**OBLIVION**

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**Based on an online story**

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SCENE 1 - INT. IN THE LIVING ROOM. NIGHT

Door bell rings. MARGARET (30), the house maid goes to open the door. CHARLES (35) walks in.

**MARGARET:** Welcome sir!

**CHARLES** (simply nods) Get me a glass of water!

Charles walks in the living room and finds his wife, LUCY(33) sitting on the couch reading a book. She looks tired and lonely. Her son JASON(7) lies in her arms asleep. It’s just about eleven p.m. He walks towards Lucy and carries Jason up and takes him to his room. He returns to the sitting room and sits beside Lucy looking at her. Lucy is looking concerned because it had been a while he sat beside her. He looks like he has a lot on his mind.

**CHARLES (CONT’D)**

(With a calm, malicious tone) Lucy, I have something to tell you

**LUCY** – stares ahead without looking at him

**CHARLES :(** with a stern and cold voice) - I want a divorce

**LUCY** – doesn’t utter a word. She squints.

We hear the sound of glass crashing on the background from the kitchen. It breaks the silence.

Just then, Charles’ phone rings. It’s Sarah on the line. He looks at the phone, mutes the call and turns back towards Lucy. Lucy stands up before he is done with his phone and starts walking towards the bedroom, leaving Charles confused without a response. She pauses midway by a table in the living room and turns their 5 x 7’’ wedding picture frame face down before walking out of view.

Cut to Charles’ face as he becomes angry and irritated, yet subdued.

The Housemaid brings the glass of water and drops it beside Charles who looks at her with contempt in his eyes before yelling at her

**Charles:** Will you get out…

SCENE 2 (Int. Day – flashback)

Cut abruptly to Charles yelling at Lucy

**Charles:** Will you get out of my sight before I do something terrible to you?

Lucy is crying and pleading with Charles

**Lucy:** (softly) Honey, I’m your wife… (Then angrily) How long am I supposed to go on like this? I’m no whore but a woman’s body is not meant to go this long without feeling her husband’s warmth!

Charles: (turning to her angrily)…then go get it from wherever and just let me be!

**Lucy:** baby…

**Charles:** Shut up! You disgust me…

Charles makes to walk away but Lucy holds on to his leg. He walks on, pulling her along then he tries to shake her off but she holds on even tighter amidst wailing and begging. He turns suddenly and makes to attack her

**Charles:** Get off me; I swear I’ll kill you! (As his hand is about to hit her face, she covers her face with her hands and we cut to (the present) with her standing in front of the mirror crying

BACK TO SCENE 1 Continuation

Charles peeps in through the open bathroom door behind Lucy as we shift focus between him and her. She is backing him and unaware of his presence. He makes to utter something but refrains from doing so. He walks away, leaving her alone in a very tense mood.

SCENE 3 - INT. DINING ROOM. DAY

Lucy is sitting by the dining table with a cup of coffee and a glass of water in front of her. She is looking sad. Charles is dressed and ready to go to work. He walks towards Lucy and hands her a divorce agreement. Lucy looks at it and turns to Charles with a straight face

**LUCY:** (with voice trembling)

Eight years Charles… how does this make up for those years?

Lucy squeezes the paper and drops it beside her cup of coffee before taking a sip.

Charles is still standing there in front of their family portrait on the wall. She turns to him with teary eyes. She cries for a bit.

**LUCY:** …and our son? (Trying to compose herself as Charles makes to walk away)

Charles pauses for a second and sighs before walking away. He is bent on having the divorce. He picks his laptop bag and walks towards the front door. Lucy doesn’t look at him at all. Tears roll down her cheeks and she wipes them with her right hand.

Cut to a Close Up shot of her palm as she opens it and looks into it. We can’t see the pills in her hand.

SCENE 4 - INT. DINNING ROOM. NIGHT

Charles walks into the house and finds Lucy by the dining table writing. He walks towards her but she is engrossed in what she is writing. He sits on the opposite side of the table and just stares at her. They both remain silent for about 12 seconds before Charles walks to the bedroom to sleep. Charles wakes up at 3a.m. to realize that Lucy is not in bed. He walks to the dining room and finds her still drafting something. He walks back to the bedroom and sleeps off.

SCENE 5 - INT. DINING ROOM. DAY

Its 7a.m. And Charles is ready to go to work. He descends the stairs towards the dining room and as he looks up, Lucy is standing right in front of him. She hands him a paper with her own divorce conditions. He paces through it shabbily and looks at her.

**CHARLES:** (sarcastically) just this?

**LUCY:** It’s up to you…

**CHARLES:** That's fine. He picks his laptop bag and walks out of the house

SCENE 6 - INT. SARAH’S LIVING ROOM. DAY

Sarah (25) is sitting on her couch, reading Lucy’s divorce conditions while Charles is lying down on the same couch with his head on her laps while gently stroking her thigh.

