

UNBROKEN

by

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FADE IN:

This act is heavily music oriented. The music is just as important as the dialog if not more important. We hear many classics as well as more contemporary songs, but the music & scoring is paramount.

1 INT HOSPITAL AT A PHONE BOOTH MORNING

1

A worn out mother, Constance (47, very well dressed) is frantic. She has called her mother for support as her own daughter Rebecca (17 years old) clings to life in the ER. MRS. KELLY (67, trailer trash) has been drinking.

CONSTANCE

Mom?

MRS. KELLY

Constance? Is that really you?

CONSTANCE

I didn't know who else to call.

MRS. KELLY

You sound awful.

CONSTANCE

There's been an accident.

MRS. KELLY

Are you alright?

CONSTANCE

It's not me Mom. It's Rebecca. She might not make it.

MRS. KELLY

What did you do?

CONSTANCE

I didn't do anything! It was just a car accident. I need your support now, Mom. I don't know where else to go.

MRS. KELLY

Where's your self-riotous husband?

CONSTANCE

Richard's on his way. Please Mom.

(CONTINUED)

1 CONTINUED:

1

MRS. KELLY

It's been nearly 10 years  
since I've heard from you &  
now you call me with this?

CONSTANCE

I'm sorry..I just-

MRS. KELLY

What? Couldn't find the time?  
You left us, Connie. You  
moved on. I haven't seen you  
or Rebecca in so long. I'm  
not sure I'd recognize you. I  
lost my daughter. May the Lord  
forgive me for saying this,  
but... what comes around, goes  
around.

We hear the click of a receiver. Constance slides down the  
wall she was leaning against fighting her inner demons.

FADE TO BLACK

2 OVER BLACKNESS:

2

Rhythmic thumping of a large stick on the wood of a dance  
floor. Classic music is playing in the background. The  
Dance Teacher(Late 50's, disciplined, yet good with kids) Is  
counting out a beat. It is 1978.

TEACHER

Three, four, five, six, seven,  
eight... lift your head, two  
three, four, five, six, seven,  
eight...

FADE IN

3 INT BALLET STUDIO AFTERNOON

3

We see several girls (age 5-6) at a ballet bar doing ballet  
exercises. As we seem to float through the room we pause at  
a few of the children and label them much as we would label  
a container. We see a "dreamer", a "pediatrician", an  
"ADD/ADHD", an "accountant", a "Repeat offender", We label  
the Teacher as "Instructor" then we turn to approach one  
particular dancer who seems much too serious for her tender  
age of 5-Rebecca (5 years old, brunette with freckles & pale  
skin). We see that she is driven and we label her  
"Ballerina."

(CONTINUED)

3 CONTINUED:

3

TEACHER

Alright. You may now choose a scarf from the basket.

The other girls rush over to the basket & giggle & fuss. Rebecca lingers at the bar critiquing herself.

TEACHER

Rebecca? Rebecca. It is time for free-dance. Why don't you get a scarf?

REBECCA-5

OK.

She smiles sheepishly & joins the others. They begin to dance creatively around the room as we roll opening credits over:

FADE TO:

4 EXT BALLET STUDIO EVENING

4

Rebecca holds hands with her mother (35 years old). Her mother twirls her around before they get into the car to leave for the evening. There is a magic about this.

CUT TO:

5 INT CAR EVENING (CONT)

5

Our little serious ballerina is in the car. Her mother is driving the long drive back home from the city to the country.

CONSTANCE

Did you have fun today?

REBECCA-5

Yes! Did you see my scarf dance?

CONSTANCE

Yes, I did! You were the prettiest little ballerina on the floor.

REBECCA-5

Mommy, will I get to be a ballerina like you?

(CONTINUED)

5 CONTINUED:

5

CONSTANCE

We'll see dear.

(beat)

How was school today?

REBECCA-5

Fine.

They go over a bridge. They are silent as more classical music is played on the radio. We see the shadows of the trusses of the bridge as our girl seems to continue dancing with her toes on the dash. The camera pans to the sky. The sun is setting and we see the rest of the bridge pass through the sun roof. (Finish opening credits.)

FADE TO BLACK

6 INT REBECCA'S HOME MORNING YEAR 1980

6

Breakfast: there is a hustle about the house as mother (37 years old) packs lunch and daughter (7 years old) rushes about assembling books in a catholic school uniform she is now 7 years old. We see mother putting ballet shoes into her back pack. Richard (44 years old, well dressed, well mannered, yet manipulative)

RICHARD

Your mom called while you were at ballet last night-sorry I forgot.

Constance seems upset by this but chooses not to fight the battle this time. Richard grabs a cup of coffee and leaves for work, kissing Constance & Rebecca on the way out.

CUT TO:

7 EXT REBECCA'S HOME MORNING

7

Rebecca and Constance hurry out to the car, they are late.

8 INT CAR MORNING (CONT)

8

The car pulls out of the driveway as Rebecca buckles her seat belt. They are on their morning commute to school. We hear classical music again. Rebecca pulls out & is reading a ballet book. Something an adult would appreciate-definitely beyond her seven years.

CUT TO:

9 EXT OUR LADY OF GRACE DAY

9

The car pulls up to the school. The presence of God looms over the school like a heavy fog. Rebecca jumps out bags, lunch, & book in hand.

CONSTANCE  
Erin's Mom is driving today  
after school. I'll see you  
tonight when you get home!

Rebecca keeps running for her class. The bell rings. Constance watches after Rebecca for a while even after she's gone. Then she realizes she must go too.

CUT TO:

10 EXT MEDICAL PLAZA LATER THAT MORNING

10

Constance's car pulls into a parking space. She exits the car & locks it & heads toward the office.

11 INT MEDICAL PLAZA CONT.

11

Constance settles into a cubicle. There is a huge stack of medical files on her desk & volumes of billing code books. Constance has become a billing specialist for a doctor's office. She sits down for another day of monotonous billing. She picks up the phone to call her mother (57 years old).

CONSTANCE  
Hi Mom, Rich said you called  
last night while we were out.

MRS. KELLY (OFF SCREEN)  
Where were you last night?

CONSTANCE  
Becky had ballet. You should  
have seen-

MRS. KELLY  
You're still doing that?

CONSTANCE  
Yes Mom. She loves it. Really.

MRS. KELLY  
I just thought you were done  
with the Ballet, is all.

(CONTINUED)

CONSTANCE

I am Mom. This is about her.  
Not me.

MRS. KELLY

Ok. Well I'm sure you & that  
shrink know best.

CONSTANCE

Mom, please stop calling  
Richard that.

MRS. KELLY

Is it my fault you married a  
psychiatrist?

CONSTANCE

Was there a reason you called  
last night?

MRS. KELLY

Yes. Your brother is coming  
for a couple of weeks. He's  
bringing the kids.

CONSTANCE

Oh. We're kind of crazy with  
the last few days of school  
almost out...

MRS. KELLY

Well I was thinking he could  
see more of you. Harry's been  
doing really well.

CONSTANCE

I'm sure he has-I'm just  
inundated at work, Becky has a  
recital Friday-

MRS. KELLY

Oh! Then we can all go to the  
recital together!

CONSTANCE

Mom, I have to go-I'm calling  
you from work-we'll discuss  
this tonight. Love you-goodbye.

Constance takes a minute before jumping back into work.

FADE TO BLACK

12 INT/EXT CAR AFTERNOON

12

Carpool from school to ballet class. Our girl, Rebecca travels with Erin (7 years old, Becky's blonde best friend) & her mother (early thirties, Blonde) across the bridge. The car arrives at the studio and the girls get out at the curb.

ERIN'S MOM

Erin don't forget your shoes!

Erin doubles back to the car for her ballet slippers. As Rebecca rolls her eyes. The girls go inside. As Erin's mom parks the car.

CUT TO:

13 INT BALLET STUDIO AFTERNOON

13

Rebecca takes off the school uniform to reveal that she is wearing her leotard & tights underneath already. She stuffs the clothing in a cubby, and quickly puts on her ballet slippers.

ERIN

Don't you ever take off your leotard?

REBECCA-7

Only when I sleep!

They laugh together. and hurry to class. A small boy with black hair and pale skin stands to the side near the door. He is wearing what all boys in beginning ballet wear. Rebecca immediately takes her place at the bar while Erin says hello to the other girls. Rebecca looks back at the boy curiously. He is watching Rebecca intently.

TEACHER

Ah. There's my little butterfly.

She walks over to Rebecca and adjusts her feet.

TEACHER

That's Jacob. He's in the class next door.

REBECCA-7

Why is he starring at me?

The teacher looks up and Jacob is gone. She shrugs her shoulders & moves on.

(CONTINUED)

13 CONTINUED:

13

TEACHER

How was school today?

REBECCA-7

Fine.

TEACHER

Are you excited about Friday?

REBECCA-7

Oh yes! I can't wait to play  
the queen butterfly!

TEACHER

I know you'll be the best.  
Erin? Whenever you are ready.

ERIN

Yes, ma'am.

Erin approaches the bar with no enthusiasm.

FADE TO BLACK

14 INT REBECCA'S HOME EVENING

14

Rebecca and her parents are gathered around the dining room table. They are finishing up their meal & discussing the day.

REBECCA-7

Is Grandma going to make it to  
the recital?

CONSTANCE

I'm not sure honey. I need to  
discuss that with your father.

REBECCA-7

What happened? Did she crash  
her wagon again?

CONSTANCE

Rebecca Jean. Have you  
finished your homework?

REBECCA-7

No, not yet.

(CONTINUED)

CONSTANCE

Well you better get to it,  
Queen Butterfly, homework  
first-dance second.

REBECCA-7

Ok.

Rebecca exits, Constance turns to Richard.

RICHARD

She hears us talk, Connie.  
It's only a matter of time.

CONSTANCE

My brother decided to pay us  
all a visit.

RICHARD

That was a short stint.

CONSTANCE

I guess he has the kids with  
him. Mom said she wanted the  
four of them to go to the recital.

RICHARD

You told her about the recital?

CONSTANCE

It slipped.

RICHARD

I don't know, Connie. I  
thought we decided when  
Rebecca was born we were going  
to distance ourselves from that.

CONSTANCE

THAT...Happens to be my family.

RICHARD

Just because they're your  
family doesn't mean you have  
to love them.

(CONTINUED)

14 CONTINUED: (2)

14

CONSTANCE

It's not like I can divorce them. I'll just tell Mom that they sold out the tickets. Maybe I can swing by Mom's on the weekend & you two can be conveniently busy.

RICHARD

Why do you keep going back for more? What are you teaching our daughter?

CONSTANCE

She's the only Mom I've got, and I'm not on your couch!

RICHARD

Alright. I can see you're not ready yet.

(beat)

I don't think of you as a patient, Connie.

FADE OUT.

15 FLASHBACK: RICHARD'S OFFICE LATE SIXTIES

15

Constance (24) is seeing Richard (31) for psycho therapy. She looks pretty well, but thin. Richard as always, is excited to see her. There is a familiarity between that borders on flirting.

CONSTANCE

Hello doctor.

RICHARD

Connie. Fancy meeting you here! How are you feeling today?

CONSTANCE

Good. Actually...really good.

RICHARD

I must say you look great! In fact, if there isn't anything you really want to discuss, I'm going to go ahead & recommend the company reinstate you.

(CONTINUED)

15 CONTINUED:

15

CONSTANCE

Well...That's what I want to talk to you about.

RICHARD

Are you afraid to return to dance? That's very natural.

CONSTANCE

No. Not afraid. The last 6 weeks have really opened my eyes. Now that I've been away from it all, I know that it's not my whole life. I'm looking to the future. I just don't know how much longer I can do this.

