

The Knitting Circle

WGA West Registration Number: 1905199

SCENE 1

INT. ROOM. DAY.

Close-up panning shot of female fast moving knitting hands. The camera stops and starts pulling back from the close up to reveal a group of women sitting in a circle, knitting different colourful scarves. One of the chairs in the circle is empty. Next, to that empty chair, a wool basket is placed with an unfinished scarf. No one speaks.

The camera stops at MIA, in her 40,'s, who glances at the wall clock, showing 10:15.

Suddenly the front door flies open and breathless woman in her 40's runs in. ADA and MIA lock eyes.

SCENE 2

INT. ROOM. DAY.

ADA carefully and with great precision hangs her coat up. Her breath is quick and uneven. All the other women around her are still knitting without taking much notice of her.

SCENE 3

INT. ROOM. DAY.

ADA makes herself a cup of coffee while trying to steady her over-paced breathing.

SCENE 4

INT. ROOM. DAY.

Finally, ADA makes her way to the empty chair, sits down, takes her knitting out and slowly starts knitting. (Her scarf is green, grey and yellow.)

SCENE 5

INT. ROOM. DAY.

All the women are knitting together. No one speaks. The silence feels very dense.

SCENE 6
INT. ROOM. DAY.

The front door is kicked open. ADA looks up and sees a police officer entering the room. She quickly looks away, towards the clock, which shows 10:20

The police officer takes a slow look around the room. None of the women dares to look back at him.

SCENE 7
INT. ROOM. DAY.

The police officer walks amongst the women, kicking each of the knitting baskets while visibly looking for something.

He finally stops in front of ADA and looks at her for a long time. She doesn't dare to look back; she is trying to keep the focus on her scarf.

At last, he kicks her basket but once again finds nothing.

He leaves the room at 10:28, slamming the door behind, which won't close.

ADA stops knitting to take a deep breath. She closes her eyes. Her heart is still racing.

MIA walks over to the door and closes it properly. She rests her head on the door for a brief moment before making her way to the coffee table.

SCENE 8
INT. ROOM. DAY.

Some of the women are standing by the coffee table/counter drinking tea/coffee and eating cakes/cookies.

The clock shows 10.35.

ADA
I'm so sorry I was so late.
(Pause)
I had to make a copy of a new pattern.

MIA

(Stops)
New pattern?

ADA
It's a big winter jumper
pattern.

MIA
(Looks around the room)
Big... yeah. It's getting cold.
(almost to herself)

ADA stands up and walks over to her coat. She opens an inside pocket and takes out handwritten/drawn jumper pattern.

She hands a copy to everyone. The prints are immediately put away into secret coats or jumper layers.

MIA
(To ADA while everyone else is
putting the pattern away.)
How big is it?

ADA
This is it.

MIA
(Looks at ADA for a while)
Oh, I see.

SCENE 9
INT. ROOM. DAY.

All the women are back to knitting without taking their eyes off their knitting.
MIA is a fast knitter and is finishing off ADA'S scarf which is helping someone else with hers.

SCENE 10
INT. ROOM. DAY.

MIA and ADA are saying goodbye to all the other ladies. They kiss and hug without saying much to one another.

They all leave one by one after carefully checking the streets in front of them.

SCENE 11
INT. ROOM. DAY.

MIA and ADA are decoding the pattern that ADA brought.

To help them with the task a piece of paper with knitting abbreviations are in front of them.

MIA circles the abbreviations that come up on the pattern, which then she cross-references with the words in the secret book.

BLACKOUT

The pattern reads: "1.00PM, the central building. Lunch will be served for all."

MIA stands up and looks at ADA.

MIA
Are you sure?

ADA
Yes.

MIA
(Kisses her on the cheek and
puts the scarf around her
neck.)
(Pause)
The scarf suits you.

ADA smiles at MIA.

MIA
Let's go then.

ADA follows MIA through the back door.

THE END

SCENE 12

A headline from the newspaper that had been left at the door of the knitting circle room reads.

"Female resistance group caused major devastation to the regime. A lot of important information regarding the members of the resistance has been lost."

(In a picture from the scene we see a knitted green, grey and yellow scarf.)

ROLLING CREDITS

What If...

WGAWest Registration Number: 1905876

Somewhere in Scotland, 2035

Opening credits: an animation of stick figure people working in a factory, assembling something while the drones observe them from above. (drones' sound is pretty overwhelming).

SCENE 1

INT. ROOM. DAY/NIGHT (WE DON'T KNOW SINCE IT'S GRAY OUTSIDE)

A woman and a man in their late 30's are watering the plants that grow in their room.

Once one row ends the woman tries to stand up but struggles. A 10 year-old boy puts a small vegetable box on the ground and runs up to his mum, helping her stand up. Once upright we see that the mum is heavily pregnant.

SCENE 2

INT. ROOM. DAY/NIGHT

A Small selection of fresh fruits and vegetables are randomly scattered on the table.

The mum picks each item individually and wraps it up in a linen cloth with great precision.

When she hears the drone's sound growing she stops, instinctively putting her hand on her tummy as if she wanted to protect her unborn child.

When the drone is gone she goes back to carefully wrapping the food.

SCENE 3

INT. ROOM. DAY/NIGHT

The mum and her son are sitting at the table doing schoolwork when the dad enters the room.

DAD

They have the inhalers we need for Johnny.

MOM

Oh...I'll go.

DAD

You can't.

JOHNNY

I'll go.

MOM

No absolutely not!!!
You've never been outside. You don't know what's out there.

DAD

(Pause, looking at his son)
We will go together *(Points to Johnny and himself)*.
(Pause)
This way we can bring more supplies to the hospital, saving us another trip.

MUM

What if...

DAD

(Interrupts her)
We have to go. It's our turn to bring the supplies.

MUM

Johnny...

DAD

... is ready.

Mum looks at JOHNNY for a long time.

JOHNNY

(Whispers)
I can do it.
(Pause)
I know I can.

Mum puts her hand over his hand.

SCENE 4

INT. ROOM. DAY/NIGHT

The three of them are leaning over an old and much used map with lots of scribbles around the edges.

Mum points to a few places on the map.

MUM

This is how our safe houses are marked. If you get separated from your dad, you go into one of those places. Someone there will be able to help you.

JOHNNY

I know mum.

MUM

Take detours if you need to. Most of the drones have been hacked and don't recognize people anymore but some still do.

(Pause)

Avoid them at all costs.

JOHNNY

I will.

DAD

We will stay with William for a day or two before making our way back.

MUM

Good. Good idea.

(Pause)

Just in case they are tracking you.

DAD

(Puts his hand over hers)

We're gonna be ok.

JOHNNY

I'll be fine mum.

MUM

(Cuddles him)

I know. I know.

SCENE 5

INT. ROOM. DAY/NIGHT.

Mum hides the food she wrapped before in the hidden compartments and amongst the double layers of the two backpacks she is preparing for the boys. On top of the food she puts propaganda books, propaganda newspapers and anything to do with the Old World's regime.

SCENE 6

INT. ROOM. DAY/NIGHT.

Mum puts knitted scarf around her husband and kisses him. He touches her tummy. She turns to Johnny and puts another knitted scarf around him. She kisses him while whispering to his ear.

MUM

I love you like crazy.

JOHNNY

I love you like crazy too mum.

The boys put their backpacks on. They turn to the front door. Dad puts his hand on the doorknob and slowly starts opening the front door.

BLACK OUT

THE END

Scripts by Magda Olchawska

www.magdaolchawska.com

magda@magdaolchawska.com