

DANCE DRAMA

by

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LAUREN, 46, voluptuous, reclines in bed, her leg up and her ankle bound in a plastic cast. She navigates messages on her mobile phone.

The bedroom is an eclectic mess of paintings, sculptures, books, clothes, furniture, dirty breakfast cups and plates.

LAUREN

(speaking loudly enough to be heard in the lounge room)
...then I got a message, *'Shall we resume our Saturday morning organisational meeting?'* because he use to make a point of planning for the week over breakfast and organise his work load, and personal load for the week.

JEAN, 55, athletic body, aged and expressive face, listens from the next room.

JEAN (O.S.)

Yeah.

LAUREN

Then, *'Oh, it's such a beautiful day today. I'm at the Bay View having lunch, such an amazing breeze.'* I don't respond. Then he goes, *'How have your ankle appointments gone?'* I don't respond. *'What should I do about this appointment?'* That he and I had made weeks ago. It's got nothing to do with anything at all. Now, *'What should I do about it?'* I don't respond. *'What shall we do about it.'* I don't respond. *'Please communicate.'* I don't respond.

Lauren leans into her mobile phone.

LAUREN (CONT'D)

Then message from Natalie saying, *'This is the last message I'm going to send for Steven. But he is asking. Will you please respond to his questions. Because he needs to know all these things.'* I said to Natalie. *'I do not have to tell him why or why not I will not be meeting him for organizational meetings.'* Which was to organize his life! Not mine. I do not have to talk to him at the door.

(MORE)

LAUREN (CONT'D)

Or the car. I do not have to let him know how the ankle stuff in *my* life is going. I do not have to comment on whether it's a nice thing that he's having lunch at the bay view.

Jean enters the bedroom without looking at Lauren. She collects up the dirty breakfast plates. She steps on junk and mess as she gathers.

2

INT. LOUNGEROOM DAY (CONTINUOUS)

2

RANDA, 12, frumpy, is curled on the couch watching her iPad, eating biscuits. Books, sculptures, mismatched furniture and paintings crowd the room. The clutter risks crashing onto the couch.

A hospital walking frame and kneeling scooter are squashed into an over crowded corner.

Jean enters and trials the kneeling scooter in a tight circle. Its wheels crumple over a magazine. Randa doesn't look up. Jean stops her circling as Lauren begins speaking again, but continues to kneel on the scooter.

LAUREN OS (O.S.)

Another time I woke up from a nap. This is this week. I notice there is something. A present. Which was from him. A scarf. Really high quality one in a special box. I do not have to respond as to whether I like the present he left on my front porch while I was napping on Monday afternoon. You know. And I do not have to tell him about an appointment I have on Friday. I'm sure he hasn't been telling her anything like the right story.

JEAN

Another woman?

LAUREN (O.S.)

No, no, no, Natalie, my friend. Not another woman.

JEAN

Oh, yeah.

LAUREN (O.S.)

Yeah. My friend Natalie. He talks to her, to try and get through to me.

Jean takes the packet of biscuits away from Randa.

JEAN

What if he falls in love with her?

Randa ignores the conversation and continues to play with her screen.

LAUREN(O.S.)

Oh, no, he loves me! And besides Natalie is...she's not attractive! And she also loves me, like she is very loyal to me.

JEAN

That's good.

Jean heads to the kitchen with the biscuits.

LAUREN (O.S.)

The very fact that he could behave so appallingly, and then forget all that. Not mention it at all and just think that we can resume our marriage as it use to be. That in itself is mad thinking.

Jean walks past Randa back into the bedroom.

JEAN (O.S)

What did he do?

LAUREN (O.S.)

Where do I start. You know. You know what I mean.

JEAN (O.S.)

But it wasn't another woman?

LAUREN (O.S.)

No, of course not. You think that would happen to me? I'm in control here!

3

INT. BEDROOM DAY (CONTINUOUS)

3

Jean stands beside Lauren. She motions for Lauren to get up. Jean helps maneuver Lauren's ankle, she hobbles out of bed and across the room.

LAUREN

So, I've tried to tell him, and it's just caused me so much grief. That there's no choice for me but to totally step away from it.

(MORE)

LAUREN (CONT'D)

Hopefully one day we can have something back again, but too damaging. Anytime I'm not with Randa. I leave my phone on. Because I need to know. As her mum. That she's all right.

JEAN

Yeah.

4 INT. BATHROOM DAY (CONTINUOUS)

4

Jean helps Lauren sit on the toilet, using it as a chair. Jean turns the bath taps on and adjusts for the right temperature.

Lauren takes her clothes off with Jean's help.

Jean retrieves a plastic bag and tape from her pocket. She places the bag over Lauren's foot, securing the top with the tape.

LAUREN

And I also need to know? Also. A lot of the time it's, '*Can you come and get me from school or this or that.*' I don't want Randa stranded in town after school because the bus didn't wait. Walking through town. Too many dodgy things going on. And Steven wants to collect her. But I don't want him using this as an excuse.

JEAN

Yeah.

LAUREN

She has your number?

JEAN

Sure.

LAUREN

I told her it would be okay.

JEAN

Sure, I understand.

LAUREN

She can spend time with you after school, you know, I can't run around anyway, so I can actually take it as an opportunity to focus on my painting.

JEAN

Sure.

LAUREN

And tomorrow I said she had to be with you all day.

JEAN

Doesn't she have school?

LAUREN

I think she's having a hard time. She's having a break. But I need a break. I can't keep...I can't keep having her time with me, you know?

JEAN

Okay, I understand.

5 INT. SPARE ROOM NIGHT

5

Jean shifts a large suitcase into a room already overflowing with junk.

Jean stacks boxes and furniture to clear some space.

Jean zips open her suitcase and pulls out clothes to find her tooth brush.

6 INT. CAR EARLY MORNING

6

Jean drives through a dull coastal suburb. Randa watches cheap fibro houses, service stations and scrappy bush scrub pass by.

JEAN

Don't like school?

Randa shrugs.

JEAN (CONT'D)

I got an opportunity at school once. I was 14 years old. To do gardening. It really didn't work out. Ask me why not.

RANDA

Why not?

JEAN

I didn't want to do gardening. So I said, 'well I'm not doing it.' They said, 'Well.

(MORE)

JEAN (CONT'D)
You are going to do it. I went,
'Oh, am I?' But I didn't do it. Do
 you know why I didn't do it?

RANDA
 You don't like gardening?

JEAN
 No. The green house was next to the
 school. They said I have to do it.
 I don't know what happened. But the
 next day at school, the green house
 wasn't there!

RANDA
 What?

JEAN
 Isn't that bizarre?

RANDA
 What happened?

JEAN
 All the windows were smashed, it
 was all pulled down. Bloody hell,
 what happened there? I was looking
 forward to that. To doing that.

RANDA
 Really?

JEAN
 Yeah, it was really strange. Who
 did that?

RANDA
 You did it?

Jean winks at Randa, as she pulls the car to a stop in a
Reserved For Staff car park.

RANDA (CONT'D)
 Where are we?

JEAN
 We have to visit my school now.

Jean completes a series of yoga stretches at the head of the
 class: cat pose, boat pose, chair pose.

Randa sits to the side looking at her iPad. She pretends to use it while actually listening to the students.

A dozen students lounge around, passing the time, chatting. RUBI, 16, confident, LILY, 15, sweet, and RACHEL, 15, intellectual, are at the centre of this huddle.

RUBI
...do you know what he did?

LILY
Who?

RUBI
Chris! The weird one. I know the actual story from the girl. It was at Rachel's place.

RACHEL
It didn't happen on my bed did it?

RUBI
No, it happened on a towel.

RACHEL
A towel on my bed?

RUBI
No, it was on the floor because I'm pretty sure she didn't want to get on the bed because of what that would mean.

LILY
Because that's an indication in itself.

RUBI
I stepped back and left the situation. This is what I hear the next day from Tina. So, Chris tries to kiss her on the couch, and she's like, '*whoah, I don't know.*' So he picked her up, brought her to Rachel's room and put her down on the bed and she was like still no, '*I'll sit on the floor*' and so he took off all his clothes, and he stood there.

LILY
While she was still dressed?

Randa looks to Jean to see if she is listening. Jean continues her exercises, seemingly oblivious.

RUBI

Yeah, she was still dressed. He stood there naked, and he was like, come on? And she still continued to reject him, and apparently he tried to get her to touch his penis, and she said no. And he was like, just the tip.

GIRLS

Ewwwww. Ewwwww.

RUBI

She still said no.

LILY

It's so gross.

RUBI

He asked her to go down on him. Oral!

GIRLS

Ewwwww.

RUBI

And, *'just like, no dude, no, I don't want to.'* If it had been a stranger, she would have been like, *'Fuck You'* and slapped him across the face. *'Get the fuck out, no means no.'* But, because we all know each other, she didn't want to make things awkward. She knows we all hang out, but she doesn't know we all just put up with him. Like, we think he's lame. Anyway, he finally got the message, *'No!'*, but then he didn't go.

LILY

What did he do?

RUBI

He said, *'well fine then, do you mind if I just finish myself off while looking at you.'*

GIRLS

That's so, ewwwww.

Jean moves into a 'half lord of the fishes' pose, stretching with her gaze directed at Rubi, Lily and Rachel. None of them are fazed by Jean's yoga gaze.

Randa glances at the girls before pretending to return her attention to her iPad.

RUBI

And although she was quite creeped out by this, she said, '*Do I have to do anything?*' She just wanted it to be over. He said, '*No, just lay there*'. She was like, '*Um, okay.*'

Rubi hunches forward and simulates the motion for rubbing a penis.

RUBI (CONT'D)

He leaned over her.

Rubi mimes heavy breathing and sexual release.

RUBI (CONT'D)

And came. Partly on her. Mostly on Rachel's towel.

RACHEL

Ewwwww, my towel! What?

RUBI

She had to grab it for protection. It was the closest thing. And then he stood up, got dressed and left the room.

8

INT. ART STAFF ROOM DAY

8

Jean and Randa sit in the tatty and unloved art staff room. Both have a cup of tea. Randa stares at Jean, trying to figure something out.

RANDA

Why didn't you teach them anything?

JEAN

That wasn't my class, or subject. I was minding them for Mrs Wall. She's having a breakdown.

RANDA

What type of breakdown?

TONY, 40, tacky, keen, stands at the entrance to the office. Jean and Randa look up.

TONY

Hi Jean.

JEAN

Hi.

TONY

Who's this?

JEAN
This is my niece.

TONY
Hi, I'm Tony. I see you have the
peppermint here.

JEAN
Yes, new packet.

Tony takes a tea bag from Jean's packet.

TONY
How was your class?

JEAN
Baby-sitting. How are you?

TONY
Girls trying to get a rise out of
me.

JEAN
I thought you would be off limits
Tony.

