

SOME KIND OF BEAUTIFUL

By

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inspired by true events

threecatsinlimbo Productions
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1 EXT. SUBURBAN PLAYGROUND - FRIDAY DUSK 4:45PM

Abrupt reveal of Orange sky against the fast setting sun. A blur of colors come into focus as autumnal leaves on a tree. Yellow, gold and red.

CUT TO:

2 EXT. SUBURBAN PLAYGROUND - FRIDAY DUSK 4:45PM

Extreme close up of the color blue. As it pulls back slowly, we see a pair of clear blue eyes belonging to SARAH, our 16yr old heroine lying on the ground, following the birds flight. Dark hair, black goth clothing, mascara in her eyes, black lipstick, studded belt around her neck, black boots. SARAH smiles and looks serene. Her eyes follow the setting sun as she turns her head and we see..

CUT TO:

3 INT. HOUSE - MORNING

A long hallway with items of everyday household use. Jackets, shoes, a side table, a bike, football etc.

CUT TO:

4 EXT. A SUBURBAN PLAYGROUND - FRIDAY DUSK 4:45PM

SARAH smiles as she remembers. She raises a hand in the direction of..

CUT TO:

5 INT. HOUSE - MORNING 7:00AM

...the hallway. Family photos. A portrait of SARAH clutching a trophy and smiling exuberantly. Blonde hair, pretty girl next door type. A birthday party. SARAH hugging a bunch of other girls, clearly her best friends, smiling. SARAH in her room, on her bed studying. Books strewn around her. Sarah, Jeanie and her Dad together at the park.. We zoom in on Sarah's face as the screen fades to black.

6 INT. BEDROOM - FRIDAY MORNING 7:00AM

As we fade up slowly, we hear moaning and groaning, mostly male. We are in the same hallway as before. Camera spies a bedroom door shut. Cut to camera now on the other side of the closed door as we spy SARAH lying in her bed on her stomach. She looks unrecognizable from her pictures. Dark hair, black nails, dead eyes. A strong pair of hands are around her. We reveal a stocky mid-forties male (BILL) on top of her. We can hear him moaning and groaning as he thrusts in and out of SARAH, who lies emotionless. Camera lingers on SARAH's face as a single tear slowly trickles down her cheek.

7 INT. KITCHEN - FRIDAY MORNING 7:30AM

SARAH sits at the kitchen table, head down. Bowl of cereal in front of her, untouched as she scribbles and sketches in her notebook intently. We hear the front door open and shut and her mum's voice calls out..

JEANIE
(OS)
I'm home..

JEANIE enters kitchen with a couple of grocery bags in her nurse's uniform. SARAH hardly looks up.

JEANIE
Oh, hi darling! You still at home?
Aren't you going to be late for
school?

SARAH continues to sketch without offering a response.

BILL enters the kitchen tucking his police shirt in his pants.

BILL
Hey love. You're home early. How
was work?

JEANIE starts to put the groceries away as the conversation continues.

JEANIE
Tiring. The overtime is really
killing me (quizzical look on her
face now). I thought you were
working the night shift?

(CONTINUED)

BILL

I was but Simon's trying to impress the new receptionist. He's taking her out to dinner..I offered to swap.

JEANIE

(A few beats..)

Right..ok..(takes a long look at SARAH and whispers) Ran into Mrs. Andrews, the school counselor Things are still bad at school.(JEANIE glances at SARAH)..two years now since Gordon passed away..she hasn't been the same.

BILL takes a glance towards SARAH and rubs JEANIE'S shoulders and pulls her close.

BILL

It's just a phase, love. She'll snap out of it, you watch..

JEANIE

(snaps)

Something's wrong. She used to be so bright and bubbly..Now..(camera turns to show us SARAH sketching away in silence, lost in her own world).

BILL

(hugs JEANIE close)

Hey, hey! Let's talk over the weekend, huh? We'll figure something out. Get some rest and I'll drive her to school myself.

JEANIE

(nods her head at BILL and sighs)

Thanks. I'm just confused, I guess..What would I do without you?

