

COMING UP FOR AIR

V 9.0

written by

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EXT. SEA - DAY

EMILY (20s), a tall, flexible, energetic woman swims in the water in her swim trunk in the beautiful ocean. There are several animals in the sea swimming around as she swims upwards towards the surface. Very silent and surreal.

She goes on and on as...

EXT. SEA SHORE - DAY

Extremely loud and disorganized.

Ball flies in the air and land in the sea.

JAMIE (20s) blows whistle.

We see a group of skidivers play volleyball by the beach. There is TROY (30s), muscular, tall and funny man leading one side and WENDY (20s), a beautiful and friendly woman with long hair leading the other.

Wendy fetches the ball as Emily catches it, swimming off the sea. Wendy waves at her.

The entire shore is filled with people having fun, and others dancing.

EXT. SEA SHORE - DAY

Can bottle opens.

The ski divers cheers as they drink from the can.

TROY

To Emily and her fancy new job.

They all cheers.

EMILY

Oh! Please. It's just a glorified lifeguard.

WENDY

Don't be modest. You'll be working in one of the richest beaches in Hawaii.

Emily smiles and looks around.

EMILY

Anyone seen Trish? She hasn't come to the beach in a while.

WENDY

She ain't coming back, that one.

Sarah is shocked.

EMILY

Why?

WENDY

Well, isn't it obvious? She found a pretty boy and is putting all her stakes on him.

The rest of them laughs but Sarah is serious.

EMILY

It's such a shame though. She has so much promise.

WENDY

Well, we can't all have our lives figured out, can we now?

EMILY

(trails off)

I suppose we can't.

EXT. ROAD - EVENING

The sky looks pregnant with rain clouds as Hawaiians troop out on the road. The business class walks down in their suits and hats and the divers, fishermen and others are walking down home in their normal dress too.

Emily walks down by the side of the road, deep in thought as a car stops beside her. She smiles as the driver whines down. We see SARAH (20s), a beautiful, corporate woman smiling at her too.

SARAH

Come on. Get in.

INT. EMILY'S CAR - EVENING

Heavy wind blows as the car drives down the road. Sarah laughs as she drives off the road, Emily is busy narrating.

EMILY

And then another kid jumped inside the water and I started thinking, "I swear to God, if I survive this day without one kid dying..."

Emily is dying with laughter.

EMILY (CONT'D)

Wait. That's not the way home.

SARAH

Oh! I'm sorry I didn't tell you. I... We are going to your parent's first.

EMILY

(feeling betrayed)
What?

SARAH

Okay, before you flare up...

EMILY

Flare up?

SARAH

...you've been avoiding their calls and they've been on my neck the whole time. They've been calling home, calling work. I almost got in trouble at work today cause the call just won't stop coming.

EMILY

How did they get your work number?

SARAH

Right? It's so creepy. But that's not the point. The point is... We are meeting them and getting this whole awkwardness out of the way.

Emily groans.

EMILY

Fine.
(fakes a threatening face)
But you owe me one now.

SARAH

(teasing)
Really? So how do you suggest I pay you back?

Emily moves closer, trying to kiss her as she drives. A truck honks before them as Sarah swerves, barely surviving.

SARAH (CONT'D)

Damn you, Emily. I was driving.

They both laugh.

INT. GRANT HOUSEHOLD - DAY

Sarah's leg goes up Emily's skirt as she touches her sexually under the table.

A modest house accessorized with awards and certificates. There are pictures of the family in gowns and suits, celebrating different occasions hung on the wall.

Both women are sitting in the living room with a serious face, watching the small television in front of them. RACHEL FISHER (40s), a sassy, uptight media personality lookind dazzling on her show as she is shown on screen.

RACHEL FISHER

...and thank you, Johnny. You got your weather forecast, folks. Don't go anywhere far, we might have a big downpour tonight if you know what I'm saying. Seriously, you could have just looked to the sky for thatt.

The audience laugh.

RACHEL FISHER (CONT'D)

No offence, Johnny.

The audience laughs again.

RACHEL FISHER (CONT'D)

In other news, Frank Nobody of the Nobody Industries will be here soon to open their new branch here in Hawaii. Now, folks would say "But Rachel, you don't cover swimmers "

EMILY

Divers. It's called divers. If she's going to slander us, she might as well pronounce is right.

RACHEL FISHER

...but this one is special to me.
The Nobody Industries isn't only
here to liberate the seas but
also...

ALFRED (60s), an old, well learned man walks into the living room, clearing his throat as he calls on the attention of the two women. They both turn to her.

EMILY

Hey, pa.

She stands up and gives her father a kiss.

CARMELA (50s), a short, beautiful woman walks out too as Sarah hugs her. Then, DONALD (early 20s), a tall dude with a smirk on his face wearing an Ivy League sweater walks out.

DONALD

Hey, sis.

INT. GRANT HOUSEHOLD, DINING ROOM - NIGHT

The family is sitting at the dining, eating in silence. Emily and Sarah plays with each other's finger under the table.

CARMELA

It's so good to have you here,
Emily. Your friend here won't let
us see you often.

SARAH

You're welcome, ma'am.

DONALD

(sarcastic)

So, what's up, sis? We haven't been
seeing you around. You must be very
busy.

EMILY

I'm good. In fact, I got a new job
recently.

DONALD

Really? Me too. What job?

Everyone looks at her. She feels awkward.

EMILY

Uh. A beach monitor at the St Paulo
lake. You?

DONALD
Isn't that just a glorified life
saver?

EMILY
It's more complicated than that.

DONALD
How so?

EMILY
I just told you. I'm in charge of
the beach.

DONALD
Still sounds pretty much like life
saving to me.

EMILY
(irritated)
Boy...

SARAH
So, what job did you get, Donald?

DONALD
(smiles)
I got into the Legal Team of Nobody
Industries.

MA and PA look proud.

EMILY
That's... Wow. That's really great.

SARAH
What's your job, exactly? Puss off
the ocean?

DONALD
Our job is to save it actually.
We're creating diving machines at a
faster rate. Your bunch of need
friends must be very happy.

EMILY
Really? Didn't your devices test
get cancelled for killing off
aquatic life and polluting the
water.

DONALD
(triggered)
That was misinformation released by
our competitors...

EMILY
Funny. I thought you were cutting
edge. What competitors...?

ALFRED
Enough.

Everyone goes quiet. Alfred cleans his hand and drops his
napkin.

ALFRED (CONT'D)
Is this really what you want to
turn the family dinner into? A
screaming match?

The kids roll their eyes.

EMILY
I know why you call me here. So he
can gloat about his stupid job.

DONALD
I'm not gloating.

EMILY
Well, congratulations. I get the
memo.

CARMELA
We did not call you to gloat or
anything like that. We called you
here to discuss your future.

EMILY
Oh! Here we go again.

ALFRED
Watch your tone, young lady. Look
at your roommate over there. She is
upright. She walks in a reputable
Engineering firm. You have a degree
too, Sarah. Why won't you use it?

EMILY
Because I didn't study it for me. I
studied it for you.

CARMELA
(irritated)
Emily.

EMILY
I am just sick and tired of all of
this. So what if I'm just a scuba
diver?

ALFRED
You can't live like that your whole
life.

EMILY
Yes. I can.

Everyone goes silent.

CARMELA
That's your plan. To waste your
life away at the beach.

EMILY
That's why it's called a career,
ma.

SARAH
Emily

Sarah tries to calm her but Sarah won't hold her hand.

EMILY
You want to know why I don't really
come home. The real reason? It's
because of stuffs like this. You
know what I want. You know who I
am. But you'll never accept me,
will you?

Alfred tries to speak, then shakes his hand.

EMILY (CONT'D)
Of course not.

She heads out.

SARAH
Sorry. I'm so sorry. It was nice
having dinner with you, Ms Grant.

She rushes after Emily

EXT. GRANT HOUSEHOLD - NIGHT

Thunder cracks. The weather is getting stronger now.

Emily rushes out of the house as Sarah rushes after her.

SARAH

Emily.

Sarah stops.

EMILY

I'm sorry, Sarah. I can't just...
That's what I deal with. Everytime.
They'll never let me breath.

SARAH

Okay. But you need to calm down

EMILY

Calm down? No. I need to be bold. I
have a dream, Emily. I want to dive
the world. Do you know that world
is 90% water, Emily?

SARAH

Yes?

EMILY

I want to sail all of it. But I'll
never get the chance if I'm stuck
in this hell hole, will I?

SARAH

So, what are you going to do? Just
go away? This is what you do. Every
single time you're angry. You
obsess. You act out.

EMILY

No. No. But I'm not acting out. I'm
serious.

She holds Sarah's hand.

EMILY (CONT'D)

Sail away with me.

SARAH

(scoffs)

Is this your way of proposing to
me?

EMILY
I'll get a ring. I promise.

SARAH
What about your family? My family?
The society.

EMILY
No one cares. It's just me and you.

Thunder cracks.

SARAH
We should find a shelter.

EMILY
No. No, Emily. What's your answer?

Sarah scoffs. Rain begins to fall.

SARAH
This is crazy.

EMILY
I know.

SARAH
Yes

EMILY
(shocked)
Yes?

They both giggle as they pull in and kiss.

Emily screams and runs away.

SARAH
Where are you going?

EMILY
I'm so happy right now. I'm gonna
swim.

SARAH
It's raining.

EMILY
Who cares?

Sarah giggles. Standing there in the rain.

Behind Sarah we see the TV through the window. There is a
breaking news ongoing.

The REPORTER seems serious with a tagline that reads;
"DANGEROUS STORM AHEAD; STAY AWAY FROM THE SEAS"

EXT. SEA - NIGHT

Emily then takes a deep dive into the water. Aquatic life swims around her as she smiles, enjoying their company. And so she dives deeper, twisting, turning, enjoying each moment.

She goes deeper into the sea, discovering beautiful rocks and shy aquatic life fleeing as they see her.

She dives even further and further, enjoying her every move.

CUT TO. She comes back up and takes off her mask, breathing heavily. She looks around, Alan is gone, and the rain is still heavy.

EMILY

Great. Looks like you're gonna have
to do this all alone, Emily.

She starts swimming towards the shore. Soon, she notices something and pauses. She looks up into the sky and sees the colors changing for a second there. She realizes something is wrong.

EMILY (CONT'D)

Shit!

She puts her mask back on and dives back into the water, but it is too late. A heavy thunder strikes the water as it spreads over the surface. Most fishes near the surface are dead now, and because she is a bit far, the impact only throws her deeper and crushes her back against a sea rock. Her mask is cracked, and her snorkel is leaking.