TONY
Oh. Gross. No.

JEAN
I didn't mean it like that.

TONY
I insisted they tell the class what
they were giggling about.

JEAN
What was it?

TONY
Rating people out of five.

JEAN
What did you get?

TONY
They are trying to test me,
obviously. So I thought, I'd play
along for once.

JEAN
What did you do?

TONY
What would you do?

Jean makes a hideous face contortion.

TONY (CONT'D)

Lovely.

JEAN

What did you do?

TONY

Ah, actually, I just gave them detention.

JEAN

I thought you were playing along?

TONY

That's how I play.

JEAN

Oh, ha ha. Don't worry about your looks Tony, you're fine looking.

TONY

That wasn't the problem at all. That's fine, Jean. Thank you. But umm. It's fine.

JEAN

You are definitely above average.

TONY

Okay, Okay, Okay. That wasn't the problem.

JEAN

Wouldn't you say Randa?

Tony exits, embarrassed.

9

EXT. COURTYARD OVAL CARPARK DAY

9

Jean and Randa watch the natural choreography of students traveling across the courtyard, talking, playing, eating, drinking, grouping and dispersing.

Jean watches OLGA, 46, business-like, taking boxes of flowers from the back seat of her car and passing them to JENNY, 16, lithe, neat.

Randa watches Rachel, Lily, Rubi, surrounded by other students, as they finish food and drinks. The girls laugh and jostle in good humor. Randa follows them keenly with her gaze.

CHRIS, 16, lanky, awkward, approaches Rubi and attempts to draw her into a conversation.

Randa watches while talking to Jean.

RANDA
I think that's the boy they were
talking about.

JEAN
Who?

Randa points at Chris and Jean leans in close to follow her
line of sight.

RANDA
He took all his clothes off at a
party.

Jean and Randa watch together.

Rubi dismisses Chris and turns away. Chris grabs her jumper
and spins her around. They tumble to the ground.

Students rush to watch. The fight stalls in a tense grip.
Neither Chris nor Rubi move.

RANDA (CONT'D)
Shouldn't you do something?

Jean, unflinching, continues to watch without moving a
muscle.

DEPUTY PRINCIPAL, 40, always sweaty, pushes through the
converging bodies. He pulls Chris away and looks up
desperately in search of another teacher to assist.

10

INT. OFFICE DAY

10

Jean sits beside Rubi, the Deputy Principal sitting opposite.

DEPUTY PRINCIPAL
This is very serious. And I
understand that you might be
afraid, or scared. But I'm making
this a safe place. And you can tell
me.

RUBI
Yeah, he attacked me!

DEPUTY PRINCIPAL
I know. And he's in big trouble for
that. Don't worry. What I'm trying
to do Rubi...I'm trying to get the
full story. I want to understand it
from you. It's hard to be
vulnerable. It's very hard to talk
about certain things.

(MORE)

DEPUTY PRINCIPAL (CONT'D)
 Especially when you're a young woman like yourself, who might be confused, or feel like you should act a certain way. I'm aware of the pressure young woman can be put under.

RUBI
 He just attacked me!

Rubi glances at Jean.

DEPUTY PRINCIPAL
 Look, your defenses are up. But it's okay to admit how you feel. I'm sensitive to your feelings and I'm very troubled myself, a bit shook up about what's happening.

RUBI
 Okay.

DEPUTY PRINCIPAL
 You can tell me Rubi. That's what I'm saying. Jean is here. I'm here. And you're allowed to be vulnerable right now. You can let down your walls.

RUBI
 You saw what happened.

DEPUTY PRINCIPAL
 Yes, but the full story Rubi. I want the full story, however hard it is to tell.

Rubi stares blankly at the wall.

11 INT. OFFICE DAY

11

Jean and the Deputy Principal sit opposite Chris.

DEPUTY PRINCIPAL
 Look, at this point, all I know is that you are a risk to anyone and everyone.

Chris hunches over and looks at the ground.

DEPUTY PRINCIPAL (CONT'D)
 I'm going to have to get in contact with your parents. Who's your year level advisor?

CHRIS
 Mr. Tony.

The Deputy Principal leaves the room.

Chris and Jean sit in silence.

JEAN

Would it be good if we had a little chat?

CHRIS

What do I have to say?

JEAN

You don't have to say much, the teachers probably just want you to talk about yourself.

CHRIS

About myself?

JEAN

About yourself, with some self awareness, which is hard to do. I know that I used to have trouble navigating socially when I was in school. You know at parties and things I often wanted attention.

CHRIS

Parties?

JEAN

Yeah, I went to parties too.

CHRIS

Why are you telling me this?

JEAN

I'm talking about myself. I was attention seeking, rule breaking, I even used to take my clothes off at parties sometimes.

12

INT. MATHS CLASSROOM DAY

12

Desks and chairs are stacked along the wall to create a large clear area. A Year 11 class sit on the floor as an audience.

Jenny, stands exhausted catching her breath. She is surrounded by fresh flowers that have been scattered around the carpet. Jean claps. Randa watches silently. THEA, 17, expressive face, deliberately makes small claps and pulls an ugly face as if tasting something bitter.

THEA

It's all so pretty.

JENNY

Thank you.

THEA

Have you thought of trying something ugly, or angry, to contrast all this.

JENNY

No, not really.

THEA

The whole time, watching you...

JENNY

Yeah?

THEA

I just wanted something horrible to happen, you know?

JENNY

Why?

THEA

Because it's all so pretty.

JENNY

I collected those flowers for ages.

JEAN

You did a great job. She's not saying you have to change what you have. Perhaps just take it some place unexpected, new. Contrast!

JENNY

But why, I don't get it.

JEAN

She's not attacking you. She's trying to play with you.

THEA

I'm sorry if it feels like attacking. But I'm playing with ideas.

Jenny starts to cry.

JEAN

You feel threatened. But if we can get to that space of play, the ideas becomes fluid and change is possible, ideas can shift, and...

Jenny looks really distressed.

JEAN (CONT'D)

It's okay, it was really nice. I think what you did is great.

13

INT. MATHS CLASSROOM DAY LATER

13

The house lights are off. TARA, 16, serious, dances to a melancholy piece of classical music. She is committing to the moves. Jean smiles at her efforts. Tara finishes and sits down.

JEAN

Okay, fantastic, well done, feedback. What did we like about Tara's dance?

AMY

It was nice.

TARA

Thanks.

BILLY

I like the music.

JEAN

Yes, why did you choose that piece of music, Tara?

TARA

I really like how intense it is. And because I have gone through a bit of emotional trauma, I am able to feel more.

RACHEL

You are able to feel more?

TARA

Certain feelings, yes.

RACHEL

What feelings?

TARA

If I talked about it, there wouldn't be any meaning behind it.

RACHEL

So you can't even talk about it?

TARA

No I would prefer not to.

RACHEL

But you're certain that it makes you feel more than the rest of us?

TARA

I didn't mean it like that.

RACHEL

Okay, it just sounded like...

TARA

I think, if my father was still alive, I wouldn't be able to feel this music the way I do.

RACHEL

Okay, I'm sorry. I just think we all have shit things in our lives, you know. But I'm sorry. But I reckon I can feel that music if I want to feel it.

14

INT. MATHS CLASSROOM DAY LATER

14

The classroom is empty of students. Jean talks to Rachel alone. Randa stands nearby inconspicuously.

JEAN

Rachel, you might think that I'm expecting dance to come from some great deep emotional place like Tara.

RACHEL

No.

JEAN

Maybe that is for some people. But it isn't a requirement. I mean, do you have some really big and intense feelings you want to explore?

RACHEL

Not really.

JEAN

And you don't have to. Sometimes it works the other way, you know. I once did a work dragging a body around the stage with me. The other person was completely limp. And it was task based choreography. I had to move them from one side of the stage to the other. I didn't even think about the feelings. But for the audience, it was very moving. They found it very moving.

RACHEL

Do you want me to do something like that?

JEAN

No, that's not what I'm saying.

RACHEL

Well, what do I have to do to be in dance club then?

JEAN

Is that what this is about?

Rachel exits, disgruntled.

RANDA

What's Dance Club?

JEAN

I think Rachel thought she was auditioning.

RANDA

Was she auditioning?

JEAN

I don't think so.

15 INT KITCHEN DINING ROOM NIGHT

15

Jean, Randa and Lauren sit around the dining table finishing off the remains of takeaway served onto plates.

RANDA

Mum, you can't even audition. You have to be invited by Jean.

LAUREN

Is that right?

RANDA

Yeah, and then the club, they perform in front of an international audience and we stay in a hotel.

LAUREN

Who's going to pay for it?

JEAN

The festival contribute, and also a parent/teacher trust that supports the school community.

LAUREN

But it's not Randa's school.

JEAN

I'll make up the difference. And pick her up after school to take her to the rehearsals.

Randa beams a smile at Jean.

LAUREN

Don't you have a boyfriend at school, won't he miss you?

RANDA

(rolling her eyes)
Noooo. Besides, it's after school.

LAUREN

Are there boyfriends and girlfriends at your school?

RANDA

Not in my group of friends. It's the cool group.

LAUREN

Oh, the cool group. And they are kinda doing the boyfriend girlfriend thing?

RANDA

We all thought it was stupid.

LAUREN

The rest of you, apart from the cool group?

RANDA

Yeah.

JEAN

How many people are in the cool group?

RANDA

About nine.

LAUREN

Nine, ah. Do they kiss?

RANDA

I don't know, who cares Mum!

LAUREN

When we were at school, we use to go down the bush track, remember, we use to go down the bush track? I know you did. Admit it, it's true.

JEAN

Yeah, okay.

LAUREN

I just thought it was important to get started, and get a lot of practice with things like kissing. It's not a bad thing, to practice kissing. And it's good to practice with people you just like, rather than you... you're in love with. Because then, when you fall in love, your kisses are better.

JEAN

So next time you're in my class, you have to dance, okay?

RANDA

Okay.

JEAN

I'll pick you up after school and bring you over to mine.

RANDA

Okay.

16 EXT. SCHOOL COURT YARD DAY

16

Jean covertly watches Chris and a group of six other boys.

They take it in turns to throw a tennis ball at each other, as they each stand like targets against a brick wall. They throw it hard so as to inflict pain - rolling it in a puddle of water to give it more weight or overstepping the 'official' line in the asphalt so as to release a throw closer to the victim's body.

Chris decides not to dodge the ball, but stoically stands, waiting for the impact. Chris pulls up his shirt to inspect and display the round branding left by the ball on his flesh.

17 INT. DEPUTY PRINCIPLE OFFICE DAY

17

Jean, Deputy Principle and Tony stand together.

TONY

He is one student I know a little bit more about, because I kind of know, I'm not close friends, but I know who one of his parents is and I think his home life is pretty rough and there is not much love there.