JEANIE and BILL share an awkward hug. JEANIE walks up to SARAH and kisses her on the forehead

JEANIE

Honey, BILL's going to drop you off to school so you aren't late, ok? (PERKILY) How about a girl's night in tonight? You, me, a tub of ice-cream and a chick flick?

(CONTINUED)

SARAH looks up at JEANIE.

JEANIE
(hugs SARAH close)
Come on my gorgeous girl! Just you
and me..like the old days (winks at
her)

SARAH smiles hesitantly and nods..JEANIE smiles back at her.
Suddenly, JEANIE's mobile rings on the table. She frowns as
she looks at the caller ID and answers.

JEANIE
Oh hi, Deb, what's up?..No, I
literally just got home..(pauses as
she listens and turns around
looking at SARAH) Deb, I've got
plans for tonight..(pauses,
sighs)..Right..yep, I'll be there.

JEANIE hangs up the phone, stands there for a few seconds,
mutters to herself and turns around.

JEANIE
Sweetheart..I'm really sorry but..

SARAH
If your work is that important to
you why don't you go live there? If
Dad was still here..

JEANIE
(tearing up)
I'm trying, SARAH..I'm doing the
best I can.

SARAH
You're never home. You have no
idea..What kind of mother are you?!

SARAH puts her face in her hands and starts to sob.

JEANIE
I'll make it up to you, I promise.

SARAH pushes her away and sits down with her head down,
ignoring JEANIE.

JEANIE
(wipes away her tears. A
beat..and then softly)
I'm sorry..I wish I could make
things better.

(CONTINUED)

JEANIE puts her arm out to touch Sarah, thinks otherwise, looks to BILL and leaves quietly and quickly. BILL watches her leave.

BILL

Come on SARAH. Let's go, darling.

SARAH immediately reacts. Eyes blazing. She stares hard at BILL.

SARAH

I'm not your darling!

A tense standoff between BILL and SARAH. BILL puts his hands up defensively and backs down.

BILL

Hey, hey..I'll make things better.
For your mum, for you..I'll fix
everything! I love you..so much..
You know that, right?

SARAH pushes BILL away, grabs her book and her bag and runs out the kitchen. We hear the front door open and slam shut! BILL slowly straightens and turns around as the camera reveals SARAH running away through the kitchen window glass.

8 INT. SCHOOL HALLWAY - FRIDAY MORNING 8:30AM

SARAH walks slowly towards her class. A group of girls stand to one side, looking at her. As SARAH walks past, one of them comments loudly to the group..

SCHOOLGIRL BULLY 1

Didn't know they allowed freaks in
schools nowadays.

The girls start laughing and whispering. SARAH quietly enters her classroom with her head down.

9 INT. CLASSROOM - FRIDAY MORNING 9:30AM

Camera stays with SARAH who sits in her class, a far away look in her eyes. She barely pays attention to the class. We hear the teacher's monotone delivery in the background. SARAH is reliving the nightmare of the morning. BILL is on top her, moaning and groaning. SARAH is screaming and crying out loud for him to...

(CONTINUED)

SARAH

Stop! No, Please don't..

The teacher stands, mouth agape and then annoyed. The students turns and looks at SARAH and bursts out laughing. Suddenly the bell rings, students start rushing out of the classroom but SARAH stays motionless. As the teacher exits, one of the girls brushes past SARAH's desk and deliberately knocks her books to the ground. Another student smacks her on the head as she walks past. They laugh as they leave the classroom. SARAH sits by herself. She thinks she's alone but MICHELLE, the ring-leader suddenly speaks.

MICHELLE

You know they won't stop right?
You'll have to change schools...

MICHELLE walks up and sits directly across from SARAH and addresses her face to face.

SARAH

Remember my birthday party last year? We drank so much Passion Pop. Promised we'd always be there for each other..no matter what.

MICHELLE

Oh come on, SARAH! What's with this..(points at her)..hideous getup. Did you really think we could hang out with you like this?(her face hardens) No. You need to change..otherwise..we can't be seen together. At all.

SARAH starts to tear up but bravely holds back her tears.

MICHELLE

(hard look on her face)
Have it your way..

Michelle gets up to leave. As she reaches the door..

SARAH

(Looks at MICHELLE, softly
whispers)
I thought you were my friend.