It is very hard for her to move her legs, but she takes survivor's measures and brings herself back to the surface, gasping for air.

EMILY (CONT'D)

God! God! God!

Her eyes start to close little by little as she loses consciousness. She can't say a word again, so she lays on her back in the water, trying not to sink.

Her eyes close, and when they open up, the rain has stopped, and the sun is shining now. Her eyes close again, and when they open, the sun sets, and the ocean before her is empty.

Her eyes close again, and when they open, it is late in the night, and she can hear a loud boat engine roaring from afar. She raises her hand weakly till they finally notice her.

Emily is drawn into the boat as they try to revive her.

SAILOR #1
Madam! Madam! Madam!

Her eyes closed again.

INT. HOSPITAL, CORRIDOR - NIGHT

Monitor beeps. Emily opens her eyes and sees her being moved down the corridor on a hospital stretcher.

NURSE #1
Patient is awake. She's awake.

A Doctor turns to her and checks her pupil.

DOCTOR #1
Alright. Stay with us now. You'll be alright. Stay with us.

EMILY
(weakly)
Sa...rah.

DOCTOR #1
What?

EMILY
Sarr...r...

Then, her eyes closed again.

DOCTOR #1
Hello. Hello. Hello.

EXT. SEA - DAY

Emily opens her eyes again, and she is sinking deep in the sea. She swims up towards the light, and just before she reaches it...

INT. HOSPITAL, WARD - DAY

Emily wakes up on a hospital bed, breathing lightly. She looks beside her and sees Sarah sitting on a chair with a magazine about inventions in her hand.

EMILY

Sarah?

Sarah looks up and sees that she is awake. She rushes towards her.

SARAH

Emily.

She holds her hand.

SARAH (CONT'D)

Oh! My God. You're awake.
(to the people outside)
She's awake. Everyone, she's...

EMILY

No. Don't call anyone.

Sarah nods.

SARAH

Right. Right, sorry.

EMILY

I'm just happy you're the first
face I see.

SARAH

Me too.

Then, they are interrupted as ALFRED walks in with Carmela and Donald. Sarah quickly let go of her hand and retreats behind the bed. Alfred looks at them suspiciously.

CARMELA

Oh! Honey. You're awake.

DONALD

Hey, sis.

EMILY

(embarrassed)
Oh! You gotta be kidding me. Sarah,
did you call my parents?

ALFRED

Emily, now is not the time to...?

Emily studies their demeanor. They are all very sad.

EMILY

What's really going on?

DONALD

Sis.

EMILY

Cause if it were just...

DONALD

Sis...

She tries to move and notices something.

EMILY

Wait. What was that?

She tries to move again.

EMILY (CONT'D)

No. Please, tell me it isn't true.

SARAH

Emily, I...

She takes the sheets off her body and tries to move her legs, but they won't move.

EMILY

My legs are not moving. My legs are not moving, Dad.

ALFRED

I'm sorry, Emily. I'm so sorry.

She sobs as they hug her.

INT. HOSPITAL, DOCTOR'S OFFICE - DAY

Emily sits before the Doctor with a blank expression on her face as he reads her report. Her parent sits beside her, worried.

DOCTOR #1

She was lucky to be found by the fishermen. From our estimation, the injury to the spinal cord is so severe that...

Inaudible dialogue. Mother wails, father consoles her. The doctor keeps talking. Emily studies the room, drifting into imagination.

GRANDPA (V.O.)

Just jump.

EXT. SEA - DAY

Young Emily stands in front of GRANDPA (50s), a grumpy old man repairing a ship.

EMILY

Huh?

GRANDPA

Well, if you want to swim, you just gotta jump.

EMILY

Mama said girls don't jump.

GRANDPA

Your mama ain't here now, is she?

Emily seems uncertain. Grandpa merely stands up and carries her towards the sea.

EMILY

What are you?
(horrified)
Grandpa. No.

He throws her into the sea. She sinks for a second and finds her way to the surface, gasping for air.

GRANDPA

There you are. You are floating now, aren't ya?

EMILY

I almost died.

GRANDPA

But do you love it?
(beat)
The world sucks, kid. People are always going to police what you should do and what you shouldn't. So, don't pay them attention. You just gotta ask yourself, "do I love it?"

(beat)

So tell me, do you love it?

EXT. HOSPITAL, BALCONY - EVENING

Emily is sitting in a wheelchair now as she stares outside the hospital.

EMILY (V.O.)

I do.

There is a beautiful lake right there, and she can see divers and fishermen roaming about blissfully. She looks sad and broken. Sarah walks out and stands beside her.

SARAH

It's beautiful, isn't it?

EMILY

What are you doing here, Sarah?

SARAH

Where else can I be?

EMILY

(scoffs)

Living your life, I guess. Look at me. I'm a cripple. I'll never be able to dive again. I'll... I'm done.

Sarah bends to her and holds her face.

SARAH

No. Listen to me. This is just a setback. Remember the dream. The records you want to set. The waters you want to swim. This can't be the end. This can't be you.

EMILY

But it's me now. I messed up. I've lost... I've lost it all.

SARAH

No. You can gain it all back. You just have to be ready to put in the effort.

SARAH (CONT'D)

You are going to start therapy, and I'll be with you every step of the way as long as you promise me you won't give up.

EMILY

Okay.

SARAH

No. Promise me, love.

EMILY

I promise.

She pulls her closer and kisses her. The sun sets behind them.

EXT. HOSPITAL - DAY

Emotional 70s music plays.

Sarah pushes Emily out of her wheelchair with an assistant behind her, and they stop in front of the car. She opens the door and stands over Emily.

SARAH

You ready?

Emily nods.

SARAH (CONT'D)

Three... Two...

They carry Emily into the passenger's seat and fold her wheelchair to the back seat.

INT. CAR - DAY

Sarah drives down the road as Emily looks out the window. Locals are busy rushing to work, and professionals with briefcases call cabs.

Tourists hang around in their vibrant dresses, and scuba divers go to the sea.

Emily feels helpless watching them all.

INT. STORAGE - DAY

Emily sits in the storage room as her scuba diving friends gather around her.

TROY

We are really sorry, Emily.

WENDY

You must know. The beach came to me with an offer for your job after the accident, but I told them never. I would never do that to a friend.

EMILY

Oh! No. You should take it.

WENDY

Really?

EMILY

Yeah. What's the point? It's just gonna wind up in a stranger's hand anyways.

WENDY

Oh! You're such a sweetheart.

Wendy hugs her. Emily sighs.

INT. EMILY'S APARTMENT, ROOM - DAY

Alarm rings. Emily wakes up on the bed and stops the alarm. She tries to get out of bed but can't walk her leg. She pushes herself further as she falls out of bed.

Sarah rushes inside to help her.

INT. EMILY'S APARTMENT, LIVING ROOM - DAY

Emily sits on her wheelchair, sipping her tea as Rachel reports on the TV.

RACHEL FISHER

This just in, folks. As it stands, our parliament is actually sitting on a bill to protect marine life. I mean, come on, people. What are we doing here? We can't even hunt for fish anymore? There are many problems...

Sarah walks in and reduces the volume.

SARAH

I thought the voice of Rachel Fisher irritates you.

EMILY

Trust me, it does. It's just... Finally, someone is talking about marine life. It's just exciting.

SARAH

You shouldn't be listening to that.
You're getting late for your
therapy. Come on, we have to leave
now.

EMILY

Alright.

Sarah kisses her forehead.

INT. HOSPITAL, THERAPY ROOM - DAY

Emily sits down and watches other patients try out around her. Three people walk down a stressful lane, holding the handles and trying their steps.

All of them fall without even reaching halfway.

WILLY (O.S.)

It's useless. They're never going
to make it.

Emily turns back and sees WILLY (20), a tall, sarcastic man in a wheelchair, eating an apple behind her.

EMILY

They still have to try, don't they?

WILLY

Well, they've been trying all year.
Can't see any improvement.

EMILY

(sarcastic)
Aren't you a ray of sunshine?

WILLY

(smiles)
Trust me, you spend enough time
here; you find it in yourself to
just not care anymore.

EMILY

Yeah. I don't have that luxury.

Willy drives his wheelchair beside her.

EMILY (CONT'D)

(uncomfortable)
What are you doing?

WILLY

Let's make a bet. If the next person who goes up there make it to the other end, I'll give you 20 dollar.

EMILY

Why would I do that? I don't even know who it will be.

WILLY

Me neither. Come on, I'm bored as hell.

EMILY

And if the person doesn't?

WILLY

You give me 20.

EMILY

Okay. Let's do it.

Willy smiles.

TRAINER #1

Okay. Next.

The TRAINER (30s) helps the next three people get a grip on the handle and urges them forward.

EMILY

Come on.

TRAINER #1

Come on, guys. You can do it.

The first of them takes about two steps and falls. The nurses quickly helped him up and put him in his wheelchair.

TRAINER #1 (CONT'D)

Good job, Mr Ed. That's one step more than you took yesterday. Progress.

The other two urge forward, taking one step after the other.

EMILY

Come on, guys. You can do it.

One of them gets so exhausted that he falls when they get halfway. The nurses help him in his seat.

TRAINER #1

That's halfway. Well done, Xavier.
That's a lot of progress.

Xavier nods happily.

WILLY

Oh! I hope you have cash on you. It
would be a pity to carry this shame
till tomorrow.

EMILY

Actually, there's still one more
person on that thing. Why don't you
let them fall first before talking
pretty?

WILLY

Oh! Come on. That's just old man
Richard. He'll easily get a heart
attack from the stress than
actually finish that thing.

EMILY

Well, he's gone further than anyone
else, so I wouldn't hold my breath.

She turns to the man and cheers him on.

TRAINER #1

Yeah. Just four more steps. You're
close. Come on. You can finish
this.

The old man takes one more step.

EMILY

Yes. Yes. Just three more. Come on.

Then, he takes another one. Then, another one. This time, he
almost falls and holds himself up.

TRAINER #1

One more. Come on. One more. You
can do this.

WILLY

This is insane. No one has ever got
that close.

EMILY

Come on. Come on.

Then, the man takes the final step as the trainer blows his whistle. Everyone cheers.

EMILY (CONT'D)

Yes. Whoo!
(to Willy)
See? Told you he'll make it.

WILLY

(shocked)
Wow! This is crazy. I've never seen anyone actually finish it.

EMILY

How long have you been here?

WILLY

Two years and a bit.

EMILY

(shocked)
And no one has ever finished thy exercise?