FADE OUT.

OVER BLACKNESS

16 INT BALLET STUDIO AFTERNOON

16

We have leapt forward in time. It is now the year 1986. Rebecca is now 13 years old. Constance is 43. We hear the rhythmic beating of a stick on the floor of the studio. We also hear classic music drone on in the back ground. The teacher has changed only in appearance (mid sixties). Her teaching technique has been a standard for decades. The girls are now en pointe.

TEACHER

six, seven, eight, and up two  
three four, demi-plie, six  
seven eight, and up! two three  
four, lift your eyes!

Rebecca is still very serious, but she has grown into a beautiful young woman.

FADE TO:

Rebecca and Erin are gathering their things after class. The teacher approaches the girls to tell Rebecca the good news.

TEACHER

Rebecca, I would like you to do a solo this year, do you feel up to that?

(CONTINUED)

REBECCA-13

Yes! Thank you! Yes!

TEACHER

That means adding another day to your classes. Can you do that?

REBECCA-13

Of course!

Rebecca's mom overhears this and butts in.

CONSTANCE

Another day?

TEACHER

Yes. It would be an honor to have Rebecca-

CONSTANCE

She comes three days a week now.

TEACHER

There would be no additional charge...she has so much talent.

CONSTANCE

Then what? Five days week? Seven?

TEACHER

That depends on what Rebecca wants to do.

REBECCA-13

Please Mom? Can we just try it for a while?

CONSTANCE

Alright. If your studies slip, I'll pull you out.

(to teacher)

You need balance to be a ballerina, right?

Constance (43) turns and guides the girls away to the entrance of the studio. As they are leaving, she adds:

CONSTANCE

You've always pushed Rebecca.

(CONTINUED)

16 CONTINUED: (2)

16

TEACHER

She deserves it. She's the best. Much like her mother.

CONSTANCE

Well look how her mother ended up.

TEACHER

Excuse me?

CONSTANCE

I hope you understand, I won't have my daughter end up an anorexic shell of a woman.

TEACHER

I won't have her end up that way either.

CUT TO:

17 EXT DANCE STUDIO CONTINUOUS

17

The girls are waiting the brief moment until Constance catches up. As Constance joins them Erin (13 years old, dirty blonde) & Rebecca are chatting.

ERIN

Congrats.

REBECCA-13

Thanks. Are you ok?

ERIN

Yeah. I'll live. I just think that she hates me.

REBECCA-13

Madam doesn't hate you. She just wants more from you.

CONSTANCE

Your ballet teacher ALWAYS wants more from everyone.

The girls giggle at Constance's sarcasm. They hop in the car.

CUT TO:

18 INT CAR CONTINUOUS

18

They buckle up & settle. The girls are in the back seat-  
Constance (43) speaks to them through the rear view mirror.

CONSTANCE

I can't wait to see your solo  
someday, Erin. Don't worry-  
it'll happen for you too.

As we look into the rear view mirror we...

DISSOLVE TO:

19 FLASHBACK TO CONSTANCE'S CHILDHOOD

19

...zip back in time as the camera shifts slightly, we see it  
is now Constance (17 pale, but healthy) and Harry, her  
brother, (19, pale, obviously a drug user) in the back seat.  
She has been crying for some time. Grandma is driving (37  
years old, single mother of two, trailer trash)

MRS. KELLY

You need to loose more weight  
if you are going to be a  
Ballerina.

Harry slides his hand across the seat slowly. Underneath it  
are two white pills.

MRS. KELLY

Those other girls are smaller.  
That's why they get to do lifts.

Constance looks at Harry. He nods at her indicating she  
should take them. Constance looks at her mother. Sees she's  
not watching, and slips the drugs into her own mouth.

MRS. KELLY

You won't make it to New York  
if you don't cut the fat. You  
have a responsibility to your  
family, Constance. God has  
given you a great talent & you  
can't just throw it all away.

(beat)

Connie. We're counting on you.  
Don't you want to get out of  
this town? We can all get out  
if you just focus & shed a few  
pounds. God made you a dancer  
& you're going to be a star!

(CONTINUED)

19 CONTINUED:

19

Harry smirks, Constance stares out the window. We see her from the outside of the car as the camera travels forward, we expect to see MRS. KELLY lecturing the poor girl, but we see:

DISSOLVE TO:

20 INT CAR CONTINUOUS

20

Constance (43) looking in the rear view mirror at Rebecca (13) & Erin (13).

CONSTANCE

I want you both to remember this. You are beautiful & smart & skinny as a rail. You don't need Ballet to define you...

ERIN

Mrs. Christman, are you ok?

REBECCA

Mom?

CONSTANCE

I'm fine. Just...tell me the instant this is no longer fun for you.

FADE OUT.

21 ALTERNATE UNIVERSE:

21

Dream sequence: Rebecca (age 7) & Erin (age 7) are chasing through a field of weeds on the top of a rolling hill. There is a large oak tree in the middle. Their giggles echo through the air. They are dressed as fairies and are holding wands with ribbons streaming down from them. Rebecca's are red & Erin's are iridescent blue and black. They do split leaps & turns all the while giggling & taunting each other. We seem to hover & spin around them as we watch this surreal moment...waiting for something bad to happen.

REBECCA-7

Best friends forever!

ERIN

B.F.F.

FADE OUT.

22 EXT OUR LADY OF GRACE DAY

22

Erin & Rebecca are outside in the yard. Rebecca's appearance is neat & clean with no added "flair" to her uniform. Erin is barely in uniform and seems much more worldly. They are just hanging out as now they are getting a bit old for romping around. (13 years old) A boy, Jake, (13, Mod-wears navy in place of black for school purposes) approaches. He is dark, shy, & is hesitant at first.

ERIN

Hey Jake.

JAKE

Hey. Hi Becca.

REBECCA-13

What's up?

JAKE

Um. I was wondering... well, not wondering, I want to know... if um...

ERIN

Geez Jake spit it out.

Jake throws Erin a dirty look.

JAKE

Becca, We've known each other since kindergarten...and I've always thought you were pretty cool.

REBECCA-13

Uh-huh.

Erin mocks him with her facial expressions. She gives him the "we're waiting!" look.

JAKE

Will you go out with me?

REBECCA-13

Um. I'm sorry. I just have a lot going on right now. My dancing comes first. I just don't think I'll have the time.

JAKE

I wasn't asking you to MARRY me.

(CONTINUED)

REBECCA-13

What?

JAKE

(While walking off)

Tease.

Erin watches him go.

ERIN

What a retard.

REBECCA-13

Erin!

ERIN

What? He's been watching YOU all year. Just waiting for a chance to ask you out...& he chokes. Oh God, remember when he used to stand outside of ballet class? I'm so glad he quit.

(Erin has a bone to pick)  
Besides...he should know that all you would DO is ballet.

REBECCA-13

That's not true. WE do stuff together.

ERIN

Really? What do we do outside of dance class & school?

REBECCA-13

I don't kno-

ERIN

Exactly. If I wasn't in your dance class, you wouldn't be talking to me right now. Everybody knows you have no friends. It's like you're better than everybody else!

Rebecca musters her strength.

REBECCA-13

Are you jealous?

(CONTINUED)

22 CONTINUED: (2)

22

ERIN

Of what?! Him liking you? Hardly!

REBECCA-13

You're right. I don't have any friends...and I may not be better than everyone else, but I AM better than YOU.

Those are true fighting words, Erin has been sent over the top. She lunges at Rebecca like an Eighth-grade gladiator. They both go down as we:

FADE TO BLACK

ERIN

(V.O. echoes)

I hate ballet & I hate you!

23 EXT OUR LADY OF GRACE OFFICE LATER THAT DAY

23

Erin's mom (late thirties) emerges from the office with the girls. Rebecca has a black eye, Erin has a split lip with a steri-strip holding it together. Both girls look as though they have been through the wringer.

ERIN'S MOM

I can't believe that you did this, Erin. How could you fight with Rebecca like that? You two have been best friends for years. What would make you do such a thing?

Erin & Rebecca say nothing. Erin looks as though she has already heard this lecture from the nuns at school.

ERIN'S MOM

It's because you're jealous isn't it? If you worked harder at dance class, you would have the solo. But you don't work that hard. I have to practically drag you to class. Why can't you be more like Rebecca?

They have reached the car now & get in. Erin's mother continues her lecture.

(CONTINUED)

23 CONTINUED:

23

ERIN'S MOM

I pay good money to give you the same opportunities as everyone else. I make sure that you get there & that you have the best shoes, the best teacher, and you just sit there like a scarecrow. How do you expect to be the best if you don't put your best into it?

During the lecture Rebecca has taken Erin's hand in her own. They look at each other. Erin is crying silently to herself. All is forgiven between the two.

FADE TO BLACK

24 FLASHBACK: RICHARD'S OFFICE LATE SIXTIES

24

It is months later than Constance's (24) last visit with Richard (31). This time when she walks in, he jumps up & kisses her.

CONSTANCE

Doctor! Please! Someone might think this is inappropriate!

RICHARD

I don't care what they think!  
(kisses her again,  
then less dramatically:)  
-and if you were still my  
patient-well it would be.

CONSTANCE

Are you ready?

RICHARD

I am always ready when it's a date with you.

CONSTANCE

It's just lunch.

RICHARD

No it's not. Today is special.

CONSTANCE

Special? Why?

(CONTINUED)

24 CONTINUED:

24

RICHARD

You'll see. Let's go.

Richard guides her through the door, then realizes he's forgotten something.

RICHARD

Oops. My wallet. I'll be right back.

He closes the door on Constance, rushes to the desk, opens a drawer, grabs the ring in its box, and crams it in his pants pocket just as Constance opens the door.

CONSTANCE

Are you ok, Honey?

RICHARD

Of course! I just forgot my wallet. Let's go.

FADE TO BLACK

25 INT STAGE DAY

25

It is now 1990 Rebecca is 17. She has perfected her craft & worked to ballerina status. There are twenty dancers on the stage. She is rehearsing with STEVEN (18, black & devastatingly handsome & straight) who lifts her effortlessly into the air as the others dance behind her. Excitement is in the air. The dancers break for water.

STEVEN

So have you told your parents yet?

REBECCA-17

No. Not yet, but I will.

STEVEN

Wow... New York. I guess you're just going to dance your way through life-huh?

REBECCA-17

No...Dance IS life. Everything else is waiting in the wings.

STEVEN

A ballerina to the core. I wish I had your talent.

(CONTINUED)

25 CONTINUED:

25

REBECCA-17

You do! Oh my God-you're my PARTNER. Come to New York with me. I need someone to pick up my bone-y butt!

STEVEN

I don't get the free ride you do, Miss Pixie. Maybe with some work I can go next year.

REBECCA-17

I'm going to hold you to that.

STEVEN

Sounds...interesting.

TEACHER

Alright we're back to work. Let's take it from the chorus...

FADE TO BLACK

26 INT REBECCA'S HOME EVENING

26

Rebecca is eating with her Mom (47) & Dad (54). They have just finished grace.

CONSTANCE

...Through the bountiful Christ, our Lord, Amen.

RICHARD

So did you get your paper back yet?

REBECCA-17

Yeah.

RICHARD

And??

REBECCA-17

B plus.

RICHARD

B Plus? That was an A paper.

REBECCA-17

It's ok Dad, it's just one essay.

(CONTINUED)

CONSTANCE

I'm concerned. You've been slipping in all of your classes.

REBECCA-17

You heard Dad, he thought it was an A.

RICHARD

Don't talk back to your Mother.