Michelle stops for few seconds but doesn't turn around. She exits slowly as SARAH slowly wipes away tears from her face.

10 EXT. SUBURBAN WALKWAY/TUNNEL - FRIDAY AFTERNOON 3:30PM

SARAH slowly walks home, her school bag on her shoulders, her sketch book wrapped tightly in her hands across her chest. She comes to a tunnel underpass and we see her being swallowed into the darkness.

11 EXT. SUBURBAN WALKWAY/TUNNEL - FRIDAY AFTERNOON 3:30PM

Camera now jumps onto the other end of the tunnel and out of the darkness emerge MICHELLE and her friends. One of the classroom bullies with SARAH's bag, turning it upside down and strewing her contents everywhere. Camera follows deeper in the dim, flickering fluorescent light of the tunnel to find SARAH slumped to the ground. A cut lip and blood specks on her collar. From a distance a pair of young male legs running come closer and then past her. Something (A pocket knife) clutters to the ground besides her. The two constables give chase followed by ERIN a few seconds behind. As she runs past, she sees SARAH sitting by herself, disheveled and bloody lip. She stops a few feet ahead and turns to her..

ERIN

(a bit breathless)

Hey? Hey? See the young guy run
past? Which way did he go?

SARAH just sits there, unresponsive clutching her sketchbook.

CONSTABLE THOMAS

(in the distance now)

Constable MAHONEY! Keep up. Let's
get this little bastard..

Erin looks in the direction of the voice. She stands still..

12 INT. FEMALE CHANGEROOMS - FRIDAY MORNING 8:30AM

FLASHBACK

Camera follows a female cadet walking in a hallway towards the lockers. As she turns, camera leaves her and we see ERIN in police uniform slowly adjusting the peak of her cap in the mirror. She looks at herself. Takes a few deep breaths, closes her eyes and looks back in the mirror with a steely determination.

(CONTINUED)

FEMALE CADET
First day?

ERIN smiles nervously and nods sheepishly.

FEMALE CADET
(laughs)
It gets better. Trust me, it'll be
over soon.

ERIN
(unsure)
Thanks..

The FEMALE CADET is already walking away..

ERIN
(takes a few deep breaths,
mimics the FEMALE CADET)
It'll be over soon.

ERIN shuts her locker door and heads out the door
purposefully.

13 INT. BRIEFING ROOM - FRIDAY MORNING 8:45AM

CONTINUE FLASHBACK

A police Sergeant is conducting a briefing pointing to a whiteboard and a map as ERIN slowly sneaks in the room and sits down at the back. Two other police constables glance at her and exchange a look as she walks in. They look bored, drinking coffee and chewing gum.

SERGEANT
(still with his back to the
room)
...on the beat around High Street
and Wesgarth Street up until 7pm.
Ahh..Constable MAHONEY. Nice of you
to join us. You're late. Let's not
make it a habit.

ERIN
(a bit flustered)
Sorry sir..Just had to use the
bathroom..

The two constables start to laugh. The Sergeant turns around and gives them a look and they quiet down as soon as they started.

(CONTINUED)

SERGEANT

(cold, deliberate tone)

Too much information, Constable MAHONEY. Just get to your daily briefings on time. Now, (pointing) HEALY and THOMAS. I'm assigning you to their patrol for the next two weeks. Pretty quiet area except for a few kids smashing shopfronts recently. Think you can handle that?

All three look at ERIN. She gets up on her feet and nods her head.

ERIN

Sir..

SERGEANT

(glances at the two constables)

That'll be all..

As the two constables leave quickly, ERIN starts to get up to leave.

SERGEANT

CONSTABLE MAHONEY..a word of advice. Stay focused, watch and learn from those two idiots. Don't try and be a hero like your old man and you'll do just fine.

The Sergeant exits. ERIN looks shocked. The two Constables leave without looking at her, talking amongst themselves. ERIN looks uncomfortable, she slumps in her seat for a few seconds and then slowly exits out the room.

END FLASHBACK

14 EXT. SUBURBAN WALKWAY/TUNNEL - FRIDAY AFTERNOON 3:30PM

ERIN takes a step towards SARAH, but then decides otherwise and runs to her colleague's aid. As ERIN disappears around the corner, SARAH spies something shining next to her. She picks it up and holds it up in her hand. A pocket knife. She slowly gathers herself and walks towards the light as we lose focus on frame.

