - TIMELESS

Alison's eye is zoomed into, and resembles a space nebula with the colours red and orange.

Zoom into the red and orange. Coloured fractals spin into each other in a spiral shape. The orange and red fractals slowly dissolve into a flickering flame.

INT. CHILDHOOD BEDROOM - NIGHT

A candle sits on a bedside cabinet. Alison and Ava, 6, are both tucked up into beds.

Alison is cuddling a purple toy rabbit.

Katherine, 26, is kneeling and reading a storybook 'Where the Wild Things Are'.

KATHERINE

"The night Max wore his wolf suit and made mischief of one kind and another, his mother called him Wild Thing! And Max said "I'll Eat you up!" So he was sent to bed without eating anything.

That very night in Max's room, a forest grew and grew and grew until his ceiling hung with vines and the walls became the world all around..."

A forest begins to grow in the bedroom. Alison closes her eyes and falls asleep. She clammers through a forest in her pyjamas.

KATHERINE (V.O.)

"And in and out of weeks and almost a year to where the wild things are. And when he came to the place of where the wild things are they roared their terrible roars and gnashed their terrible teeth and rolled their terrible eyes and showed their terrible claws..."

EXT. DESERT - NIGHT

From the darkness, sounds of a funfair play.

Sand falls upwards, revealing Alison knee-deep in quicksand.

KALI, the Hindu goddess with a blue face, many arms and a necklace of heads is in front of Alison. Kali is holding Alison's purple toy rabbit, taunting her with it. Kali pulls at the rabbit's arm, the seams beginning to pull apart.

ALISON

Mum!

Kali rips off the arm of the toy rabbit. She then grabs the rabbits head, and begins to pull the seams apart.

ALISON

Muuuuuum!

INT. ALISON'S BEDROOM - MORNING

Alison's eyelids are flickering. She is 45.

An alarm goes off.

Alison's eyes stop flickering.

Alison opens her eyes.

INT. BATHROOM - MORNING

Alison splashes her face with water and looks at her reflection in the bathroom mirror. For a split second, she sees Katherine looking back at her. The bathroom is spacious and well decorated.

Alison takes anti-depressant pills.

Alison takes medication: Temozolomide.

INT. OFFICE - DAY

Dressed in a grey trouser suit, Alison sits down in her home office, and turns on a mac computer.

The phone rings, Alison answers. It is Alison's American business partner, MACKENZIE, 52.

ALISON

Hey Mackenzie. No, have you checked the income statement for this month yet? Can you send me over the balance sheet?

INT. LIVING ROOM - EVENING

Alison sits down on her sofa.

On the coffee table in front of the sofa: sits a stack of paperwork, a vase and a photo frame containing a photograph of a 25 year old Alison smiling and holding a mixed race toddler, SAFFIE, 2 years old, Alison's child.

Alison turns on the TV. It is the news.

NEWS REPORTER

The 2010 BP oil spill in the Gulf of Mexico is thought to be caused by bad management, but what are the devastating environmental effects ten years onwards?

Alison's phone rings.

EXT. DESERT - NIGHT

A slow version of a merry go round is heard.

Kali is about to rip off the toy rabbit's head. For a few seconds, Kali turns into Katherine, then back into Kali.

ALISON

Muuuum!

INT. BEDROOM - MORNING

Alison's eyelids flicker.

The alarm clock goes off. Alison opens her eyes.

INT. BATHROOM - MORNING

Alison splashes her face with water. She looks into the mirror, and for a split second she sees GENE, a black Caribbean woman, Alison's mother in law, 67, looking back at her.

Alison takes anti-depressant pills.

Alison takes medication: Temozolomide.

INT. OFFICE - DAY

Alison, dressed in a grey trouser suit sits down on a chair in her home office and turns on a mac computer.

The phone rings, Alison answers.

ALISON

Hello Mackenzie. I've been working on some expansion plans to increase our revenue but I think it's still too early to discuss-

INT. LIVING ROOM - EVENING

Alison sits down on the sofa with a coffee. She turns on the TV. She isn't watching. A piece of paper sits on the table. She picks it up.

NEWS REPORTER

Today on: How far can technology take us into the rabbit hole of our own minds? The Norwegian scientist Ivar Olsen has been awarded a Nobel Prize for his research into lucid dreaming and the use of the drug Dimethyltryptamine as a means of combating anxiety, depression, PTSD, trauma, and aiding anxiety of terminally ill patients. Trial clinics have opened up around Europe based on his research and will continue to gather data-

Alison reads the letter. From her expression, it's not something she hasn't read through before. The letter is from a hospital, and is the diagnosis of a terminal brain tumour.

The doorbell rings.

Alison quickly slides the letter under a pillow.

INT. ART GALLERY - EVENING

Alison walks around an art gallery with Ava, 45.

Alison looks at a series of paintings. One is a space nebula next to a painting of a human eye.

Alison walks over to the other side of the gallery. There are paintings resembling Hindu Gods and Goddesses.

Alison looks at a painting of the Goddess Ma Durga, looking in the mirror; the Goddess Kali stares back at her.

EXT. GARDEN - DAY

Saffie, 4, is playing in the garden making a mud pie in a yellow dress.

INT. LIVING ROOM - DAY

Alison is sitting on her sofa filing paperwork.

She turns her head, and sees Saffie playing outside through the double glass doors.

Alison gets up and runs to kitchen unit, pressing her hand up against the glass.

Saffie spots her and runs to the door, Alison opens it and Saffie leaps into her arms.

SAFFIE

Can I have a cookie?

ALISON

In a minute. It's you, oh god it's you.

SAFFIE

But I want oneeeee.

Alison holds onto her tight. Saffie struggles a little, but Alison keeps holding on.

Saffie starts to fade away.

An alarm clock sounds.

Saffie keeps fading until she disappears completely.

INT. BEDROOM - MORNING

An alarm clock is going off.

Alison's eyelids are flickering. They stop.

Alison opens her eyes.

A calendar on the wall is shown, the date: the 31st of May. Below reads 'Saffie's 21st birthday'.

INT. BATHROOM - MORNING

Alison splashes her face with water, she looks up into the mirror, for a split second she sees Saffie staring back at her.

Alison takes anti-depressant pills.

Alison takes medication: Temozolomide.

INT. OFFICE - DAY

Alison switches on a mac computer.

Alison's phone rings.

ALISON

Hi Mackenzie. I'm free for the moment. Yep...

Alison checks her paperwork.

ALISON

The annual gross income should increase by three and a half million once we've added petrol stations to thirteen stores. Yeah, the conference is in Norway. Okay, if you can make it I'll see you there.

INT. LIVING ROOM - AFTERNOON

Alison sits down on the sofa with a coffee. She turns on the TV.

NEWS REPORTER

At 5pm yesterday evening, a Tsunami hit the shores off the west coast of Chile, leaving seven hundred and forty people dead, and another thousand thought to be injured-

Alison looks at the picture of herself and Saffie that sits on the coffee table. She turns it around.

The doorbell rings.

Alison notices an envelope is on the floor by the front door. She picks it up, and opens the door.

Ava is holding a bouquet of sunflowers.

Alison and Ava sit on the sofa. Alison places the envelope on the coffee table.

AVA

I got these for Saffie.

ALISON

Thank you.

Ava puts the sunflowers on the table.

AVA

Have you spoken to Ajay at all today?

Alison shakes her head. Her mobile rings, picks it up, mutes it and puts it back down.

AVA

I thought you'd booked today off?

ALISON

Time is money.

AVA

Time is Time.

ALISON

Might not have been work.

AVA

Yeah right, you and all your friends
-

ALISON

I don't want you to feel like you have to be there for me all the time/ you know. I'm fine.

AVA

/Sorry, supposed to be a joke - You don't have to pretend today isn't difficult for you.

Alison doesn't respond to this. She opens the letter, inside is a photograph of Alison, Saffie and Gene. They are on a beach, Port Antonio, in Jamaica.

EXT. PORT ANTONIO. BEACH. FLASHBACK - DAY

Gene is laying on a sun bed. Saffie, 3, is playing in the sand.

Saffie crawls over to Gene, stretching out her arms.

GENE

Aww Saffie, come to Nana!

Gene picks up Saffie and puts her on her lap. Gene wraps her arms around her and rocks her to and fro.

GENE

Row row row your boat, gently down
the stream, merrily merrily merrily
merrily life is but a dream...

INT. LIVING ROOM - AFTERNOON

Alison flips the photograph around, on the back reads:
'Sending you all my love and hugs today, Gene x' Alison hands it over for Ava to see.