Rebecca stirs around her food.

CONSTANCE

Did you finish those applications for college today? We need to get those mailed off.

REBECCA-17

I'll finish them tonight.

CONSTANCE

Rebecca. Where are your priorities?

REBECCA-17

I said I'll finish them tonight!

RICHARD

You will finish them tonight or you will not go to rehearsal tomorrow.

Rebecca's anger flashes.

REBECCA-17

Speaking of dance, is Grandma coming to see me this time?

Constance puts down her fork and looks straight at Rebecca. There is a tense pause.

Rebecca pushes forward.

REBECCA-17

Is she EVER going to see me dance?

The tension continues.

REBECCA-17

What did she ever do to you? Why can't we see her?

(CONTINUED)

RICHARD

That's enough.

REBECCA-17

What is so bad about Grandma?

RICHARD

I said THAT'S ENOUGH!

There's a pause as Rebecca pushes her dinner around the plate.

CONSTANCE

Your grandmother doesn't support dancing. You'll understand when you're older.

REBECCA-17

How much older? I'm practically an adult now.

RICHARD

There are many things you don't understand yet.

REBECCA-17

I don't understand because you won't let me.

RICHARD

Go to your room.

REBECCA-17

What are so afraid of??

RICHARD

Go to your room, now.

Rebecca stands.

REBECCA-17

(to Constance)

You just don't want Grandma to see that I've become a better ballerina than you!

CONSTANCE

I am NOT jealous of my own daughter!

(CONTINUED)

26 CONTINUED: (3)

26

Richard Stands.

RICHARD

I said go to your room, before  
I put you there myself!

Rebecca has been wounded, she now goes from fight to flight.  
As she turns to leave:

REBECCA-17

What's it like living  
vicariously through me?

She flees quickly, knowing if she doesn't there will be hell  
to pay. Richard tries to comfort Constance. Constance  
breaks under the pressure.

CONSTANCE

We should have told her more,  
Richard.

RICHARD

She's seventeen. She doesn't  
need the bad influence.

CONSTANCE

She's right, Honey. You know  
that. Jesus...I'm becoming my  
Mother!

RICHARD

No. You're stronger than that.

CONSTANCE

Am I? Look at me. When I  
watch Becky dance...I still  
wish it were ME on that  
stage...and she HAS progressed  
faster. History is repeating  
itself, Richard.

RICHARD

We are not going to let  
anything happen to Rebecca.  
Things are different. She  
eats right. She's educated.  
She has friends.

(CONTINUED)

26 CONTINUED: (4)

26

CONSTANCE

How much longer are we going to shelter her? We've been making excuses...telling white lies...for nearly ten years now.

RICHARD

Maybe we can think about reconnecting after she's done with college...on a limited basis.

FADE OUT.

27 INT DANCE STUDIO OFFICE NIGHT

27

The head-mistress, Nicole (fifty something, a lifer in dance) of the ballet company is sitting across from Constance (24, emaciated) and MRS. KELLY-Mrs. Kelly (44, stern, a roadmap of hard life etched into her face). Constance is being thrown out of the company.

NICOLE

I am sorry Mrs. Kelly, but Constance has just lost too much weight. Her muscles simply cannot perform without nourishment.

MS. KELLY

That's Ms. Kelly. My daughter has unequalled talent.

NICOLE

Talent alone will not save her, Ms. Kelly.

(to Constance)

You need to eat.

CONSTANCE

But I do! I am trying my best. Please. I'm just having a bad couple of weeks.

NICOLE

(to Mrs. Kelly)

Many girls become addicted to diet pills or recreational drugs. Are you aware of your daughter's use of amphetamines?

(CONTINUED)

27 CONTINUED:

27

Mrs. Kelly glares at Constance.

CONSTANCE

I swear I'm not doing that.

Nicole places a bottle of pills on the desk. She removes a baggy of little white powder from the drawer & places them next to the bottle.

NICOLE

I found these in her dressing room.

CONSTANCE

Those aren't mine.

Ms. Kelly has heard enough.

MS. KELLY

(to Constance)

How could you do this?

NICOLE

Ms. Kelly we called you because we are looking to help Constance. We think that she will still be able to dance here if she can get straightened out. We have a program we can pu-

MS. KELLY

I'll handle this...personally.

NICOLE

Alright. You have six weeks. The company is willing to extend Constance's pay until that time. After the six weeks, if she does not pass our medical exam including a urine test, and strength tests, she will no longer dance for this company.

MS. KELLY

She will be ready before then.

(CONTINUED)

27 CONTINUED: (2)

27

CONSTANCE

Excuse me, but could you please stop talking like I wasn't in the room? Don't I get to say anything?!

NICOLE

I highly recommend our program. If you change your mind & would like us to help-

MS. KELLY

Thank you for your time.

She stands abruptly and lifts Constance by the upper arm with a militant force. She escorts Constance out of the building.

CUT TO:

28 EXT DANCE STUDIO CONTINUOUS

28

Outside Ms. Kelly berates Constance.

MS. KELLY

How could you do this to us? Look at you! You're a burn-out! Is that what you've been doing with your money?! I thought the company wasn't paying you enough...but no. You've been doing drugs to stay thin. Your family lives hand to mouth while you're out here partying. Why can't you just control yourself? Is it really that hard to watch your diet? You're a Ballerina. That's part of your job! I'm pulling you out of company housing. You're going to live with us so you can remember how miserable it is. So you can see how badly you've been treating us!

CONSTANCE

Mom...please. I can explain.

(CONTINUED)

MS. KELLY

Explain what?? How you became a junkie?? I can figure that out myself. You're a weak, shell of a person with no morals-

CONSTANCE

Harry gave me the drugs! OK? Don't look so shocked. He started me out on speed when I was seventeen.

MS. KELLY

You liar! It's the drugs talking, isn't it? All I ever did was raise you to be the best you could be. You were the one person in this family that had a chance! And here you sit blaming your brother! You know he has a learning disability-

CONSTANCE

That disability is called drug abuse, Mom! He's been using what he deals for years! Right under your nose!

Ms. Kelly slaps Constance. She is shocked at her own actions.

MS. KELLY

I won't have you talking about Harry that way. You need to worry about your own problems right now, Connie. You are neck deep in trouble right now. If you don't straighten out....we're going to starve...be out on the street...we're practically there now.

CONSTANCE

I can't go with you, Mom. I'm going to do the company's program.

MS. KELLY

You can't leave us! I have made SACRIFICES for you, I have rais-

(CONTINUED)

28 CONTINUED: (2)

28

CONSTANCE

Sacrifices? Really? I cut out a normal childhood to dance for YOU! No prom, no football games with my friends, no sneaking out to toilet-paper the neighbors' yards-

MS. KELLY

Toilet paper? The only thing toilet paper is good for is wiping your ass! Get your priorities straight!

CONSTANCE

I'm 24 years old, and I am still answering to YOU! I am my own person, Mom, and I'm not leaving with you. I'm staying here.

MS. KELLY

You are not the daughter I raised. In time, God may forgive you...but I don't know if I can do the same...

FADE TO BLACK

29 EXT DRIVE IN MOVIE NIGHT

29

Steven, Rebecca, Erin, & Jake are in a beat-up classic convertible. They are watching a B movie. Erin & Jake are in the back seat. They have all been drinking. Erin & Jake are kissing.

REBECCA-17

Get a room you two!

JAKE

I have all the room I need!

STEVEN

Maybe we should pay less attention to them & more attention to us.

ERIN

Maybe you should shut up & kiss her!

(CONTINUED)

29 CONTINUED:

29

REBECCA-17

Erin!

ERIN

Have some more to drink Becky-bee.

JAKE

You're going to have to make  
the first move Steve-o. If  
you're waiting on her, you'll  
be an old man!

REBECCA-17

Nice Jake.

JAKE

(to Steve)

Take it from experience. You  
need to be persistent with  
that one.

ERIN

Shut up already! You've got  
your own girl to worry about...

Erin & Jake laugh as Steve & Rebecca look at each other nervously. Erin & Jake go back to their kissing. Steve leans forward slowly. Rebecca moves closer. Just as they are about to kiss, some kids scream at the movie they are half-watching. Laughter erupts in reaction to the screams. They try to shut out the world & kiss for the first time.

FADE TO BLACK

30 ALTERNATE UNIVERSE:

30

Dream sequence: Rebecca is floating like a butterfly. A look of complete serenity is on her face. Her garments float about as she dances on the stage alone. It's almost as if we are seeing her dance under water. Lights flash as the paparazzi photograph her. All we hear is beautiful music under applause. Suddenly a carnival character rides out on the stage on a tricycle. He is wearing a hideous mask. Rebecca notices him and stops dancing. She is frozen in fear. He charges her & hits her with the bike. She falls to the ground in agony. The screech of a record is heard as the music comes to an abrupt stop.

31 INT REBECCA'S HOME MORNING 31

Rebecca wakes with a start. Her alarm is going off. It is a horrible mechanical sound that sickens the soul.

CUT TO:

32 INT REBECCA'S HOME MORNING 32

Rebecca is putting her books together as her mother(47) makes breakfast. The routine has not changed in years. It is a well oiled machine. Rebecca drops a bomb on her parents:

REBECCA-17

I don't know how else to tell you this...I'm going to New York. There's a dance company there that is interested. I can live above the studio, rent-free & they will pay me \$30,000 a year to start.

While she is speaking, her mother drops a dish. Father rushes to Mother's aid.

CONSTANCE

What?....What are you saying?

REBECCA-17

I'm saying that I'm going-

CONSTANCE

No, I heard what you said-what do you mean by this?

Rebecca looks at her blankly.

RICHARD

Honey. Do you know what this means?

REBECCA-17

Yeah.

(excited)

I can be a prima ballerina!

CONSTANCE

You're not missing college.

REBECCA-17

What?

(CONTINUED)

32 CONTINUED:

32

RICHARD

I think what your mother & I are trying to say is...if you do this, there may not be another opportunity for college. How long do you think you can keep this up?

CONSTANCE

Do you know what they do to ballerinas in New York? What if no one names you Prima ballerina? What happens if you get hurt? You'll be ruined! With no education...nothing!

REBECCA-17

I knew you'd be like this!

Rebecca grabs her things & her keys.

CONSTANCE

Wait! Your timing...we have to go to work-can we discuss this later?

Rebecca is now crying.

REBECCA-17

Why bother?

CONSTANCE

When you get home tonight we are going to discuss this. My daughter is not going to be a smashed butterfly on Broadway!

REBECCA-17

No! We already have one of those in this house!

RICHARD

Rebecca!

Rebecca is already leaving out the door.

CUT TO:

33 EXT CAR MORNING

33

Rebecca throws her things into the car and gets in. She is furious. Richard follows her out.

(CONTINUED)

33 CONTINUED: 33

RICHARD  
We are going to discuss this!

CUT TO:

34 INT CAR MORNING 34

Rebecca starts the car with difficulty, pulls out of the driveway, and hits the gas hard squealing the tires as she leaves.

CUT TO:

35 INT CAR MORNING 35

We are a little farther down the road. Rebecca is shuffling through her tapes & CDs.

CUT TO:

36 COUNTY ROAD MORNING: 36

A loaded tomato truck pulls out of the depot and onto the road.

CUT TO:

37 INT CAR MORNING (CONT) 37

She is still crying, she finds the one she wants as she pulls up to a stop sign on a county road. It is on the floor of the passenger side. She leans over to get it & her foot comes off the clutch causing the car to lurch forward into the intersection. She bangs her head on the dash, swears, & angrily grabs the CD off the floor.