WILLY

What do you think this is? Magic? Trust me, I'm the youngest here. Except you, of course. Most of these people have been here for five years. Seven. Ten. Some of them are never gonna get their legs back, you know.

Emily is shaken to her core.

WILLY (CONT'D)

Hello? Are you alright?

Emily begins to drive towards the exit. The trainer sees her.

TRAINER #1

Hey! You haven't been discharged.

WILLY

Girl. Your 20 dollars.

Emily ignores them and exits.

EXT. HOSPITAL - DAY

A nurse helps Emily to the road as she stops a cab.

CAB DRIVER #1

Where to?

Emily hands him an address.

EMILY

To my Nana.

EXT. NANA'S HOUSE - DAY

NANA (70s), an old, stylish woman with glasses on her eyes, wet the flowers outside her house as the cab stops in front of it.

Nana turns back to see the cabman helping Emily down.

NANA

Emily?

EMILY

Nana.

INT. NANA'S HOUSE - DAY

A shot of tea is poured into a cup. Nana carries the tea and hands it to Emily.

EMILY

Thank you.

NANA

Did you tell anyone you're coming here? They must be very worried.

EMILY

I'm an adult. I can take care of myself.

Nana sighs, shaking her head as she watches Emily drink her tea.

NANA

You remind me of your grandfather. He was just as strong-headed when he heard the news of his cancer. "Nothing will stop me from working at my workshop," he said. Until the workshop ended his life.

EMILY

I'm not granddad.

NANA

You have a lot more in common than you realize, actually. Just like you, he believes everyone should be free.

EMILY

Really now?

NANA

In fact, his dream is to build a machine that can help people improve the use of their body parts. An arm extension. A leg attachment. He always theorized about a world where people can be whatever they want to be.

(smiles)

Oh! I miss him every day.

EMILY

A machine to help people be what they want.

NANA

Yes. So, like I said...

EMILY

(realizes something)

Nana, you're a genius.

NANA

What are you talking about?

EMILY

I need to get home. Can you get me home?

Nana sighs.

INT. EMILY'S APARTMENT, LIVING ROOM - NIGHT

Sarah is on the phone, visibly angry, as she paces two steps back and forth.

SARAH

Yes, please. I've told you a million times. I want to find a missing report cause she's missing.

Then, the door opens, and Nana helps Emily inside. Sarah is shocked.

SARAH (CONT'D)
I'll have to call you back.

She ends the call.

NANA
Well, I'll leave you two to it
then.

EMILY
Thanks, Nana.

Nana kisses her on the forehead.

NANA
Sarah.

Sarah nods as Nana leaves. Then, Sarah folds her hand in
anger.

SARAH
What the hell?

EMILY
Okay, before you went ballistic on
me. Will you just hear me out?

SARAH
I was losing my mind here. What do
you want? For me to follow you to
therapy now?

EMILY
I'm not going back there.

SARAH
Jesus. Why?

EMILY
Cause I found out people spend 5 to
10 years there without getting
better.

Then, silence.

EMILY (CONT'D)
I have a solution. A machine.

SARAH
What?

EMILY
We can build a machine to help me
walk again.

SARAH
(groans)
Don't be ridiculous.

EMILY
There's a whole plan and
everything. Sarah, we can do this.
I need you to do this with me.

SARAH
But I'm... I'm not...

EMILY
You're the only one I've got.
Please.

There is an emotional moment between them for a second there
as she pulls Sarah closer, and they kiss.

SARAH
You have to promise me one thing,
though.

EMILY
What is that?

SARAH
If this fails...

EMILY
It won't fail.

SARAH
If it does, promise me that you'll
go back to therapy.

EMILY
Sarah...

SARAH
No. Those are my conditions.

EMILY
(sighs)
Alright. I promise.

SARAH
Then, let's make the next big
invention in history, baby.

Emily smiles as they kiss even deeper.

EXT. PRIVATE AIRLINE - NIGHT

A shot of a private jet dropped on the airport.

The jet hisses and opens up as FRANK NOBODY (35), a mischievous, handsome, and corporately dressed middle-aged man, walks out with two assistants. He has a ring on his left finger that he twists obsessively. Donald rushes towards him.

DONALD

Mr Nobody, what a... What a pleasant surprise. We aren't expecting you till the day after tomorrow.

FRANK NOBODY

You know, I hear we are having a little problem with our "estate." And when I heard that, I told myself, that can't be true. I hired a competent man to finish the job.

DONALD

(anxious)

I'm... I'm so sorry, sir. It's just one man. We've tried everything, but he won't sell his land to us.

FRANK NOBODY

Then, obviously, you haven't tried everything. Let's go pay this man a visit, shall we?

He walks towards the executive car parked for him.

DONALD

(shocked)

Now?

EXT. STREET - NIGHT

There is a lonely and abandoned body of water behind them as the car enters the street.

The car drives down the empty, hollow street. There are abandoned buildings everywhere. Some look like they had once been beautiful but a part of their sign is not destroyed. Placard and signposts are pasted everywhere with words like "NOBODY CAN'T TAKE OUR LAND" "THIS IS NOBODY'S BUSINESS"

EXT. SAWYER'S HOUSE - NIGHT

The car parks outside the house. SAWYER (60s), a drunk, angry white old man, screams inaudibly at a woman outside the house as they watch.

FRANK NOBODY

That's him?

DONALD

I'm afraid so, Mr Nobody.

Frank opens the door out of the car. He takes a step and sees that there are pamphlets everywhere on the floor. He picks one up and it says "NOBODY IS GOING TO HELL". He smiles and walks towards the man. The rest of his entourage follows.

Sawyer pauses and is shocked to see so many people on his property. He singles out Donald.

SAWYER

You! I've told ya many times. Ain't selling my property to ya. Piss off.

FRANK NOBODY

Hi, Mr Sawyer. My name is Frank Nobody. You must have seen me in the news.

He stretches his hand for a handshake. Sawyer is taken aback for a while but regains his composure immediately.

SAWYER

I don't care if you're Mr Somebody. Piss off.

He heads inside the house as FRANK follows, twisting his ring anxiously. Sawyer looks back and sees that he is still following.

FRANK NOBODY

Do you know why they call me Nobody, Mr Sawyer?

SAWYER

Who cares?

FRANK NOBODY

When I was a kid, my father... He was a violent man. He told me, "Son, you can never be somebody. You'll always be a nobody". That stayed with me all my life.

FRANK NOBODY (CONT'D)

It scared me. But then, I took a decision. I won't let that be my legacy no more. I won't let it define me. I'll let it embrace me.

SAWYER

What's he rambling about? Look, buddy, it's simple. My father owned this land and his father before him. I won't sell it to cheapstakes like you for nothing.

FRANK NOBODY

Not even the thought of losing your only son?

Sawyer is shocked.

FRANK NOBODY (CONT'D)

That's right. You see, I did my research, Mr Sawyer. You may be a shitty person, but there is one thing you care about more than anything in the world. It's your legacy. If something were to happen to your only son...

SAWYER

Don't you dare touch my son?

FRANK NOBODY

I wouldn't dare. At least, not yet.

He brings out the agreement.

FRANK NOBODY (CONT'D)

Sign it before morning if you want to hear the voice of Junior again.

Sawyer is angry for a while and collects the document.

SAWYER

This is how you do business? Threaten people?

FRANK NOBODY

I told you already, Mr Sawyer. I'm a nobody. That's why I must do what I must to survive. I'll send someone to come get the document in the morning. Have a good life.

He walks away.

INT. GRANDPA'S WORKSHOP - DAY

The metal door opens up as Sarah walks in. Emily is already inside, dusting the books and equipment.

EMILY

Hey.

Sarah looks around and sees how old everything looks.

SARAH

Wow. This place is old.

EMILY

Yeah. I don't think it's been opened in ten years.

SARAH

You seem to know your way around pretty well.

EMILY

I used to follow him down here before he, uh...

SARAH

You must really miss him.

EMILY

I was, um, a troubled kid.

SARAH

(smiles)

I can see.

Emily laughs.

EMILY

Whatever. Anyway, my parent are too religious, too strict. They never really know what to do with me, so most of my time, I spend here with my grandparents. They practically raised me.

SARAH

Well, I'm guessing I owe them a lot of thanks then.

Emily smiles.

EMILY

Anyways, every time Granddad would come down here, I would follow him.

EMILY (CONT'D)

I was his little assistant. Even when he was diagnosed, and things were rough, he'd still come down here and work. I guess I'm like him in a way.

SARAH

You never really talk much about him.

EMILY

We don't... When he passed, what most people say about him is that he is an old man too obsessed with dreams. That he never really faced reality. They called him a loser. He had a dream. He got sick and died trying to achieve it. Sounds familiar?

SARAH

Hey, don't talk like that.

EMILY

I'm sorry, I just...

SARAH

That's enough. Let's get to work, shall we?

Emily nods and smiles.

Motivational music plays. Emily welds some components together with protective fears as Sarah works out the math on the board. Emily drops her equipment as Sarah turns towards her with care.

SARAH (CONT'D)

Hey. Be careful.

EMILY

Yeah. Sorry.

She picks it up again and starts working.

CUT TO. Sarah turns the board towards Emily, who stares at it.

EMILY (CONT'D)

What am I looking at?

SARAH

It's a modified version of your father's theory.

SARAH (CONT'D)

The spinal cord has your center nerve, which communicates to your leg to make it walk. But because that nerve is damaged, there is no communication, and that's why you can't walk.

EMILY

Okay?

SARAH

Think of this device as a stabilizer. Something to attach to your cord to extract that information and communicate to your leg for communication.

EMILY

You think it's going to work?

SARAH

We will never know until we try.

EMILY

Let's do it then.

SARAH

You

You focus on welding the designs. I'll focus on the wirings.

EMILY

You got it, captain.

They both start working hard. Emily fixed the bolts and nuts, and Sarah joined the wiring together.

INT. GRANDPA'S WORKSHOP - NIGHT

The workshop door opens as Nana walks in with some tea.

NANA

Girls. I brought tea.

She sees that they have both fallen asleep on each other's shoulders by a corner of the workshop. She smiles and heads inside.

She returns with a cover and covers them with it.

NANA (CONT'D)
Sweet dreams, my girls.

INT. GRANDPA'S WORKSHOP - DAY

Sarah has resumed her welding, and Emily joins wires together. The door opens as Emily's friends walk in. Troy, Jaime and the others.

TROY
Hey, Emily.

JAIME
Hi, Sarah.

They wave back.