A clock fast forwards from 1pm to 3pm.

INT. CAFÉ - NOON

Café clock ticks its way into 3pm

Alison and Ava are sat opposite each other in a café, just finishing up their meals. Alison waves a waitress over.

ALISON

Could we get two gin and tonics
please?

WAITRESS

Sorry miss, we don't open the bar
for another half an hour.

Alison slides the waitress two twenty pound notes. The waitress, stunned, walks off with the money.

AVA

Excessive.

ALISON
3pm is a perfectly acceptable time
to start-

AVA
No, the money.

The waitress comes over with the drinks.

ALISON
Cheers.

The waitress leaves.

ALISON
Well, we're supposed to be
celebrating today aren't we? Happy
birthday Saffie, right?

Alison clinks her glass against Ava's and downs her drink.

EXT. HIGH STREET - DAY

Alison and Ava walk down a high street.

AVA
Look, all I'm saying is, we don't
know when mum's gonna go. It could
be anywhere between the next few
months and years with her condition
and age. Just come and visit with
me, just the once.

ALISON
You never know when anyone is going
to go.

AVA
Yeah, but that's not the point-

ALISON
She won't remember me. Like you've
said, she's barely even there
anymore.

AVA
She will know we've visited.

ALISON
I don't owe her anything.

AVA
Do it for you. Not for her. For you.

EXT. PARK. FOUNTAIN - AFTERNOON

Alison and Ava reach a large park. They perch at the edge of a fountain, whilst Alison smokes a cigarette.

EXT. PARK. FOUNTAIN. FLASHBACK - AFTERNOON

Alison, 28, is with Saffie, 4. Ava is also there with her two twin boys, HARRY and FINN. They are 6. They are all by the fountain.

Ava gets out three pennies from her purse and hands them out to the children.

AVA

What you do, is you make a wish and throw it into the water and your wish will come true!

SAFFIE

I'm going to wish for a... a ... a hippopotamus.

Alison and Ava laugh.

EXT. PARK. FOUNTAIN - AFTERNOON

AVA

Are you listening to me Ali? The reason I want you to come and visit mum with me soon is because... Pete and I are going away. Now the kids have grown up we decided that we're going to sell everything... and along with the money from my paintings, well, we're going to finally travel. Properly. So, this might be the last chance we can all be together...

INT. CHILDHOOD BEDROOM. FLASHBACK - DAY

Ava and Alison, 6, are playing in their room. Ava is holding a toy baby.

Alison makes fake crying noises.

ALISON

The baby's crying Ava, the baby's crying.

Alison tries to snatch the toy baby off Ava, Ava yelps and snatches it back.

AVA
Get your own!

ALISON
Fine, I will, and it'll be better
than yours.

Alison stuffs a pillow up her t-shirt.

AVA
No it won't!

ALISON
Yes it will! It's going to be here
by dinnertime.

AVA
I need a wee!

Ava drops the toy baby and runs out of the room.

INT. CHILDHOOD HOUSE. HALLWAY. FLASHBACK - DAY

Ava tries to open the bathroom door but can't.

AVA
Owww I need a weeeee. Mummy? Mummy?

Silence. Ava furiously knocks on the door.

Alison comes to the door. She knocks on the door too. The
pillow drops from under her shirt. Ava runs off.

EXT. GARDEN. FLASHBACK - DAY

Ava is just pulling her pants up in the garden, where she has
just weed. Alison runs up to her. They kneel on the grass.

ALISON
Promise me that whatever happens we
won't leave each other. Not ever.

AVA
Not ever never ever.

ALISON
Promise?

Alison and Ava pinky promise with their little fingers.

EXT. PARK. FOUNTAIN - AFTERNOON

ALISON

Oh. Oh wow. I'm happy for you. I think you should go see all of the things you've never had the chance to. Really, really live-

AVA

I'm sorry.

ALISON

No don't be. I think you should go. I think it's great. Really.

Alison gets up and starts walking, Ava follows beside her. They carry on walking across the park.

EXT. PARK - AFTERNOON

AVA

I'm worried about you, Ali...

ALISON

Why should you be? I'm fine, I'm completely fucking fine.

AVA

Right. Okay look I know this is a lot, being Saffie's birthday and all maybe I shouldn't have lumped this all on you today...

ALISON

It's not that.

AVA

It's just... something's changed recently. You're acting different.

ALISON

Well, I'm still having pretty shitty nightmares but I'm coping enough during the day, so...

AVA

Are you sure there's nothing you want to tell me?

Silence.

Alison looks like she is about to say something, goes to reach into her jacket pocket, but then stops.

ALISON

No not really. I-

AVA

Look, I've been researching into this new therapy.

ALISON

What is it this time...

AVA

There's a clinic in Norway so I was thinking/ I could come with when you go to your conference.

ALISON

/I really don't know...

AVA

No listen I really think this one could actually do some good. It's a bit... unorthodox, but it looks fascinating, they like, go inside your mind-

ALISON

I'd rather stay out of that.

AVA

That's not how you make sense of things, Ali. That's not how you heal. It's all in here.

Ava points to the space on her forehead in-between her eyes.

ALISON

Right.

Ava looks behind Alison, and notices a funfair further away in the park.

AVA

Hey, a funfair! Fancy going for a ride?

ALISON

We're not kids anymore. I'd look ridiculous.

AVA

Spoilsport. Nothing wrong with being ridiculous. So what this new therapy does, is-

Alison's phone begins to ring.

ALISON

Yeah I'm gonna pick that up, it's work and it's probably important.

Ava sighs.

Alison answers the phone and begins to walk away.

Ava watches a bus passing on the road. The advertisement on the bus states: Make your dreams reality! Join stockmarketpro online today!

INT. ALISON'S LIVING ROOM - EVENING

Alison sits alone on her sofa.

She puts the sunflowers into the vase on the coffee table.

She pulls out the hospital letter from her jacket pocket, unfolds it and looks at it again.

She sighs and crumples it up.

She looks out of the window and watches a plane passing in the sky.

EXT. SKY - NIGHT

A plane flies over a snowy mountain range. A shadow passes over the moon until it is a last quarter moon.

INT. PLANE - NIGHT

Alison is on a plane with Ava. Alison falls asleep. There is turbulence on the plane.

INT. HOTEL ROOM - DAY

Alison steps into a posh hotel room with Ava.

INT. HOTEL BATHROOM - DAY

Alison is in the bathroom, she turns on the bath tap. Water starts to run.

Alison is now in the bath, which is filled with anti-depressant pills and medication instead of water.

Alison looks up, A naked Mackenzie stands in front of her.

INT. PLANE - NIGHT

Alison wakes up on the plane.

EXT. AIRPORT RUNWAY - NIGHT

The plane lands on a runway.

INT. CONFERENCE ROOM - DAY

Alison is standing up at the head of a large table filled with men and women, mainly men, with a large piece of paper depicting plans for petrol stations beside their stores. She finishes speaking, and there is a massive round of applause.

INT. CORRIDOR - DAY

As Alison walks out of the conference room Mackenzie approaches her. There are many doors surrounding them.

MACKENZIE

You were great up there. You should be really proud of how successful you've become and what you've added to this business.

ALISON

Oh stop it Mackenzie. I mean it's the only thing I'm good at really.

MACKENZIE

I have a little special something for you, as a thank you.

ALISON

What?

MACKENZIE

I may have won a competition...

Mackenzie and Alison walk up the corridor together, and open a door, they walk through it together.

INT. NORWEGIAN SUPERMARKET - DAY

On the other side of the door is a massive supermarket. Alison is holding onto a trolley.

A ticking noise, like the sound of a clock is heard throughout the following sequence.

MACKENZIE

And we have exactly five minutes starting from now, go go go!

Alison starts to run, pushing the trolley along at full speed.

She piles items into the basket: tinned soups, beans, Gucci handbags, shoes, biscuits, cookbooks, kitchen knives, a smoothie maker, a TV, a games console, lacy underwear, a scarf, batteries, razors, wine, vodka, gin...

Alison picks up a purple toy rabbit, she stops for a second looking at it, then throws it in the trolley and carries on running.

Suddenly, everything in the superstore appears to be related to mother-care.

Alison picks up children's shoes, pencils, lunchboxes, dummies, carseats, blankets, baby-clothes, baby-food, nappies, nappies, nappies and more nappies until her trolley is spilling over with nappies.

An alarm sounds, identical to Alison's alarm clock.

Mackenzie approaches Alison and puts his arm around her.