CUT TO:

38 COUNTY ROAD MORNING: 38

The truck is barreling down the road at full speed. The driver is listening to country music, drinking coffee, & hardly paying attention.

CUT TO:

39 INT CAR MORNING (CONT) 39

She opens the CD jacket & inserts the cd into the discman with a tape deck adapter.

(CONTINUED)

39 CONTINUED: 39

While she is looking down we see the truck coming that she has not noticed. She tries to start the car.

CUT TO:

40 COUNTY ROAD MORNING: 40

We see a van coming from the opposite direction giving no room for the truck to adjust & avoid hitting Rebecca's car. We hear the blast of a semi's horn & see Rebecca look up through the driver's side window. The oncoming van veers as far as it can to the opposite side of the road.

CUT TO:

41 INT CAR MORNING (CONT) 41

Rebecca panics & tries again only to kill it & lurch forward farther into the intersection. We hear the skid of hydraulic breaks & the shuffle of the payload as the truck begins shudder to a stop. Rebecca puts her left hand up on the driver's side window to brace herself.

CUT TO:

42 COUNTY ROAD MORNING: 42

The truck hits her car on the drivers side at a lower speed, but the semi still plows into the car with brutal force. We hear the smashing glass, the screech of breaks, the hiss of steam, and the slow gathering of onlookers in a vacuum. Eerily enough there is no screaming, but a classical music piece is skipping as the cd player is miss-reading the disk in her car.

QUICK FADE TO:

43 EXT CAR WRECK 43

The truck driver is uninjured. He is holding and wringing a cowboy hat in his hands. He begins in Portuguese and ends in gibberish in a vacuum. We still hear the skipping CD:

TRUCK DRIVER  
 (needs translation)  
 "Jesus! I hit a girl-oh my  
 God she's just a baby!  
 somebody call 911! Call 911!"  
 kfhakfhryla.afgbarjlgfulaytfal!mbflagfietfal.

FADE TO BLACK

44 OVER BLACKNESS 44

The CD continues to skip. The rhythmic skipping synchronizes with a heart beat & monitor blip. We hear distorted gibberish that has been slowed down. All of the noise & music grows louder and accelerates, then pops out of the vacuum as we see:

45 INT EMERGENCY ROOM MORNING 45

The paramedics burst through the double doors at full speed. They rush to an ER bed. They transfer a bloody beaten Rebecca who is strapped down in full C-Spine to a flat, over to the ER bed. The movement is precise and looks like they have rehearsed this movement a million times. All the while they are using an ambu. bag to breathe for her. The ER doctor flashes a light in Rebecca's eyes. The nurses rush about & the doctor barks orders.

We only hear the whine of her flat-lining now.

FADE TO BLACK

This act is all in gibberish & subtitles. There is no music, no score, it is uncomfortably quiet. Everything seems to take place in a place where loud noise has been outlawed.

46 INT CLASSROOM DAY 46

It is 1998 Rebecca (25, missing left arm) is a senior in college now. As we first view her we only see her from the right. She looks uninspired, lifeless, yet healthy. The professor (late 30's) is speaking a language that we cannot understand. The following dialog is for reference only & for subtitling.

PROFESSOR

...and that is how some  
business thrive in an economic  
downturn. Any questions?

STUDENT

So you really have to know the  
niche market? How do you stay  
on top of that?

(CONTINUED)

46 CONTINUED:

46

PROFESSOR

Well, when you figure that out,  
you won't be asking me...you'll  
be counting your millions.

(beat)

Rebecca? Do you have  
something to add?

(beat)

Rebecca?

REBECCA-25

Sorry. No.

CUT TO:

47 INT HALLWAY DAY

47

The professor is talking to Rebecca outside the classroom.

PROFESSOR

I know you're a senior. I  
just feel like your heart is  
not in this.

REBECCA-25

Well It's not.

PROFESSOR

It's not too late to change  
your major. It happens all the  
time.

REBECCA-25

It doesn't make any difference.

PROFESSOR

If you could change, what  
would your major be?

REBECCA-25

I don't suppose they have a  
major for handicapped dance,  
do they?

PROFESSOR

Rebecca don't. You've come  
such a long way.

(CONTINUED)

47 CONTINUED:

47

REBECCA-25

Have I? What does that mean  
for you? Because for me it  
just means that I've done what  
ever you people want me to do.

Rebecca turns away and for the first time we see her left  
arm has been amputated at the shoulder. She walks down the  
hall alone as we follow her to the door and she exits.

FADE TO BLACK

48 FLASHBACK: DOCTOR'S OFFICE WAITING ROOM

48

This office is timeless & quirky. It is unclear if patients  
should fear this place or be comfortable that they are  
getting the best healthcare they can. The office is dark &  
dreary with a failing florescent light above. Constance &  
richard are sitting in the waiting room. Rebecca (17) is  
inside with the doctor. A nurse comes to the door, opens it  
& addresses the Christmans.

NURSE

Mr. & Mrs. Christman? They are  
ready for you now.

The Christmans rise & follow the nurse into the inner  
office.

49 DOCTORS OFFICE PATIENT AREA

49

The physician is with Rebecca (17). She is still bruised up  
from the accident, but her cuts have scabbed over & are on  
their way to healing well. She has a few sutures on her face  
still. She has just been fitted with a prosthetic arm. It  
is nothing of this world as we know it. Wires and bars make  
it resemble a robotic arm, but it is crude & twisted. The  
hand itself is as if it were assembled from scraps from a  
metal scrap yard. The physician seems very pleased with the  
fit. The Christmans observe as if this is the best money  
can buy. Rebecca is not amused.

DOCTOR

Ah! Now we can show Mom & Dad  
how well it fits.

CONSTANCE

How does it move?

Rebecca raises & lowers the arm. She opens & closes the  
hand. Just then something springs a leak & fluid that might  
be oil squirts out onto Rebecca.

(CONTINUED)

49 CONTINUED:

49

DOCTOR

Oops! We talked about that  
happening in the beginning.  
Now let's see...adjust  
here...and there...now try it  
again.

Rebecca moves the arm again.

DOCTOR

Viola!

RICHARD

What do you think, Honey?

Rebecca just looks at her Father as if he has just asked the  
stupidest question on Earth.

FADE OUT.

50 EXT OUR LADY OF GRACE DAY

50

Rebecca is late for school. Constance has driven her.  
Rebecca stands outside the car looking in.

REBECCA-17

Don't make me do this. Can't I  
just stay home?

CONSTANCE

No. We've been over this. The  
sooner you do normal things,  
the sooner you'll feel normal  
again.

Constance pulls away from the curb. Rebecca yells after  
her.

REBECCA-17

I'm never going to be normal  
again!

CUT TO:

51 INT CAR (CONT)

51

Constance is driving away. She flinches as her daughter  
yells after her, but does not stop. She is doing this for  
the good of her Daughter.

CUT TO:

52 EXT OUR LADY OF GRACE DAY 52

Rebecca is walking down the hallway towards class. She carries her books & her bag.

CUT TO:

53 INT OUR LADY OF GRACE (CONT) 53

Rebecca opens the classroom door. The teacher stops the lesson and everyone stares at Rebecca. She enters and takes her seat. She struggles with her book as she places it on the desk. Steve rushes to her side to help. With Rebecca settled, the class begins again.

FADE TO BLACK

54 INT RICHARD'S OFFICE DAY 54

Richard is listening to a patient drone on. His mind is elsewhere. He tries to remain focused on the task at hand, but his concentration is interrupted by flashes of his past.

PATIENT

...and then I think that was the point that I had just enough. So I asked her to leave. Do you think that was a good choice?

RICHARD

Yeah... Yes. How did that make you feel?

PATIENT

Well. Good at first. But then...helpless. Out of control.

RICHARD

Mmm-hmm.

CUT TO:

55 FLASH OF REBECCA LEAVING ON THE FATEFUL DAY. RICHARD TRIES TO STOP HER BUT CAN'T. 55

PATIENT (VO)

So when she came back to get some things, I asked her to stay.

(MORE)

(CONTINUED)

55 CONTINUED:

55

PATIENT (VO; CONT'D)  
 I guess that was a mistake  
 then, but hindsight & all...I  
 just wanted her under my roof  
 again.

CUT TO:

56 FLASH OF REBECCA AND HER PARENTS ARGUING AT THE DINNER TABLE 56  
 BEFORE THE ACCIDENT.

RICHARD  
 It happens.

CUT TO:

57 FLASH OF REBECCA IN THE HOSPITAL. 57

PATIENT (VO)  
 What does?

CUT TO:

Richard is caught.

RICHARD  
 Hmm?

PATIENT  
 You said, "it happens." What  
 happens?

RICHARD  
 Life...really. Right?

PATIENT  
 Yeah! God, you're good. So she  
 stayed a while. And things  
 were pretty good.

CUT TO:

58 FLASH OF REBECCA HUGGING RICHARD WITH BOTH OF HER ARMS, PRE- 58  
 ACCIDENT

PATIENT (VO)  
 She started cooking again...and  
 listening to me. But then it  
 dropped off just like it  
 always does.

CUT TO:

59 FLASH OF A DOCTOR'S VISIT WHEN THE MECHANICAL ARM  
MALFUNCTIONS.

59

PATIENT (VO)  
Do you think it's because I  
don't try hard enough?

CUT TO:

Richard snaps back to the conversation at hand:

RICHARD  
Well you're here. And that's  
a start.

PATIENT  
Yeah, but do you think she  
respects me?

RICHARD  
I don't know.

CUT TO:

60 FLASH OF REBECCA TRYING TO SLICE BREAD WITH ONE ARM.  
RICHARD BRINGS HER MECHANICAL ARM INTO THE KITCHEN, REBECCA  
STABS THE CUTTING BOARD-LEAVING THE KNIFE ERECT, THROWS THE  
BREAD IN THE TRASH, AND STORMS OUT.

60

PATIENT (VO)  
Yeah, I guess without knowing  
her, you wouldn't. I'm just  
worried that maybe this  
relationship isn't healthy,  
you know? Healthy? Doc?

CUT TO:

Richard blinks, looks the patient dead in the face, then:

RICHARD  
Sorry, I was...just thinking  
about what you said.

PATIENT  
Oh. So is it normal? To feel  
this way? Because sometimes, I  
just want to...you know?  
(he gestures as if  
strangling his wife)

CUT TO:

61 FLASH OF RICHARD WATCHING REBECCA SLEEP

61

RICHARD (VO)  
Well only you control your own  
destiny.

CUT TO:

We see an alarm clock on a shelf across the room. It is  
battered and well used.

RICHARD  
(The timer goes off.)  
Saved by the bell, huh? Why  
don't you think on that & get  
back to me next week.

PATIENT  
So I should think about...THAT?  
Then see you next Wednesday?

RICHARD  
Wednesday's good.

PATIENT  
OK. Thanks, Doc.

The patient exits, somewhat confused. Richard sits at his  
desk & looks at a picture of Rebecca. He touches her face,  
and begins to cry.

FADE TO BLACK

62 BACK TO PRESENT DAY EXT BAR DAY

62

Rebecca pulls into the parking in front of the bar. She  
hesitates before getting out of the car, then proceeds to  
the door of the establishment. She hesitates again then  
opens the door. She walks in. The bar keep (60's)  
approaches with his usual attentiveness. Rebecca sits.

BARKEEP  
Your usual Sweetie?

REBECCA-25  
Please.

BARKEEP  
One vodka twist, & ONLY one  
vodka twist.

He turns to make the drink.

(CONTINUED)

62 CONTINUED:

62

REBECCA-25  
Thanks for keeping me honest.

He returns to Rebecca with a rather large vodka twist.

