

Abaddon

Draft 3

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1 EXT. FOREST DAY

Two women sit in a wooden gondola, floating down a long stream in a thick forest. A hooded figure rows the boat. A dank colour palette of dark greens and greys. All three are haggard, they've clearly been there for a long while.

KORE (20s), well-spoken; dressed in simple warm fashion, her hoodie and stylish black jeans are shredded. A cross on her necklace. She carries a large rucksack on her back, clearly heavy.

HERA (40s), motherly and mature, wears a smart, long coat with jeans, a plain top and thin cardigan, all ruined by dirt and leaves. She also carries a heavy backpack.

CHARON (20s), the figure is your average tech geek. thick glasses, hoodie and sweatpants. He is much cleaner than the others but still haggard.

KORE:

Excuse me, sir.

The man doesn't respond in any way.

HERA:

Oi, you there!

Again, nothing. Kore turns to Hera.

KORE:

surely we must be close now?

HERA:

We'll be there soon, don't worry.
How's your back?

KORE:

Sore.

HERA:

Mine too, kiddo. Mine too.

They turn away from one another again and stare out into the forest.

2 INT. RESTAURANT NIGHT

FLASHBACK.

Kore and CRAIG, a well dressed, strong and imposing man. sit in a restaurant. They eat a lavish meal and joke and laugh about.

3 EXT. FOREST DAY

Hera spots a bridge ahead, crossing the stream and beyond that, a bountiful pear orchard. Bright and colourful, the mist dissipated, A suggestion of hope.

HERA:

Look!

Kore turns and her face lights up.

KORE:

Stop! Stop the boat!

Charon ceases rowing and they come to a stop just before the bridge. The two women leap into action and flee into the orchard.

4 INT. COLLEGE CLASSROOM DAY

FLASHBACK.

A classroom full of students, Hera enters and sits down next to a tall man, ZEKE.

ZEKE:

Hey, you!

Zeke smiles as she sits and she reciprocates.

5 EXT. PEAR ORCHARD DAY

In the middle of the orchard lies a pristine lake. The malnourished duo dive straight in, not even thinking to remove their clothes. As soon as they try to drink the water however, it turns to brown sludge in their hands.

HERA:

N-No! What the hell is this!?

Kore bends to the surface, trying to drink the water that

way. The water recedes before her. Their desperation returns and tears stream down Hera's face. They grasp tirelessly at the water.

KORE:

What about the pears?

Hera scrambles from the lake and reaches for the lavish fruits. No matter how hard she tries, the plump, juicy pears are tantalisingly just out of reach.

KORE:

Let me try.

Hera boosts Kore up to the branches of the tree but still, the pears cannot be taken. They're devastated. All hope lost, they collapse at the trunk of the tree.

6 INT. CHURCH DAY

FLASHBACK.

Kore kneels at the alter of a church alone, praying inaudibly. A few tears run down her cheeks.

7 EXT. PEAR ORCHARD DAY

HERA:

Well, shit.

KORE:

language.

HERA:

Sorry. I'm so hungry! I just want food and water!

Hera begins to cry and Kore isn't sure what to do with her. She becomes awkward and backs off, keeping her own devastation to herself.

8 INT. CHAPEL DAY

FLASHBACK.

Hera walks down the aisle in a gorgeous wedding dress. She seems nervous, more than just wedding nerves.

9 EXT. PEAR ORCHARD DAY

Eventually, Hera turns her head to a sign on a tree and breaks the silence again.

HERA:

Are ya a good person?

Hera gestures to the sign, drawing Kore's attention to it.

KORE:

It's only a sign.

HERA:

Yeah, but are you though?

10 EXT. BACK ALLEY NIGHT

FLASHBACK.

The same man from the restaurant, escorts Kore through a back alley. Although modestly dressed, Kore is clearly dressed for a date.

KORE:

And that's when I knew I had to follow
the Lord's path.

Craig is clearly not listening to what she's saying and is instead peering at her exposed cleavage.

11 EXT. FOREST DAY

The two get back onto the boat, Charon is now looking slightly less human than before.

HERA:

Are you still not talkin'?

Charon ignores her again.

KORE:

Leave the poor man alone.