(MORE)

TONY (CONT'D)

And also I think he has some learning problems.

DEPT PRINCIPAL

Did you contact his parents after yesterday?

TONY

No, I couldn't get on to them. I know one of them. I don't like them, I just know them. They're not a friend, I just know who they are.

DEPT PRINCIPAL

Are you in a dialogue with his parents?

TONY

No, actually, I couldn't make contact.

DEPT PRINCIPAL

Do you know any staff who are?

TONY

No.

DEPT PRINCIPAL

We are suppose to call parents when things like this happen.

TONY

You would be on the phone all day trying to get an answer. You're supposed to chase stuff up but it's kinda impossible.

DEPT PRINCIPAL

I know, I get it.

TONY

He behaves strange, but he is a strange person.

DEPT PRINCIPAL

We need some type of action.

JEAN

He can attend my Dance Club.

DEPT PRINCIPAL

I've told parents there is a waiting list for your Dance Club, or auditions, so they get off my back. And you want him in your Dance Club?

JEAN

Yes. Threaten to expel him unless he attends.

18 INT. ART STAFF ROOM DAY

18

Rubi sits before Jean.

JEAN

He's not really as lucky as you and me. He's been hanging out with those boys. What we have in Dance Club is very special, we are privileged. We are creating a special space that we are very privileged to be a part of.

RUBI

I don't get it.

Tony enters the office and listens.

JEAN

He's a man, he hasn't had the same opportunities as women. The same environments that we create, he hasn't experienced. Unlike us, he doesn't know how to relate to his own body or relate his body to the world. I look at him and feel sorry for him, because he needs a chance to express himself in a way that we sometimes take for granted.

RUBI

But you want me to ignore the fact that he attacked me?

JEAN

Yes.

RUBY

Okay, but if I end up physically and emotionally scarred...

JEAN

It will be my fault.

Tony raises his eyebrows catching a look with Jean.

19 INT. MATHS CLASSROOM DAY

19

Floor space is cleared. Jean leads a Sufi Grind (Kundalini Yoga) at the front of a class of tiny Year 7 students. She sits in an easy cross legged pose, rotating her spine in a big circle.

Inhaling as she circles forward across knees and exhaling as she rotates back. She moves with a fast, steady rhythm.

Her students follow, their movements slow and jerky.

JEAN

This is a good way to finish the day isn't it?

20

INT. CAR DAY

20

Randa sits beside Jean in the car.

RANDA

Do you have a husband?

JEAN

Once upon a time.

RANDA

What happened to him?

JEAN

We went different ways.

RANDA

Where?

JEAN

My husband had schizophrenia, and it was really hard for me to look after him, he had hallucinations, and he nearly hurt people. There was an incident where he took two hundred pills and I had to carry him, I was a strong gymnast, so that's okay. So I carried him to St. Vincent's hospital, and...

RANDA

(interrupting)
You were a gymnast?

JEAN

Yes, I was. I started out in gymnastics, so I was very strong. And I carried him, who was a body builder, a national body builder, but doped out. I carried him all the way to St. Vincent's hospital. And we had spent many years together, but that's when I knew, I couldn't look after him anymore.

RANDA

Did you have a baby?

JEAN

Well, yes, but our baby grew up.
She's a grown woman now.

RANDA

What's she like?

JEAN

She's your cousin. She's works for
Department of Foreign Affairs in
Canberra and overseas. She is
successful and happy I think. She
has her own family.

Jean's car pulls into the school parking lot.

21 INT. DANCE HALL DAY

21

Jean leads Randa into the school hall - a stand alone building. Jean clears away stray chairs and a table and turns on a stereo. On the window ledge Jean finds an incense stick and lights it.

Calm and soulful music begins to play from the stereo.

Ruby, Tara and Thea enter, put down their bags and remove their shoes. They walk into the space and sprawl out onto the floor silently sacrificing themselves to Jean and Randa who stand watching.

Other students enter the room and make their way to the floor in the same way. Amongst them, BEN, 16, tall, flexible, effeminate and MINA, 14, small, fit.

The student's start shifting in time with the music. They slowly unfurl from the floor, rising up and traveling through the room in dance.

Randa and Jean watch. Jean is calm and serene.

Chris arrives at the door watching. Jean beckons him in and he tentatively moves forward.

22 INT. DANCE HALL DAY LATER

22

The incense stick burns. All the Dance Club are present: Rubi, Thea, Tara, Ben, Mina, and now Randa and Chris, are included in the member's circle. Their eyes are closed. Jean takes a moment to look at all their faces.

JEAN

So, let's all take a moment to
breath into the belly. And breath
out with a sigh.

Everyone sighs out loudly. Chris hardly breaths or makes a sound.

JEAN (CONT'D)

Let's do it twice more. Breath in,
let go of what you don't need.

Everyone sighs out loudly. Chris is silent.

JEAN (CONT'D)

And last time. Breathing into the
belly, breathing out with a sigh.

Chris opens his eyes and looks at the others.

JEAN (CONT'D)

And as we release what we don't
need maybe there is more space,
more space. And open your eyes and
allow yourself to glance around and
catch each others eyes for a
moment. It's a moment of meeting in
our humanness. And maybe it's
possible to be here, to see and be
seen in our fullness.

Rubi looks at Chris. Chris looks away.

23

INT. DANCE HALL LATE AFTERNOON

23

The Dance Club members move about the room, improvising lyrically.

Chris's movement is guarded, minimal and lumbering. Rubi makes a point of dancing with liberated movements, free and in her element. Randa is not physically adept at dancing, but is earnest in her attempts.

JEAN

And as we move through the doorways
of space. Just be present, not just
with each other, but with the
beautiful space that we are in this
evening. Moving though the gateways
created by moving bodies. And over
the next few minutes allow yourself
to have a dance of stillness, of
motion and energy with anybody in
the room. So you might have a
thirty second dance or movement
with anybody in the room, and then
just feel the impulse to separate
and find somebody else.

Randa circles Chris for a moment.

JEAN (CONT'D)

Start to have a little dance with different people in the room now. Just enjoy meeting all these different energies with your own energy.

Rubi dances briefly near Chris, employing flourishing movements. She smirks at his awkwardness.

JEAN (CONT'D)

A dance of energy. And as we begin to dance with others we experience that energy as something that we generously send out, as we generously receive the energy of others. And there is generosity both ways. Generosity both ways.

Ben mirrors the lumbering stomping movement of Chris's as they circle each other for a moment.

Thea explores facial expressions of anxiety, fear and happiness.

24

INT. DANCE HALL LATE AFTERNOON LATER

24

The Dance Club members have organized into duos and trios. Randa has hooked up with Chris. They both minimize their movements - shy, awkward. Chris's lanky body is in stark contrast to Randa's soft, round form. At times it looks like a grown man dancing with a child.

JEAN

And maybe we can open the space between ourselves as well. Perhaps the space can become smaller, perhaps the space can become wider.

Chris and Randa are relieved to travel further apart. Their movements still small. Randa mirrors Chris' action when he absentmindedly smooths some hair back. Bodies dance between them and around them.

JEAN (CONT'D)

Allow your mind to relax, the heart to be present, your intuition, follow your intuition, don't judge it. Then gradually, find, together an ending. And feel the shape of your ending and all that it contains. And breath into that.

Everyone slowly comes to stillness with a mix of levels, embraces, distances, frozen gestures and earnest expressions.

JEAN (CONT'D)

And now have a talk about the journey.

Randa and Chris sit beside each other.

RANDA

Ahhh, cool. I liked it.

CHRIS

Yeah.

RANDA

I haven't gotten to know many people like this. Normally it's a conversation isn't it? But I feel like I've met you with dance.

CHRIS

Yep.

RANDA

I thought to myself, I'm just going to do whatever and not care what anyone thinks. Not care what you think. And sometimes I was thinking about trying not to care, but other times I forgot.

CHRIS

Yep.

RANDA

I think I did some of your moves after seeing them. Did I? I thought I did, but maybe I looked different?

CHRIS

Yep.

RANDA

Cool. I wasn't sure. They became a move that was half yours and half mine, I think.

CHRIS

Yeah, I guess.

Chris and Randa sit in silence and watch the other couples chat about their experiences.

Jean enters the staff common room. She spots Tony. A piece of butchers paper sits on a large desk with various staff and parents gathered around. A few acknowledge Jean with a smile or nod. LIZ, 40, friendly, holds the space.

LIZ

...that everyone, even though people are coming at it from different directions, they are, and they've got different interests, different bindings, different points of access, that universal truth of where the value is, sets how we, how we, measure that value, and where all from the same area as far as that is concerned. Positive student identity.

OLGA

I understand positive student identity. I'm talking about that. Having our students going to Europe to perform creates a positive identity. But it's an opportunity that's only available for a few. And I don't even know what the selection criteria is?

TONY

Okay, well, Jean is here now, she can tell us.

JEAN

The selection criteria draws on my experiences as a dance teacher, and with professional dance ensembles.

OLGA

Yes, but it's not transparent. And my daughter honestly doesn't know why she wasn't selected.

JEAN

Who is your daughter?

OLGA

Jenny Talty.

JEAN

The flowers?

OLGA

Yes, she is dancing with flowers for her Year 11 major work. But their isn't an official audition or anything for Europe.

(MORE)

OLGA (CONT'D)

I respect your decision Jean, but it was confusing. And now I've been told a young man has been selected for no apparent reason. Or reasons that are not about ability, or he's not one of the students who really strives and shows excellence. And now he has been given this opportunity. I'm not complaining, I just want someone to explain, so I'm not confused as to what's happening here.

TONY

Look, I think this particular opportunity has always been a bit special. Jean has made it happen with her contacts in the dance world and we have been able to help as much as possible with the funding available. As much as we would like to include everyone in this, the money isn't there to broaden it out, I've spoken to Jean about this, but the numbers have to be limited.

LIZ

Someone said to me yesterday, I can't remember, probably someone from this room, what about, in governments, in Australia, we didn't spend one single cent on roads next year. And we put all that money into education. Do you think roads would really deteriorate much?

The crowd are confused and murmur.

OLGA

I'm not that interested in roads at the moment. That's not why I'm here. All I wanted is an explanation as to the process of selection. I'm not asking to broaden it out. I just want a clear process. Is it merit based? Or is it some vague process that as a parent, I don't have access to?

Jean walks out.

Jean enters the staff room. Tony arrives soon after.

TONY

Do you have any friends Jean?

JEAN

I'm not really here to make friends, am I?

TONY

Well, where are your friends? If they're not here.

JEAN

No, they're elsewhere. Outside of the school.

TONY

OKAY, but we don't get any extra time.

They both laugh.

JEAN

Oh, Tony. Look, yeah, yeah. Look. I will. If it will make you happy. I will try and be your friend.