She begins to methodically drink her medicine. A television is on in the background. Others are in the bar. They are benign middle aged men & women. Rebecca seems to be out of place. As if she were the light & they were the shadows.

FADE OUT.

63 EXT ARCO ARENA DAY

63

Rebecca's car pulls up to the employee parking. Rebecca gets out grabs her things & enters the arena.

CUT TO:

64 INT ARCO ARENA CONTINUOUS

64

Rebecca walks down the hallway into a cubicle farm & settles at her desk. Her uncle Harry (57) approaches her cubicle.

HARRY  
You're late.

REBECCA-25  
You're right.

HARRY  
They're not going to put up with that kind of attitude.

REBECCA-25  
When was the last time I was late?

HARRY  
Just don't make it a habit. You're doing good here. And I stuck-

REBECCA-25  
-your neck out for me & the least I can do is be grateful. I know, Uncle Harry. I got it.

HARRY  
If they find out that I'm your uncle...nepotism is frowned upon even in internships, Becca. I'll get fired.

(CONTINUED)

REBECCA-25  
 Would that really be so bad?  
 Do you enjoy being the janitor?

Rebecca's manager approaches.

MR. GRAHAM  
 Hey Harry, when you get done  
 with the trash, I need a clean  
 up in the break room. The  
 coffee maker leaked all over  
 the place again.

HARRY  
 Sure thing.

MR. GRAHAM  
 (to Rebecca)  
 Everything alright Becky?

REBECCA-25  
 Yeah. Everything's fine.  
 (Harry exits)  
 I'm just kinda having a bad  
 day. Sorry I'm a little late-

MR. GRAHAM  
 Late? I didn't even notice.  
 Just keep your numbers up &  
 everything is fine by me.

REBECCA-25  
 Well thanks for the break, but-

MR. GRAHAM  
 Hey- after work tonight a few  
 of us are getting together.  
 You should come.

REBECCA-25  
 Oh. I don't know I kinda have  
 plans.

MR. GRAHAM  
 Cancel. This will boost your  
 career. We'll be going over  
 lots of stuff tonight.

REBECCA-25  
 Oh. So this is more of a  
 meeting then-not a social thing?

(CONTINUED)

64 CONTINUED: (2)

64

MR. GRAHAM

Becky. When are you going to learn? Business IS pleasure.

REBECCA-25

Right. Is it "come as you are" or should I go home & change first?

MR. GRAHAM

Becky. You're so cute!

He pats her on the bottom and turns away.

MR. GRAHAM

Come any way you want...just be there.

Rebecca stares straight ahead, not knowing what to do. She is horrified & embarrassed.

CUT TO:

65 INT BREAK ROOM CONTINUOUS

65

Mr. Graham (40) walks into the break room with a smirk on his face. Others (thirty-somethings) are waiting like vultures. There is coffee all over the counter.

MR. GRAHAM

She's in.

GUY#1

No way.

MR. GRAHAM

Hey if the sweet little intern wants to make it big, and she does...make it big...

They all laugh at the sophomoric joke.

GUY#2

But dude, she's a freak. I don't get it with you. Why do you have to torture her?

GUY #1

Yeah she seems smarter than that. What? Does she think if she gets with you, she'll get a job here?

(CONTINUED)

65 CONTINUED:

65

They laugh.

MR. GRAHAM

Fuck you & you. You both are just dying to know what it's like to make it with an one-armed bitch. And I am going where no man here has boldly gone before!

Harry enters to attend to the coffee.

MR. GRAHAM

Harry! Jesus, what took you so long!

Harry mops up the coffee from the counter & floor.

MR. GRAHAM

Someone could have slipped.

HARRY

Someone could have turned off the coffee maker.

MR. GRAHAM

Are you telling me what to do?

Harry looks up at the three men. He looks back to his work biting his cheek.

MR. GRAHAM

That's what I thought.

GUY#2

(under his breath)

Don't have a heart attack, Bill.

MR. GRAHAM

Whatever. Tonight is my night, boys. I'll tell you all about the freaky lady in the morning.

They laugh. We then notice that Rebecca is standing in the doorway. She heard enough.

(CONTINUED)

65 CONTINUED: (2)

65

REBECCA-25  
 I won't be at the "meeting"  
 tonight. I'm sure you three  
 will be discussing very little.  
 (indicating Mr.  
 GRAHAM's penis size)  
 You can take this internship  
 and cram it up your ass.

MR. GRAHAM  
 Are you sure you want to say  
 that to me?

Rebecca exchanges a glance with Harry. He signals to her to  
 apologize.

REBECCA-25  
 Definitely. I couldn't care  
 less about this place.

Rebecca turns on her heel & leaves.

FADE TO BLACK

66 INT REBECCA'S HOME EVENING

66

Rebecca is pushing the food around her plate as her parents  
 try to engage her over dinner.

RICHARD  
 How was your day today honey?

REBECCA-25  
 Fine.

CONSTANCE  
 I'm getting excited for  
 graduation. Are you getting  
 excited?

REBECCA-25  
 Sure.

RICHARD  
 I thought we could have a  
 party for you.  
 (beat)  
 Would you like some friends  
 over for a barbeque?

REBECCA-25  
 That would be nice.

(CONTINUED)

66 CONTINUED:

66

CONSTANCE

I think that internship paid off. I have some good news for you.

REBECCA-25

What's that?

CONSTANCE

I'm sorry I opened it, but I just couldn't wait.

She hands a letter to Rebecca. It is written in characters that don't exist in any Asian language.

REBECCA-25

What's this?

RICHARD

The Arena wants you as a Marketing executive.

CONSTANCE

Can you believe it? Right out of college you're going to be making nearly 6 figures!

Rebecca stops chewing.

REBECCA-25

The Sports Arena.

RICHARD

You need to thank you uncle Harry for that internship, Honey.

REBECCA-25

Yeah, I guess so.

CONSTANCE

And you thought you'd never work in the performing ar-...

There is an instant chill as Mom has put her foot in it. Rebecca's face falls. She takes a minute.

REBECCA-25

Sports entertainment is not performing arts...but it does pay well.

(CONTINUED)

66 CONTINUED: (2)

66

CONSTANCE

I'm sorry honey-

REBECCA-25

No-no. It's fine. I'm going to go upstairs now. I've got a lot of thinking to do.

FADE TO BLACK

67 REBECCA'S HOME EVENING

67

Rebecca is doing her homework. Her books are spread about & she is in front of a computer. She is about to start drinking. There is a knock at the door.

RICHARD

Honey?

Rebecca hurriedly hides the alcohol in a drawer.

REBECCA-25

Come in.

RICHARD

Don't stay up too late..

REBECCA-25

Goodnight Daddy.

He kisses her on the forehead and as he leaves:

RICHARD

Is everything ok, sweetie?

REBECCA-25

Yeah. I'm just tired.

RICHARD

Alright. I love you.

REBECCA-25

Goodnight Daddy.

He closes the door. She pulls out the bottle, and takes a large drink. She Googles, "Methods of Suicide." The search engine pulls up several options. She becomes more curious. She clicks on a site that offers photos of methods & consequences. As she is surfing the net a new mail message comes in titled, "There is a God & he is watching over you now" Rebecca feels as though she has been caught with her pants down. She looks over her shoulder.

(CONTINUED)

67 CONTINUED:

67

She opens the email. It is from STEVEN from her former life. There is a video attachment. It is in Japanese. It is the video "she without arm, he without leg". Rebecca is mesmerized. She watches as a ballerina dances beautifully across the stage with no arm. There is no music as the speakers are off. A tear rolls down her cheek.

FADE TO BLACK

68 FLASHBACK:

68

A montage of images flash before our eyes. Almost the way we would see our own lives flash before our eyes just before death. The motions are sped up and the images are jumbled together like a scrapbook from hell. We see Rebecca's (17) POV of the semi just before it smashes into the car. Her hand comes up to the window. We hear a giggle of a six year old Rebecca over flashes of snapshots of her life. We see Rebecca at the ballet bar, playing with Erin, twirling with a scarf in class, passing notes in school, Madame hugging Rebecca, eating dinner with her parents, kissing Daddy good night, Mommy driving as Rebecca taps her toes on the dash, she gasps as she looks past Mommy and sees a semi coming from the driver's side. We see her in the driver's seat again, as if we were the passenger-her hand is on the window & the grill of the truck is beginning it's intrusion. Over blackness we hear the labored breathing of an ambu bag. We see the interior of the ambulance from Rebecca's POV. The ambu bag blocks some of our hazy vision. The Paramedic is yelling something to his partner.

We transition to the recovery room by seeing what Rebecca would see if she was awake. The ceiling zips by at an alarming rate; fluorescent light panels punctuate our way. We look forward & see the gloomy hospital hallway & then we see Rebecca's recovery room with no bed in it. From above we see the orderlies place Rebecca's bed in the empty space with Rebecca on it. Her parents are at her side as she wakes and discovers for the first time she has lost her left arm. A mirror is opposite the bed. The camera starts on Rebecca (17) and does a 180 to finish in the mirror-Rebecca is screaming & out of control. The doctor lunges in with a syringe to sedate her. We see the needle go in close up, then the picture goes darker and room morphs into the next location as we see the syringe pullback there is a young woman holding the syringe. She reminds us of Erin, but is much older & used up. Rebecca is no longer in the hospital. She is in a bathroom of a night club.

(CONTINUED)

68 CONTINUED:

68

ERIN

This will fix you up fine...

We see a close up of Rebecca's (21) face as she starts to feel the high of the drug. We see her dancing in a steel cage holding on with her only arm. She is high as a kite & doesn't quite hear the jeers of those around her.

BYSTANDER

Freak.

From above we see Rebecca fall to her knees as though she might get sick. The picture lightens, the room morphs, & we see Rebecca throwing up in a toilet. She is no longer in the club, but in her own bathroom. Her Mother discovers her & tries to help. They argue and Rebecca tries to hit her mother. Constance gains control of her arm and places her in a restraining hold/hug much like a mother would with a child having a tantrum in a grocery store. We see a close up constance's face as it reveals her guilt. We flash to Rebecca trying to drink some water with her mechanical arm, the fingers smash the glass inadvertently, sending water everywhere. Flash to Failing at doing her buttons with the mechanical arm, failing at using a curling iron, failing at tying her shoe laces, She has tried all of these things several times, but has not engineered a way yet. Her parents try to help with the tasks, but Rebecca fights them off. We then witness Rebecca slamming doors on her friends. We quickly fade from one shot to the next and the door slams are perfectly timed with the basket ball from the next scene. The screen we watch seems to pulse as we see Rebecca slam the door on Erin. She slams the door on Jake, she slams the door on Steven, Then she slams the door on a woman who is the perfect clone of Rebecca. She is, "slamming the door on herself" which transitions us to:

CUT TO:

69 ALTERNATE UNIVERSE:

69

Dream sequence: The rhythmic thumping of a basketball is in perfect sequence with the previous scene over blackness. A spotlight is switched on and Rebecca is bathed in blinding light. She flinches & tries to shield herself from the brilliant white light as the sound of the Spotlight's mechanism echoes eerily. A basketball game is in full swing & Rebecca is standing at 1/4 court near the key wearing a suit. The roar of the crowd is slowly brought up, but never reaches full volume. The lights fade up to reveal: Basketball players led by MR. GRAHAM, are charging at her at an alarming rate. The ball is hurled at her. She tries to take the ball but fails without the control of two arms.