TROY
We are heading to the beach, but we heard you guys are here, so we want to... say hi.

Emily looks around.

EMILY
Wendy is not here.

JAIME
Oh! That one. She got your job and just stopped hanging around. She must think she's better than us now or something.

EMILY
What? No. You have to talk to her.

They all scoff.

TROY
Maybe you should see her again, Em.

JAIME
Alright. We gotta go. We'll see you around?

They give her a peck on her cheeks and walk away.

ALL
Bye, Sarah.

Sarah waves at them, as they leave, they see Nana in a low discussion with Sawyer. She shakes her head, hug the man and head inside.

NANA

Good morning, girls.

EMILY

Is that not the town drunk? Mr Sawyer?

NANA

Well, that town drunk just got his family house destroyed by Nobody Industries. They are doing a Lot of that these days.

EMILY

Dear God. Even he doesn't deserve that.

NANA

Anyways, next time you want to rest. You should come inside if you want to sleep. I have made a bed for you.

SARAH

Oh! Sorry. We'll do that next time.

Nana drops the newspaper on the table as she serves them tea.

NANA

Here. You should keep your energy up.

She hands them the cup as they drink it.

EMILY

What's that?

She points at the newspaper.

NANA

Oh! I heard there is a program for people to pitch their inventions to possible sponsors. I thought you might be interested.

SARAH

Yeah. Let's not get ahead of ourselves or anything. We are still in the trial phase.

Emily picks up the newspaper.

EMILY
This looks doable.

SARAH
Emily.

EMILY
What? It doesn't happen until the
next two months. We can finish a
prototype before then.

SARAH
We can try. But we are not going to
obsess about finishing a prototype
before then.

EMILY
As your lordship pleases.

NANA
(smiles)
I'm just going to leave you girls
to it.

Then, she walks away.

CUT TO. We see the girls working on the device again.

SARAH
Alright. All we have to do now is
to connect all the parts together.
We should be able to try it by the
end of tomorrow.

EMILY
That sounds great.

Sarah smiles.

INT. GRANDPA'S WORKSHOP - DAY

Sarah is busy working the parts as Emily sits by a corner,
checking the newspaper. The door to the workshop opens.

EMILY
Nana, we are alright. We just...

She looks up and sees her mother looking at them in shock.

EMILY (CONT'D)
(shocked)
Mom.

Sarah drops what she's doing.

SARAH
Mrs Harper.

EXT. NANA'S HOUSE - DAY

Emily drives her wheelchair down to her mother, walking by her side.

CARMELA
We got a call from the hospital, Em. You haven't been going for your physical therapy. And opening up that workshop? What are you doing?

EMILY
Look, mum. I know you don't understand any of this, but we are fine.

CARMELA
We? Is this that girl's idea?

EMILY
What? No. This is all me. Look. We are doing something revolutionary here. We can make disabled people walk again.

CARMELA
Emily...

EMILY
Believe me, Mom. It's true. We can do it. I can show you.

INT. GRANDPA'S WORKSHOP - DAY

Emily leads her mother into the workshop.

EMILY
Is it on?

SARAH
Yeah. It's ready, I think.

EMILY
(To Carmela)
Mom, just watch. Okay?

Carmela sighs as Sarah moves closer and attaches it to Emily's leg.

SARAH
Careful.

EMILY
Yeah.

Then, Emily stands up, holding the wheelchair to make a stand.

SARAH
Alright. Are you ready? All you have to do is think about walking. The device will do the rest.

EMILY
Alright.

Emily manages to take one step. Carmela is shocked.

EMILY (CONT'D)
It's working. It's working.

She raises her leg up and tries to shake it as the whole thing powers down, and she falls to the ground. Carmela rushes to her immediately.

CARMELA
Are you okay?

EMILY
Mom. Did you see that? It worked.

CARMELA
No. All I see is you hurting yourself.
(to Sarah)
What are you even doing here? She's sick. She needs help.

EMILY
(frustrated)
Don't talk about me like that. I'm right here.

CARMELA
You need to stop this, Emily. You're harming yourself.

EMILY

I am perfectly fine. And I am old enough to take care of myself. I don't need your help.

CARMELA

(shakes her head)
You sound just like your grandfather.

EMILY

Mom!

Carmela stands up, disappointed.

CARMELA

Wrap all these junks up and go back to the hospital. You have no time playing with wishes.

EMILY

You can't tell me what to do.

CARMELA

(heartbroken)
Yeah. Well, don't expect me to be there when it all goes south.

She walks away. Emily groans.

EXT. SEA - DAY

A beautiful body of water splashes at the shore. The divers and fishermen walk away from the ocean, looking tired and waving goodbye to each other.

Nana drives her wheelchair down the shore as Emily stares at the sea.

EMILY

(groans)
Why won't she understand?

NANA

Well, she's your mother. It's her job to be protective.

EMILY

You're a mother, too. You aren't like that.

NANA
(smiles)
I'm old, Emily. Maybe I've just
grown soft in my old days.

EMILY
Whatever it is, I'm glad you're on
my side, Nana.

She rests on her lap as Nana strokes her hair.

NANA
You're strong, my girl. Stronger
than anyone I know. If there's
anyone who can get this done, it's
you. I'm sure of it.

EMILY
Thank you, Nana.

INT. GRANDPA'S WORKSHOP - DAY

Nana drives Emily's wheelchair to the workshop.

SARAH
Great. You're here.

EMILY
What's going on?

SARAH
I think I found the reason why it
didn't work the first time.

EMILY
What is it?

SARAH
It's because we are trying too hard
to make the currents translate to
spinal fusion while, the whole
time, we should be focusing on the
speed of the fusion.

EMILY
Okay, Einstein. You need to slow
down.

SARAH

When you are about to do a common action like shaking your head or moving your hand, you don't need permission from your brain or spinal cord; it all happens under the second that you actually think of it. So, in that sense, it's a command.

EMILY

Okay?

SARAH

You're already doing it the moment you think of it, and that's what we lack. That speed to keep up with your thought train. Because if the response time of your leg isn't the same as your thought process, the whole message will be lost in translation, and the machine will break down.

EMILY

So we have to make it faster and more efficient.

SARAH

Exactly.

EMILY

That's doable.

Sarah smiles.

CUT TO. They stand side by side now, working together. Sarah adjusts some panels with the machine, and Emily welds faster.

They look into each other's eyes with a smile.

INT. GRANDPA'S WORKSHOP - DAY

Nana and Sarah help fasten the device on her body.

SARAH

You alright.

EMILY

Yeah.

SARAH

You can do this.

Emily nods. Then, the two of them move back as Sarah powers it on.

EMILY

Woah.

SARAH

How does it feel?

EMILY

Like I can finally feel my leg again.

SARAH

That's the response time synchronizing your use of your leg with the rest of the body. Now try walking.

Emily nods and moves her leg.

EMILY

(excited)

Holy...! It's working; I can feel it.

SARAH

It's not enough. You need to be able to be flexible with it also.

EMILY

Right. Right.

She turns towards the door and starts running.

SARAH

(shocked)

Oh! My God.

EMILY

(chuckles)

Can you see me? I am running. I am...

Then, the device powers down, and she falls to the ground. Nana rushes towards her.

SARAH

Yeah. I forgot to tell you. There's only so much we can do here. We need a bigger lab. Bigger equipment. Without that, we can't build anything to sustain you for long.

EMILY
But it works, right?

SARAH
Yeah. Yeah. It does.

EMILY
Then, we go to the fundraiser then.

She raises the newspaper up.

EMILY (CONT'D)
Oh! I have such a good feeling
about this.

EXT. SEA - NIGHT

Fireworks explode in the sky.

A camera is pointed at Rachel Fisher's face as she adjusts her hair. She is standing with her back facing a beautiful and luxurious body of water.

There is a well-decorated hall before her that all the guests are heading into.

RACHEL FISHER
Ladies and gentlemen of Hawaii,
welcome to the Adam Sizzler's
Sponsorship Night. The day when all
those who have ideas come to meet
the people with money. You know
what I mean? I am your host for the
night...

She smiles to herself as she keeps on talking.

Not far from where she is, an executive car is parked by the side.

INT. CAR - NIGHT

Frank Nobody sits in the car with his assistant, Donald. Frank looks outside as he twists the ring on his finger.

DONALD
These are the list of all the
pitchers, sir.

Donald hands the list to Frank.

FRANK NOBODY

Interesting. You know what your job is tonight?

DONALD

To get the best talent out there.

FRANK NOBODY

Good job, Donald. I know I can always count on you.

Donald nods.

EXT. SEA - NIGHT

Sarah is dressed in a very beautiful formal dress as she pushes Emily's wheelchair down the road. Emily is glammed up with 70s makeup and looks pretty in a flowery dress.

EMILY

(embarrassed)

Was this really necessary?

SARAH

What? You look beautiful.

EMILY

I look like I'm just a drop of water away from becoming a clown.

SARAH

You always think about water.

Then, Sarah sees Donald walking out of the car as their eyes meet. They are both shocked for a second, but then she mistakenly coincide with the news team. Rachel Fisher is shocked to see them.

RACHEL FISHER

Emily Harper, well, aren't you a joy to see?

EMILY

Hi, Rachel. How's work these days?

RACHEL FISHER

(to Sarah)

She was my junior in high school. Always been getting into trouble since then.

(to Emily)

I heard about your accident. I am truly, deeply sorry.

EMILY
Thank you, but...

RACHEL FISHER
But wait, why are you here? Is
there a function for disabled
people that I missed?
(to her assistant)
John. Check my notes.

The assistant quickly brings out her note.

EMILY
Rachel. Rachel.

RACHEL FISHER
Just give me a second.

EMILY
I'm here to get sponsorship for my
device.

Rachel and her assistant stopped out of shock, then burst
into laughter.

RACHEL FISHER
Nice. Nice joke, Emily.

EMILY
I'm not joking. I've made a device
that can help disabled people walk
again.

RACHEL FISHER
Then, why are you in a wheelchair?

They laugh again.

SARAH
(irritated)
Because we are hoping to present it
in the hall.

Rachel looks at them and sees that they are serious.

RACHEL FISHER
Wait. You're actually serious about
this. Honey, no one will put their
money on a cripple machine. That's
not how this works.

SARAH
Well then, we are glad you're not
one of the sponsors.

RACHEL FISHER

Oh! Okay.

EMILY

Is that all, Rachel?

RACHEL FISHER

Yes. Yes, that's all.

EMILY

Thank you.

RACHEL FISHER

My prayers will be with you.

Sarah drives her away.