TONY

I appreciate you trying Jean.

JEAN

That's good.

TONY

We like to see that your trying at least.

JEAN

What about Liz in the library. We get on all right. Liz and I get on fine.

TONY

Yeah. She gets on with everyone.

JEAN

Well, you know, there you go. Point made. Are you lacking friends Tony? Do you want to do some organized activities. Is that what you want?

TONY

No.

JEAN

Some after school netball?

TONY

Well, I know your students love you.

JEAN

They do love me. It's true.

TONY

You got that going for you.

JEAN

I've got that going for me. Yeah.

TONY

Maybe they love you too much.

JEAN

Maybe. Maybe I'm like a god to them. God. That's me.

TONY

Oh, right. So do you feel like a god?

JEAN

(joking)

A goddess. I'm Aphrodite. Wednesday nights I could do mixed netball?

TONY

(joking)

I was thinking maybe a movie.

JEAN

Are you asking me on a date?

TONY

I like to live dangerously.

27 INT. MATHS CLASSROOM DAY

27

In front of a packed Year 9 class Jean leads shoulders rolls. She coordinates her breath by inhaling forward and up, exhaling back and down. The students lean into their shoulder movements.

Jean isolates the movement of her shoulders so that they are independent of the rest of her calm, still body.

28 INT. SCIENCE LAB DAY

28

Jean leads from a forward bend into a role up to standing.

JEAN

To come up. It arrives last. If you imagine stacking one joint on top of the other. You might arrive at the top feeling even taller. We will do four down, four up.

A group of tiny Year 7 students follow her.

29

INT. DANCE HALL DAY

29

Incense burn on the window ledge and the Dance Club are all present.

Two improvised duets: Chris, Ben and Randa, Tara, followed by a trio: Thea, Mina, Rubi. They take it in turns to perform for each other and Jean.

Chris' lumbering and awkward movement is starting to be appreciated by the group as a dance vocabulary in itself. The tension in his shoulders and guarded, heavy gate is no longer subconscious but performed with awareness of the feelings it portrays. His movement purposefully butts up against the fluid and light movements of Ben, in a captivating duet.

Randa's earnest and playful energy contrasts with the darker, somber energy of Tara. Their performance appearing like a younger and older sister, navigating a shared space, searching for a way to connect.

Thea, Mina and Rubi dance with an assured sense of skill and dynamic interaction. Randa, Chris, Ben and Jean watch captivated, their empathic bodies subtly mirroring what they see.

CUT TO:

30

INT. DANCE HALL LATER

30

The Dance Club sit in a circle.

JEAN

Do you have any thoughts about what you saw or what you did?

Everyone smiles at each other full of good feelings but no great need to start talking.

RANDA

I can't remember what I did.

Jean laughs.

RANDA (CONT'D)

I remember bits but that's all.

JEAN

That suggests to me that you were in the present moment of doing. Because if you were thinking about it, you would have remembered what you planned, you know? It felt like the two of you were incredibly present with each other. It was really incredible to watch. And there were lots of really synchronistic movement choices where you both aligned and stopped at exactly the same places. It was beautiful, terrific.

MINA

I just want to say how inspiring it was. I've been a bit like... whoa! It was just so there!

JEAN

It was wasn't it. Because when we are improvising it's pure. If we allow it to be it can be indicative of who we are as people. And so when we see some one dancing or improvising, for me, I feel like I'm seeing that human being in motion. I'm seeing that in a pure way. If they told me their whole life history, perhaps I wouldn't see so much!

THEA

It's really beautiful to watch.

JEAN

Yes, of being allowed to watch. In active watching our senses stretch out to that thing. And in a way that thing stretches out to us, and it's a meeting. In active watching I'm stretching out to understand. And the person is allowing me to stretch out and understand. There is an energetic meeting that's happening sensorially through our bodies and our energies.

BEN

I liked watching the spaces between the dances. Like, you gave us that suggestion this time to be in the same place but apart to start with, and I liked watching the coming together. Together, alone.

31 INT. DANCE HALL LATE AFTERNOON

31

Jean puts out the incense and locks the window.

She takes a form from her bag and approaches Chris as he puts on his shoes.

JEAN

These are the forms for our trip to Europe.

Chris takes them and looks.

CHRIS

My dad won't sign it.

JEAN

Why not?

CHRIS

He will want me to look after the dogs.

JEAN

Dogs? Surely he can do that?

CHRIS

He's not there all the time.

JEAN

Where is he?

CHRIS

With his other family. His girlfriend is... has dog allergies.

JEAN

Would you like to go to Europe and perform at an international festival?

CHRIS

Maybe.

Jean finds a pen in her bag and passes it to Chris.

JEAN

Make up the signature and we will figure out what to do with the dogs later.

Chris puts the form down.

JEAN (CONT'D)

Fill it out now, then I can take it.

Jean watches Chris fill out the form.

32 EXT. SUBURBAN STREET DAY 32

Jean looks up and down the street from the house gate. Randa steps past Jean and walks down the street and around the corner into another street. Jean follows her.

33 INT. CAR DAY 33

Steven, 50, pudgy, waits in the front seat. Randa gets in the back seat. Jean gets in beside Randa from the other side. A packet of Tim Tams and chips sit in the middle between them.

STEVEN

What are you doing here?

JEAN

Hanging out.

STEVEN

That'd be right.

JEAN

Where are we going?

STEVEN

I'm staying in Oliver's granny flat.

JEAN

How sad.

STEVEN

I got Randa a film to watch.

RANDA

Let's do what Jean wants.

34 EXT. FORREST DAY 34

Jean, Randa and Steven walk through bushy scrub. Steven carries the Tim Tams.

35 EXT. FORREST CREEK ROCK POOL DAY. 35

Jean, Randa and Steven sit on a rock beside a beautiful bush rock pool. Randa eats a melting Tim Tam and listens.

STEVEN

Your mother was the same. She had depression. The way she kept moving from Sydney to Byron. She wasted any inheritance you might of had because nothing felt right.

JEAN

It gave her something to do.

STEVEN

She's going to be the same as your mother. She's never found a way to connect to the world. She should have done the teaching thing like you.

JEAN

I don't think so.

STEVEN

But that's why I can talk about this with you. Because you have your job, your career. Structure. Going on trips to Europe and putting on shows. So you have avoided what your family is like. It's not confronting for you. When I talk about it. You understand. I don't think Lauren understands.

JEAN

Understands what?

STEVEN

The only thing she has to fall back on is a sense of superiority. But it's nothing real, like a job, or a career. Your whole family was superior. Nothing real.

JEAN

My whole family?

STEVEN

You know what I mean. Artists and quasi intellectuals. She wants to keep me away, as a way of proving that she doesn't need my help, that I've done something wrong. But actually, it's because I know why she is behaving like this, and she doesn't want to accept it.

JEAN

Accept what?

STEVEN

That she is spoilt and depressed. That she probably enjoys having a broken foot. Oh, and Jean. I've seen that face on her! The one your mother use to do! That tragic one!

JEAN

This one!

Jean looks off into space with a forlorn vacant look.

STEVEN

Oh, yes! That's it.

RANDA

Do you think I will get depression
like Grandma and Mum?

STEVEN

Probably.

36 EXT FORREST ROCK POOL.

36

Jean takes all her clothes off and slides into the cold water naked. Steven and Randa don't know where to look.

JEAN

Whaaaaaaaaa! It's cold!

Randa lays on a hot rock in the sun. Jean crouches beside Randa and places a cold wet hand up under her shirt and between her shoulder blades. Randa squirms.

JEAN (CONT'D)

Ha ha ha. It's cold huh?

Steven kneels beside the rock pool and sticks his face into the water. He looks up and palms the water from his face with a manly huff. Jean walks up behind him and pushes. He somersaults face first into the water. Steven emerges with water waist high.

STEVEN

Fuck Jean! Fuuuck!

37 EXT. BUSH TRACK DAY

37

Jean and Randa walk the track. Steven marches ahead of them wet and irritated. He stops to wait for Jean to make sure he can be heard.

STEVEN

Did you know my phone was in my pocket, Jean? Fuck! If it doesn't fucking dry out you will have to pay for it. And all so you can go back to her no doubt and laugh. You are a fucking prick of a woman sometimes. I can say that to you, you know. Because I know you can handle it Jean. You're a fucking bitch sometimes.

(MORE)

STEVEN (CONT'D)

You're a fucking bitch, and you're lucky you're not some fragile little woman, because I would probably still say it after that even if it meant you couldn't handle it, and you wanted to kill yourself. You're a prick of a woman.

38 INT. SPARE ROOM NIGHT

38

Jean wakes in the spare room which is still cluttered with junk. A foam mattress has been squeezed into the only clear space.

Jean balances the mattress on the junk and stretches out on the floor space. She moves through a salute to the sun. She reaches up in mountain pose and her hands hit the hanging light fitting.

Kneeling on the floor, her gaze focused between the eyebrows, Jean takes a deep inhalation, opens her mouth, stretches her tongue out and exhales making a 'ha' sound.

JEAN

Ha ha ha ha ha.

Randa leans into the room to look.

39 EXT. BACKYARD DAY

39

Lauren and Jean sit on reclining garden chairs. Randa dances to music from her phone. She moves with the wind and the trees and is genuinely lost in her dance.

LAUREN

He's not interested in this kind of exchange. Where he helps me become more practical, and I help him become more artsy and emotional. He's not interested.

JEAN

But you feel like he has helped you become more practical?

LAUREN

No. Not really.

JEAN

He hasn't?

LAUREN

If anything it's the opposite. Because he thinks I'm so incapable. It shuts me down further.

(MORE)

LAUREN (CONT'D)

Hopefully we will navigate a way out.

Once upon a time he was interested in what I was doing. But now he's not interested anymore. And that's really crushing me.

Lauren and Jean pause a moment to watch Randa dancing at the bottom of the garden.

JEAN

Have you got a plan?

LAUREN

Not really. I guess just waiting for him to realise some things.

JEAN

What's your strategy for that?

LAUREN

I'm just trying not to give up. Keep trying to ignore him. I feel like I have a lot of understanding. But Steven doesn't share it with me. Or doesn't even try.

JEAN

But that's spoken by someone who believes that they are always right, and they know the way.

LAUREN

I don't believe I am always right. I believe I know what my needs are. And how I can get them met.

JEAN

Yeah. You're probably right. But you should talk to someone who provides a third point of reference to each of you. So they are putting a little bit of perspective on you as a couple. Someone you can both talk to, together.

LAUREN

You can do it.

JEAN

But I'm your sister.

LAUREN

I feel like you would be good at it.

JEAN

I'm too close. I think a third person. So it's not just you two trying to figure each other out. You are so inside it. You are so bound up in it. And so invested in it. Sometimes it's a little bit hard to step back and see it for what it is.