(CONTINUED)

69 CONTINUED:

69

The crowd stops cheering and stares at Rebecca. All we hear is breathing & the drone of the ball hitting the floor as it is dribbled & dropped. The players form a circle around her & point & laugh. The crowd begins to laugh. Rebecca is devastated at first. There are so many people. The players are giants compared to her. She then regains composure and fights them off. She pushes them away & swings her only arm about wildly. They clear back for her as she clears a space much like a break dancer would on a dance floor. Once she has their attention, she begins to dance furiously. It is very interpretive & modern. The silence is deafening. We hear her breathing hard & grunt softly as she tries her best. A spot light follows her and people begin to clap. The claps turn to applause. A flash goes off. Then several more. We see her mother enter frame. She walks right up to Rebecca, Constance is overwhelmed with joy, she opens her mouth to speak, but all we hear is the horrible drone of an alarm clock come out of her mouth. She clears her throat & tries again, but all that comes out is the sickening sound.

CUT TO:

70 INT REBECCA'S HOME MORNING

70

Rebecca awakens with a start. She is sitting on the same chair by the desk in her bedroom. The alarm is still sounding off. She fell asleep doing her homework in front of the computer. Was it all a dream? Was some of it real? She loses her balance tries to catch herself & fails. The harsh reality of life is back. She begins to cry.

Her father enters, responding to the crash.

RICHARD

Honey, all you alright?

REBECCA-25

I'm fine, I just fell. I'm fine!

RICHARD

Did you stay up real late?  
What time did you get to bed?

REBECCA-25

I don't know-

He helps her up & notices she's been drinking.

RICHARD

Don't tell me you've been  
drinking.

(CONTINUED)

70 CONTINUED:

70

REBECCA-25

Ok.

RICHARD

Please...have you been drinking?

They stare at each other for a moment.

RICHARD

You were doing so well with the steps...why do you keep doing this to yourself? Where is it?

He rummages around her room.

REBECCA-25

I'm fine. I'm twenty five, Dad. When do I get to be my own person?!

RICHARD

You think you're an adult?

REBECCA

I AM an adult. Physically. Legally. I have been for seven years.

He finds what he is looking for: the bottle. He shakes the bottle at her as if to punctuate his next statement.

RICHARD

You'll be an adult when you can fend for yourself! Until then you're MY DAUGHTER!

Richard leaves the room before he can say anything nasty.

REBECCA

(to herself)

I thought I'd always be your daughter.

FADE TO BLACK

71 INT REBECCA'S CAR DAY

71

Rebecca is driving to work. She looks out the window and notices the scenery. It is a beautiful Spring day.

(CONTINUED)

71 CONTINUED: 71

The camera pulls back to reveal the country side as Rebecca drives through it.

CUT TO:

72 EXT BRIDGE DAY 72

We see Rebecca's car drive through the bridge into the city.

CUT TO:

73 EXT FREEWAY 73

We see Rebecca in her car pass us in the commute to work on a busy freeway.

CUT TO:

74 EXT ARENA DAY 74

We see Rebecca pull up, exit the car, & make her way to the front entrance.

FADE TO:

75 INT EXECUTIVE OFFICE DAY 75

Rebecca is discussing the previous day's incident with an exec.(late fifties, well dressed)

REBECCA

I really don't think it's a good idea that I stay.

EXEC

But Rebecca...didn't you get our letter? We want you to stay. Regardless of what happened with Mr. Graham yesterday. We take harassment & discrimination very seriously.

REBECCA

I just don't think that I can work at the same place as Bill.

EXEC

Done. He's outta here.

REBECCA

That's not what I meant.

(CONTINUED)

75 CONTINUED:

75

EXEC

OK...you're loosing me. I'm not sure what you want. Are you looking for a settlement?

REBECCA

Look. I don't know exactly what I want. This is all just happening so fast.

EXEC

Ok. ok. Let's do this: Stay on for a couple of weeks. I'll put Bill on administrative leave. If anyone bothers you, come straight to me. We really don't want to loose you. Your creative eye & the way you think outside the box is what we need.

REBECCA

OK. I think I can deal with that for now. Thank you for meeting with me.

EXEC

Anytime. Really.

They shake hands & Rebecca exits. After she is obviously gone, the Exec calls up another exec.

EXEC

George? I think we're good. We may have just dodged the biggest fuckin' bullet ever. I know! She's like the God damned poster child for lawsuits! Put Bill on leave. Tell him it's smoothed over for now. Yeah...we can transfer him if we have to.

FADE OUT.

76 INT ARENA DAY &amp; NIGHT-TIME LAPSE

76

Rebecca is walking in slow-motion towards us. She travels through the bowels of the Arena known as "backstage". She carries a clipboard.

(CONTINUED)

76 CONTINUED:

76

Various half-time show performers blaze by in an animated rush. We see children in dance costumes, jugglers, dogs with Frisbees, gymnasts, flag girls, marching bands, magicians, and odd-folk we might classify as circus acts & clowns. They seem to address her & move on. As she gets closer we see how disconnected she is.

FADE TO:

77 INT ARENA DAY

77

Rebecca (26) is explaining the arena rules to a performing troupe's coach (28 years old, wise beyond his years) & Daughter (5 years old, spunky). She has now been working at the Arena for nearly a year.

REBECCA-26

Ok so that's basically it. When the players come off the court you have 1 minute to set up, 5 minutes for your dancers & two minutes to strike your equipment.

COACH

That's going to be a challenge.

REBECCA-26

I know, but those are the arena rules. If we don't have you in & out, we loose the crowd at half time. Test markets have shown that after 10 minutes, the crowd gets restless. With the beer & nachos on board, you never know what they're going to do!

(chuckles to herself)

But seriously. Ten minutes.

COACH

But you are only giving us 8 minutes.

REBECCA-26

Well, actually I'm giving you 8 minutes with a 2 minute contingency plan. Over the last year I have seen a lot of things go wrong at half-time.

(MORE)

(CONTINUED)

77 CONTINUED:

77

REBECCA-26 (CONT'D)

Let's say equipment fails or  
God forbid-someone gets  
seriously hurt, yada-yada-the  
paramedics have to get you out  
before ten.

JANIE

Is that what happened to you,  
lady?

COACH

Janie! I am so sorry.  
(to Janie)  
That is rude. You need to  
apologize.  
(to Rebecca)  
She's only five.

REBECCA-26

It's no big deal.  
(to Janie)  
I was in a car accident. They  
had to take my arm to save my  
life.

JANIE

Where did they put it?

REBECCA-26

I don't know. Maybe it's in a  
jar somewhere.

Janie giggles.

JANIE

My appendix went Heaven! See?

Janie lifts her shirt to reveal a scar where the  
appendectomy happened.

REBECCA-26

(to coach)  
She's cute. She reminds me of  
myself when I was her age.

JANIE

Were you a dancer too?

REBECCA-26

Yes....I used to dance, but  
not any more.

(CONTINUED)

77 CONTINUED: (2)

77

COACH

Once a dancer, always a  
dancer-I always say. I could  
tell you were a ballerina just  
from the way you walk & stand.

Rebecca looks at the coach as though he has just seen  
through to her soul.

REBECCA-26

Really.

COACH

(The subtitles stop  
and the gibberish is  
no more we hear the  
coach say in plain english)  
The body limits the soul.  
That's why we fly in our dreams.

He takes out his wallet & shows Rebecca a picture of himself  
standing on a podium.

COACH

I competed until I was 21. My  
knees couldn't take it. Now I  
coach.

They share a moment then Rebecca smiles: her epiphany is  
complete.

FADE TO BLACK

At the top of the act, we begin to hear faint music  
underscoring the whole time there is no more gibberish, but  
the dialog is specific & short. As we reveal Rebecca's  
triumph the music grows & grows.

78 ALTERNATE UNIVERSE:

78

Rebecca is climbing a hill. She is wearing a flowing red  
dress that billows out behind her. The hills seems to go on  
forever like the Sahara. It is dizzying as we see her walk  
on & on. Then Rebecca is standing in a remote part of the  
countryside near a single oak tree. The light is very warm &  
saturated-we may be near sunset. There are rolling hills in  
the distance. She looks around and notices some  
butterflies. She crouches down to observe them closer. They  
flutter away. When she rises & looks back toward the tree  
she sees a boy dressed in robes much like a Tibetan Monk. At  
first Rebecca is speechless. His presence is unexpected and  
she is taken aback. Then:

(CONTINUED)

78 CONTINUED:

78

REBECCA

What are you doing out here?  
Where is your mother?

BOY

I love butterflies.

REBECCA

Me too.

BOY

They are so graceful. So  
beautiful. They seem  
weightless....like a ballerina.

Rebecca stares at the boy. He has struck a chord with her.

BOY

Tell me this: If a butterfly  
looses a wing, is it not still  
a butterfly?

He is holding a butterfly on the tips of his fingers. Then butterfly seems to transform in to a ballerina with butterfly wings. She is dancing sweetly on his hand. Rebecca is transfixed. The boy has a wry smile on his face. We then pullback and seem to travel in a circle away from the two. As we pass behind the tree, the two are blocked from our vision, but as we complete our circle and come back to the boy & Rebecca, the mood has changed. A feeling of dread is infused. We seem to watch with Rebecca as if we were a child hiding behind her. The light is now much bluer. The boy is now pulling the wings off of the butterfly as he giggles cynically. The ballerina/Fairy is in agony. She writhes in pain. Rebecca is horrified & as we pull back we see she is screaming & bleeding from her shoulder. She is now wearing a red fairy outfit holding a fairy wand with red ribbons streaming down into the weeds. one of her fairy wings is torn off. A six-year-old Erin is behind Rebecca dressed in a black fairy outfit. She is holding the broken wing in her hands.

CUT TO BLACK

79 OVER BLACKNESS

79

Erin's giggle echoes. We hear faint music slowly fade up. A child's voice whispers with excitement:

VOICE

I'm a ballerina!

CUT IN:

80 INT BALLET STUDIO AFTERNOON

80

The studio is empty, or so we think. As we pan around, we reveal an adult size pair of ballet shoes, they are worn. A gym bag is nearby. We see Rebecca's feet walk through frame. We then see an extreme close-up of rebecca's right hand placing a record on the player & adjusting the needle. We hear a faint tune develop as we:

FADE TO:

81 INT MEDICAL PLAZA CONT.

81

We are close up on a radio playing in a cubicle. It is a twisted, dark thing. The tune is the exact same from the previous scene. We are allowed to enjoy the tune briefly as we pull back. Constance enters into frame & drops a stack on papers & files on the desk, obstructing our view of the radio. She sits and begins sifting through the stack. She works with precision & purpose. She almost seems choreographed as she moves to the music. Then the phone rings. Richard is calling from his office. We go back & forth between the offices as they speak to each other.

CONSTANCE

Medical Billing, this is  
Constance, How may I help you  
today?

RICHARD

Hey Honey it's me.

CONSTANCE

Hey me, what's new & unusual?

RICHARD

I don't know where Rebecca is.

Her light-hearted tone immediately changes to concern.

CONSTANCE

Well, how long has it been?

Richard is looking at a calendar on his desk. He has logged Rebecca's whereabouts for years. We see up close he has noted several calls to home: noon, 1pm, 1:30, 2 pm...

(CONTINUED)

RICHARD

I last spoke to her this morning. She was supposed to be back at the house by noon, but I have called several times since, & she's not picking up her phone.

CONSTANCE

Honey, she's done this before. I'm sure she's fine. Inconsiderate, but fine.

Richard begins to leaf through Rebecca's diary.

RICHARD

I don't like how she's been lately. She's secretive again.

Constance squirms in her chair. She looks around to see if anyone is within ear-shot.