MACKENZIE

Aaaand time's up!

Alison proudly walks out of the store with her trolley full of items. As she walks, the items are spilling out of the trolley, and she keeps trying to put them back in.

EXT. HIGH STREET - DAY

Alison stands outside the supermarket with her trolley, which is in the middle of a busy high street. Mackenzie stands beside her.

ALISON

Wait, how am I going to get all of this stuff back on the plane?

MACKENZIE

What?

ALISON

I said, how am I going to get all of this stuff, stuff... uh...

As Alison speaks, the nappies in her hand turn into sand and sift through her fingers.

ALISON

Huh?

Alison grabs armfuls of things inside the trolley, trying to protect them, but everything she touches turns into sand.

ALISON
No! My things!

Everything in the trolley has turned into sand.

Mackenzie is as still as a statue, Alison reaches out to touch him and he turns into sand.

She turns to look around at the high street, and the shops begin to crumble too.

Taking the place of the shops, large hourglasses stand filled with sand. Kali, the Hindu Goddess rests on top of one of the hourglasses, smirking. Kali turns into sand.

Ava walks past Alison.

AVA
Time is time.

Ava turns into sand.

The landscape is entirely a desert.

Alison stands alone. She looks to her feet, and sees something purple sticking out of the sand, buried. She pulls it up, and it's the purple rabbit.

EXT. DESERT - DAY

Alison walks alone, holding onto the rabbit.

EXT. SCHOOL RACE COURT. DESERT - DAY

A sports race is occurring in the desert. Children run. As they do so, they begin to morph into giant rats.

The race court begins to move and forms into a maze.

Alison suddenly realises that she's in the middle of the maze. The winning rat runs towards her and opens its mouth. It eats her. Inside its stomach a door. Alison opens the door and walks through.

INT. SWEATSHOP -DAY

On the other side of the door, Alison walks into a sewing sweatshop full of young children. Suddenly they all stop working and look up at her in silence.

A small rat squeaks and runs across the floor. It coughs up a pound coin. She takes it, and the rat runs out of the building. She follows it.

EXT. DESERT - DAY

Alison keeps walking along the desert, following the rat. More rats join, and they keep coughing up money that Alison picks up.

A serpent appears and slithers up and around her. It opens its mouth and lots of coins begin to spill out, Alison opens her mouth and the serpent feeds her. The serpent then sheds its skin. It nods to a fountain that is sitting behind them.

Alison dips her entire arm in and retrieves a whole handful of coins.

Alison plunges herself headfirst into the fountain.

Whilst she is there, the fountain expands, the frame crumbles and the water spreads itself into an ocean.

EXT. SEA - DAY

When Alison resurfaces, she notices the coins from her pockets floating away. She tries to swim after them.

A hippopotamus swims past her.

A passing boat dumps oil canisters into the ocean. The ocean begins to fill up with a murky brown colour.

A tsunami begins to surface from the ocean, it engulfs her.

She loses the toy rabbit.

When she appears again, she is swept away by the waters moving current. The whole ocean has turned into oil.

Masses of babies and young children are also swept away by the current.

Alison spots Saffie, 2, within the crowd of babies. She manically tries to swim towards her, but the current of oil and babies keeps pulling her further away.

The hippopotamus is swept by, it is howling.

The tsunami calms until the current stops.

Alison drags herself to the top of a large pile of babies, who are now dead. She walks on top of them until she finds a clearing.

The world is an apocalyptic wasteland. Everything is barren.

EXT. SUNFLOWER FIELD - DAY

Alison comes across a sunflower field, she walks through it but all of the sunflowers are drooping and dead.

EXT. FUNFAIR - DAY

On the other side of the field, Alison finds an abandoned funfair. She walks around it. She can hear the faint sound of laughter.

ALISON

Hello? Is anyone there? Can anyone hear me?

Alison comes across a clown. He is laughing, and drinking.

ALISON

Excuse me, what's so funny?

CLOWN

You are, you're downright hilarious.

ALISON

I don't see the joke. Stop it. I'm being serious.

CLOWN

That's what makes it so funny! Oh it's all just a joke, we love to play little tricks on ourselves. Oh, so, so funny.

Alison, perturbed, walks away from the clown.

She comes across a ghost train. She sits down in one of the carriages in front of the entrance. It suddenly jerks forwards, little lights on the entrance light up and music begins to play. The carriage moves forwards into a tunnel.

INT. TRAIN CARRIAGE. FLASHBACK - DAY

Katherine, 21, is sitting in a train carriage. Katherine tries to feed Alison and Ava, 1. They are both crying.

INT. SCOTLAND. LOG CABIN. FLASHBACK - NIGHT

Alison and Ava, 1, are playing on the floor of a log cabin. There is a fireplace and two armchairs. Katherine, 21, is sitting on the floor by the fire with a man, JACK, 24, a drug addict.

KATHERINE

It shouldn't be too long till I get housing now.

JACK
S'alright. Stay here as long as you
need.

Jack runs a hand up Katherine's thigh. Ava begins to cry.

KATHERINE
(under her breath)
God just fucking shut up for two
minutes, please.

JACK
They must be a right handful those
two.

KATHERINE
Double trouble.

JACK
Where's the dad?

Silence.

JACK
Well? You think a pretty girl like
you can just bring them up all on
your own?

KATHERINE
Don't tell me how to look after my
own kids.

JACK
Jeez don't snap at me, you should be
grateful.

KATHERINE
Alright. Yeah. Whatever.

JACK
Cheer up sweet.

Jack takes out a little baggie from his wallet filled with
white powder.

JACK
Wanna hit?

KATHERINE
I dunno... I've never done that
before. What's it like?

JACK

Have you ever wanted to escape so completely, that all of your shit just washes away. Nothing matters. It's like... complete ego death. Bliss.

Jack goes and gets a spoon.

EXT. GHOST TRAIN - DAY

Alison exits the ghost train on the other side.

She gets out of the carriage and wanders the fairground some more. She looks up, and sees a tightrope, stretching across the sky.

Saffie, 5, is walking the tightrope. Alison watches in terror.

Saffie wobbles, then regains balance. Saffie nearly reaches the end, and then she falls.

Alison runs forwards, trying to find where Saffie fell, but she is nowhere to be seen. Alison keeps searching.

EXT. FUNFAIR - SUNSET

A telescope sits on an adjacent hill, beside it is a sign labelled 'viewpoint'. Alison climbs up the hill, and looks through the telescope. Inside it she sees:

Alison, 5, and Katherine, 25, standing in front of a claw crane machine. Katherine is trying to win Alison a toy.

Alison moves the telescope, and focuses on a moving sports race made up of little clay figurines that people can bet on.

EXT. SCHOOL RACE COURT. FLASHBACK - DAY

A school sports day race is happening, Alison, 13, is part of it. A big audience of parents and teachers are sat outside cheering.

Alison wins. She looks around trying to find her mum in the audience, she isn't there.

INT. CHILDHOOD LIVING ROOM. FLASHBACK - DAY

Alison walks into the living room, still in her sports gear. She sits down on the sofa next to Ava, 13, who is painting. Alison looks up at an empty wall.

AVA
TV's gone.

ALISON
Where?

AVA
Dunno.

Alison sighs and sits there, fondling her medal. Katherine walks into the room. She is sweating and shaking.

KATHERINE
Baby, how did your race go?

Alison shrugs her shoulders. Katherine approaches her and takes the gold medal from her.

KATHERINE
You won! Well done, I knew you would. My golden girl.

ALISON
Where were you?

KATHERINE
Your mums not very well today.

Silence.

KATHERINE
I tried. I would've come if I could,
I'll be fine again soon, as soon
as...

ALISON
Where's the TV?

KATHERINE
Don't be like this Alison.

ALISON
I'm just asking you where the TV is.

KATHERINE
Now don't use that tone with me-

ALISON
I'm literally just asking you where
the TV is-

The doorbell rings.

KATHERINE

You are so bloody ungrateful. I cook for you, I clean, I've brought you up on my own, I've given away my fucking soul for both of you-

ALISON

You don't do shit.

AVA

Stop it, stop it please.

The doorbell rings again.

KATHERINE

What did you just say to your mother?

ALISON

I said, you don't do shit-

Ava opens the door. It's the police. Alison and Katherine are shouting.

POLICEMAN

Hello. We're here to talk to your mother...

EXT. OUTSIDE HOUSE. FLASHBACK - DAY

Alison and Ava are being taken away by the police. Katherine is crying through the window.