Randa's dance in the back yard becomes more ethereal.

LAUREN

I feel like I'm actually okay with that. I just float in and out of being lucid with it...

JEAN

(talking over Lauren)
But it's not something you can provide.

LAUREN

...because I have lots of out of body experiences. Where I watch us with a third prospective in my mind.

JEAN

Ha ha. Okay. You're telling me you don't need a third point of view on your relationship because you have out of body experiences.

LAUREN

Yeah.

They both watch Randa having what might be an out of body experience through dance.

40

INT. ART STAFF ROOM DAY

40

Jean places her things down on her desk. Tony is close.

JEAN

I had to be with my family. And you keep sending texts.

TONY

I didn't know that. But this is an emergency.

JEAN

No, you are making it an emergency.

Tony takes out his phone intending to navigate text messages, but he just refers to the phone by holding it up.

TONY

All I basically put in the text was, Jean, listen, I said, '*we need to have a meeting*', and I tried an email, and I tried calling.

JEAN

OK. Meeting. But not now.

TONY

It's not fair on me, Jean. On Friday, you could have just told me that you are having family trouble. You didn't want to. I understand, that's fine. But then Monday I don't know. Tuesday was the same. And the whole time I can't contact you.

JEAN

I had to be with my sister and niece. Hospital appointments, driving her around, and...

TONY

(interrupting)

I know, But you skip so many classes and meetings. And what I'm saying. This is an emergency.

JEAN

You are creating an emergency.

TONY

What I'm trying to explain...

JEAN

(interrupting)

What?

TONY

Well, that's why I'm explaining it to you. In that you have got it wrong. They want to cancel the Europe trip.

JEAN

You didn't say that?

TONY

But you haven't asked me! You just disappeared. You thought I attacked you. I have not attacked you, I just wanted a meeting.

JEAN

I had family to deal with.

TONY

That's between you and them. This is between you and me. Between you and me, I just need to know you can handle this?

JEAN

We still make it happen, obviously, what's Bridget thinking?

TONY

That's why I wanted a meeting.

JEAN

OK, meeting, I'm back!

TONY

We have a class now though.

JEAN

Shit, I know.

41 INT. GYM DAY

41

Jean leads a group of Year 9 students. They travel around the gym with considered strides.

JEAN

One more thing to think about. Thinking about the knees tracking over those toes. Looking after your beautiful bodies.

42 INT. DEPUTY PRINCIPLE'S OFFICE DAY

42

Jean, Tony and Olga stand, with the Deputy Principle, around a square table. The square table is set away from his work desk, promoting a more democratic feel.

OLGA

I didn't want to do this, but I feel like it's necessary at this point.

Olga reveals a zip lock bag containing a towel. She throws it onto the desk.

OLGA (CONT'D)

Rachel brought this towel to me and told us that Chris 'used it' while exposing himself to a girl.

JEAN

She brought it to you?

OLGA

Yes.

JEAN

Why did she bring it to you?

OLGA

Because I told her to. I insisted she give me evidence of what's going on. I know that they have pictures on their phones of children naked, of each other naked and doing things. And she gave me this towel. Which I can give to the police.

JEAN

It's a towel. I think she just gave you a towel in a bag.

OLGA

It's not just a towel in a bag. It's a dirty towel that was involved in an incident.

JEAN

What incident, what are you talking about?

OLGA

An incident on this towel.

Jean laughs.

DEPUTY PRINCIPAL

Okay, we are getting off track here. Jean, it's obvious that we have a serious issue here. What can you do to help?

OLGA

I think the money that has been set aside for this exclusive dance group should actually be used in a more inclusive way. So that all the students who wish to benefit can.

TONY

I think we can have some broader options for all the students without sacrificing things.

OLGA

Yes, but I don't think we can indulge a few students with a trip to Europe, if other students are being left out. I mean, how does it look to them?

DEPUTY PRINCIPAL

This school has a range of opportunities.

OLGA

But only one like this. And it doesn't look fair.

JEAN

We can't investigate the private lives of teenagers to figure out what's fair.

OLGA

We can if it's a criminal offense.

DEPUTY PRINCIPAL

There is no need to get to that stage.

TONY

I don't think one has to exclude the other. I think we can explore some options for students who would like performance opportunities in addition to what Jean is offering.

OLGA

Thanks Tony, and Jean, this is for you also. Because if we create a bigger event. You can also include your niece. Because as it stands she can't be included in any special exclusive things can she? Because she is family and not even a dancer I don't think.

JEAN

If you have nothing, try something personal, a piece of music you like, a prop, something you write about yourself. But I want to see it in some kind of movement. And it's possible we can incorporate it into the major group work.

THEA

For Europe?

JEAN

Yeah, Europe.

RUBI

Does it have to be about real stuff, or can we make it up?

JEAN

If it's about you, imagined or real, that's fine.

RUBI

What if your life is boring?

JEAN

Make it interesting.

RUBI

Doesn't that mean students who have fucked up lives will be more interesting?

JEAN

I'm not even going to answer that Rubi.

44 INT DANCE HALL LATER

44

The Dance Club are all sitting, being an audience for Jean and Randa.

Jean and Randa take a personal amplifier out of a box and connect cables and a microphone. They work confidently. They have done this together before.

Jean makes strange sounds into the microphone while Randa performs a series of moves that synchronize to them. It's strange and wonderful. Randa moves with more abandon and wildness than usual.

45

INT. DANCE HALL DAY LATER

45

Jean sits with Tara, Randa and Ben. They leaf through Rubi's *Dance Notebook* looking at images from the sixties and seventies.

RUBI

Different times suited different personality types. I would be like really great back in the sixties. I'm a really good cook. I mean, I don't do much house work at the moment, but that's because I'm a student, when I'm not a student I can clean a lot. I would like not to have to work. I would like the economic situation. It would be. You know. The type of work women did. Where. Making rooms nice, or charity, or the kind of things I'm into.

JEAN

Yeah.

RUBI

And even though there was a higher rate of domestic violence back then. I feel like I'm really good at surviving that shit.

JEAN

So you could tolerate the extra domestic violence?

RUBI

Well, I would hope I wasn't in it. You know. I would hope I wasn't in that percent that suffered it. But I feel like. There was a lot more chauvinism and stuff. But also. There where a lot more liberties.

BEN

That's crazy! You can't think like that!

JEAN

No, follow the thought, it's interesting.

RUBI

And it's like. We just have different restrictions and different liberties now, and I feel like the type of restrictions and the type of liberties that were available at certain time periods.

(MORE)

RUBI (CONT'D)

Like the sixties and seventies, or whatever would have suited my personality type more than the current climate.

RANDA

But the reality of something...

JEAN

(interrupting)

Whether or not that's true or realistic. It doesn't matter. Lets play along a little bit, for the sake of elucidating some ideas.

46 INT DANCE HALL DAY LATER

46

The Dance Club are all present as an audience for Rubi.

Rubi wears a 1950s dress. She dances beautifully incorporating small moments of violence.

Randa's skeptical expression melts away in the face of the profound music and sincere movement.

47 INT DANCE HALL DAY LATE AFTERNOON

47

A kelpie dog wanders into the dance studio. A rope looped around its neck stretches out the door and out of view. As the dog moves forward it pulls Chris into view. The rope also looped around his neck. On all fours Chris enthusiastically behaves like a dog, sometimes leading, at other times being led.

CUT TO:

Chris sits; holding his dog on his lap.

JEAN

It's crossing over into performance art, Chris. But that's a good thing.

THEA

We can't take the dog to Europe can we?

JEAN

No, but we can perhaps find a way to create a similar dynamic without the dog.

THEA

Like, someone else can be the dog?

TARA

I might do it.

RUBI

I think the meaning would change if
it was another human.

RANDA

Who would you choose Chris?

CHRIS

I don't know.

RANDA

Would you do it Jean?

Jean laughs.

48 INT. DANCE HALL DAY

48

Ben dances a solo. He is wearing one black high heel shoe and has one foot bare. His whole body contorts - each leg seemingly having its own persona. The high heeled side, stretching out, slender, poised and fabulous. The bare side, practical, steady, reserved and limited. Ben rises up with each step on the high heel and down with each step on his bare foot. His balance swinging violently from one side to the other.

The Dance Club laugh and applaud.

49 INT. DANCE HALL LATE AFTERNOON

49

Thea performs a dance employing a catalogue of facial expressions that ripple through a series of emotions, contrasting fashion-like poses, with ugly, grumbling expressions of distaste and horror.

50 INT. DANCE HALL DAY

50

All the Dance Club perform in a group.

A new comer, MARION, 50, fashionably dressed and sophisticated, watches.

Lauren, with crutches at her side sits beside Marion. Lauren has dressed up stylishly also, but not to Marion's standard.

Jean sits on the other side of Marion, dressed wild.

Recognizable parts of the student's solo choreography have been incorporated into group phrases.

The student's movements shift from tightly choreographed to loose and improvised.

Chris and Randa move to the front for a short duet.

The duet is inherently dramatic for the difference in their size and physical development. Randa's child like body juxtaposing against the lanky, almost adult limbs of Chris.

Randa moves to masculine grunting sounds and an angry yell, made by Chris. He faces away from the audience.

The relationship is reversed as Chris begins moving to lyrical sounds made by Randa.

They perform with an infectious earnestness.

51

INT DANCE STUDIO DAY LATER

51

All the member's of the Dance Club sit before Marion, Lauren and Jean. Lauren sitting a little to one side.

MARION

It's finding it, it's really finding it. It feels like these are those most fascinating people and we are going to put them in here. And we are...(pulling a facial expression of shock)...in the best possible way. That makes you kind of...

JEAN

(interrupts)
So we should stop worrying?

MARION

Yes. Nerves are good, but you have nothing to worry about.

JEAN

Yeah?

MARION

Oh, not at all, it's going to be a real hit.

JEAN

The school uniforms and these clothes wont be there, I mean, we have costumes to finish.

MARION

I thought that was in the design.

JEAN

It is in the design.

MARION

Your uniforms are very particular, you know, and in Europe they will look strange, in a good way, but so will your clothes, and who you are, in a good way. It's nice, people who know you. But people who don't, will think more mysteriously.

JEAN

Yeah?

MARION

Trust that, because we are doing all sorts of things in our mind. Everyone will construct a completely different narrative, or have a memory or complex ideas.

JEAN

Yeah?

MARION

Yeah, and that's strong, and it will be beautiful too. We are with you every second. Really with you. Beautiful, nervous, not quite getting it right, whatever, I really feel for you, I felt for you incredibly, I wanted to give you the biggest hug.

Everyone smiles. Lauren nods along.