**SARAH:** (assertively) she wants nothing…

**CHARLES:** apparently

**SARAH:** …just a months’ notice

**CHARLES**: nods

**SARAH:** (sarcastically) …and this gesture of carrying her?

**CHARLES:** (cutting in) She says we should live like a normal couple – with no issues for Junior’s sake. His exam starts next month

**SARAH:** and what was your response?

**CHARLES:** (leaning towards Sarah) I thought she was crazy but if that's what will give me the freedom to marry you, I will gladly do it.

**SARAH:** …hmmm… and she thinks this (holding the letter up)…this could make a difference?

**CHARLES:** I truly feel sorry for her. It would have been much easier for her to just…

**SARAH:** (cutting in) Not to worry my love, we’re just buying time. A month right?

**CHARLES:** Yeah, we didn’t come this far…

SCENE 7 - INT. IN THE HOUSE. DAY

Charles carries Lucy in his arms and both of them feel awkward about it because it’s been a long time they both had body contact. Charles also seems to stagger a bit because of her weight as he climbs down the stairs. As they get downstairs, Jason, who is having breakfast on the dining table sees his mum in his dads arm and in surprise chants.

**JASON:** Hey! Daddy is carrying mummy.

**LUCY:** (closes her eyes and speaks softly) remember he’s not to know about the divorce.

**CHARLES:** (nods his head)

Charles gets to the front door and lets her down. They barely look into each other’s eye as she walks to work. Charles walks to the calendar and ticks the date to mark his first day of carrying Lucy out and then goes to Jason

**CHARLES (CONT’D):** Jay, hurry up (looking at his wrist watch)

SCENE 8 - INT. IN THE HOUSE. DAY

It’s day two. As Charles carries her downstairs in his arms, Lucy leans on his chest and he takes a careful look at her face and notices some fine wrinkles on her face. When he drops her by the door, she looks at him and says goodbye. He stands there with his gaze fixed on her as she walks away.

MONTAGE

Third, forth, sixth and tenth days of Charles carrying his wife out and we notice that as the day goes by, she grabs him tighter. On the tenth day, they are even talking as Charles carries her out. Charles is beginning to carry her with ease and after he drops her, he feels his muscles. Later, Charles is also seen at work in front of his laptop when his phone rings. He looks at the screen and it’s Sarah on the line.

SCENE 9 - INT. IN THE BEDROOM .DAY

Lucy is seen going through some of her clothes and trying some of them on while Charles is sitting on the bed pretending not to be watching. Lucy goes through different clothes and finds out that most of her clothes are bigger. While trying one of them on, she looks at a photo of her wearing the same dress when it was still her size. She sighs while looking into the mirror.

**LUCY:** (while looking at the mirror and trying out her cloth) my dresses seem to be growing.

Charles looks briefly and then continues reading his newspaper. Lucy appeals to him to assist in zipping her dress up. He gets up grudgingly and when he is about to zip it up, he notices her significant weight loss. Feeling a bit sorry for her, he is almost tempted to place his hands caringly on her shoulder when when Jason runs into the room.

**JASON:** Daddy, it’s time to carry mummy.

Jason runs excitedly towards Lucy and hugs her as she becomes moody. Charles notices her soberness and tickles Jason just to distract him from discerning what’s going on. He then playfully carries the giggling kid out of the room.

Cut back to Lucy’s face – emotion laden.

SCENE 10 – INT. IN THE HOUSE DAY

Cut to Charles carrying Lucy down the stairs with her hands around his neck. They are talking, and she conceals a smile

SCENE 11 – INT. IN THE HOUSE DAY

Fade into Charles Carrying Lucy into the house on their wedding day and fade back to Charles’ Face. There's a sober look on Charles’ face.

SCENE 12 - INT. IN THE HOUSE. DAY

Lucy is almost falling asleep when Charles walks into the bedroom and lifts her from the bed. She strokes his shoulder as if to say “don’t worry”

**LUCY:** (looking into Charles’ eyes) look at how easy it’s become for you to carry me.

**CHARLES:** I was going to ask… are you on a diet? I mean, it’s either you’re getting lighter or I’m getting stronger.

Lucy smiles and looks away. She is looking more frail and lighter than ever.

**LUCY:** You’ve always been strong Charles… (She groans in pain) I guess we’ll have to skip today’s carrying. My back aches.

**CHARLES:** You asked for it…

LUCY looks at Charles blandly.

**CHARLES:** I’m not giving you a massage. That wasn’t part of…

**LUCY:** shhhh… I’m not asking. Fade to black.

Cut to Charles walking into the shot; he stands in front of the mirror to check himself out. He notices strands of hair on his shoulder and upon closer observation, sees more hair on his shirt and his hands. He looks upstairs towards the direction of their bedroom with a questioning expression.

Cut to him marking the calendar. It’s day 29.

SCENE 13 - INT. IN THE BEDROOM .DAY

Lucy is lying down in the room and Charles walks in.