INT. OFFICE PARTY. FLASHBACK - NIGHT

Alison, 22, is at a business launch party, holding a drink alone. She looks nervous.

Three men do coke on a nearby table.

She walks forward to find someone to talk to.

Mackenzie, 29, nods hello to Alison as he walks past. Her gaze follows him.

As Alison is not looking where she is going, she bumps into AJAY, 26, a black Caribbean man.

Her drink falls and spills over herself and Ajay.

AJAY

Oops! Oh crikey, I'm so sorry.

ALISON
Oh god, no I'm sorry, that was my
fault-

AJAY
Sorry-

They both laugh awkwardly.

ALISON
At least we're both soaked now,
would be awkward if it was just me,
or you, but maybe if we stick
together tonight we can pull it off.

AJAY
Yeah, a sort of fashion statement?

ALISON
Exactly.

AJAY
Can I get you another drink?

INT. HOSPITAL ROOM. FLASHBACK - DAY

Alison, 24, is giving birth. Ajay is beside her.
Alison holds newborn Saffie.

INT. LIVING ROOM. FLASHBACK - MORNING

Alison, 28, is sitting on her sofa alone, filing some
paperwork on the coffee table.

EXT. GARDEN. FLASHBACK - MORNING

Saffie, 4, is playing in the garden making a mudpie, wearing
a yellow dress.

INT. KITCHEN. FLASHBACK - DAY

Ajay, 32, takes out some freshly made cookies from the oven.

EXT. GARDEN. FLASHBACK - MORNING

Saffie runs towards the glass double doors that lead into the
kitchen, opens them and runs into the kitchen.

INT. KITCHEN. FLASHBACK - MORNING

Saffie runs up to Ajay, hugging his legs.

AJAY
Aww hello my little ladybug!

Alison walks into the kitchen.

ALISON
Not in the kitchen! She's treading
mud everywhere, for gods sake.

AJAY
It's fine.

Alison looks at the mud all over Saffie's dress.

ALISON
This is a Yves Saint Laurent dress.
Do you know how expensive they are?

Alison grabs Saffie by the arm and takes her into the living
room. She takes off Saffie's shoes.

ALISON
Saffie, how many times have I told
you not to go rolling around in the
mud and dirtying yourself?

SAFFIE
But the gnomes were coming to chase
me so I had to make a pie for them.

ALISON
No they weren't.

AJAY
She's a child, Ali.

SAFFIE
Can I have a cookie?

AJAY
Yes.

ALISON
After dinner.

Saffie groans.

ALISON
If you kick up a tantrum you won't
be getting one at all, let's get you
cleaned up.

Alison grabs a tissue and wipes some mud off Saffie's face.

INT. GENE'S DINING ROOM - DAY

Alison, 29, wipes off some sauce from Saffie's face. Saffie is 5.

Gene, 51, is hosting a big Caribbean feast with all of the family, including Ajay, 33, Ava, 29, Ava's partner, 35, and the twin boys, 7.

There is a lot of noise and chatter from the kids.

Alison appears distant and stressed.

She looks down at her food, looks up again and the family is replaced with business men eating and organising a deal.

Gene, with a fresh plate of food in one hand, puts her other hand on Alison's shoulder.

GENE

Are you okay my dear child?

ALISON

Oh, yeah. I'm fine.

GENE

Get your head out of work if you can, you're allowed to rest, you're allowed a holiday. Try and be present.

Alison looks back at the table, the business men are still there.

As they eat, they all morph into pigs.

Alison grabs Saffie's hand and gets up, leaving the room.

They trudge their way out of a pig sty.

ALISON

Come on, you're starting school soon, we need to go and buy you all the things you need. New shoes, pencils, lunchboxes...

SAFFIE

Why do I have to go to school?

ALISON

To grow up, to learn all the things that'll turn you into a big adult like me.

SAFFIE

But I don't want to grow up and be boring.

ALISON

You can't play forever.

SAFFIE

But why not?

ALISON

Because adults don't play, they work. When you're big, if you want nice things you have to earn it yourself.

SAFFIE

Why though?

ALISON

Because, because... hang on. Saffie? Saffie you're here!

Alison grabs hold of Saffie.

Saffie begins to fade as Alison shrinks into her five year old self. They look into each others eyes.

Saffie has disappeared completely.

Alison wades through lots of mud, lost. She keeps walking until she finds a small house. She walks through the front door, which leads into the living room.

INT. CHILDHOOD LIVING ROOM - DAY

Alison, 5, walks through the front door.

KATHERINE

Jesus Christ Alison, go take a bath right now you're filthy. Since Ava's on a playdate, I thought you and me could take a little trip to the funfair this evening, as a special treat just between us.

EXT. FUNFAIR. FLASHBACK - SUNSET

The sounds of a funfair are loud, and blast into the scene.

Alison and Katherine play on the bumper cars together.

Alison has a ride on a merry go round, Katherine stands by and waves every time Alison passes.

EXT. FUNFAIR VIEWPOINT - SUNSET

Alison is looking through the funfair viewpoint telescope on the hill. She lets it go, and looks around for Katherine but can't find her.

EXT. FUNFAIR - SUNSET

Alison spots a clown, who is hysterically laughing. His laughing makes Alison laugh too.

Alison keeps looking for Katherine. Eventually, Katherine turns around from beside a candy floss stall. She hands candy-floss to Alison.

Alison spots a claw crane machine full of stuffed toys.

Katherine plays it, and wins a purple toy rabbit. Alison collects her new toy.

Katherine drinks from a wine bottle.

A magician stands up on a small stage, and performs a magic disappearing act with his assistant.

Alison tugs on Katherine's jumper, trying to get her to turn around.

ALISON

Look, magic! He's doing magic!

Alison tugs on Katherine's cardigan again, causing Katherine to drop and smash her wine bottle.

Katherine snaps around, angry.

KATHERINE

Look what you made me do!

The magician begins to melt.

The last of the sunset disappears behind the horizon, and an all encompassing darkness follows.

The moon rises and takes the place of the sun. A shadow passes by the moon, until it is new moon.

Everyone at the fun-fair has disappeared. A lone merry go round goes round and round, its music slowing down to an uncomfortable pace.

Bumper cars drive themselves.

The funfair grounds turn into a desert, and a sandstorm prevails.

Alison begins to sink into the earth below her, as if she were sinking in quicksand. She sinks until she is knee deep.

KATHERINE

There's no such thing as magic! Grow up!

Katherine snatches the toy rabbit off Alison. She rips the rabbit's leg off.

ALISON

Mum!

Katherine rips the rabbit's head off.

ALISON

Muuuum!

What's left of the fun-fair begins to melt away, until all that's left is the slow merry go round music.

Katherine stands in front of Alison, she is still holding the rabbit's severed head. The rest of the rabbit is in ripped up shreds beneath her.

KATHERINE

Now I'm going to rip you up, too.

Katherine grabs the side of her own face, and begins to peel it off, revealing the face and body of the Hindu Goddess, Kali, who is wearing a necklace of Alison heads.

Alison then also begins to metamorphose into a monster that appears to be a cross breed between a pig and a rabbit. She pulls her legs out of the earth.

Kali grows in size, overpowering her.

Alison runs away.

Tiny villages, towns and cities form beneath Alison, and she crushes them as she runs. She crushes a church, sweatshops, production factories, and a baby crèche.

EXT. BABY CRÈCHE RUINS - NIGHT

Alison runs in slow motion. She looks behind her and sees that Kali is catching up with her. Alison tries to move but she can't.

Kali catches her, grabbing her by the head with her mouth.
Alison shrinks and turns back into her adult self at 45.

SAFFIE (O.S)
Let her take you apart mummy, you'll
be okay.

Alison stops struggling, and Kali rips her apart. Limbs and
body parts go flying.

EXT. WHITE VOID - TIMELESS

A white void. Alison has no body, but there is an awareness
of the void.

ALISON (V.O.)
Who am I? I can't remember...

VOICE (V.O.)
You are.

ALISON (V.O.)
I am?

VOICE (V.O.)
Exactly! Thou art that.

ALISON (V.O.)
I am that?

VOICE (V.O.)
Tat Tvam Asi. You're it!

ALISON (V.O.)
What's it? I don't have a body.

VOICE (V.O.)
Do you want a body?

ALISON (V.O.)
Yes, where is it?

VOICE (V.O.)
Imagine.

Alison's body slowly forms again, in her adult form.

ALISON
There's nothing here. Where am I?

VOICE (V.O.)
Where would you like to be? Create
something, in quite the same way.