MARION (CONT'D)

But also such skill, it feels lovely to watch people who are so skillful in what they do, and then sometimes the, ahhh, fuck it! kinda nature of it. The insecurity of everything, whenever we get a great pose, it's met with something, you know, it's really beautiful. You have got nothing to worry about. It's a solid as fuck show, I think it will be a real highlight, it's stunning!

LAUREN

Jean, it's really good.

52

INT. STAFF ROOM EVENING

52

Jean sits with Marion in the staff room.

JEAN

So it's okay?

MARION

Oh yes, I meant everything I said. I mean really, you just have to put these kids on stage and you have something. And you just look at them beside the big companies striving to be this thing, this intellectual thing, but it's all pretense, and it's silly. But what you have, what they give you. And of course, what you give them, what you allow to happen. I think it will be a real highlight, it's stunning.

Tony enters the staff room, listening to the conversation.

MARION (CONT'D)

It's such a treat. It's going to be so well received. It's beautiful. It's such a treat to see people making such confident work.

JEAN

You are a good egg Marion.

MARION

No, you people are. Beautiful.

Jean looks to Tony.

JEAN

Tony, this is Marion. She's from Paris. Currently in the country collaborating with Lucy Gurin dance company, on a work for Melbourne Festival? Is that right?

MARION

It's for Dance Massive.

JEAN

Right!

TONY

Hi, thanks for coming in.

MARION

Oh, its a privilege. It's a million miles away from what I would be doing now, but I would much prefer to be doing this.

TONY

Thank you. It's a shame we won't be taking any students to Europe this year.

MARION

You won't?

JEAN

It's not certain yet.

TONY

Well, unfortunately, I really don't think it's happening this year. Look, actually, I can say for certain it's not happening.

MARION

Oh, I'm sorry. I didn't know.

Marion looks about, awkwardly, not knowing what to do.

MARION (CONT'D)

What happened?

TONY

It's a bit of a story.

MARION

Oh, I'm sorry.

TONY

Yeah.

MARION

Such a shame.

They all stand in silence. The atmosphere heavy.

TONY

Have you told the students yet?

53 INT. STAFF COMMON ROOM DAY

53

Staff and parents are in attendance.

JEAN

To be frank, we are fucking this up. You're fucking this up.

OLGA

You haven't even been attending these meetings. We don't even know what you're up to.

JEAN

Everyone knows what I'm up to, because I've done this for the past five years. The festival are expecting us. I've put in all these extra hours, and behind my back this happens.

LIZ

We thought you knew, Jean?

OLGA

I think the ideology by which you were operating Jean, was not one we wanted to support.

JEAN

What ideology?

OLGA

You have excluded students and accepted others. And I wanted to be creating something for everyone. For anyone who wanted to be a part of something.

JEAN

Then go and do that, I'm not stopping you.

OLGA

You think you're running some type of therapy group for criminals. But this school isn't a prison where people need to be saved.

JEAN

This world is a prison, Olga.

OLGA

No it's not, that's what I'm saying. It can be a lot more positive than this.

TONY

Can I just, sort of, hold the conversation. Um, this is Leah's notion, and I'm borrowing it, Leah? Where did it come from, that notion of a holding space?

LEAH

Winnicott.

TONY

Winnicott, the, the, developmental psychologist, if I'm right?

LEAH

Yeah.

TONY

So, what we need to do is hold all this conversation inside our head, close to our hearts, for the next few moments, just let all this stuff circulate around in your head, um, think about it, don't think about it, be conscious, be unconscious about it, don't speak, don't be overly concerned with the language of it. Because I think what we have now started to do is to get bogged down in the language. Where is, we want to move back into the practical ideas.

OLGA

Yeah, can I just say...

TONY

(interrupting)

Could you now, now that Jean's here, just by yourself, from this conversation, let's not write five, we probably don't have time to do that, but just write one crazy idea that might take us forward to tomorrow, the next day, the week. To thinking about how we might solve this problem.

JEAN

This is fucked up.

TONY

I think a showcase, an event idea, can really move on to engage, and it's about engaging the broader community, which, in a sense moves towards that holistic idea, you know, where one equals, is another equals, is another equals, it's that whole, the air we breathe in, breathing the same air! Kinda perfume concept.

Jean walks out.

54

INT CLASSROOM

54

The Dance Club sits before Jean in silence.

TARA

Is it true?

JEAN

Yes.

ALL STUDENTS

What? No way! When?

THEA

What are we working on then?

JEAN

We will find some other options.

BEN

This was the only class that meant something. That we get to go away and actually do something.

JEAN

I'm sorry.

MINA

How come they got to do it last year?

JEAN

The circumstances were different last year.

MINA

What circumstances?

BEN

But they got it every other year! It's not fair.

JEAN

We will look at other options.

BEN

I don't want to perform this for parents, they won't get it.

RUBI

Will we get to go overseas?

JEAN

We will see.

TARA

Do we still have to practice after school?

JEAN

If you feel you don't want to be involved in the same capacity, I understand.

RUBI

Is this because of Chris?

JEAN
No, it's not because of Chris.

RUBI
It's because of Chris.

MINA
Why?

RUBI
Because of what he did. Everyone knows.

CHRIS
Shut up Rubi, you don't even know what you're talking about.

RUBI
Did you not impose yourself on Tina at Rachel's party?

CHRIS
She was a part of it.

RUBI
So you admit something happened.

CHRIS
You weren't there.

RUBI
So why would she lie to me about how she obviously felt? She was disgusted.

CHRIS
I didn't know she would feel like that.

RUBI
Could you not see how she was feeling?

CHRIS
No, because at the time she was fine.

RUBI
Because she was trying to act like it didn't bother her, because she was actually pretty scared.

CHRIS
How do you know?

RUBI
Because she told me Chris, she
actually told me.

CHRIS
She didn't tell me.

RUBI
Why would she tell you? Why?

CHRIS
I don't know.

RUBI
Exactly. You're ugly and gross. You
tried to rape her.

CHRIS
No I didn't.

RUBI
You're so fucking gross.

Chris lashes out at Ruby. Jean grabs Chris and tackles him to the floor. Chris struggles fighting against Jean. Tears come to his eyes.

CHRIS
Get the fuck off me!

RUBI
I have to go.

Ruby departs.

Jean holds Chris down. Slowly she gets off him. Chris sits up and wipes tears from his eyes.

55 INT. CAR DRIVING DAY

55

Jean drives silently, grumpy. Randa sits looking out the window.

RANDA
Jean, can I ask you something?

JEAN
What is it?

RANDA
Did you make me dance with Chris
because I'm ugly?

JEAN
What do you mean?

RANDA

I mean, because I'm not attractive
you don't have to worry that he
might do something weird with me?

JEAN

Do you think he might do something
weird?

RANDA

No. Not really.

JEAN

I think you are beautiful Randa.
You remind me of me when I was your
age. And I wish I knew how
beautiful I was back then, because
you can be proud and happy. And if
someone was ever weird with you,
and I'm sure it will probably
happen one day. If someone was
weird and you didn't like it. I
would be confident that you could
tell them to fuck off.

56 INT. DANCE HALL

56

Jean enters with Randa to find the Dance Club standing in a huddle at the center of the studio. She approaches curiously.

Pop dance music comes from a laptop at the centre of the huddle. As Jean approaches, Tony is revealed, holding the laptop. Jean is surprised. She moves to stand at his back, places a hand on his shoulder and looks over to see what all the fuss is about.

They all watch a pop music dance routine. The music is upbeat and fun.

57 INT. ART STAFF ROOM DAY

57

Jean and Tony stand, alone, in the art staff room.

TONY

I appreciate that this is a less
than ideal outcome for you. But I
have an interest in developing
something for the students and the
school.

JEAN

Tony, I have interest...obviously.

TONY

But your interest. It differs a little. You know, and that's fine. But...

JEAN

(interrupting)

How does my interest differ?

TONY

Well, obviously you're upset about the video and Europe.

JEAN

I'm not upset about the video. A video isn't anything.

TONY

The video was an important part. It's how I secured the gig. I sent a link. And Rita liked it. And the girls like it.

JEAN

Who is Rita?

TONY

Our contact at Lend Lease.

JEAN

Lend Lease?

TONY

They operate Erina Fair. They are putting together the spring fashion week. Did you see the emails?

JEAN

I saw the emails.

TONY

But you didn't comment. You didn't say anything.

JEAN

It's clear you had other plans, and were not honest about your intentions or plans.

TONY

That's not true. You're cc'd. You can see the emails!

JEAN

Emails discussing a video?

TONY

And you! We discussed that you are a very talented artist. That the project was originally intended for an international festival. Separate to this. The project has been developed on the premise that it's presented at an international festival. It's a strategic direction worth considering presenting the work in a different context.

JEAN

That video....which I've never seen before, by the way. But there you go. That video is not the same project.

TONY

Jean, oh, Jean. Don't worry, you misunderstand me! Ha ha. We aren't replacing your project with a video. The video is just something that came up. You still have your project however you like it. The video is just something that can be added. And it's short, it's two minutes.

58 INT. ART GALLERY NIGHT

58

Jean pushes Lauren through the gallery spaces in a provided wheel chair. The room is busy with guests viewing the work, eating hors d'oeuvres, drinking wine and chatting - a sophisticated and opinionated art crowd.

The wheelchair momentarily becomes stuck as Jean awkwardly navigates it past a group of guests.

59 INT. PARKED CAR NIGHT

59

Lauren is red in the face. She has been crying. Jean turns to face her. She is sitting in the back seat of the car.

JEAN

Can I just tell you what happened in our conversation just then? Can I tell you my side of it?

LAUREN

I'm upset because I just wanted to express...

JEAN

(interrupting)

Please don't cry again, not yet.
Please let me explain my experience
of our conversation just then.

LAUREN

Okay.

JEAN

You realized how much your work had
its own voice and unique quality in
comparison to the other works in
the gallery. And I agreed. I think
it's a positive realization.

LAUREN

Yes, that's roughly, I just wanted
to feel like my art was good.

JEAN

Okay, okay, wait. I know. We don't
have to say it again. Because my
experience of that conversation is
that we said exactly that over and
over again. That your work is good,
and the exhibition helped you
realize that. And I agreed with
you. I still agree with you. But
then you reiterated the same point
over again and again. And I kept
agreeing. And I just became
overwhelmed. I became overwhelmed.

LAUREN

You became overwhelmed? You should
just tell me...

JEAN

(interrupting)

I am telling you. I mean, at first,
I thought we were saying it over
and over as a way of searching for
a new idea, or figure something
out. Something new you were trying
to articulate about the show. And
your work in relation to the show.

LAUREN

I was searching, I didn't have a
plan for the conversation.

JEAN

But, then it didn't move on. It's like you just wanted this emotional response from me, yes, your work is better than all the other work in the gallery, but I can only say it so many times.

LAUREN

OK. Yes, I'm sorry. I guess I just wanted to enjoy the feeling of knowing that for a while at least, because usually I think my work is crap.