CONSTANCE

So what are you thinking? She's out on a binge? She's been sober for over a year now!

RICHARD

I know-but she's so good at hiding things. I can't trust her yet. I'm sorry.

CONSTANCE

We need to at least pretend to trust her. We can't keep spying on her.

Richard slams the diary shut.

RICHARD

As her Father, I will continue to protect her-even if it is from herself!

CONSTANCE

Alright. I don't like this any more than you do. But she is twenty-six. She's not adjusting the way we had hoped. We have to try something different. I can't do another 9 years like this.

(CONTINUED)

81 CONTINUED: (2)

81

RICHARD

Alright. I won't bring up the alcohol with her. I agree it's like beating a dead horse.

CONSTANCE

I feel like we just treat the symptoms and not the actual problem.

RICHARD

Now you're sounding like me.

Constance looks around the office again. Oddly enough, no one is around.

CONSTANCE

I know what it feels like to leave something you love behind. We should have put her in soccer or band...maybe then she would have been more well-rounded...

RICHARD

Stop. We can't keep blaming ourselves. Besides, she wouldn't have let that happen. You know how driven she was.

CONSTANCE

I know. But, she was so good, Richard. Why did this have to happen to us?

RICHARD

I don't know, Honey, The Lord works in-

Constance loses her composure & hisses:

CONSTANCE

Don't give me that Catholic bullshit! If I hear that one more time- so help me God...why would he make her so talented then take it all away?

Richard stands & paces back & forth as he rants.

(CONTINUED)

81 CONTINUED: (3)

81

RICHARD

What do you want me to say?  
This happened to us because  
we're bad parents? Because we  
didn't love her enough?! Why  
does anything happen? I don't  
know all the answers, Connie,  
I am doing the best I can.

Constance ducks into her cubicle to avoid anyone  
overhearing.

CONSTANCE

I'm sorry. I'm sorry. Can we  
discuss this when I get home?

RICHARD

No-I'm sorry. I shouldn't  
bother you at work like this.  
I just feel like I have to  
know where she is all the time.  
I know it's obsessive I just-

CONSTANCE

Check around if you must, but  
we should only worry if she  
doesn't make it to dinner.

RICHARD

Ok. I'll see you tonight. I  
hope it's nothing. It's  
probably nothing.

CONSTANCE

I love you.

Richard smiles. He knows she loves him greatly.

RICHARD

Me too. Good bye.

FADE TO BLACK

82 INT REBECCA'S HOME EVENING

82

Rebecca is eating dinner with Mom & Dad.

RICHARD

How was your day today?

REBECCA-26

Fine.

(CONTINUED)

CONSTANCE

Anything new at the Arena?

REBECCA-26

No. Same old-same old.

RICHARD

Any celebrity sightings?

REBECCA-26

No.

CONSTANCE

I thought Super-dog's half-time show was great last week. What's on for tonight's game?

Rebecca puts her fork down. She takes a large drink of water. It gives her enough time to come up with something.

REBECCA-26

I love that Super-dog too. Hey, I was thinking of taking a week off & maybe getting out with some friends. Do you think it's too early to ask for time off at work?

RICHARD

I don't know. Don't they need you through play-offs?

CONSTANCE

Friends? I mean what have you planned? Camping?

REBECCA-26

Maybe a trip to the coast.

RICHARD

Traveling through the wine country?

REBECCA-26

You're right. It was a dumb idea.

CONSTANCE

Wait a minute. I think it should be fine. You've worked really hard lately. Maybe your boss will agree that you've earned some time off.

(CONTINUED)

82 CONTINUED: (2) 82

Richard shoots Constance a dirty look. Rebecca notices and smiles to herself.

FADE TO BLACK

83 INT REBECCA'S HOME MORNING 83

It is the next morning. Rebecca is wearing a suit and Constance & Richard are dressed for work as well. They do the morning ritual:

RICHARD  
Working late tonight?

REBECCA-26  
No-I should be home by noon.  
I have a light schedule for today.

RICHARD  
Oh. Maybe we can have lunch?

REBECCA-26  
We'll see-gotta go.

Rebecca rushes off.

CUT TO:

84 EXT REBECCA'S HOME CONT. 84

Rebecca exits and gets into her car quickly. She starts the car. Richard comes out of the house with her brief case that she's forgotten.

CUT TO:

85 INT REBECCA'S CAR CONT. 85

Rebecca looks up to see her father knocking on the window-she is startled. He holds up the case & points to it. Before she can say anything, he is opening the back door of the car to place the briefcase in.

REBECCA-26  
Oh! Thanks, Dad.

He places the briefcase on the seat. and looks down.

CUT TO:

86 EXT REBECCA'S CAR CONT.

86

Richard is closing the door and we see a gym bag on the floor. He says nothing and finishes closing the door. He waves good bye to Rebecca. She pulls out of the driveway, and takes off.

CUT TO:

87 INT REBECCA'S HOME CONT.

87

Richard enters the house. Constance is just gathering her things.

RICHARD

I don't think Becky is going to work today.

CONSTANCE

What? What do you mean?

RICHARD

I think she wants us to think she's going to work, but she's not.

CONSTANCE

She just forgot her briefcase-you do that too, sometimes.

RICHARD

Well what about last night? She never did answer you about the half-time show. Then she didn't even watch the game with us.

CONSTANCE

She does that sometimes too. I'm more interested in seeing who her new friends are.

RICHARD

Well, yeah! Connie...there was a gym bag in her back seat.

CONSTANCE

A gym bag? Really?

RICHARD

Yes. A gym bag.

CONSTANCE

Oh my God. She's running away.

(CONTINUED)

87 CONTINUED:

87

RICHARD

Knock it off. I'm trying to be serious!

CONSTANCE

Oh c'mon Richard, so there's a bag in her car.

RICHARD

That's what I'm getting at!- She doesn't work out. Why is a gym bag in her car??

CONSTANCE

You can put anything in a gym bag, Richard.

RICHARD

Exactly.

Constance's face falls.

FADE TO BLACK

88 EXT DANCE STUDIO DAY

88

Rebecca pulls up to the studio, gets out of the car, grabs the gym bag, & enters the studio.

CUT TO:

89 INT DANCE STUDIO CONTINUOUS

89

Rebecca enters and proceeds to the locker room. The Coach from the arena is there at the front desk. He is counting money.

COACH

Hey-there she is!

REBECCA

How are we today?

COACH

Business is good. Gymnastics boot camp is almost full. Wanna try?

REBECCA

Ha, ha. I'll leave the flipping to the 5 year olds.

(CONTINUED)

89 CONTINUED:

89

He hands her a key.

COACH

You're upstairs today, studio five.

REBECCA

Thanks.

CUT TO:

90 INT DANCE STUDIO CONTINUOUS

90

Rebecca's feet are seen walking into an empty studio. She is wearing tights & technique shoes. We hear the scratch of a record player and music begins to play. We see Rebecca's feet cross in front of us again. This time we follow her to the ballet bar. We see her from the waist down. She begins her exercises. We see her arm drop into frame here & there. She eventually loses her balance and falls down. We hear a voice off screen.

STEVEN

Hey Lady, what did I say about doing ballet on roller skates?

Rebecca laughs. We see a man's feet & legs in sneakers & sweats. A hand reaches down. Rebecca takes the hand and rises out of frame.

FADE TO BLACK

91 EXT ARENA DAY

91

Richard pulls up to the arena, exits his vehicle, and enters the arena.

CUT TO:

92 INT ARENA DAY

92

Richard approaches the desk of a secretary in what appears to be administrative offices. A clock on the wall reads 11:00.

SECRETARY

Good Morning.

(CONTINUED)

RICHARD

Hi. I don't know if I'm in the right place, I'm looking for Rebecca?

SECRETARY

Rebecca?

RICHARD

Oh I'm sorry. Christman. She's my daughter-I don't have an appointment.

SECRETARY

Uh. I don't think you're in the right place.

RICHARD

Well I've never been here before, but she's on the marketing team?

SECRETARY

What I mean is...last I heard...she quit. I could be wrong...do you want me to get someone for you?

RICHARD

Quit? You must be mistaken.

SECRETARY

If you'd like to take a seat I can have her manager speak to you.

RICHARD

Thank you.

FADE TO BLACK

Rebecca is eating with her parents. There is a chill in the air.

RICHARD

I was hoping I'd have lunch with you today, remember?

REBECCA-26

Oh, yeah, Dad. Sorry. I just got too busy.

(CONTINUED)

RICHARD

That's ok. How was work?

REBECCA-26

Good.

CONSTANCE

That's good. Who's supposed to be the half-time tomorrow? Got those cute gymnasts again?

REBECCA-26

You know what? It's still up in the air. There was a mix-up I guess.

RICHARD

Wow. That doesn't happen very often does it?

REBECCA-26

No.

CONSTANCE

That must be stressful. I mean, don't you plan these things weeks in advance? So who was double-booked? A Unicyclist and frisbee & a dog?

RICHARD

I prefer the unicyclist, But why not have both acts on?

REBECCA-26

Actually, there's a hole in the schedule. But I'm sure we'll have it filled before noon tomorrow. These things happen.

RICHARD

That's funny I thought tomorrow was an away game.

CONSTANCE

You know what, I think you're right.

Rebecca swallows hard, looks at both parents with contempt, then:

(CONTINUED)

REBECCA-26

I have an announcement.

Her parents put their forks down and await the next thing coming. She has their undivided attention. After a long pause:

REBECCA-26

I'm dancing again.

Mom & Dad look at each other in disbelief.

REBECCA-26

And I'm moving out.

CONSTANCE

Moving out? You know you can't do that.

REBECCA-26

What? While you've been pre-occupied with nosing around my room & checking up on me every hour on the hour, I've been trying to live my life!

RICHARD

You don't even have a job!

CONSTANCE

Who is enabling you?

REBECCA-26

Enabling me? I'm dancing again. Not doing drugs! You two are so wrapped up in me needing you, you didn't even hear that did you? I am DANCING again!

RICHARD

I think what your mother is trying to say is: who will help you? Who will be there for you?

REBECCA-26

I can do this on my own!

CONSTANCE

You can't even slice bread on your own!

(CONTINUED)

REBECCA-26

So I'll buy sliced bread.  
Frankly I thought you'd be  
more supportive of this! I  
was waiting for the right time,  
but you just can't trust me  
with anything can you?

We seem to travel in a circle walking around the dining room table much like in the dream sequence with the boy. As we travel around behind Rebecca's head our view is occluded and reality warps.

CONSTANCE

And just what company are you  
dancing for? Nobody wants a  
ballerina who can't hold her  
own center!

Constance's voice echoes. As the obstacle passes, we now see that the dining room has changed. Ms. Kelly is sitting where Constance was. Ms. Kelly is ranting on at Constance who is now 24 years old. Constance is sitting where Rebecca was just a split second ago. Ms. Kelly's voice echoes in like a shot in the night. The camera slows down and time seems to slow as well. Ms. Kelly's voice is distorted much like a tape played slower than full speed.

MS. KELLY

Nobody wants a ballerina who  
can't hold her own center! Who  
will you dance for now? I  
should have handled you  
personally! Now you're just a  
shell of a woman-Who can you  
dance for NOW?!

The last line of dialog is sped up so that the "tape" is playing at full speed. Ms. Kelly's voice echoes. At this point we have traveled in a complete circle once and are about to complete the second circle. We see the profile of Ms. Kelly. We continue to travel in our second circle when time comes racing back to present day. The camera move speeds up as we travel behind Ms. Kelly's head revealing that we are now seeing Rebecca where she once was a minute ago. The camera stops, letting us off this wild ride. Constance's voice comes back at us at an alarming rate.

