

SCENE BREAKDOWN

1. INT. MESSY APARTMENT HALLWAY/ROOM - DAY

WOMAN

Woman beats herself up against a wall inside of her apartment, in turbulent distress. She is home alone. Time period is uncertain. Could be the 70-80s based on lighting choices, style of furniture, and clothing. Room is full of dusty knickknacks and random pieces of furniture. Some pieces are covered by white sheets. Some are not. Room is dimly lit by sunlight coming from a window. The sun's light is also revealing the dust particles in the air.

1-8: slow heavy turns against wall

2-8: repeat

CUT TO:

2. INT. ABANDONED ROOM IN WAREHOUSE - DAY

WOMAN

Still in turbulent distress, woman turns corner to enter larger room from a narrow hallway. Room is full of dusty knickknacks and random pieces of furniture. Some pieces are covered by white sheets. Some are not. Room is dimly lit by sunlight coming from a window. The sun's light is also revealing the dust particles in the air. One of the random objects in this space includes a life-size spinning doll, like a broken-down ballerina in a jewelry box. It's spinning slowly and aimlessly in the background, like someone forgot to turn it off, however many ages ago.

3-8: speed turns up in space along the diagonal

4-8: repeat & stop abruptly
(13 seconds)

*5-8: arms accent the music, gesturing "out-in-out-double in"

6-8: leg running in place slow

7-8: speeds up and becomes frantic
(23 seconds)

*8-8: cont'd, ends abruptly with arched back

9-8: cont'd, arms/body curls in ->

10-8: cont'd, slow turns

WOMAN

Woman continues to battle with internal demons, when suddenly a beam of light (not from the window) landing on her catches her attention. She tries to go back to her internal battle, but the light keeps pulling her out of it. She is drawn towards the light, moving closer to the source. She realizes it is coming from the life-size spinning doll. There is a sign nearby that instructs to touch the doll's forehead. The woman complies. The doll comes to life.

(31 seconds)

***11-8:** left arm is opened, repeat
& then the right arm

12-8: retreat

13-8: both are opened

(40 seconds)

***14-8:** notice the ancestor doll

15-8: walking towards doll

(47 seconds)

***16-8:** walking towards doll

17-8: walking towards doll

(54 seconds)

***18-8:** woman touches forehead

19-8: ancestor unfolds, tingles

20-8: woman looks on, perplexed

ANCESTOR

Ancestor doll comes to life slowly, with slow Butoh movements. The woman is curious, as their movements tend to reflect each other. They acknowledge each other's presence. A mutual respect is established

(1:03)

***21-8:** ancestors feet slowly come
down with Butoh-like gestures

22-8: cont'd

23-8: cont'd

(1:13)

***24-8:** eyes meet, forward/back chest

25-8: take step forward/back

26-8: cont'd

(1:22)

***27-8:** another step

28-8: cont'd

29-8: bow

30-8: bow

WOMAN & ANCESTOR

They further explore how similar they are. There is an inquisitive energy in the air. Also somewhat skeptical. What are you? Who are you? Where did you come from? A whimsical curiosity. Reference: Gene Kelly in Cover Girl (1944)

(1:35)

***31-8:** up/down/up/break/turn

32-8: rond de jambe passé over pivot

33-8: head roll, foot up leg, turn

34-8: shoulder s curve, sneaky fosse

(1:48)

***35-8:** rendez vous, cut to front

36-8: attitude, stretch out

(1:55)

***37-8:** mirror hands and arms

38-8: mirror hands and arms

WOMAN

Woman throws herself/is drawn back into her turbulent distress. She shrinks back into her own depression/self-loathing. Throws herself into a tizzy. The ancestor doll observes her, concerned.

(2:00)

***39-8:** out of control turns

40-8: out of control turns

41-8: to the floor

42-8: standing and still turning

ANCESTOR

Ancestor doll swoops in and stops the woman from continuing into her tizzy. She calms her down, encourages her to breathe.

(2:13)

***43-8:** ancestor grabs woman

44-8: cont'd

45-8: woman cont'd to
twitch/adjust

46-8: ancestor tightens grip

(2:27)

***47-8:** shoulders down, head stop

48-8: dramatic simmer

49-9: arms unfolded, stand tall

(2:36)

***50-8:** three breath implications

ANCESTOR

Ancestor doll expresses to the woman a number of things: 1. everything will be ok; 2. you are not alone; 3. you have to lift your head up high, always, for you are the lineage of royalty; 4. your black is beautiful, it is complex, it is powerful in that complexity; 5. any answer you seek is inside of yourself. I live inside of you.

- *51-8: palms flip
front/back/front/back
- 52-8: elbows out expand
- 53-8: cut and push through
- 54-8: break, mess around, cut under
(rep 2:52)
- *55-8: foot flex turns land in second
- 56-8: pleading in second, resolve in parallel
- 57-8: third eye, développ  arabesque, resolve in second
- 58-8: address the present, return to past (with gesture)
(3:05)
- *59-8: -> past through chest, return to present
- 60-8: return with pride, resilience, ease
(3:11)
- *61-8: melt leading w/ pelvis
- 62-8: repeat

WOMAN & ANCESTOR

They rejoice together in this newfound revelation. They celebrate their connection. And the two become one.

- (3:18)
- *63-8: ancestor gathers woman
- 64-8: repeat earlier sequence:
up/down/up/break/turn/rond de jambe
- 65-8: ancestor gestures towards woman to follow, steps into fan
- 66-8: pivot, head up
(3:31)
- *67-8: foot up leg run to corner
- 68-8: leap, chugs back, up/side/side
(3:37)
- *69-8: flick, & développ  side
- 70-8: step to it, twitch, run & jump
(3:44)
- *71-8: fast turns
again, more celebratory

72-8: cont'd
73-8: they become one
74-8: woman turns alone
*75-8: she resolves alone

WOMAN

Woman comes back to reality, makes sense of where she is in space. She is no longer depressed or distressed. Her inner conflict has been resolved

(4:00)

*76-8: looks around

77-8: woman notices ancestor is no longer where she once was

78-8: cont'd

(4:09)

*79-8: repeat ancestor solo:
palms

80-8: repeat: elbow out expand

81-8: repeat: break, mess around, cut under
(4:19)

*82-8: repeat: pleading in second,
resolve in parallel

83-8: repeat: third eye, développ e
arabesque, resolve in second
(4:26)

*84-8: repeat: past through chest,
return to present (with
gesture)
(4:29)

*85-8: turning slowly to the door

CUT TO:

3. INT. MESSY APARTMENT/HALLWAY/ROOM - DAY

86-8: cont'd out hallway

87-8: cont'd to front door

88-8: leave apartment,
lights out