SARAH

Okay. Now I see why you hate her so much.

EMILY

Thank you.

INT. HALL - NIGHT

Slow music plays. One of the servers carries a tray of champagne down the hall as one of the attendants takes a cup of it nervously and pours it down his throat.

Sarah drives Emily towards a table, and we see AMY LORD (50s), a tall, well-to-do woman smiling with her people.

SARAH

Alright. That's her. Amy Lords. If we can pitch this to her, we are made for life.

EMILY

Okay. Let's do it.

They move closer to the table as a bouncer stops them.

BOUNCER

Who are you?

SARAH

Hello. We want to pitch...

BOUNCER

Do you have a card?

EMILY

What?

BOUNCER

Sorry. But this place is only reserved for people with...

AMY LORD

What's going on there?

SARAH

Evening, Mrs Lord. We are wondering...

BOUNCER

They don't have a card, ma'am. I'm only sending them away.

Amy is intrigued as she sees Emily.

AMY LORD

Hello.

EMILY

Hi.

AMY LORD

Do you have something for me?

Emily smiles.

CUT TO. Emily and Sarah are done showing their presentation. Amy and her team are very intrigued.

AMY LORD (CONT'D)

This device. You've tested it, and it works.

SARAH

Yes. But for a limited time. We would need an endless supply of batteries and advanced devices if it were ever to work.

AMY LORD

Can I see a demonstration, please?

SARAH

Yeah.

Sarah begins to attach the device to Emily's leg. John, Rachel's assistant, notices them and calls Rachel's attention to them.

RACHEL FISHER
Ready the camera.

They point the camera towards them. More people begin to notice the act. People leave their presentations and turn to them. Sarah is done attaching it now.

SARAH
All eyes are on you now.

EMILY
Yeah. No pressure.

Sarah smiles.

SARAH
Make us proud.

Emily nods as she then begins to stand in her wheelchair. Everyone gasps as she finally rises up without holding anything.

RACHEL FISHER
Impossible.

Emily then takes a step, then another one.

EMILY
And my personal favorite...

She runs around the wheelchair as everyone looks at her in horror.

RACHEL FISHER
How is she doing that?

Then, the device powers down as Sarah quickly helps her back to her wheelchair. They are both very agitated.

SARAH
So. What do you think?

Amy and her team deliberated for a while. The whole room is in silence.

AMY LORD
This is wonderful. Truly, you've got something here.

EMILY
Thank you.

AMY LORD
But...

EMILY

What?

AMY LORD

We are not ready for something with such huge financial implications.

EMILY

What do you mean? This is definitely big. You can see it, right?

AMY LORD

I know it looks big, Emily. But it also means that the financial implication is big. It also means that the risk is huge. All for what? A promise that we can end disableness? Can you assure us that there will be no side effects in the future? Can you tell us that when medicine finally has a way to deal with these things in the coming years, we will have any investment here? This is grey waters, Miss Harper, and like I said, we would have helped if we hadn't been so committed to Nobody Industries.

EMILY

Wait, what?

AMY LORD

If you've done your research, then you'll know that we are the main sponsors of Nobody Technologies.

EMILY

But his device hurts aquatic animals. The senate...

AMY LORD

I'm well aware of the bill on Marine Life, Mrs Harper. You will let us worry about that. In the meantime, we wish you the very best of luck.

Emily can't believe her eyes as Sarah pushes her away from them.

RACHEL FISHER
(as a joke)
The cripple machine, am I right?

They all burst into laughter. Emily watches everyone laugh at them as tears roll down her eyes.

Donald watches it all from afar.

INT. GRANDPA'S WORKSHOP - NIGHT

The iron door closes behind them as Emily lets out a weak scream.

SARAH
Okay. You need to calm down.

EMILY
Calm down? That was the biggest investor in town, and we blew it. We blew it. How did we blow it?

SARAH
Emily. It's just a setback. We can get over this. Trust me.

EMILY
How? How will we ever be able to do that?

SARAH
I've talked to some of my colleagues, and they have promised that we can meet some top executives. We can still do this, Em. I promise.

She holds Emily's hand as she nods, trying to calm herself down.

Then, they hear someone clapping in the dark. They are thrown aback as they turn on the light to see Frank Nobody lurking in the corner with Donald.

FRANK NOBODY
Well, well, well, I'm impressed.

SARAH
(concerned)
Who the hell are you?

EMILY
(shocked)
It's Frank. Frank Nobody.

SARAH
(shocked)
What?

FRANK NOBODY
Well, I'm impressed. At least
someone here knows me. It's a
pleasure to meet you, Miss Harper?

He stretches his hand for a handshake, but Emily only drives
away. Frank begins to twist his ring.

FRANK NOBODY (CONT'D)
Oh! I'm guessing someone is not a
fan.

EMILY
What do you want from us, Mr
Nobody?

FRANK NOBODY
I saw your presentation. Or rather,
my assistant did. You see, I didn't
really pride myself in public
gatherings. He told me of the
potential of your invention, and I
must say, I'm impressed.

EMILY
I wish I could say the same about
the investors.

FRANK NOBODY
Emily. I can call you Emily, right?

Emily doesn't respond.

FRANK NOBODY (CONT'D)
You know what the problem was,
Emily? You were pitching to the
wrong crowd. Half the investors
there could have ties with the
medical industry. They have
investments everywhere. People go
five to ten years to heal their
wounds through therapy, and this
doesn't come cheap.

If you're bringing this miracle cure, you're saying all that money should be thrown in the drain for this cheap device that looks like something you can get in a local store. I mean, what's the attraction here?

SARAH

So, we shouldn't try to make lives better?

FRANK NOBODY

Frankly, no. You're selling a miracle here. A magic. This isn't the 18th venture. No one is going to take you seriously. If you want to take over an industry, you do it slowly. You don't oversell; you make a promise of a future. That's how you do it.

EMILY

You sure know a lot about it, don't you?

FRANK NOBODY

Yes. It's my line of work, Emily. That's why I've come up with a pitch.

SARAH

What's that?

FRANK NOBODY

Sell your device to me, and I'll help you bring it to light. We can achieve this dream together, and we'll work on your terms.

He smiles at Emily, and Emily looks at him for a second.

EMILY

No.

FRANK NOBODY

(shocked)
Excuse me.

EMILY

I said no. I'm not working with you.

FRANK NOBODY

(confused)
May I ask why?

EMILY

Because I don't trust you. Because you shit people over. Because the industry you claim you wanted to help, you've only helped destroyed it. What's your motto again? Take diving to the next era? Bullshit. Your devices hurt aquatic animals. You don't want to advance diving. You want to destroy it.

Frank is taken aback. He twists his ring nervously.

EMILY (CONT'D)

So, no, Mr Nobody. I am never working with you.

FRANK NOBODY

Do you know why they call me Mr Nobody, Emily?

EMILY

Why?

FRANK NOBODY

When I was a kid. My father... He was an extremely nice man.

Donald is confused.

FRANK NOBODY (CONT'D)

He went fishing one day across the seas, and he never came back home. But before he went, you know what he told me? That no one truly has anyone in this world. In the real sense of it, we are all alone. And that's something that I've always held close to my heart. Nobody will be there for you if you don't stand up for yourself.

EMILY

Great. And how is any of that my business?

FRANK NOBODY

I've done my research, Emily. I know everything about you. You grow up as a spoilt brat. You had all the grace, all that money. You could do anything you want, but you choose a life of diving. Why?

(MORE)

FRANK NOBODY (CONT'D)

Because you love the illusion of freedom. I bet, right now, you think all corporate folks are stupid. Like your brother, am I right? They just follow the rules and do as they are told. I bet you think you are better than me cause you've tricked yourself into thinking you can live a life of freedom.

EMILY

(furious)

You know nothing about me.

FRANK NOBODY

Oh! I bet I do. Even right now, I know what you're thinking.

FRANK NOBODY (CONT'D)

You think somehow you can still do this on your own. Well, wake up, Emily. There's no line at your door. I'm the only one willing to even give this a chance. You should think about all those records you want to break.

EMILY

(shocked)

What?

FRANK NOBODY

All that water you want to swim. I can help you achieve that. You only have to let me in.

EMILY

How do you know all that?

FRANK NOBODY

I told you already, Emily. I did my research. And I promise that if you trust me, I'll make your life easier than ever imagined.

EMILY

Get out.

FRANK NOBODY

(furious)

What?

EMILY
I said, get out.

Frank grunts, twisting his ring even more.

FRANK NOBODY
It is a foolish decision to
antagonize me, Emily. I was being
very nice, but you know folks
around here, they don't like two
women living together for so long
now, do they?

He walks away as Emily grunts. Sarah quickly holds her hand.

SARAH
Hey. Hey, it's okay.

She hugs her.

SARAH (CONT'D)
It will all be fine.

Emily sobs on her shoulder.

SARAH (CONT'D)
I think we should go to sleep at
home tonight.

Emily nods.

INT. EMILY'S APARTMENT, ROOM - NIGHT

Sarah helps her to get on the bed as she lies down beside
her, too.

SARAH
You did well today.

EMILY
No. We did well.

Sarah draws closer slowly and kisses her passionately as they
begin to undress each other.

INT. EMILY'S APARTMENT, ROOM - DAY

Emily wakes up on the bed naked and sees her head on Sarah's
chest. She sighs.

She tries to get out of bed as she raises her hand up. She
sees that it is shaking.

She holds it, trying to control herself. She looks at Sarah to make sure, but she is still asleep.

EXT. BANK - DAY

Sarah helps Emily out of the car, and they both take a moment to stare at the building.

SARAH
Are you sure this is what you want
to do?

EMILY
It's our best chance right now.

Sarah nods.

INT. BANK, MANAGER'S OFFICE - DAY

MANAGER (50s), a tall, well-composed man, sits before them, looking perplexed.

MANAGER
What did you say?

EMILY
We want to get a loan.

The Manager reads their applications.

MANAGER
Hundred Thousand Dollars. What are
we? A charity business?

SARAH
As you can see in our proposal, we
have a business that has the
potential to make millions, so...

MANAGER
No. What I can see here is that you
have an idea. You don't just become
millionaires from having ideas
missed.

SARAH
Yes, but we can...

MANAGER
Let me ask you some questions.

EMILY

Okay.

MANAGER

Do you have any property worth about 200 million dollars to drop as collateral?

EMILY

No. But...

MANAGER

Okay. Do you have any property at all?

SARAH

We may not have properties, but we can get your money back.

MANAGER

Through this business? Right. I've gone through your savings, Miss Sarah. You work in an Engineering firm, and at most, you make what? 50 thousand a year? And you...