15 EXT. SUBURBAN PLAYGROUND - FRIDAY AFTERNOON 4:00PM

SARAH comes across a children's playground. A few kids are playing and running around with parents mingling around and having a chat. They take no notice of SARAH. She sits down on one of the swings. Flashback of BILL on top of her. Flashback of Michelle and the bullies waiting in the tunnel for her. SARAH slowly crumbles and sobs loudly with her head in her hands. Out of nowhere, BILL appears close to her and whispers in her ear.

BILL
(whispers)
I love you so much. You know that,
right?

SARAH shrieks and gets up and screams and pulls out the pocket knife, slashing wildly but BILL is nowhere to be seen.

SARAH
(wild)
DON'T TOUCH ME! I hate you!
Come close to me and I'll kill
you!

A middle-aged man stands there stunned. A trickle of blood oozes from his arm where he has just been slashed. He staggers back a few steps, looks at SARAH with a mixture of incredulity and fear for a second before grabbing his crying kid and starts to flee. There is pin drop silence around Sarah now. Parents stand there stunned. Kids stop playing. A child's low wailing starts from somewhere and gets louder as other children start crying. The parents start to scream and grab their children and run from SARAH.

16 INT. POLICE CAR - FRIDAY AFTERNOON 4:15PM

ERIN and the two constables in the car as they drive. The two constables chat about nothing in particular as ERIN sits in the back alone. Suddenly, the radio crackles to life.

POLICE OPERATOR
(O/S)
All units respond to Chifley
Gardens playground. Multiple
reports of a young female with a
weapon acting aggressively towards
civilians. Approach carefully as
she is armed. Repeat. She is armed.

(CONTINUED)

The two constables look at each other as Constable THOMAS punches the accelerator. ERIN sits quietly with a nervous look and hands shaking.

17 EXT. SUBURBAN PLAYGROUND - FRIDAY DUSK 4:30PM

Shots of the playground rides. Empty. Complete silence. SARAH sits sobbing quietly. In the distance, the sound of a police siren as a police car screeches to a halt and feet scramble.

CONSTABLE THOMAS
(hand on his holster)
Alright. Let's put that knife down.
We don't want to hurt anyone now,
do we, sweetheart?

SARAH
(sobbing, angrily snaps)
I am not your fucking sweetheart,
you disgusting pig!

SARAH has the knife drawn and looks deranged and mad with her dirty clothes and her wild hair. Her eyes have a fiery intensity to them.

CONSTABLE HEALY
Listen. We need you to put that
knife down and then we can have a
chat.

CONSTABLE THOMAS
(interjects quickly)
What's your name? Are you on any
medication?

SARAH
(wildly screams and lunges)
Come near me and I'll stab you!

As the two cops draw their guns, ERIN steps forward. She has her hands in front of her, not on her gun. SARAH sits alone. Confused, angry, bawling her eyes out, knife still gripped tightly in her hands.

ERIN
(to the two constables)
Let me talk to her please. I think
I can help calm her down.

ERIN
(turns to SARAH)
Hey there. I remember you from
before. In the tunnel? What
(MORE)

(CONTINUED)

ERIN (cont'd)
happened to you? How did you..
(gestures to the bruise on SARAH's
face).

CONSTABLE HEALY
Constable MAHONEY! DO NOT go any
further! Stand aside. Hands on your
weapon!

SARAH lunges with the knife at CONSTABLE HEALY. ERIN takes a
step forward and drops to her knees with her hands in front
of her.

CONSTABLE HEALY
Dammit, Constable MAHONEY. Move
away and draw your weapon. That's a
direct order!

ERIN
(drops face to face with
SARAH)
I know you're scared. You don't
have to be. My name's ERIN. I'm
scared just as much as you are. I
promise you it'll be OK but you'll
need to do exactly as I ask. Can
you do that?

CONSTABLE THOMAS
(takes a step forward)
Put the knife down, I am warning
you. I will fire.

SARAH
(unhinged and deranged)
Get away from me! Don't come near
me!