JEAN

It's not crap. It's amazing. But I can only give you what you want for so long before it becomes exhausting.

LAUREN

Okay... I'm sorry.

JEAN

No, it's okay. I'm sorry I told you to stop talking, I wasn't attacking. I was overwhelmed.

LAUREN

So you attacked me?

JEAN

No, I didn't. I'm saying where it comes from in me. It's because I was feeling...

LAUREN

(interrupting)

Okay, I understand, I think. I can be overwhelming. And I don't even know it's happening. I need someone to tell me. But you think my work is actually OK?

JEAN

Yes, I'm not going to say it again.

LAUREN

Okay, you don't have to be so harsh.

JEAN

Oh, for fuck sake.

LAUREN

What?

JEAN

Let's just stop talking. Just let it be for awhile.

LAUREN

No, but now your upset.

JEAN

Just let me be upset then.

LAUREN

You don't want to look after me anymore?

JEAN

Right now? No, because it's becoming much more than your stupid leg.

LAUREN

I don't want Randa spending so much time with you.

60

INT. CAR NIGHT LATER

60

Jean drives. Lauren's tears have dried and they are in the midst of a new vexed energy.

LAUREN

If the PTA has made this decision then there is something there to be read.

JEAN

What are you saying? I don't think you can understand what's going on, you know, you're not in a school. It's really different.

LAUREN

I've been on a parent teacher committee.

JEAN

Yeah, but painting is like this solo, it's a very solo thing.

LAUREN

I said I've been on the parent teacher committee.

JEAN

I'm talking about the art of it.

LAUREN

I don't think it's about the art. It's about the politics, and you have to play those games to get your art forward.

JEAN

Because you can probably show me the way there, show me. About moving art forward, what have you done recently? I don't know if you're the person?

LAUREN

At least I'm still doing it, even if it's crap.

JEAN

And what allows you to still be doing it? What allows you to be spending all this time with your art?

LAUREN

You might as well say it. Yep, you might as well say it. You think everyone else is allowing me to make art. You think everyone else is allowing me...

JEAN

(interrupting)

Yep, Yep...How is your ankle?

LAUREN

I told you. It's still sore. It's going to take a couple of weeks for the muscles.

JEAN

Yep, Yep, it will won't it. Yep, it's going to be hard.

LAUREN

Yep.

JEAN

Yep, you are going to be taking it out on everyone else for a while yet.

LAUREN

That's right, you blame everyone else for what's going on. We both have that trait, I mean, I have it more than you probably.

JEAN

Yeah, probably.

LAUREN

But lately, as far as Randa is concerned, neither of us are doing very well right now. Besides me having my ankle, I probably never should have let her get that bound up in your project, you know, stepping into that reality.

JEAN

'Stepping into that reality,' you know what. I know what's wrong with you and Steven and reality. You are too demanding. You are overwhelming and dramatic and too much. And he gets overwhelmed and can't give you everything you want. Nobody could give you all of that.

LAUREN

Well, why doesn't he just say it's too much.

JEAN

Because he is suffering, but he doesn't want to admit that he can't handle it. That he feels incapable. He can't share his vulnerability. Probably because he does love you, and he wishes he could just give you fucking everything.

61 INT. STEVEN'S CAR STREET DAY

61

Jean sits in the passenger seat. Steven is behind the wheel. They are parked.

JEAN

I just didn't like seeing this one way of doing things. I didn't feel like the dance curriculum was about developing students as individual dancers. So I was providing a counter point.

STEVEN

But aren't you just pushing your own agenda?

JEAN

They are conforming to a higher power of mass popular culture. That's why Europe was so important.

(MORE)

JEAN (CONT'D)

Taking the students into a context that can appreciate something different.

STEVEN

Maybe you're better outside a high school, where you can define your own work.

JEAN

Which is where you want to get to as an artist. You know, you want to do the bits that you gotta do, and then get to making it all work, in the way you want to make yourself as an artist.

STEVEN

You were trying to make it work inside a high school.

JEAN

I know. It's stupid.

STEVEN

You should start your own dance company.

JEAN

It's too late. I should have done that years ago. But back then I needed a job, bringing up a child and making it stable.

STEVEN

Yeah, I get it.

JEAN

But then I think I didn't make it stable anyway. Or maybe I did, I don't know.

Randa arrives getting in the back seat. Steven starts the car.

62

EXT. BUSH WATER HOLE DAY

62

Jean swims in the waterhole. Randa swims in the water hole. Steven swims in the water hole. They each paddle about maintaining their own space and enjoying the water.

63

INT. SCHOOL CORRIDOR/CLASSROOM DAY

63

Jean looks through a window into a classroom. Ben, Rubi, Thea, Tara and Mina are joined by Jenny, Rachel, Amy, Billy and a few others - the New Dance Club.

They are all engrossed in an enthusiastic American presenter, projected onto the far wall of the class room. He shouts choreography at a snappy pace while performing corresponding moves. A blond athletic woman and a jolly over weight woman join him on the screen moving in unison. The mood is peppy.

Jean watches from the corridor.

Olga advances down the hallway wheeling a clothes rack laden with costumes. Jean holds the door open for Olga and she proceeds into the classroom. The dancers break away from the projection and gather around.

OLGA

Your name and size should be labelled on certain garments. Some are generic and can be mixed and matched.

The *New Dance Club* excitedly descend on the costumes and call each others names from the labels. They pass the costumes enthusiastically around and between each other.

TARA

Do we have to give these back?

OLGA

You can't take them home! Repeat, you can't take them home! They all must go back on the rack at the end of rehearsal. Once the performance is done, *only* once it is done, the mall will allow you to take the garments home.

An excited murmur ripples through the students. The projector continues broadcasting peppy music and choreography in the background.

Tony arrives with a tray of cup cakes and places them down on a table. He nods to Jean and takes a seat at the side of the room.

64 INT. DANCE HALL/SCHOOL PLAYGROUND

64

Chris sits alone by the dance hall door. Jean and Randa approach and they all enter together.

Randa and Chris lie on the floor by themselves. Soft music plays.

JEAN (O.S.)

Feel the body luxuriating on the floor. Softening into the floor's embrace. The floor is a giant hand, and you're lying in the palm of that hand.

(MORE)

JEAN (O.S.) (CONT'D)
Let your body relax and release
into the palm of the hand, of the
floor.

Jean drifts about the room.

JEAN (CONT'D)
Even our mind can let go of the
business of day to day thought. And
perhaps we view our thoughts, as if
they are little soft clouds
floating across the sky of the
mind. And let them be. Now be more
aware perhaps of the blue sky of
the higher mind. We can allow that
space of the mind to be so open and
free and uncluttered that insights
emerge. We can allow the gut, the
intuitive sense of self, to be open
free and available. So we can
deeply plug in to our intuition, to
our impulses.

Jean lies down beside Chris and Randa.

JEAN (CONT'D)
And the space of the heart can also
be open and available today. So all
of us, the whole sense of the self
can be integrated and available.
And each of these voices of the
self can talk to one another
through the process of movement.
And the integrating tool between
all these voices is the breath. So
can we allow ourselves in this
moment to breath deep, and...

A group of teenage boys look in through the windows,
laughing, pulling faces and yelling.

Chris notices. He looks up, embarrassed, awkward. Jean and
Randa look up. The boys outside celebrate their disruptive
behaviour with a cheer.

Jean jumps up and heads towards the boys. The boys quickly
climb/tumble down from their positions at the window.

Jean's yelling can be heard traveling around the building.

Chris and Randa stand at the window, watching Jean chase the
boys out onto the oval. The boys disperse, laughing.

She catches her breath and slowly walks back to the dance
hall.

Jean lies on the floor again.

JEAN (CONT'D)

The breath allows us to release tension. It connects us to our intuition. And deepening our relationship with our breath allows our frontal cortex to slow down a little bit, all those busy thoughts. Is it possible with this breathing body, to begin to move this breathing body into a dance with your own breath. Open on the in breath, close and contract on the out breath.

Jean sits up. No one is feeling it. They all sit in silence.

65 INT. DRAMA DANCE HALL LATER

65

Jean sits with Chris and Randa.

JEAN

I left my daughter in the car once. When she was little. I came back and she was crying, she had wet herself!

CHRIS

How old was she?

JEAN

Twelve.

RANDA

How long were you gone?

JEAN

Fifteen, twenty minutes.

RANDA

That's not bad!

JEAN

I just ducked in to see her teacher, I was having a thing with her teacher.

CHRIS

What, like sex?

JEAN

She knew we were having an affair! I felt terrible.

(MORE)

JEAN (CONT'D)

I didn't say anything, I just got in the car and started driving home.

RANDA

She could see how bad you felt.

JEAN

I was a terrible mother.

RANDA

Don't blame yourself. You were lonely. Did your husband even love you?

JEAN

Ten years later she told me what had happened in the car. While I was away.

CHRIS

What?

JEAN

I didn't even think to ask.

CHRIS

What happened?

JEAN

It had nothing to do with me or her teacher.

CHRIS

What happened?

JEAN

A man... She was bored. She got out of the car and found a big stick. She was spinning around with it. You know, like, using it as a weight to spin around faster. She let go of the stick and it flew across the road and hit a parked car. And inside that car was a man. He got out. He was angry. She didn't get in trouble much, not much discipline, so she was scared. So she got back in my car and squished down in the seat. She could hear the man walking around the car. She squished down in that bit, between the front seat and the back seat, you know the bit?

CHRIS

Yeah, the middle bit.

JEAN

Yeah. And she tried to pull her jumper over her knees, and fit all her body inside her jumper. And the man was moving around the car, trying to get in each door, moving around the car.

CHRIS

Trying to get in?

JEAN

Yeah, and one of them was unlocked. He opened it. And then I guess, he looked at her, and realized how scared she was, and went back to his car.

CHRIS

Shit. It was some creepy guy. She should have told you straight away.

JEAN

I just got in the car. And I thought I had done something wrong. She smelled like piss.

RANDA

She was 12. It would have been hard to explain. Embarrassing.

CHRIS

Why would she be embarrassed?

RANDA

Because she peed herself, she freaked out.

CHRIS

So, I'd be like, some creepy guy just tried to get me!

RANDA

No, you wouldn't. You would be all embarrassed that you peed your pants.

JEAN

I should have asked. I thought it was about me. I just drove home, and then I pulled over to the side of the road and cried. And then she saw me crying, probably thinking it was her fault, so she cried more.

CHRIS

I'm sure she turned out fine right?

JEAN

Yeah, she's fine, she's perfectly normal. But she believes in God. She became a Christian and it's probably my fault.

66

INT. DANCE HALL LATE AFTERNOON

66

Chris, Randa and Jean sit with the remains of snacks. The windows surrounding them reveal the darkening sky.