He looks at Emily and keeps his comments to himself.

MANAGER (CONT'D)

(sighs)

If you want to get a loan from a bank, you must have something the bank can hold against you. That's just the simple truth.

EMILY

Is there nothing you can do for us?

MANAGER

I'm sorry, but my hands are tied.

INT. OFFICE, EXECUTIVE ROOM 1 - DAY

BOSS #1 (50s), a well-dressed, well-behaved man, goes through the proposal.

BOSS #1

This is great. You guys have great potential.

SARAH

But?

BOSS #1

But most new technology investments have not yielded as much as we wanted. I want to help you, but my hands are tied.

INT. OFFICE, EXECUTIVE ROOM 2 - DAY

BOSS #2 (50s) laughs as he sees them.

BOSS #2

I'm sorry, I just remembered you now. I saw you on the news. The Cripple machine.

He laughs even harder.

SARAH

If you can just go through...

BOSS #2

Look, even if I want to help, enough bad promotion is already linked with your brand.

I know you need this funding so bad, but I'm sorry, my hands are tied.

INT. OFFICE, EXECUTIVE ROOM 3 - DAY

The BOSS #3 tosses the proposal back to them.

BOSS #3

We know what you are selling, missus.

SARAH

You are in the business of healing people through medicine. This is the ultimate healing, sir. You can't just...

BOSS #3

Look, I get it. But it's not that simple. No one wants your magic stick out there. It'll ruin businesses. I'm sorry, I wish I could help you but...

EMILY

Your hands are tied?

BOSS #3

Exactly.

Emily groans.

EMILY

Let's get out of here, Sarah.

EXT. OFFICE - DAY

Sarah drives Emily's wheelchair towards the car.

SARAH

I know it all looks so bleak now,
but these are just minor setbacks.
We can do this, Em.

Emily starts to feel dizzy; her head feels so light, and Sarah's voice sounds faint and echoes.

SARAH (CONT'D)

I'm sure we will find someone bold
enough to sponsor us soon, and we
will heal you, Em. We will.

Emily falls off her wheelchair, losing consciousness.

SARAH (CONT'D)

Emily! Emily!

Her voice fades into the background as Emily loses her consciousness.

INT. NEWS ROOM - DAY

The camera comes alive, focusing on Rachel Fisher and Frank Nobody sitting in the well-designed newsroom.

RACHEL FISHER

And folks, look who we have here
with me. It's none other than the
man, the mystery himself, Frank
Nobody.

The camera pans to his face as he smiles.

FRANK NOBODY

Thank you. I must say, uh, I don't
normally grant interviews.

But when I heard it's the phenomenal Rachel Fisher...

Rachel blushes.

RACHEL FISHER
Oh! Aren't you so kind?

FRANK NOBODY
I'm always watching your news. And your recent discussion about the new marine protection bill? I mean... You're just on point.

RACHEL FISHER
Right?

FRANK NOBODY
I know it sounds like cruelty, but for humanity's advancement, we have to sacrifice some things to develop. Scientists in the 17th century risked their lives to get dead bodies to operate on. Without those actions, we would never have known how many bones are in the human body. Medicine would have remained exactly the same.

RACHEL FISHER
Exactly.

FRANK NOBODY
Now, people are talking about "oh! Don't kill fishes". Talking about the ocean levels? Climate change? I mean, come on, people, can we just do what's necessary for once.

RACHEL FISHER
Oh! My Goodness. You are on a roll, Mr Nobody. So quickly, you must have heard about the cripple girl with her cripple machine.

FRANK NOBODY
Oh! Yeah. I have.

RACHEL FISHER
I mean, I don't know much about your business, but why do you think investors are running away from her.

FRANK NOBODY

Look, I don't want to badmouth her. She is an amazing woman doing amazing things. But... Technologies like that they're not meant to hit the market the moment they are made. I mean, what are we? Uncivilized? She should still be testing it out for years. If, after ten years, she can prove that there is no side effect, then why not? But you know, I understand her.

RACHEL FISHER

You do?

FRANK NOBODY

Yes, as much as it may come as a surprise to you, Mrs Fisher, it is actually the reason why they call me Mr Nobody.

RACHEL FISHER

What's the reason?

FRANK NOBODY

My father was a disabled man. We didn't have anything.

We struggled through our teeth to even afford breakfast. He would have given anything for an invention like this. But you know what he told me? He said nobody could understand the pain of a sick person like the sick person themselves. It's something I've always carried with me. She is desperate like my father was, and every one of her investors could see through that. No one really trusts what she is selling because she isn't really selling a cure, is she? She is just trying to delude everyone else that she may walk again someday.

INT. HOSPITAL, WARD - DAY

Sarah switches off the television out of anger.

SARAH

That lying son of a bitch.

Emily is lying on the bed, still unconscious.

EXT. SEA - DAY

Emily opens her eyes and sees that she is sinking deep into the water.

She moves her leg and sees that it is moveable. She smiles to herself, then begins to swim upwards. She is losing all her oxygen as she tries to get to the surface. She is about to pierce the surface as...

INT. HOSPITAL, WARD - DAY

Emily wakes up on the hospital bed to see her mother beside her.

CARMELA

Hey.

EMILY

(shocked)

Mom? What happened?

ALFRED (O.C.)

You collapsed. That's what.

She looks beside her and sees her father. Sarah stands behind him, looking guilty.

SARAH

I'm sorry. I had to call them. I didn't know what to do.

EMILY

I don't understand...

SARAH

Maybe you should lie down for this one.

The Doctor walks in.

DOCTOR #1

Hello, Miss Harper.

EMILY

What's going on?

SARAH

Just calm down, alright?

The Doctor brings out her chart.

DOCTOR #1

You seem to have worsened from the first time we treated you, Miss Harper.

EMILY

I told you. I'm...

DOCTOR #1

Miss Harper, if you treat me like your enemy, then I won't know how to help.

Emily grunts.

DOCTOR #1 (CONT'D)

Tell me, Mrs Harper. Have you been having any jitters?

SARAH

Jitters? No, there's...

EMILY

Actually, my hand shakes once in a while.

SARAH

What?

DOCTOR #1

Right. And how are your activities below the abdomen?

EMILY

I don't know. The same as the last time I was here. What is this about?

DOCTOR #1

Miss Harper. This is your chart after the accident. This is your chart now.

The Doctor shows her both charts.

DOCTOR #1 (CONT'D)

In the first one, you have a minor fracture in your spinal cord. No problem. It can heal with some therapy. But now... The tissues in your leg forget what it's like to walk again.

It's becoming very bad, and if you keep up with it now, it will... You might lose your mobility forever.

CARMELA

What?

EMILY

Bullshit. Did they set you up for this?

ALFRED

What's gotten into you, Emily? You will rather believe that we instigate lies with the Doctor than take your health seriously.

EMILY

No, Dad. I've been to therapy. Worse. I've seen people in the medical industry. No one cares about healing a cripple's leg. All they care about is the money. I'm the only one that cares.

ALFRED

And where has that gotten you?

EMILY

I am close. I will do it.

ALFRED

And what if you don't? Have you considered that? You're my only daughter. What if you don't, Emily?

EMILY

Get me out of here, Sarah.

ALFRED

(frustrated)

Oh! My God.

CARMELA

Okay. Let's all calm down.

ALFRED

She's doing it again. She never listens to anyone. She always does this... This...

EMILY

No. Dad. You've never listened to me. You never wanted me to dive. You never supported anything I do.

ALFRED
Look where it's got you.

Emily is heartbroken.

EMILY
Please get me out of here.

INT. HOSPITAL, CORRIDOR - NIGHT

Sarah is wheeling her towards the exit as her parents walk after them.

CARMELA
We just want what's best for you,
baby.

EMILY
No. I know what's best for me. You
just want me to do what you want.

ALFRED
(to Sarah)
Are you really going to let her do
this? You're her roommate...

EMILY
She's not my roommate. You know
what she is.

SARAH
Emily.

ALFRED
(embarrassed)
I don't know anything of sorts.

EMILY
Oh! You've always known, Dad. You
just can't bring yourself to accept
it. Your own daughter. A lesbian.

CARMELA
Emily!

ALFRED
(furious)
Okay. That's it.

I've tried to be nice to you. But you clearly don't want me around you. You'll do anything just to get back at me, and since this is what you choose to do...

EMILY

That's just it, dad. I didn't choose to be this. Lesbian, diving. Those are who I am. You just can't bring yourself to accept it because you're too scared to have a daughter who can think for herself without completely relying on you.

SARAH

Emily!

ALFRED

Have it your way, then. Have fun living your life how you want. You don't want me? I never want to see you again.

He walks out angrily.

CARMELA

Oh! Alfred.

She rushes after him.

SARAH

What have you done?

EMILY

I don't care. I don't need them. As long as you're here with me.

Sarah sighs.

EXT. SEA - NIGHT

Sarah drives Emily to the water. It is dark, empty and lonely, but the water rages still. They stand there for a second.

SARAH

I still can't believe you will shun your parent like that. They are the only people you've got.

EMILY

No. I have you, and I have Nana. You're never going to leave me, right?

SARAH

(sighs)

We have an agreement. If this fails, you'll go back to therapy.

EMILY

Yes. But it hasn't failed, right? We just have to push harder.

SARAH

Harder?

EMILY

Yes. We think we needed sponsorship, but to hell with all of them. We can do this on our own.

SARAH

Babe, we needed sponsorship mainly because of the equipment cost of equipment. We can't afford...

EMILY

Then, we... We work with what we have.

SARAH

That doesn't make any sense.

EMILY

It doesn't have to, baby. We can do this. I know we can.

She looks crazier now, more irrational. Sarah is terrified.

INT. GRANDPA'S WORKSHOP - DAY

Sarah works on the wiring, but Emily is too impatient. She welds with everything inside of her. Sarah is worried.

CUT TO. Nana brings in tea as Sarah takes a cup and pours herself some tea.

SARAH

Wang some?

Emily is too focused to even hear her.

SARAH (CONT'D)

Emily.

Emily turns to her.

EMILY
What?

SARAH
Do you want some tea?

EMILY
(furious)
Seriously?

She goes back to what she is doing. Emily sighs.

INT. NANA'S HOUSE - DAY

Sarah walks in with the tea jug and places it on the table.

SARAH
Thanks for the tea, Nana.

She turns back to leave.

NANA
She didn't drink from it, did she?

SARAH
(sighs)
I left some for her. She's just...
too busy, I guess.