HERA:

Oh come on, he's not spoken a word since we started and he din't rush over for food and water, he must be hungry by now.

Hera nudges Charon and he jolts. He stops rowing and turns slowly. His eyes jet black. The two gasp in shock and Charon returns to rowing. Kore grabs at the cross around her neck, as if warding off evil.

KORE:

What on God's earth!?

12 INT. HOUSE NIGHT

FLASHBACK.

Hera is dressed up, ready for a night out, putting lipstick on in a mirror. Zeke appears.

ZEKE:

Where do you think you're going dressed like that?

HERA:

I'm going to the cinema with 'me friends.

ZEKE:

You are not!

HERA:

What you on about? Move.

Hera thinks Zeke is joking and tries to push past him, towards the door. He shoves her against the wall and slaps her. Hard. She falls to the ground.

13 EXT. FOREST DAY

Hera's jaw gapes and Charon uses the oar, slamming it down on the boat. it tips and they fall from the boat into the water below.

14 EXT. LIMBO NIGHT

They hover, falling through darkness in a surreal fashion. Screaming. Hera panics, coughing and spluttering as if she were drowning. The faint outline of a noose around Kore's neck, barely visible.

15 EXT. BONE FIELD NIGHT

The two land in a dark room. Skulls and bones litter the floor. Kore gets herself up from the ground and panics, screaming at the top of her lungs.

16 EXT. BACK ALLEY NIGHT

FLASHBACK.

Suddenly Kore is on the wet floor, her head forced to the floor by Craig.

KORE:

Craig, No! Please!

He rapes her and leaves her for dead.

KORE:

(Crying, quietly)

I'm impure...

17 EXT. BONE FIELD NIGHT

Hera turns to discover that all around them, for miles on end is a sea of children's bones.

Kore breaks down, sobbing, screaming. She collapses to the floor in a heap.

with each sob of Kore's, Hera feels pain of her own.

18 INT. HOUSE NIGHT

Flashes of Hera being punched by Zeke at home are interspersed with scene 17.

19 EXT. BONE FIELD DAY

Kore remains in a heap on the floor, wailing, just as she had in the clinic. Hera wipes tears from her own face and rubs Kore's back, helping her up.

HERA:

Let's get the fuck out of here.

Hera carries Kore away from the bones until they see Charon, now more reaper-esque, on his boat once again. They're no longer in a forest, but a deep canyon. They step on.

20 INT. BATHROOM DAY

FLSHBACK.

Kore sits on the toilet, jiggling her leg anxiously. Bruises cover her skin.

She picks up a pregnancy test, its positive. Kore cries, muffling her sobs with her sleeve.

She drops to her knees and prays.

KORE:

Lord, please forgive me but I cannot
birth this child.

21 INT. ABORTION CLINIC DAY

FLASHBACK.

Kore takes a tablet and then, her hands covered in blood, she screams, wailing and crying.

22 EXT. CANYON NIGHT

Kore, still a mess cries silently beside Hera on the boat.
Hera has a caring arm around her.

HERA:

That does NOT make you a bad person
Kore.

KORE:

Yeah it does! I'm a murderer, I killed
an innocent child!

HERA:

No! You are not to blame here!

Hera peers away again into the black void below them.

23 INT. HERA'S BEDROOM DAY

FLASHBACK.

Hera enters a nice, roomy apartment and puts shopping bags
down on the couch before taking off her coat and heading
towards the bedroom. Sexual moans come from the door and she
freezes.

24 EXT. ABYSS NIGHT

The canyon has come to a close and they're now in more of an
abyss, statues of contorted women's bodies, curvy and
perfect, line the river.

25 INT. HERA'S BEDROOM DAY

FLASHBACK.

A flash of lips on skin and a sexual moan.

26 EXT. ABYSS NIGHT

Hera turns to Kore and holds her head, turning it towards
her.

HERA:

You are nothing compared to the monster that I am.

27 INT. HERA'S BEDROOM DAY

FLASHBACK.

Her hand reaches the doorknob and she turns, bursting into the room. Zeke is having sex with two beautiful YOUNG WOMEN (20s). He sees his wife and jumps up, panicked. It's too late, Hera is enraged. Flashes of lips and exposed skin again.