A blue grid like structure appears before her, assembling into the shape of the inside of a log cabin.

INT. LOG CABIN - DAY

Alison creates two armchairs, a fireplace, a wash basin.

Slowly the colour seeps in, and it comes to life.

Alison stands in the middle of the cabin.

The fire pit is lit, but the flame is low and dwindling out.

VOICE (V.O.)

There we go! Easier than you think.

ALISON

Who are you?

VOICE (V.O.)

Lots of questions hey. Who would you like me to be?

Gene slowly appears, kneeling down manning the fireplace.

Gene puts a few more logs on the fire, blows on it and it lights up.

Flame figures are dancing within the fire.

Gene stands up and turns around to Alison.

GENE

Oh, sweet child, how I've missed you.

ALISON

Gene.

Gene stretches out her arms, welcoming Alison, and they both hug. Alison cries into Gene's arms. As Alison cries, she shrinks down into a baby, Gene cradles her and rocks her until she is calm. Gene feeds her milk from her breast, and Alison grows into her adult form again.

GENE

There we go. All better?

Gene ushers her to sit down in one of the armchairs. She grabs the wash basin, pulls out a cloth and kneels before Alison, washing her feet of all the sand and mud.

Alison sighs and looks into the fire, she sees a great beast devouring a small animal, then the beast splits into two dancing figures that intertwine and dance together.

INT. LABORATORY - DAY

Alison, 45, is lying down on a clinical table, she has a headset on with wires and tubes attached to her head.

Ava, 45, is sitting on a chair next to her.

A woman, DOCTOR 1, and a man, DOCTOR 2 are standing over Alison. Doctor 2 is writing something down.

AVA
How long has it been?

DOCTOR 1
About thirty minutes.

DOCTOR 2
She should be coming around very shortly. Inside.

DOCTOR 1
Coming into awareness.

Alison twitches.

INT. LOG CABIN - DAY

Gene puts away the basin and cloth, and retrieves her a hot mug of cocoa. Gene sits down on the armchair opposite her.

ALISON
I'm really not sure how I came to be here.

GENE
Where were you before here?

ALISON
A lot has happened.

GENE
When did it start?

ALISON
I was at a conference, and...

GENE
And where were you before that?

ALISON
I don't know.

GENE
Look at your hands, Alison.

Alison looks down at her hands.

She flips them round, then back again. Her hands now appear much larger and wonky, and appear to be moving.

Alison looks back at the dancing figures in the fire.

ALISON
I'm not quite who or where I used to be.

GENE
Are you ever who or where you were the moment before?

Pause. Alison considers this.

ALISON
Have you seen Saffie anywhere? I need to find her.

GENE
If I have, then you have too. Come with me.

The cabin around Alison and Gene breaks apart.

EXT. WHITE VOID - TIMELESS

Alison and Gene are both inside the white void.

They begin to travel through a tunnel at great speed.

ALISON
Where are we going?

GENE
You've already decided.

A blue, grid like replica of the beach at Port Antonio constructs itself, the colour filling itself in. Alison closes her eyes.

EXT. PORT ANTONIO - DAY

Alison opens her eyes and she's laying face down on a sun bed, with Gene laying next to her, and Ajay, 30, laying on the other side of her.

AJAY

I think you need some more suncream,
you're getting red.

Ajay smooths suncream all over Alison's back. Alison turns around. Ajay leans in and gives Alison a little peck on the lips before laying down again and reading his book. Alison wipes her lips.

ALISON

I can't believe I'm really here
again.

Alison picks up sand and lets it sift through her fingers. She looks up and sees Saffie, 3, playing in the sand.

ALISON

Saffie!

In a hurry, Alison gets up from the sun bed, she tries to grab hold of Saffie. Saffie turns around and looks at Alison, but it's not Saffie's face, it's the blue face of Kali.

Startled, Alison immediately lets go. Saffie runs away.

ALISON

Saffie! Come here now!

Saffie runs into the sea.

Ajay is still reading his book, which is simply titled:
'jgjgj words hh'.

ALISON

Ajay, Saffie's gone again. Help me,
come on, get up! Why won't you do
this with me?

Alison snatches Ajay's book away from him, revealing his face. He is now completely faceless.

Saffie is bobbing along in the water, being washed out further and further into the tide.

GENE

Blaming won't work, you have to find
her yourself. Everything here is all
you.

Alison runs up to the seafront but Saffie is out of sight.
Gene joins her.

ALISON

What's the point anyway. That wasn't
really her. She left a long, long
time ago and she's never coming
back.

EXT. SEASIDE - SUNSET

Gene and Alison are sitting on some hexagonal rocks, and
looking out towards the waves.

The sky around them is bright blue. It is evening, but
towards the horizon of the sea, a darkness emerges as the sun
begins to disappear beyond the horizon, settling into the
night.

GENE

Listen to the sound of the waves,
it's so beautiful. The ocean is so
still at its core, but towards the
surface, there is absolute chaos.
The waves move in and out, like most
rhythms of life. Sex, the way we
breath life into trees and they
breath life right back into us,
birth and death, and then even
breath itself. You can't ever truly
be attached to anything, nor lose
anything, as it all comes in and out
of awareness over and over again.
You've got to hold onto everything
ever so lightly.

A colourful dragonfly lands on Alison's hand. She holds her
hand out in front of her, letting it rest there, gently.

A fierce wind suddenly blows, the dragonfly takes off in the
direction of the wind.

A turtle crawls out of the ocean.

Gene turns into a dragonfly too, and flies around Alison.

DRAGONFLY

Do not search for figures of light.
Make the darkness conscious.

The dragonfly then follows the wind, disappearing into the
horizon.

The wind blows towards the water.

The sun disappears completely behind the sea. The moon takes its place. It starts off as a full white moon, then shadow fills it until it is a crescent moon.

Alison approaches the seafront, steps onto the water, and begins to walk on top of the sea. She starts to run.

EXT. OCEAN - NIGHT

ALISON

Fly!

Alison bobs up into the air, and moves her arms and legs as if she were swimming through the air.

Suddenly, a piece of rope lassos' round her ankle, and yanks her down towards the sea.

Alison is dragged under the sea.

A menacing shark swims past, it turns around to Alison, snarling.

GENE (V.O.)

Don't be afraid. You are in control.

Alison unhooks the rope with her hand, and surfaces again. A staircase leading into the sky appears in front of her. She climbs up onto it.

She runs up the staircase, and leaps off.

ALISON

I am flying! I am flying! I am flying!

Alison soars through the sky above the ocean.

EXT. SKY - NIGHT

Alison passes a snowy mountain range.

An plane soars past, she flies next to it and looks through the window. There, she sees Ava. She makes eye contact with her before a big gust of wind blows her towards the flightpath, and she lands inside the airport.

INT. AIRPORT PICK UP POINT - NIGHT

Someone holds up a big banner with the word 'you' written on it.

INT. AMBULANCE - NIGHT

An ambulance poses as a taxi. The driver writes SAFFIE into a Sat-nav.

Alison is being driven through every weather possible.

She drives through a big storm.

EXT. MAZE - NIGHT

A maze is shown from bird's eye view.

The ambulance drives into it.

INT. CAR PARK - NIGHT

The ambulance pulls up into a car park.

ALISON

Where do I go from here?

TAXI DRIVER

Don't go, just be.

The taxi driver pulls out a gun, and points it between Alison's eyes.

TAXI DRIVER

Would you pull the trigger, if it would save her?

Silence.

The driver lowers the gun, and puts it into Alison's hands.

TAXI DRIVER

Just incase.

Alison puts the gun in her back pocket and gets out of the ambulance in a hurry.

The ambulance drives away, Alison walks around the car park, and sees a ladder leading downwards. She walks down the ladder, until she is in a room of darkness.

AJAY (O.S)

Alison, is that you? What are you doing down here? Come.

Alison emerges from the darkness holding Ajay's hand, they arrive into a hall of mirrors.

INT. HALL OF MIRRORS - DAY

Ajay, 27, and Alison look at themselves in the mirrors, all distorted. They laugh at their reflection.

ALISON

What are we doing here? Have you found her yet?

AJAY

Our first anniversary date. Found who? Are you feeling okay?

ALISON

Yes of course, yes, I uh...

They walk round a corner, and there is a giant colourful ball pool. Ajay takes Alison's hand and drags her into the ball pool.

AJAY

Think fast!

Ajay throws a ball at Alison, she dodges. They both start play fighting and throwing balls at each other.