Nana nods as Sarah is about to walk out.

NANA
You're special to her, you know
that?

SARAH
What?

NANA
You're the only thing that keeps
her sane right now, and I thank you
for it.

SARAH
(broken)
I... I don't know, Nana. It's hard
watching her like this.

NANA
I know the feeling. I've... I've
seen it firsthand.

SARAH
With grandpa? When he had cancer?

NANA
Yes.

SARAH
How did you deal with it?

NANA
(scoffs)
Oh! There's no... Dealing with it.
It's just... Being there for them.
They are the only ones who know how
it feels like... Truly feels like
to be in that position. The only
thing you can do is have their back
every step of the way.

SARAH
Even when she's losing herself? She
won't even talk about it.

NANA
Look around you, Sarah. We are in a
world where people don't talk about
their problems. Her grandfather
died because he was too scared to
lose himself to treatment and too
ashamed to talk about it.

Her father doesn't want her to do
the things she loves because...
Society doesn't deem it
appropriate. But to hell with
Society. If you get to be as old as
I am, you realize it doesn't matter
what people say. What truly matters
is what makes you happy.

SARAH
So what? I should just leave her
alone? Watch her... Become...?

She is fighting to find the right words.

NANA
No. You help her. She comes from a
generation of people who would
rather bottle up and die inside
than seek help. So you have to help
her. Please.

Nana holds her hand.

SARAH

I don't know if I can do that.

She releases Nana's hand and heads out.

INT. GRANDPA'S WORKSHOP - DAY

The door opens as someone steps inside.

EMILY

Great. You're back. Can you help
me...?

She looks up and sees Rachel Fisher strolling about the
workshop.

EMILY (CONT'D)

Fisher?

RACHEL FISHER

Well, I'll be damned. If it isn't
the cripple workshop.

EMILY

What do you want?

RACHEL FISHER

That is no way to treat a visitor,
Emily.

But then again, you've never been polite once in your life.,
have ya?

EMILY

Get out.

RACHEL FISHER

Why so cranky, Harper? I only came
to help.

He drops a letter.

EMILY

What's that?

RACHEL FISHER

I'm inviting you to my talk show.

EMILY

(shocked)
What?

RACHEL FISHER

I figured I hadn't been fair and everything. You know, a journalist shouldn't only listen to one side of the argument and all that crap.

EMILY

Is this a trick?

RACHEL FISHER

I don't know, Harper. Are you always this rude to people who try to help you?

EMILY

I... I don't know what to say.

RACHEL FISHER

I don't care. You can choose to come or not. But it's on the record now that I invited you. You can't blame me for having a narrative if you won't even try to change it.

She heads out as Sarah walks in.

SARAH

Is that not...?

EMILY

Rachel Fisher. Yes.

SARAH

She's still smug as ever. What does she want?

EMILY

She wants me on her talk show.

(to Sarah)

I am going to be on a talk show.

She hits the equipment happily as it lands on the ground, causing a spark.

INT. NEWSROOM, BACKSTAGE - DAY

Sarah helps Emily retouch her makeup as she holds her hand.

SARAH

Alright. Remember that the heart of all of this is to tell your story. As long as you can do that, you're fine.

EMILY

We are going to get sponsors now,
Sarah. I can feel it.

SARAH

Maybe. But the focus is...

EMILY

Relax, Sarah. Trust me, it's all
going to fall into place.

SARAH

(sarcastic)

Right.

The curtain opens as John, Rachel's assistant, walks in.

JOHN

Are you guys ready? We are rolling
in five.

SARAH

Yes.

INT. NEWS ROOM - DAY

The camera is pointed at both Emily and Rachel Fisher now.

RACHEL FISHER

Ladies and gentlemen, we are back
again with a new guest and -well,
you asked for it- latest inventor
in town. Emily Harper.

She claps for her.

EMILY

Thank you. It's nice to be here,
Rachel.

RACHEL FISHER

So, Emily. What really can you tell
us about the cripple machine?

EMILY

First of all, it's not a cripple
machine. It's a device to help the
disabled walk again.

RACHEL FISHER

Sounds to me like a cripple
machine.

She laughs at her own jokes. Emily is a little irritated.

EMILY

Okay. Um, well, it wasn't just my dream. It is something that my grandfather worked on all his life. Before he died. I am just... I'm just paying it forward.

RACHEL FISHER

Oh! So, it's your grandfather's invention, then.

EMILY

Yes. Me and my... partner, Sarah have perfected it. We are only looking for sponsors so we can make viable prototypes and market them in the years to come.

RACHEL FISHER

But it's not done yet, is it? The last demonstration you had it broke down halfway.

EMILY

Yes, because we don't...

RACHEL FISHER

Let me ask you something, Emily. Can you assure the audience that this device won't have any side effects today?

EMILY

Well, yes. It's just a walking device.

RACHEL FISHER

You can say that with all certainty that it won't have any side effect?

EMILY

Well, maybe...

RACHEL FISHER

So you admit to it, then.

Sarah watches the interview from behind the camera, looking scared.

EMILY

Every device ever made...

RACHEL FISHER

Oh! Come on, Emily. We've heard that one before. Can you tell us the real reason you want this device to work so bad? Cause, you see, we have talked with your parents, and according to them, you haven't been going to your physical therapy? You haven't been taking your drugs?

EMILY

Yes. Because my device works. I can walk again if only I get the funding...

RACHEL FISHER

But you don't have the funding, do you? In fact, no one has ever shown any interest in your device.

EMILY

That's not true. The other day, Frank Nobody came to my workshop and...

RACHEL FISHER

Oh! Come on.

EMILY

...he wanted to buy me off.

RACHEL FISHER

And let me guess. You told him to leave.

EMILY

Yes. Because I'm never going to work with a man like that.

RACHEL FISHER

(laughs)

Ladies and gentlemen, the cripple with no choice.

Emily watches in pain as Rachel laughs at her condition.

EMILY

You have no right to laugh at what I go through.

RACHEL FISHER

Right. Right. Sorry.

EMILY

I didn't choose to be this way. The millions of people living like this all over America and the globe didn't choose to be this way. You have no right...

RACHEL FISHER

Let me ask you something, Emily. The day of your accident. Was it raining?

EMILY

Well, yes.

RACHEL FISHER

Did anyone tell you not to dive that day? Cause I know about two people that warned you.

EMILY

You can dive in the rain. There's no rule against that.

RACHEL FISHER

But they warned you, didn't they?

EMILY

I didn't...

RACHEL FISHER

So, technically, this is your fault.

Emily is pissed off now.

EMILY

Fuck you.

SARAH

(shocked)

Emily.

RACHEL FISHER

(laughs)

And that's it, folks.

EMILY

No. Genuinely. Fuck you and your stupid ass show. You didn't call me here to interview me.

You just want to set me up. Make me into your little scapegoat.

Sarah walks in and wheels her out.

SARAH
I'm so sorry.

RACHEL FISHER
Folks, this is why we don't
interview people like this. It's
not because of discrimination. It's
just that... They are not alright
in the head sometimes, you know
what I mean?

She laughs again.

INT. NEWS ROOM, CORRIDOR - DAY

Sarah wheels Emily out angrily.

EMILY
Babe, I know you're angry, but...

SARAH
Damn right, I am. What the hell was
that?

EMILY
She was pushing my buttons...

SARAH
I told you. The only thing that
matters is to get sponsorship. We
are never going to get that now.

EMILY
She said it was my fault. That it
was all my fault.

Her voice is breaking.

SARAH
It's alright. It's alright.

Sarah hugs her as she sobs on her shoulder. John walks out.

JOHN
Miss Harper.

EMILY
Go away.

JOHN
I'm sorry, but you have a call on
our line. From someone called Nana?

INT. NEWSROOM, BACKSTAGE - DAY

Sarah picks up the call.

SARAH
Nana. What happened?

INT. GRANDPA'S WORKSHOP - DAY

An item sparkles in the workshop as it suddenly ignites. The
fire spread slowly across the workshop.

NANA (V.O.)
I don't know. You must have left
something electric on in the
workshop. It... It sparkled, and
the place caught fire.

INT. NEWSROOM, BACKSTAGE - DAY

SARAH
Okay. Have you called the fire
department? We will be down there
in less than ten minutes. The fire
shouldn't do much damage by then.

NANA (O.S.)
Oh! I'm so sorry, darling.

SARAH
What? What do you mean?

NANA (O.S.)
I wasn't home when the fire
started. It has spread wider than
you think.

SARAH
Well, how wide has it spread?

INT. NANA'S HOUSE - DAY

Nana looks out of her window and stares at the workshop,
which has burnt to ruins, as the fire department tries to
stop the fire.

NANA

Too wide.

EXT. NANA'S HOUSE - DAY

The fire has been doused now as Emily watches the entire building in ruins from afar. Sarah stands beside her, her hand by Emily's shoulder.

EMILY

It's all gone. Months of our lives... Just.. Gone.

SARAH

It's over, Emily. We lost.

EMILY

No. That's what they want to hear.

SARAH

(confused)
What?

EMILY

They did this. They want us to fail.

SARAH

Emily, you're not making any sense.

EMILY

Don't you get it? They blew up the workshop. But they can't blow up our brains. We need to get back to work. We can do this.

SARAH

No. We can't.

EMILY

What?

SARAH

I'm sorry, Emily. But I've had enough of this. We failed. You need to get back to therapy. You're losing it.

EMILY

What are you talking about? It's me and you, remember? We are in this together.

SARAH

Yeah? Then why does it feel like you are signing a death warrant on me?

EMILY

Sarah, listen to me. When this works out...

SARAH

If it works out, and to be candid, it doesn't look like it ever will. We don't have anything. We've lost it all.

EMILY

We have each other. I have you.

SARAH

No, Emily. I've lost you. You've let this... This rage consumed you; I can't even see you anymore.

EMILY

It's our device. I'm just trying to...

SARAH

You promised me. You promised you you'll go to therapy if it doesn't work.

EMILY

But it can.

SARAH

Not like this.

EMILY

I can't give up, Sarah. Especially not now. Not when I'm so close.

SARAH

Well, then, I'm sorry.

EMILY

(shocked)
What?

SARAH

I can't keep pretending everything is fine. I can't keep watching you destroy yourself like this.

You either go back to therapy, or I walk.

EMILY

You can't leave me. You love me.

SARAH

Yeah. And that's why it's even more painful to leave. Because I'd rather remember you as a person than watch you die before me.

She sobs.

EMILY

Please, don't do this.

SARAH

I'm not doing anything, Emily. You're the one who has made your choice.