The two constables exchange nervous glances, guns drawn at
the ready. SARAH is still holding the knife and sobbing
loudly. ERIN spies SARAH's sketchbook at her feet.

ERIN
(points to the sketchbook)
SARAH? Is that your name? That's
my sister's name. She's the same
age as you. We can have a chat once
you put that knife down..Can you
tell me what happened, SARAH?

Through her tears, SARAH nods uncertainly. She takes a small
step towards ERIN.

(CONTINUED)

ERIN

(gets up slowly with SARAH)
That's great. You're doing so well.
A few more steps and we can get you
home.

SARAH

(looks confused, whispers
through her tears)
He was right here..touching me!
I..I feel..so dirty. All the time!

ERIN

(puts an arm out towards
SARAH)
Everything is going to be alright,
SARAH..

SARAH looks at ERIN for a few seconds. Looks at the knife in her hands and the blood. Super quick flashes of BILL on top of her, Michelle and friends waiting for her in the tunnel. Walking down the school hallway alone. The class laughing, the teacher annoyed. She looks at the two constables, guns drawn.

SARAH

Nothing will ever be the same
again..

SARAH raises the knife above her. The blade glints. The cops shout warnings. ERIN pleads. SARAH charges forward. ERIN tries to close the distance between her and SARAH as..

CONSTABLE THOMAS

(screams)

Knife!

We hear a single shot.

CUT TO:

18 EXT. SUBURBAN PLAYGROUND - FRIDAY DUSK 4:45PM

ERIN and SARAH holding each other. It's unclear who has been shot. As the two cops stand and watch, the knife drops out of SARAH's hands. She slowly falls to the ground as ERIN holds her. SARAH's breathing is ragged, but she seems peaceful and has a serene look on her face. ERIN realises SARAH's been shot. We see an expanding blood stain on her t-shirt as ERIN tries to stem the loss of blood in vain.

(CONTINUED)

ERIN

No! No! No! SARAH? SARAH? Stay with me! Stay with me please! (TO THE CONSTABLES) What did you do?! What did you do? Someone help me please!

Sarah looks to her left and raises her hand as if clutching at something distant. We see..

CUT TO:

19 INT. HOUSE - MORNING

A long hallway with items of everyday household use. Jackets, shoes, a side table, a bike, football etc.

CUT TO:

20 INT. HOUSE - MORNING

Family photos. A portrait of SARAH clutching a trophy and smiling exuberantly. Blonde hair, pretty girl next door type. A birthday party. SARAH hugging a bunch of other girls, clearly her best friends, smiling. SARAH in her room, on her bed studying. Books strewn around her. Sarah, Jeanie and her Dad together at a suburban park.

CUT TO:

21 EXT. PLAYGROUND - LATE AFTERNOON

A group of young girls skipping rope in a suburban playground.

CUT TO:

22 EXT. HOUSE - MORNING

JEANIE running a brush through SARAH's blonde hair sitting outside in the sun.

CUT TO:

23 EXT. SUBURBAN PARK - LATE AFTERNOON

SARAH, JEANIE and her DAD walk hand in hand in a suburban park against the setting sun.

SLOWLY TRANSITION TO:

24 EXT. SUBURBAN PLAYGROUND - FRIDAY DUSK 5:00PM

Extreme close up of the color blue. We pull back to reveal an unblinking eye. Pull back further and SARAH has stopped breathing..The constables stand over SARAH and ERIN, on their radios. ERIN sits next to SARAH. Camera closes in on ERIN's face as she glances at the sketchbook strewn open next to Sarah. Pages and pages of sketches of a young girl with outstretched arms surrounded by black clouds. Camera focuses on words in tiny red letters. STOP! HELP ME! DON'T TOUCH ME! HATE MYSELF! ERIN gazes at SARAH. A single tear slowly trickles down her cheek as camera pulls back and up in a slow wide shot. We see the flashing lights of the police car, a small crowd of onlookers, paramedics rush to SARAH's side. Through the crowd, a small figure in nurse scrubs (JEANIE) running to SARAH's side. Hold scene for a few seconds before we go to abrupt black.

END CREDITS with MUSIC.