ALISON

I feel like I'm a little kid again.
You're mad you are.

AJAY

All the best people are.

ALISON

If you say so.

AJAY

Come off it, you're having fun.
Admit it, you love it! Tell me you love it.

ALISON

Okay, okay I'm having fun you nutter.

Ajay walks up to Alison, and puts his hand on her face.

AJAY

Do you love me?

ALISON

Yes.

AJAY

Are you IN love with me?

Inside Ajay's eyes, Alison sees her and Ajay having sex. It's not very passionate.

ALISON

...No.

Ajay walks off, disappointed, wading through the balls. More and more balls seem to fill up the room, and Ajay dives into them and disappears.

Alison tries to get out, she finds something amongst the balls, lifts it up and sees that it's a pregnancy test.

She finds her way out of the ball pool, pockets the pregnancy test, and walks back through the hall of mirrors alone.

She looks at the mirrors. A sperm enters an egg.

INT. HALLWAY - TIMELESS

Alison walks down a dark, spiralling hallway. She can hear thuds and bangs.

She finds a door where the noise seems to be coming from, she tries to open it but it is locked.

Alison looks through the keyhole, and sees an older man, 40, penetrating a girl under the sheets. The girl is crying.

He finishes off, gets up and zips up his pants. Now it is visible that the girl is Katherine, 19.

The man approaches the door.

Alison steps back, and stands against the wall.

She reaches for the gun in her back pocket, she doesn't take it out, but she gently holds onto it in anticipation.

The man comes out of the room, locking the door again behind him.

He doesn't see Alison, and walks down the hallway.

ALISON

Are you my Dad?

The man looks round, notices Alison, but ignores her and keeps walking.

Alison looks through the keyhole again at her Katherine.

Katherine looks round at the door, slowly approaching it. Katherine looks through the keyhole back at Alison, their eyes meeting.

Alison quickly stands up. She unlocks the door, and runs away down the hall.

Alison turns down a corner, and ends up back in the hall of mirrors.

INT. HALL OF MIRRORS - TIMELESS

There are many more mirrors than before, making up a giant reflective maze. This time, the reflections are not distorted.

Alison looks into one of the mirrors and sees Mackenzie.

She looks into another and sees Saffie.

She looks into another and sees Katherine.

She looks into another one and sees Kali.

Now in every mirror she looks into she sees Kali.

Alison takes the pregnancy test out from her back pocket, and smashes it against the mirror at Kali. All of the mirrors smash and shatter into tiny pieces that fall away into dust.

INT. EMPTY ROOM - TIMELESS

Ava, 45, is painting on a canvas. Beside Ava, is a blank canvas. A table of paints sits in between the two canvases. Ava smiles at Alison, and hands her a paintbrush.

AVA

Paint anything you want.

Alison splashes paint against the canvas in every colour. She drops the paintbrush, and climbs into the painting.

INT. PAINTED VOID OF COLOURS - TIMELESS

Alison is surrounded by all of the colours she painted. Slowly, the colours begin to organise themselves, and turn into a shelf of tinned soup with coloured packaging.

Suddenly, someone pushes past Alison, swiping their hand along the shelf, all of the soups falling off the shelf into a trolley.

INT. SUPERMARKET - DAY

Alison is standing in a supermarket, another version of Alison and Mackenzie rush past her, on their supermarket sweep.

Alison walks through the supermarket, but whenever she moves, the aisles of shopping rotate, blocking her way. She keeps walking around in circles.

Alison sees another Alison at 29, and Saffie, 5. Young Alison puts little black shoes, some pencils and a small lunchbox into her trolley.

They walk into a different aisle and Alison follows them.

They are in the dairy aisle. Saffie picks up a carton of milk when young Alison isn't looking, opens it and drops it, spilling milk everywhere.

Young Alison snaps at Saffie who begins to cry. Saffie runs off and young Alison tries to chase her.

Alison begins to hurry over to her younger self but the aisles change again.

She is in the children's toy section, and spots Saffie climbing into a plastic wendy house.

Alison follows her inside.

INT. WENDY HOUSE - DAY

The wendy house is much larger on the inside, and replicates her living room at home, but everything is made out of plastic. Ajay, 33, is sitting on the plastic sofa.

ALISON

Have you seen Saffie? I saw her come this way.

AJAY

She's hiding away.

ALISON

Why?

AJAY

Because you upset her. You promised to be back from your trip in time for her first day at school.

ALISON

...I know-

INT. HOTEL BATHROOM. FLASHBACK - EVENING

Alison, 29, is in the bath in a hotel room. Mackenzie, 36, stands in front of her, naked.

INT. WENDY HOUSE - DAY

AJAY
Where were you?

INT. HOTEL BATHROOM. FLASHBACK - EVENING

Mackenzie slips into the bath with Alison.

INT. WENDY HOUSE - DAY

ALISON
It was - it was just work. I tried.

AJAY
Well... she drew this for you.

Ajay gives Alison a painting. It is a drawing of two stick figures labelled 'Saffie' and 'Mummy' standing in the sea.

Alison turns the page over, on the other side half of the page is scribbled in black, with 1's and 0's painted in white over it. The other half is white with a rainbow sprouting out of it.

ALISON
I'm sorry. I will always be so sorry.

AJAY
Me too. If you want to see her, she's over there.

Ajay points. Alison turns around and there is a little fort made out of blankets and pillows in the corner of the room.

Alison goes over and kneels in front of it.

ALISON
Saffie baby?

Alison opens up the fort. Saffie, 5, is reading 'Where the Wild Things Are' with a torch. She is covered in purple spots.

ALISON
What are these? How did you not notice this? She's covered!

Don't you know what this means? You
need to call an ambulance, now!

Saffie lifts up a pillow and climbs into a tunnel in the
ground. She disappears through it.

INT. TUNNEL - NIGHT

Alison follows Saffie into the tunnel. Sounds of ambulance
sirens. It is dark and covered in spider webs. On the walls
of the tunnel are thousands of psychedelic eyes looking at
her and rapidly blinking.

INT. HOSPITAL - NIGHT

Alison climbs out of a vent at a hospital, she is in the
paediatrics ward.

She walks across a waiting room, the walls covered in
paintings and the floors crayons.

She peeks out of a window, and sees the moon, a shadow passes
it until it is a half moon.

Alison walks into a room with children sitting on pillows and
beanbags, lit up with candles. Ava, 29, sits at the front on
a beanbag reading out 'Where the Wild Things Are'.

AVA

"Now stop! Max said and sent the
wild things to bed without their
supper. And Max the king of all wild
things was lonely, and wanted to be
where someone loved him best of all.
Then all around from far across the
world he smelled good things to eat,
so he gave up on becoming the king
of where the wild things are."

Alison leaves the room, and opens other doors, but monsters
and snakes and gnashing teeth and worms are contained in
every door she opens.

Alison reaches a room labelled 'Saffie Reid - Bacterial
meningitis'. She opens it up and the monsters inside gnash
their teeth and claws.

AVA (V.O.)
"But the wild things cried, "Oh
please don't go we'll eat you up -
we love you so!" and max said, "No!"
The wild things roared their
terrible roars and gnashed their
terrible teeth and rolled their
terrible eyes and showed their
terrible claws..."

Alison steps inside the room.

INT. HOSPITAL ROOM - NIGHT

Alison weaves her way through the monsters. She hears a cry
for help that is coming from under the bed.

INT. SAFFIE'S BEDROOM. FLASHBACK - NIGHT

Saffie, 5, is crying. Alison, 29, comes into the room.

ALISON
Hey, hey why are you crying?

SAFFIE
The monsters. They're in the
wardrobes. And they're under the
bed.

Alison kneels down beside Saffie's bed.

ALISON
Now you, little miss, have been
watching too much TV and reading too
many stories.

Saffie sucks at her thumb.

ALISON
Just because it's dark, doesn't mean
there are monsters.

Saffie begins to softly cry again.

ALISON
Okay, you know what we do when there
are monsters? Do you want to know
how to get rid of them?

Saffie nods.

ALISON
We just blow them a little kiss,
like this.

Alison blows a kiss over to the wardrobe, and bends down and blows a kiss under the bed.

ALISON
Go on, try it.

Saffie blows a kiss into the air.

ALISON
They're only angry and scary if you're scared of them. They just get really sad because they think you don't like them! But if you give them kisses and send them love, they'll be really happy, and they won't bother you anymore, see?

Alison blows loads of kisses into the air. Saffie giggles and laughs and starts blowing kisses into the air too.