CHRIS

One time, when I was 14, I saw this woman at the bus stop. And I was looking at her. And my Dad was there. And he said, "*Ask that woman out!*" Like, as a girl friend.

JEAN

What did you do?

CHRIS

My dad was pushing me so I went up to her, and I said, "*Will you go out with me?*"

JEAN

What happened?

CHRIS

She said, "*No!*" And then we all got on the bus. And Dad and me sat behind her on the bus. And we were looking at the back of her head. And Dad said out loud, "*Fucking Bitch!*"

JEAN

Then what?

CHRIS

I did actually think, yeah, bitch, thanks Dad. And then eventually she got up, and got off the bus. And I saw her walking. And as the bus pulled away I saw her walking home.

JEAN

And?

CHRIS

Nothing, I just remember her walking home.

67 EXT SCHOOL OVAL/COURTYARD DUSK

67

Jean, Randa and Chris walk across the oval and through the courtyard towards the carpark.

Tony appears in the car park as Jean and Chris and Randa arrive at Jean's car.

Tony watches the kids get in before motioning to Jean. She steps away from the car for a private conversation.

TONY

Jean, how you going?

JEAN

Good.

TONY

Great. Is Chris okay?

JEAN

Yeah. I'm just giving him a lift home.

TONY

I'm not sure that's such a great idea at the moment.

JEAN

What do you mean?

TONY

I mean, it's probably a good idea to be as professional as possible at the moment.

JEAN

I'm not sure what you're getting at Tony?

TONY

I know that Chris walks to and from school every day. It's just around the corner. I think he is fine to walk home. It's no big deal.

JEAN

I know it's no big deal.

TONY

Great, just thought I should say something.

JEAN

Thanks Tony. Okay. You're probably right.

Jean waits for Tony to walk away. He doesn't. Jean walks away and then turns to Tony again.

JEAN (CONT'D)

You just going to stand there. Keep an eye on things.

TONY

I'm just looking out.

JEAN

My niece is in the car Tony.

Jean moves up close to Tony, speaking in a low voice.

JEAN (CONT'D)

I'm not alone with a student.

TONY

That's family Jean.

JEAN

Oh, fucking great Tony, thanks for letting me know.

Jean gets in the car and drives away with Randa and Chris, Tony watches.

68

INT. LOUNGEROOM DAY

68

Jean enters with Randa at her side. They stop to look at Lauren and Steven slumped on the couch. Lauren's foot propped up. A joint, a glass of wine and a beer at hand.

STEVEN

You can't understand it unless you have a human being give you analogies.

LAUREN

Okay, then give me an analogy?

STEVEN

How to understand it, the coding stuff?

Lauren acknowledges Jean and Randa, beckoning enthusiastically.

LAUREN

Jean, Jean! We are communicating. He is going to teach me coding.

STEVEN

Okay, this thing is like a house. And a house needs walls right. And a house also needs a door. And a door you can let things in and out of, but a wall you cant. Right? So this thing you write is the door, and this thing is the wall, and the whole thing is the house. And then that's how, that's like, that's an element of a computer program.

LAUREN

Like a riddle?

STEVEN

Not like a riddle. It's an analogy.

LAUREN

Sounds like a riddle.

Lauren laughs.

STEVEN

I think you will appreciate it if you have another joint.

LAUREN

Yeah, right on. (to Jean) I miss Steven.

JEAN

Oh Lauren, poor baby.

LAUREN

I was so cruel to him, and then I realized. Did you see his photos and stuff?

JEAN

I don't think so.

LAUREN

On Facebook, he put a bunch of photos up. Just hanging out with Randa, they made this amazing costume, it's phenomenal! They posted like a step by step. How they did it. It's like, did you see it?

JEAN

No.

Randa departs to her bedroom.

LAUREN

Look it up, it's fucking...they went all out with their costume, you know what I mean.

JEAN

Oh, yeah?

LAUREN

Okay, it's like a black skin suit. And then she's cut out individual windows, and made this crazy face bit. I like Steven's individual ways. You need to go to bed?

JEAN

No, no, I'm okay. I might just go to my room.

69 INT. SPARE ROOM NIGHT

69

Jean can hear Lauren and Steven laughing, playing and making a racket in the next room.

Jean sits cross legged in a meditative pose. Her eyes unfocused. She breaths deeply.

70 INT. STAFF ROOM DAY

70

Jean stands with Tony having caught him in the staff room.

JEAN

I was actually speaking to Liz before.

TONY

Yeah.

JEAN

She told me you're doing a lot of good work and you're trying really, really hard.

TONY

It's a process. We need things to come up that will trigger actions. Because, like, it's only a matter of time, but also, getting people to do shit. I don't know what I'm doing different because I wasn't really paying attention before. But yeah, I seem to. It's funny.

JEAN

How many meetings have you had since I left?

TONY

I don't know, a few. I have been able to talk to Olga. I know Olga, and Olga knows me. And um, I don't know, I get along with people in ways. The point is. I don't. It's just there as a function, I didn't do this to make friends or anything.

JEAN

Yeah, Yeah, Yeah.

TONY

And I just figure, I know, it's not as intended by you. But I go, fuck, if this is the way it has to be done, it's out of our hands. And it's not something I want one way or the other, it's just a matter of functioning. They're doing a couple of things, ongoing as always. Or they are creating, or there is another example of why such and such is not getting anywhere. Liz would love it if you came back. Because it's something she brought up in the last meeting which I hadn't really thought about. And ummmmm, we were going to compromise, but then, we can't compromise, because people keep putting their big pains of arse in the way.

JEAN

I can only last a short while in that environment.

TONY

Yes, but I feel bad. Because they did ruin it for you.

JEAN

It's okay, Tony.

71 INT. MALL DAY

71

RITA, 40, thin and excitable, dressed in office attire with a Lend Lease name badge, guides Tony and Jean through a busy mall.

RITA

I love watching the school concerts. People trying to get fifty billion penguins to perform right. I love the little kids, watching the little kids dance.

TONY

These will be high school students.

RITA

It fills me with joy, seriously.

JEAN

Yeah?

RITA

I just love it when you see kids that you know are really quiet and really shy. And then you see them on stage and they just turn into this, it's like a butterfly, they just come out of themselves. And they love it. Then they get off stage and they're back to shy again. But I love seeing that transformation. And you know I did makeup, diploma of hair and makeup at school, so of course I got dragged into everyone's make up at the concert. Which is great. Because, you know, it's good for me.

TONY

Would you like to do makeup for our students?

RITA

Oh, really? I'll have to check with my boss here. I'm really just allocating the space and getting it going. But I would love to be involved, creatively, you know.

They round a corner and arrive at an open intersection of retail corridors in the heart of the mall. It is fairly spacious.

RITA (CONT'D)

This is the spot.

TONY

There is no stage?

RITA

No stage. But if we ever have promotions or events, this is the space. It gets people coming in from all angles. We also have a store room to the side that can be used. We could do the makeup there.

72 EXT. SCHOOL COURT YARD DAY 72

Jean stands in the school courtyard watching the choreography of the students as they mingle, eat and play.

73 INT. STORAGE ROOM/ GREEN ROOM DAY 73

The *New Dance Club* stretch out, child's pose, forward bends, splits, touching toes.

Folding tables are stacked against the wall. Coffee cups, snacks, makeup bags, phones and clothing litter the floor.

Randa stands against the wall out of the way.

Rita applies makeup to Rubi.

Olga applies makeup to Tara.

Ben and Lili complete a series of voice warm-ups. Holding notes while thumping their chest with the palm of their hands. Thumping sides and back.

Ben attempts a high kick.

BEN

I just want to try one high kick near the end as a finale, even though I've never done one. But it will stuff up the routine.

LILY

Well, how are we going? Anything we want to look at?

TAMMY

I want to look at your belly button.

LILY

Ha ha. In the choreography.

TAMMY

You were like, 'is there anything you want to look at!'

LILY
Here it is.

Lily makes her belly button speak by playing with her flesh.

JEAN
Would anyone like to do an
improvised dance after this
routine. I can add a song to the
play list.

RITA
Yes, I can add it.

None of the students respond.

JEAN
Do you still want to do something
Randa?

RANDA
I don't think so, not by myself.

BEN
Let's all do something weird!

MINA
Oh, no, not here.

BEN
Come on!

MINA
Nooo, not here, not with my family
coming and the random people in the
mall.

LILY
And their will be other students
from school here.

MINA
Sorry Jean.

JEAN
It's okay, do your best with this
dance. It will be great.

RANDA
(to Ben)
I'll improvise with you, if you
want?

BEN
No, it's okay. If it's not all of
us.

74

INT. SHOPPING MALL DAY

74

Jean, Tony and Rita wait at the edge of the malls assigned performance space. Chris lurks further away beside a shop widow.

RITA

I was a dancer once.

JEAN

Really?

RITA

I need to be doing more dance. We were just talking about this the other day. My girl friend and I.

High intensity pop music begins to play. The *New Dance Club* enters the space in neat lines. They begin a fun and high energy dance routine.

RITA (CONT'D)

I've actually just started doing some classes again. My old dance teacher was like, "*Come on, come and teach some classes.*" I was like, "*I haven't even done a class for that long*". So I was just going in with my teacher and doing some stuff with her. And she was like, "*You're fine! What are you worried about?*" I still drop splits, you know, all that. It's just the next day I was a bit sore. For the first time in for ever!

JEAN

Yeah?

RITA

Not sore. But I went, oh, yeah, okay, all right, I've done that.

JEAN

But it's still there.

Rita looks more at Jean than the performers. Jean leans around Rita a little to keep an eye on the performance.

RITA

Oh yeah! It's still there! All the muscle memory is there, like you can not dance as long as I did and not have that.

JEAN

Yeah, great.

RITA

And you know what the best part is now?

JEAN

What?

RITA

What I really love about dancing now is going to weddings and friend's parties and doing the dinkiest and stupidest dancing. Because I want to!

JEAN

(ironically)

Yeah. That's great. Stupid dancing!

RITA

Yeah.

The gathered shoppers clap.

The *New Dance Club* files away from the performance area and into the green room.

The gathered shoppers disperse.

Rita and Tony leave Jean for the green room.

Jean stands motionless. She concentrates on her breathing, working to keep it calm and steady, slow and smooth.

75

INT. MALL ICE CREAMERY

75

Three ice-cream cones are passed across the counter to Jean, Randa and Chris. Jean hands across a crumpled voucher.

JEAN

We are using these vouchers provided by the mall for our work.

SERVER

Okay, oh, you did the dancing?

JEAN

Yeah.

SERVER

I saw some of that, I really liked it. It was great.

JEAN

Thanks

Jean, Randa and Chris sit down and eat together. Enjoying the sweetness of ice cream their eyes glaze over and stare into nothing.



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