**CHARLES:** Are you ready?

**LUCY:** Where is Jason?

**CHARLES:** The school bus already drove by.

Charles carries her to the door and drops her. There’s a short silence between the two of them.

**CHARLES:** Look, Lucy, I’m…I’m truly sor…

LUCY interrupts by placing her hand on his chest. She holds his two hands together and kisses them.

She then walks into the house; noticeably slower for lack of strength. Charles watches her walk away and looks sad and transfixed.

MONTAGE

Fade into shot of Charles marking the calendar. Day 31. Fade into Lucy still walking into the house as the scene morphs into her in her wedding gown as their wedding day is re-enacted with Lucy on the same spot, still adorning the wedding outfit, she turns around and smiles at Charles with a gentle breeze blowing her hair and veil in slow motion.

Fade back to a Close-Up shot of Charles; with tears flowing from his eyes, and his lips ajar. Cut to a medium shot to see him now wearing his wedding suit. He tries hard to hold back the tears and remains speechless. Cut back to a wide shot of Charles as he morphs back to the present scene, stepping away from the door and looking In awe. Cut to a close up shot as he walks out of the shot.

SCENE 14 - EXT. IN FRONT OF SARAH’S APARTMENT. DAY

Cut to a close up on Sarah’s door as Charles knocks and waits. The door opens and Sarah smiles at him.

**SARAH:** come on in… don’t just stand there… She keeps smiling but her countenance drops when she notices the look on Charles’ face.

CHARLES looks confused and uncertain

**SARAH:** baby, are you okay?

**CHARLES:** Sarah…

**SARAH:** I know my love… (She moves closer to him and places her hands on his shoulder) finally…why don’t you come in and … (she whispers something into his ear as she pulls him closer, pressing herself on him in anticipation of a kiss.)

The door closes briefly. Maintaining the same Camera Shot for about half a minute, we begin to hear indistinct utterances as Sarah’s voice is raised.

The door opens abruptly, Charles is pushed outside and the door is shut against him. Charles just stands there confused for about ten seconds before the door opens again and Sarah throws something at him. He attempts to cover his face.

Cut to a close up on Charles’ face as his despair gradually morphs into relief upon realizing his success. He laughs excitedly.

M.V.O for montage:

It’s Lucy… it’s always been her. This problem – I can fix… the betrayal… time will heal. It’s amazing how oblivious I was about my infidelity. Always in close proximity, but withdrawn from her heart. Lucy… what pain I’ve caused you.

SCENE 16 – INT. WINE SHOP, GIFT SHOP & FLOWER SHOP. DAY

Charles is seen selecting a bottle of wine, buying some gift items and dashing into a flower shop to buy a bouquet of assorted flowers. An attendant is seen handing over a bouquet to Charles over the counter. Charles scribbles something on a card that’s attached to the bouquet and dashes out of the shop.

SCENE 17 - EXT. OUTSIDE CHARLES’ HOUSE. DAY

Cut to car coming to a halt, focusing on the tyres. Charles alights and rushes to the door. He runs in and calls out to his wife.

SCENE 18 - EXT. OUTSIDE CHARLES’ HOUSE. DAY

**CHARLES:** Lucy! Lucy!

He doesn’t find her in the living room. He paces up the stairs to their room, opens the door and finds her on the bed lying down with her eyes closed and a note in her hand.

He feels her body – cold and pale. Then he shakes her and screams out her name.

**CHARLES:** Lucy! Lucy…Please talk to me. Wake up baby… wake up!

With tears in his eyes, he holds her head and opens her eyes but they close back. Now he begins to weep as he puts his head on her chest to listen for a heartbeat and afterwards he feels her pulse.

Lucy just lies there lifeless. Charles grabs her and squeezes her body tightly against his as he sobs. He then notices a note in her hand which he picks up with one hand while holding onto her torso with the other. Her lifeless body dangles within his embrace. He reads Lucy’s note in his heart.

LUCY (V.O.)

I HAVE BEEN FIGHTING WITH CANCER FOR THE PAST EIGHT MONTHS BUT BECAUSE YOU HAVE BEEN OCCUPIED BY YOUR JOB AND GIRL FRIEND, I WASNT READY TO TELL YOU. I WAS ONLY CONCERNED ABOUT BY SON. I WANTED HIM TO SEE YOU AS A LOVING HUSBAND WHEN I DIE. THAT'S WHY I WANTED HIM TO SEE YOU CARRY ME OUT EVERY MORNING. GOD KNOWS HOW MUCH IT WOULD HURT TO SEE A SON AND HIS FATHER AT LOGGERHEADS. PLEASE TAKE CARE OF JASON. ALL I ASK IS THAT SHE LOVES HIM AS I DID… AS I STILL DO.

Love, Lucy.

Charles breaks down in tears.

CUT TO: WE SEE THE FLOWERS ON THE GROUND WITH THE CARD ATTACHED AND AN INSCRIPTION ON THE CARD

‘I will carry you out every morning until death do us part’.

THE END.