INT. UNDER HOSPITAL BED - NIGHT

Alison clambers under the bed.

Tentacles attached to a monster slide under the bed and try to grab at Alison, she struggles and fights it off. She sees a trap door and opens it, it leads to a staircase. Alison climbs down it.

INT. BASEMENT PARTY - NIGHT

Alison finds herself in the middle of a party in a basement. Around her are business men from Alison's company.

BUSINESS MAN 1
Want to play a game?

ALISON
No I need to-

BUSINESS MAN 1
Come and play!

Business man 1 grabs Alison and takes her to a casino jackpot slot machine. Alison puts a coin in the machine, she doesn't get three matching pairs. She repeats this again and again, getting more more and more frustrated until she only has two coins left.

Mackenzie, 52, appears.

MACKENZIE

Alison! I lost sight of you after
our little shopping trip. How've you
been?

ALISON

Look Mackenzie, have you seen a
little girl?

Mackenzie leads Alison in to the middle of the room, Saffie
lays there, connected up to a life support machine. She is
covered in purple spots. Lines of coke are all over her body.

ALISON

You sick fucks!

MACKENZIE

Don't you want a buzz?

Alison tries to run up to Saffie, but business men push in
front of her.

They all snort coke off of Saffie's body with rolled up
notes.

ALISON

Leave her alone!

MACKENZIE

You were too late.

The business men end up in a mosh pit circling Saffie.

Alison then remembers the gun in her back pocket. She pulls
it out, and starts to shoot every single person, until just
Mackenzie is left.

ALISON

I'm sorry Mackenzie.

Alison shoots Mackenzie too.

All around her is a blood bath.

Alison picks up Saffie, and holds her dead body. One of the
walls in the basement turns into an archway leading into a
forest. Alison carries Saffie through it.

EXT. FOREST - NIGHT

The forest is half cut down and littered with rubbish.

They reach a stream, with a little wooden boat on it. They
get inside it and row down the stream.

AVA (V.O.)

Max stepped into his private boat
and waved goodbye. And sailed back
over a year, and in and out of
weeks, and through a day, and into
the night of his very own room where
he found his supper waiting for him,
and it was still hot.

EXT. STREAM - SUNRISE

A first quarter moon disappears under the water, and the sun
begins to rise. Birds are cheeping.

Saffie has been placed into the small wooden boat, and Alison
sits on the ground by the edge of the stream.

Alison places a sunflower over Saffie's heart. She then gets
out her purse, takes out her last two coins and places them
over Saffie's eyes.

Alison kisses Saffie on the forehead. She puts some
firelighters onto Saffie's chest, lights a match and sets her
on fire.

She pushes the boat out into the river, and watches it as it
sets ablaze. As this happens, grass begins to sprout, trees
begin to grow and the land restores itself.

Kali approaches Alison. They look at each other.

ALISON

I'm not scared of you. It is what it
is.

Kali sits next to Alison for a while.

KALI

Sometimes we must experience what we
are not, to understand who we are.
We're one and the same, you and me.
I am only what you perceive me to
be.

From the fire on Saffie's boat, emerges CHARON, who begins to
row the boat out along the stream.

ALISON

Goodbye, sweetheart.

KALI

She's hasn't gone. Your fear has,
though.

Kali unhooks the rabbit head from her necklace, and hands it Alison.

Kali morphs into Katherine, 65. Alison and Katherine look at each other for a while.

A bridge forms over the river, leading into a beautiful garden.

In the garden there are trees, a waterfall and a plunge pool. There are flowers, and hundreds of dragonflies buzzing around the water.

Gene is sitting under a giant weeping willow by the plunge pool, sewing something.

KATHERINE

Go on.

EXT. BRIDGE - MORNING

Alison crosses the bridge.

EXT. GENE'S GARDEN - MORNING

Alison approaches Gene, who is sewing and patching up the purple toy rabbit.

GENE

Ah, perfect! The last piece I was looking for!

Gene reaches out to take the rabbit head. Alison gives it to her, and Gene starts sewing the rabbit head back onto its body.

Alison sits down next to Gene under the weeping willow tree.

GENE

You've been doing so well.

ALISON

I couldn't save her.

GENE

Maybe she never needed to be saved. Let yourself feel these things, my child. The water is lovely and hot here, why don't you bathe?

Alison looks over at the plunge pool.

A white and a black fish swim up to each other, and encircle each other, like a yin and yang. They then disappear under the water creating a ripple.

Alison climbs into the water, lays back and relaxes. She washes herself.

GENE

Let me tell you something child, no
tree ever grew up to heaven whose
roots weren't just as close to hell.

Suddenly, the water begins to ripple around her, and turns into a whirlpool, Alison spins around with the whirlpool. Underneath her is now a black hole.

ALISON

I don't want to leave, I just want
to stay here, please! I've had
enough!

GENE

What would be the fun of staying
here forever if you never had the
joy of returning to it?

Alison falls and falls. Eventually, she appears to be floating in a dark void.

INT. LABORATORY - DAY

DOCTOR 1

I think it's time. Pass the
Dimethyltryptamine.

AVA

And you're sure this is safe?

DOCTOR 2

Of course. We always have it, it's
stored in our pineal gland. They say
it's what is released at both birth,
death, and when we dream.

Doctor 2 passes a needle to Doctor 1. She injects it into Alison's arm.

INT. CHILDHOOD BATHROOM. FLASHBACK - NIGHT

A needle is injected into an arm with a syringe. Katherine, 26, lies on her back, smiling on a bathroom floor. There are frantic knocks on the door. Katherine closes her eyes.

EXT. DARK VOID - TIMELESS

Alison opens her eyes.

A white light from the distance resembling a star moves closer and closer to Alison.

The white star trembles in front of her, then explodes into rays every colour of the rainbow.

The colours of the rainbow merge back into the white.

The white and the black void around her slowly merge together, forming a giant yin and yang symbol.

Alison looks at the small white yang dot amongst the black yin. This circle gets bigger and bigger, until it is all encompassing and Alison is surrounded by bright white light.

Grid like structures appear in the white light, forming Alison's house.

INT. LIVING ROOM - MORNING

Alison, 28, is sitting on her sofa, filing some paperwork.

EXT. GARDEN - MORNING

Saffie is playing in the garden, making a mudpie.

INT. KITCHEN - DAY

Ajay takes out some freshly made cookies from the oven.

EXT. GARDEN - MORNING

Saffie runs towards the double doors, opens them and runs into the kitchen.

INT. KITCHEN - MORNING

Saffie runs up to Ajay, hugging his legs.

AJAY

Aww hello my little ladybug!

Alison walks into the kitchen.

She stops, and in awe watches Saffie and Ajay together.

AJAY

I need to pop off to my meeting now,
i'll see you both later.

Ajay gives Saffie and Alison a kiss on the cheek before leaving.

ALISON
Come here baby.

Alison takes Saffie into her arms and hugs her.

SAFFIE
You're getting muddy mummy you don't
like mud.

Saffie giggles. Alison squeezes her tight.

SAFFIE
Owww, not too tight. You're holding
me too tight.

Alison looks up and a dragonfly enters the house through an open window. It hovers for a second before flying away.

As Alison keeps holding Saffie, she slowly begins to fade.

ALISON
No don't go this time, please.

SAFFIE
I wont, let me go.

Alison lets go of Saffie, who jumps up, and her body returns to her.

SAFFIE
Can I have a cookie?

ALISON
Yes.

Saffie goes to the counter, jumps up and takes a cookie. She munches it and Alison simply watches.

Saffie comes back over to Alison and starts eating the cookie.

ALISON
Are you happy where you are baby?

SAFFIE
Yes. I am everywhere. I'm here.

Saffie reaches up to touch Alison's heart.

SAFFIE
Now you.

She holds out the cookie in front of Alison's face.

Alison takes a big bite out of it.

Alison begins to shrink, and turns into her 4 year old self standing beside Saffie.

Saffie shrieks with laughter.

Alison, 4, looks down on herself, and begins to giggle and laugh too.

EXT. GARDEN - DAY

Alison and Saffie play in the garden, rolling around in the mud together.

Lotus flowers start growing and blooming from the mud.

EXT. FOREST - DAY

They get up, and walk into a forest.

They play hide and seek, perilously looking for each other, and erupting into giggles and joy every time they find each other.

EXT. GENE'S GARDEN - DAY

They pass the Gene's garden with the waterfall, plunge pool and weeping willow tree. Gene is still sitting under it, and smiles at Alison and Saffie. Alison smiles back and waves.