CONSTANCE

WHO could you be dancing FOR?

(CONTINUED)

93 CONTINUED: (4)

93

We seem to lean in from across the table as the camera pushes in.

REBECCA-26

(beat)

I'm dancing for me.

CUT TO BLACK

FADE IN

94 INT BALLET STUDIO AFTERNOON

94

We see an ECU of Rebecca's feet standing in first position. We pull back slowly as she begins dancing. The music grows louder. We only see her from mid-torso down. Her right arm occasionally drops into frame as needed for the fluidity of her dancing. We see her old dance partner, STEVEN dance into frame. He lifts her with ease, they spin out of frame.

CUT TO:

95 INT REBECCA'S APARTMENT EVENING

95

Rebecca and Steven are unpacking boxes. The furniture is already there. Rebecca struggles with the boxes.

STEVEN

Here let me-

REBECCA-26

I got it.

She struggles more. He reaches forward. She slaps away his hands.

REBECCA-26

I said I got it!

STEVEN

I'm sorry.

There is a long pause. Steven open another box & pulls out a magazine. There is a cover story of Steven & Rebecca dancing. He strokes the magazine cover as he remembers:

FADE TO:

96 FLASHBACK:

96

Rebecca is breaking up with Steven. They are at her house. Steven is trying to come in, but Rebecca blocks the doorway. She is 17 years old. She is hardly recovered from the accident.

REBECCA-17

Stay away from me!

STEVEN

I love you. I'm not going to let you do this.

REBECCA-17

Why would you want to stay with a freak?!"

STEVEN

Jesus! You're not a freak!

REBECCA-17

Go live your life. Mine is over.

She slams the door in his face. Turns her back, and slides down the interior of the door. What she thought was a charitable act, she now regrets.

CUT TO:

97 INT REBECCA'S APARTMENT EVENING

97

We are back to scene: Rebecca sees the look on his face.

REBECCA-26

No. I'm sorry. I was so awful to you. I didn't want to bring you down with me.

STEVEN

I understood back then why you did it.

REBECCA-26

I've just been treated like a child for so long, I hardly know how to behave. I still feel like I'm seventeen.

STEVEN

You've had a lot to deal with.

(CONTINUED)

97 CONTINUED:

97

REBECCA-26

I may have been shattered then,  
but I'm not broken now. I'm ready.

STEVEN

GOD! I've been waiting for  
this for such a long time!  
This is a good thing. We're  
going to do something that's  
never been done before.

REBECCA-26

I appreciate the help.

STEVEN

I know. Just let me know HOW  
to help you.

REBECCA-26

I will. Thank you for never  
giving up on me.

They kiss.

REBECCA-26

I should have known you'd be  
the one to carry me through this.

STEVEN

I AM your partner, Miss Pixie.

FADE TO BLACK

98 ALTERNATE UNIVERSE:

98

We hear the click-clack of high heels walking down an alley. It is night time and as we fade in we see exaggerated shadows on a brick wall. We see Rebecca walking alone. She has two arms. She is wearing a red cloak & carrying a basket. It is very reminiscent of Red Riding Hood. We hear the squeak of a tricycle behind her. Rebecca stops. The squeaking stops. She looks back, no one is there. Rebecca walks on, the squeaking begins again. we see an exaggerated shadow of a monster on a tricycle behind her. Rebecca approaches a dumpster, she walks faster, the squeaking speeds up, it's louder now. Closer. Just as she is about to pass it, a 6-year-old Erin steps out from behind it. She is wearing her black and blue fairy outfit & holding her wand. She seems darker than ever before. We forget about the squeaky tricycle.

(CONTINUED)

ERIN

Hey, B.F.F.

Rebecca is shocked.

ERIN

You don't look happy to see me.

REBECCA-26

You're not real.

ERIN

You're not a real ballerina.

REBECCA-26

This isn't happening.

A voice from behind startles Rebecca.

JAKE

Can I play, too?

Rebecca spins around to see Jake. Young Jake is sitting on the tricycle-we remember it from another nightmare. He is wearing a black cupid outfit. His eyes are blackened. He wears black lipstick, his nails are black. On his knuckles are the words TRUE & LOVE made with a black marker.

REBECCA-26

No.

ERIN

You never want to play anymore.

JAKE

You can't MARRY ballet.

A car enters the alley, it's headlights are a blinding white light.

FADE TO WHITE:

As the blinding light subsides, we see Rebecca in a red flowing gown. She is standing in a alcove of a church on top of a marble arch. Jake is a cherub holding the arch up. He is still as goth as he was in the alley. They are bathed in white light. The colors are so saturated. The image they create is reminiscent of famous portraits of the Virgin Mary. A large gold heart necklace is at her bosom. Rebecca holds the heart with two good hands. Her head is covered with a white scarf. Erin approaches. She is still wearing her blue & black outfit.

(CONTINUED)

She finishes "dressing" Rebecca by draping her in a blue cloak. Rebecca now looks like a statue in the church. Erin giggles. Jake chuckles. Rebecca appears to not be able to move. Erin gasps as she sees someone approach, she hides in the folds of Rebecca's gowns. Steven approaches and kneels before the alcove. He lights a candle. He begins to pray. Erin whispers in Rebecca's ear. Rebecca's eyes grow wide.

ERIN

The Lord works in mysterious ways.

Jake stands, exits the alcove, and walks towards Steven. Steven is deep in prayer with his eyes closed. Rebecca protests, but she is now floating behind what seems to be a piece of glass. It is as if she is under water in an aquarium. The "virgin Mary" outfit floats & glides around her as she pounds on the "glass", trying to warn Steven. He opens his eyes just as Jake reaches around from behind clamping his hands over Steven's eyes. We can read clearly the phrase "True Love" written on his knuckles. Innocent Steven plays along as if part of a game of "guess who?" Erin skips by and sprinkles the boys with silver glitter. Jake whispers something sinister in Steven's ear while eyeing Rebecca. We see a close up of Jake's hand reaching for a silver and black arrow out of his quiver. Rebecca pounds on the glass. As Steven turns to see who his playmate is, Jake stabs Steven in the neck with the arrow. Steven is shocked and falls backwards. Rebecca is suddenly released from her prison and she falls to the ground. There is a blood stain quickly spreading near her shoulder. She rushes to the side of Steven and reaches forward to pull out the arrow. She now has only one arm again. She struggles with Steven.

ERIN

Need a hand?

Erin clasps her own hands over her mouth-shocked that she said something so cruel. Jake giggles. Then approaches Erin and puts his arms around her.

JAKE

The Lord helps those who help themselves.

They giggle with cruelty and enjoy the moment. Rebecca looks back at them and then says:

REBECCA-26

What doesn't kill us makes us stronger.

(CONTINUED)

98 CONTINUED: (3)

98

What we didn't see is that Rebecca has saved Steven & now she hurls the arrow straight for Erin & Jake. We do not see as the arrow impales the two of them. But we know they are gone because of the sound of the arrow ripping through flesh & the silence of the sinister laughter.

99 EXT STREET DAY

99

ECU of Steven's hand pinning up a flyer. We see the tack drive through the paper. Steven is posting a flyer for the recital. It reads UNBREAKABLE: A ballerina's triumph. He posts on telephone poles, tack boards, & hands posters to businesses. There is a trio playing outside the cafe. Rebecca is handing out postcards to cafe patrons seated outside. One of the women approaches Rebecca.

MRS. SMITH

Excuse me?

REBECCA-26

Yes?

MRS. SMITH

Are you the ballerina in this ad?

REBECCA-26

Yes. I will be dancing in this show.

MRS. SMITH

Would you mind referring my daughter to the studio? She's in a wheelchair.

REBECCA-26

I'm sorry there's no-

MRS. SMITH

All she wants to do is dance. She can do wonders with that chair. Please-do you have a number I can call for an audition?

REBECCA-26

I don't dance with a company. It's just a few friends in an old studio I have access to. I'm sorry. I'm sure she's wonderful.

(CONTINUED)

99 CONTINUED:

99

Steven has heard almost everything and his interest grows.

MRS. SMITH

Well have you heard of any place she can go? I've never seen anything like this.

STEVEN

Actually... we've been discussing forming a company.

Rebecca looks at Steven. He smiles at her.

STEVEN

Have your daughter attend the recital. There will be information there on how to register for classes.

MRS. SMITH

Wow. I didn't expect-

REBECCA-26

We've been thinking about it for a while. We've just been unsure of how to get the word out.

MRS. SMITH

My daughter has friends who are also physically challenged.

REBECCA-26

Bring them. Tell everyone you know. We will accept all dancers in whatever form they come in.

FADE TO BLACK

SLOW FADE IN:

100 INT THEATRE EVENING:

100

Ticket takers are letting in people lined up outside. The lobby is full of people, there is a buzz in the air. We then see people taking their seats.

(CONTINUED)

100 CONTINUED:

100

ANNOUNCER

Ladies & gentlemen, it is my  
 extreme pleasure to announce  
 that the show will begin in  
 five minutes. Please silence  
 your cell phones at this time  
 and remember for the safety of  
 our dancers: no flash  
 photography is allowed.

CUT TO:

101 INT THEATRE EVENING:

101

Med CU of stage curtains. There is a murmur of the crowd  
 assembled in the theater. The camera rolls backward up an  
 aisle revealing a full house. An announcement pipes in from  
 overhead announcing the show.

ANNOUNCER

Ladies & gentlemen,  
 (sponsor)  
 is proud to bring you a new  
 ballet with Rebecca Christman.  
 We invite you to watch as,  
 "The show must go on".

102 INT STAGE BEHIND CURTAIN CONTINUOUS

102

Rebecca is standing with Steven. They are finishing their  
 warm-up & taking their places.

STEVEN

Are you nervous?

REBECCA

Are you kidding? We've come a  
 long way to be here tonight.

STEVEN

Look at me. This is all  
 because of you.

REBECCA

I love you.

They embrace. A stage manager approaches.

MANAGER

Are you ready?

(CONTINUED)

102 CONTINUED: 102

We see Coach in the wings he waves & gives a thumbs up. He is holding a video camera.

REBECCA  
Let's do this.

They take their places. She puts on her game face.

CUT TO:

103 INT THEATRE EVENING: 103

The curtains pull back to reveal Rebecca standing under a single spot light with Steven. We hear applause settle as we dolly in. At this point our scoring music fades to silence to punctuate the moment. We are then blasted with the performance music & Rebecca begins a beautiful dance. It is the moment we have been waiting for or is it? Other dancers dance their way on to the stage. There are all walks of life. Some in wheelchairs, some on crutches, some in peak condition, others older & heavier. It is not your traditional ballet, but the dance is so well-choreographed, you cannot tell who is disabled & who is not. Somewhere in the middle of the song we:

CUT TO:

TITLE: UNBROKEN

FADE TO BLACK

104 ON STAGE CONTINUOUS: 104

The curtain is still open. The dancers are still dancing. As we make our way through the dancers we see the labels appear again. "fulfilled", "alive", "reconnected", "unstoppable", "fierce", and when we get to Rebecca: "Ballerina."

FADE TO:

TITLE: ONCE A DANCER ALWAYS A DANCER

105 INT THEATRE EVENING: 105

We see Constance & Richard sitting in the crowd. Constance is overwhelmed. We see the labels again: Richard: "enlightened" , Constance: "#1 fan"

FADE TO:

(CONTINUED)

105 CONTINUED:

105

TITLE: DEDICATED TO ALL ARTISTS WITH  
PHYSICAL LIMITATIONS.

Roll credits over performance until crowd applauds, then  
credits over black.