ZEKE:

Hera, honey. Listen...

HERA:

Shut up! Shut the fuck up, you stupid, cheating cunt!

Hera roars and charges towards Zeke in an animal-like fashion, she's feral. She's snapped. She beats her hands on Zeke's bare chest with all of her might, cursing and screaming. Her strength and adrenaline pushes Zeke further and further back until.

28 EXT. ABYSS NIGHT

SMASH!

HERA:

I killed him.

Tears of anger flow down her cheeks.

In the distance, the sound of phone notifications and news reports rises.

NEWS REPORTER:

(V.O)

Hera Challen of Luton was today found guilty of murder in court after pushing her abusive husband from a 15th storey window...

The report continues indistinctly as we change to Kore,

Comments of hatred from her friends and family build up and build up.

KORE'S MOTHER:

A life is a life, you fool! You're going straight to hell for this!

As the voices rise and become more and more aggressive, Charon raises his oar once again, he screeches and wings explode from his back, a long cloak flying back, revealing a distorted monster. The two scream as he reaches out a bony hand.

KORE:

What do you want from us!?

In her fear, Hera throws her arms around Kore and feels something in her pocket. She removes it and sees an old golden coin. The duo look at one another aghast and Hera checks her own pockets. She too has a coin. They hand the coins over to Charon and he screeches again, disappearing. The two drop back into limbo.

29 EXT. LIMBO NIGHT

Hera splutters again, drowning before she stops moving, her hair moving as if underwater.

Kore's fall is suddenly interrupted by a noose, tight around her neck. She claws at it to no avail and eventually passes out too.

30 EXT. PIKE HILL NIGHT

When Kore and Hera open their eyes, they find themselves at the top of a hill, a pike sits in the middle of the opening. They trudge over to it, finally setting their heavy bags down on the ground. The bags tip over with the weight and from them spill huge boulders and rocks. The two don't notice.

They've made it. They slump to the bottom of the pike, the colours now more vibrant than ever, the mist gone.

KORE:

we're out!

The ground begins to rumble, the two huddle, afraid.

HERA:

What the hell is that!?

The ground splits right in two, heat distortion and flames rising from it, the embers landing on the grass, turning to ash.

A man, HADES, steps from the chasm.

Hades laughs, a deep and sonorous laugh.

HADES:

Well?

HERA:

Well, what?

HADES:

Are you good people?

The sounds of all of the bad things people have said about them, both to their faces and behind their backs build up and build up all around them. The voices of their demons, of Craig and Zeke. They build and build until it's too much. Hera bursts out and screams.

HERA:

There's no such thing as a truly good person!!

Hades shakes his head.

HADES:

Very well.

He turns to Kore.

HADES:

And you.

Kore is hesitant to answer but steps forward slowly.

KORE:

No-one is perfect and everyone makes mistakes. That abortion may have been wrong to many people but for me, it was the right choice. I couldn't look after a baby, it would have had an awful life or grown up in care. I believe I am a good person... overall... I guess.

Hades smiles, a demonic type of smile and reaches his hand out to Kore, she takes it willingly. Hades hands a pomegranate to Kore.

HADES:

Eat, my child.

Kore eats messily, starved. They turn and head back to the chasm. With a slam of his staff, Hades conjures a pillar, he attaches Hera to tit with a snake and then turns, receding back to the underworld with Kore.

HADES:

Careful, they bite.

HERA:

Wait! Wait, you can't just leave me here!

The ground snaps shut again, Hades laughing and a vulture appears, squawking, creating an awful din before delving into the belly of Hera, devouring her liver. She screams, a bloodcurdling scream before passing out.

31 EXT. FOREST DAY

Hera sits in a wooden gondola without Kore, floating down the long stream in a thick forest. Charon, once again a tech geek, rowing the boat. A dank colour palette of dark greens and greys returned. Hera is even more haggard than before but clearly remembers nothing of her last trip. The rucksack back on her back.

HERA:

Oi, you there!

Charon doesn't respond

HERA:

Hey, where the hell am I?

Charon doesn't respond once more

HERA:

Please!?

Hera's plea echoes through the trees.

:CUT TO BLACK