Saffie finds a sunflower, she picks it and hands it to Alison. Alison takes it. Suddenly hundreds of sunflowers sprout up all over the garden.

EXT. SUNFLOWER FIELD - DAY

Alison and Saffie run across a sunflower field.

INT. CHILDHOOD HOUSE - DAY

They come across a little house, and crawl inside. It is Alison's childhood home.

They explore the house together.

They go into the bathroom, Katherine, 26, is laying on the bathroom floor, with a syringe beside her.

In Katherine's arms, is the purple toy rabbit.

Alison kisses Katherine on the cheek.

ALISON
It's going to be okay.

Saffie pulls the toy rabbit out from underneath Katherine,
and hands it to Alison. She hugs it, and keeps hold of it.

Greenland by Emancipator plays.

Alison begins to grow and grow.

SAFFIE
I'll see you soon mummy.

Saffie turns into a burning bright light that flies into
Alison's heart and lights it up.

Alison grows so big, she breaks the house apart. Alison is
back in her adult form, at 45, her chest burning with light.

EXT. WHITE VOID - TIMELESS

Kali appears in front of her.

KALI
Let me show you something else.

Kali touches the top of Alison's head, sending a beam of
light into her. Inside Alison's eyes is shown:

Montage:

Cells split and replicate themselves.

They form the pattern of the Fibonacci spiral.

The Fibonacci spiral turns itself into ocean coral with the
same pattern.

This spiral turns into a school of fish, swimming in the same
formation.

A large fish swims by and eats all of the fish.

This fish is also part of a school of fish in the formation
of the fibonacci spiral.

A turtle crawls out of the ocean, waves crash onto the shore.

The turtle climbs up onto hexagonal stones.

Zoom into the shell of the turtle, its shell patterned with
hexagonal shapes.

Hexagonal shapes merge into a bee hive.

Bee flies away from hive and pollinates a plant.

Rain hammers down onto earth.

Roots grow underground, sipping up water.

Roots merge into blood rushing through human veins.

Veins merge back to roots which grow out of the ground, into trees.

The trees grows branches which merges into rivers.

The rivers merge into the structure of a human neuron.

The human neuron merges into a galactic supercluster.

Galactic supercluster zooms out into space, revealing a spiral galaxy.

Spiral galaxy merges into spiral of human DNA.

DNA zooms out into two cells that merge together into a zygote.

Cells divide themselves until they form an embryo.

An embryo grows into a fetus, which grows into a baby inside a womb.

Baby is born, baby opens its eyes.

Zoom into eyes, closeup of eyes merge into space nebula.

Space nebula zooms out, until it is Alison's eye.

Alison is floating in space. She looks up, and the moon is there. It is a waxing gibbous moon, which phases into a full moon.

The moon then begins to also resemble a coin, with Kali embossed onto it.

ALISON

Are you God?

KALI

Yes, I'm you.

The coin moon revolves around, showing its flip side. On the other side is Alison's bathroom.

INT. BATHROOM - DAY

Alison, 45, goes to take her anti- depressant pills and her medication.

She spits them out of her mouth into the sink. She spits out hundreds of them. Alison looks up into the mirror at herself.

Her reflection changes form into Mackenzie, Ava, Ajay, a child working at a sweatshop, lots of random humans, Katherine, Kali, Gene, Ma Durga, Saffie, and then back to Alison herself.

Alison steps into the mirror and hugs her reflection. The two dissolve into each other until one Alison is left.

INT. INSIDE MIRROR - TIMELESS

Alison is inside the mirror. She tries to get out. With some force, she pushes herself through and falls.

EXT. SNOWY MOUNTAIN RANGE - EVENING

A landing thud is heard.

Alison is lying unconscious on the ground, covered in snow.

The severed engine from a plane is nearby.

A group of native Norwegian women walk towards Alison, all with big furry white coats.

One puts a blanket over her and tries to prop her up.

Another checks to see if she is breathing.

WOMAN 1 (IN NORWEGIAN)
She is still breathing. The plane
fell down, fetch some broth.

One woman goes away, and comes back with some liquid. Another woman opens Alison's mouth and drops some in.

Music begins to softly play.

Alison immediately wakes, coughs, and begins to throw up a lot of sick.

INT. LABORATORY - DAY

Close up of Alison's eyes, they are flickering. The flickering subsides into stillness.

DOCTOR 1
Okay, it's time.

Doctor 1 takes off her headset.

DOCTOR 2
This should ease her back.

Doctor 2 Presses play on a computer, music explodes into the scene.

Alison opens her eyes.

INT. EYE - TIMELESS

A plane flies through Alisons pupil.

INT. PLANE - NIGHT

Alison and Ava are both asleep on the plane. There is turbulence. Ava wakes up, she turns around and looks at Alison for a little while.

Alison wakes up and looks over at Ava.

ALISON
Ava. There's something I need to
tell you.

EXT. AIRPORT - NIGHT

A plane starts to land on the runway.

Alison and Ava get off the plane and walk into the airport in silence.

INT. TAXI - NIGHT

Ava reaches over and holds Alison's hand in the taxi.

INT. KITCHEN - DAY

Alison makes cookies. She takes them out of the oven. She eats one. She sits on her sofa.

Alison takes out her phone and makes a call.

ALISON
Hey Mackenzie, I've arrived back in London now. I'm sorry you couldn't make it in the end. The deal got rejected because of new U.N environmental regulation laws. Honestly, it's fine. I actually... I'm going to hand in my notice. Take some... time out for myself.

INT. BEDROOM - EVENING

Alison opens a wardrobe in her room. She takes out a box. From the box she takes out the purple rabbit, and places it on her bed.

Alison curls up in the foetal position and goes to sleep next to the purple rabbit.

EXT. FUNFAIR - DAY

Alison, Ava, Katherine, Gene and Saffie are all playing as children at a funfair, all around 5. Alison goes up to Katherine and takes her hand.

INT. BATHROOM - MORNING

Alison splashes her face with water.

She looks in the mirror, and stares at her own reflection.

INT. NURSING HOME - DAY

Alison and Ava, 45, are walking through a nursing home.

AVA

Thank you for this, Ali.

ALISON

I'm doing it for me.

Ava and Alison stop at a door, open it, and walk into Katherine's room. Katherine, 65, is in a big armchair, staring off into space.

AVA

Hey mum. It's Ava.

Ava looks at Alison. Alison doesn't say anything.

EXT. SEAFRONT - DAY

Katherine, 65, sits on some rocks by the sea, watching the waves. Ava, 2, crawls up to her and Katherine takes her into her arms.

AVA (V.O)

Alison's here too. We're both here.

Alison, 2, climbs over a rock and looks at Katherine.

INT. KATHERINE'S ROOM - DAY

A slight smile appears on Katherine's otherwise vacant expression.

ALISON
(to Ava)
I think she did the best she could
for us, you know.

EXT. SEAFRONT - DAY

Alison climbs up into Katherine's arms too.

Katherine holds Alison and Ava.

ALISON (V.O)
Mum, I need to say goodbye to you.

Katherine watches the waves.

INT. HOSPITAL ROOM. DAY - 1 YEAR LATER

Alison, 46, is laying down on a hospital bed with her eyes closed. Ava is sitting next to her, holding her hand.

EXT. CHILDHOOD GARDEN. FLASHBACK - DAY

Alison, 6, is sitting in the garden with Ava, 6. They have their pinkies linked in a pinky promise. They let go and their pinkies break apart.

INT. HOSPITAL ROOM - DAY

Alison opens her eyes, takes a deep breath in, then closes her eyes again.

The hospital room disintegrates, turning into a white void.

EXT. WHITE VOID - TIMELESS

The white void slowly turns into Gene's garden.

EXT. GENE'S GARDEN - DAY

Alison, 5, is sitting under the weeping willow tree.

Alison spots Saffie, 5, making a mud pie in the garden beside a stream. Saffie turns her head and smiles at Alison. Alison walks up to her.

Alison and Saffie play together.

A bridge forms across the stream, a white void is on the other side.

EXT. BRIDGE - DAY

Alison and Saffie both walk across the bridge.

EXT. WHITE VOID - TIMELESS

A white void.

Slowly, a hall of mirrors assembles itself.

EXT. HALL OF MIRRORS - TIMELESS

A female egg cell is reflected in the mirrors.

A sperm reaches it.

Male and female pronuclei form.

Both of these pronuclei fuse together, creating a zygote.

This zygote then splits in half, creating two separate, identical cells.

Both of these cells then begin to rapidly divide.

End.