She turns back to leave.

EMILY

Sarah. Sarah. Sarah.

INT. NANA'S HOUSE - NIGHT

Thunder cracks outside.

Emily wheels herself inside as Nana turns towards her. She sobs heavily as Nana hugs her.

NANA

It's alright, baby. Everything will be fine.

INT. NANA'S HOUSE, ROOM - NIGHT

Heavy rain falls as Emily lies on her bed, looking out the window. Sad 70s music blares over the radio.

INT. NANA'S HOUSE - DAY

Nana wheels Emily into the living room and places her food on the table.

NANA

So, what are your plans for today?

EMILY

Will you take me to therapy?

Nana is teary as she hugs her. They both sob.

INT. HOSPITAL, THERAPY ROOM - DAY

Nana wheels Emily in as everyone watches her.

NANA

Are you sure you'll be alright?

EMILY

Yes. Thank you, Nana.

NANA

Anytime.

She kisses her on the forehead and walks away.

NANA (CONT'D)

See you in the afternoon.

Then, Willy wheels up to her with a smile on his face.

WILLY

Hey. Thought you'll never show up
for your dollar.

EMILY

(smiles)
Right.

CUT TO. A montage of the trainer talking to them, trying to motivate them. Emily looks at him with a blank expression.

Then, a montage of people trying to walk down the harsh part, but they all end up falling. Willy gets closer again.

WILLY

Yeah. After your man did it, a lot
of people tried, but... None of
them succeeded.

EMILY

I can see.

WILLY

But we have to keep pushing, don't
we?

EMILY

Maybe it's not so bad being disabled after all.

She wheels away, and Willy follows her.

WILLY

So what, you're just giving up now?

EMILY

What's the big deal? I thought you said it's all a big hoax.

Willy holds her, pulling her back.

EMILY (CONT'D)

Hey!

WILLY

You told me to fight. I'm fighting back the cause of you. You can't just give up.

EMILY

You know what? I'm tired of people telling me what I can or cannot do. I'm tired. Can you just leave me alone?

WILLY

What the hell happened to you? You were the strongest woman I know.

EMILY

Who cares? I've lost everyone because of it. Who cares.

WILLY

(nods)

Right. There's no need to talk to you then.

He wheels away angrily. Emily looks at him in pain.

EXT. SEA - DAY

Emily is in her wheelchair, staring at the open waters and taking deep breaths. Alan stands beside her, breathing heavily.

ALAN

Sometimes, it feels like I'll never see you again.

Emily looks up and sees Alan.

EMILY

It's nice to see your face again,
too, Alan.

ALAN

You look better than you did on the
news.

EMILY

Oh! You watched that crap.

ALAN

Actually, the entire block did. We
were so happy to see you on the
news, and then...

EMILY

I messed it up.

ALAN

No. You didn't. That woman didn't
know what she was talking about.

Emily smiles.

ALAN (CONT'D)

What?

EMILY

Thank you. It's been a while since
it feels like I have anyone on my
side.

Alan smiles, and they are both silent for a while.

EMILY (CONT'D)

Why did I come out here that day?

ALAN

What?

EMILY

It was stupid. It was raining.
There were warnings of a storm, and
I just... I caused so many people
so much pain just because I
couldn't stay away from the water
for just one day.

ALAN

That's not how I choose to think
about it.

EMILY

How do you think about it, Alan?

ALAN

I think you lived in a world that has failed you repeatedly. Your parents sent you to school, just in case your ambitions aren't enough. And when you are thriving in the scuba diving world, they feel threatened. Many people out here did. They say it's a man's world. You should be in the kitchen. Taking care of the kids.

EMILY

I don't listen to all of that.

ALAN

No. You do listen. You just like to pretend it doesn't get to you. When you lose your legs and choose not to let that define you, people start calling you arrogant. They say you just don't know when to stop. They called you a monster so much that I think you became one. When I saw you on that news...

You didn't look very well. You didn't look like the Emily I knew.

EMILY

(teasing, hiding her
tears)

How about now?

Alan smiles, taking a second.

ALAN

You know, till this day, I still wonder what would happen if I didn't take you in my boat that day. If I had just refused. Maybe you would have gone back home. Maybe...

He cleans his tears.

EMILY

It's not your fault.

ALAN

Maybe not. I just want you to know
that I am rooting for you.

All the boys are. Every time I take someone on a cruise, I
always tell them about the spectacular Emily Harper. The
woman who never gave up.

EMILY

Thank you, Alan. Thank you.

Alan smiles.

INT. NANA'S HOUSE - DAY

Emily wheels in and rests beside Nana, who holds a picture of
her grandfather.

EMILY

Hey.

NANA

Hi.

Emily rests her head on Nana's shoulder.

NANA (CONT'D)

What do you remember about your
grandfather?

EMILY

Nothing much. The workshop and...
The fact that you tell me we have a
lot in common.

NANA

It's true. You remind me of him a
lot. And not bad memories. You're
everything good about him.

EMILY

I've decided, Nana. I'm going to
keep pushing for my device.

NANA

Good.

EMILY

You're not going to try and stop
me?

NANA

Why would I do that?

EMILY

Because I may end up like him.

NANA

Emily, the fact that you are like him doesn't mean you have to end up like him. You just have to learn from his mistakes.

EMILY

And what is that? The fact that he doesn't know when to stop? Cause I'm lacking in that area, too.

NANA

No. His mistake was that he lost sight of what was important.

EMILY

What's that?

NANA

Family. Ultimately, what truly matters is that you have friends and family who can sit around with you and share your joy and pain.

EMILY

In case you haven't been watching, Nana, it's not exactly like I'm surrounded by people right now.

NANA

No. But you can have them back. You just have to actually put in the effort.

EMILY

I can't. My dad... He's... Disappointed. And Sarah...

NANA

He's only scared that you fell in love with a woman.

Emily is shocked.

EMILY

You knew?

NANA

I may be old, Emily, but I'm not stupid.

EMILY

(smiles)

Do you really think I can get them
all back?

NANA

As long as you don't obsess about
what could be and focus on what's
in front of you, I think you can
have anything in the world you
want.

She turns back to leave.

EMILY

Where are you going?

NANA

I'm old, Emily. I'm tired. I need
my rest.

EMILY

I'll see you in the morning then.

NANA

Have a good night, Emily.

She smiles.

INT. NANA'S HOUSE, ROOM - DAY

Emily wakes up in the room and groans. She sits up, takes
some drugs, and uses it with the water by her bedside.

EMILY

Nana!

No response.

INT. NANA'S HOUSE - DAY

Emily wheels herself to the living room and sees that there
is no one there.

EMILY

Where did she go? It's too early in
the morning. Nana!

No response. Then, she wheels down to Nana's room.

INT. NANA'S HOUSE, NANA ROOM - DAY

Emily opens the door and sees that Nana is still on the bed.

EMILY

Wow. You must be having a long
sleep today, Nana.

She spread the curtains, letting the rays of sunshine get
inside.

EMILY (CONT'D)

Nana. It's time to wake up. The
flowers won't water themselves.

She moves closer and shakes her.

EMILY (CONT'D)

Nana.

No response. She shakes her, and then it dawns on her.

EMILY (CONT'D)

Nana! Nana!

EXT. NANA'S HOUSE - DAY

A cab stops in front of the house as Sarah comes out. She
sees an ambulance driving away.

SARAH

(horrified)

Oh! My God.

She rushes inside.

INT. NANA'S HOUSE - DAY

Sarah rushes in and sees Alfred and Carmela sitting in the
living room. They are shocked to see her.

SARAH

Mr Harper.

ALFRED

Sarah.

SARAH

Where is she?

Carmela points towards the room. Sarah turns towards the room
and sees Emily wheeling out.

EMILY

Sarah?

Sarah rushes into her arms.

SARAH

I am so sorry.

They both sob. Carmela and Alfred look at them with a worried look.

EXT. BURIAL GROUND - DAY

Four men, carrying Nana's casket on their shoulders, walk down the burial ground filled with people dressed in black.

They place the casket in an open grave as a PRIEST (50) gives a speech inaudibly.

Sarah holds Emily's hand, and Emily holds on tight.

INT. NEWS ROOM - DAY

We see Rachel Fisher reporting in the newsroom.

RACHEL FISHER

And folk, today is the final day for our legislators to deliberate on the new marine protection bill. And from our sources, the discussion has been hot from both sides. I mean, this shouldn't be hard, should it? Just say, damn the fish, and it will all be over.

INT. CHURCH, BACK ROOM - DAY

Emily picks up the remote and switches off the television.

SARAH

Come on. Don't you want to know how it ends? If Frank Nobody loses and the bill is passed...

EMILY

Not now, Sarah. That's not what matters now.

Sarah nods.

SARAH
Right. Sorry.

INT. CHURCH - DAY

Sarah and Emily are seated in the church now with everyone else. The choir sings a song, and they all listen profusely. Alfred walks up to Emily.

ALFRED
Hey. The Priest said one of us
should come on stage to talk about
Nana. We think you should do it.

EMILY
You do?

ALFRED
Even though it pains me, I think
you know my mother better than I
do.

Emily smiles as Alfred leaves.

EMILY
Hey, dad.

Alfred turns back.

EMILY (CONT'D)
Thank you.

ALFRED
Of course.

He smiles and walks away.

Soon, the choir finishes its performance, and everyone claps.

PRIEST
And now, we will have a member of
the deceased's family to give a
short speech on her behalf.

Sarah wheels Emily to the stage.

EMILY
Hi, everyone.

Everyone mumbles in reply.

EMILY (CONT'D)

My name is Emily Harper, but everyone already knows that. Everyone... Or almost everyone here, must have known me as a kid or seen me around by the waters. And at worst, you must have seen me on T.V.

She smiles to herself. They are all confused.

EMILY (CONT'D)

The truth is, whatever image you have of me, whether good or bad, I owe it to that woman. My Nana, right there. She was the one who stood by my grandpa when he was sick and dying and chose to make his invention when everyone thought he was only a madman. The only one who knew who I was and never for once judged me for it.

They are all silent now.

EMILY (CONT'D)

She was the one who taught me what being a family is. It's not all rainbow and sunshine. Sometimes, the bad days tend to be more than the good ones.

She looks at her parent, who are already emotional in their seats.

EMILY (CONT'D)

But as long as we stay together, stay true to one another, there is nothing we won't be able to achieve.

She holds Sarah's hand tight.

EMILY (CONT'D)

I have decided to continue building my invention.

They all start murmuring.

EMILY (CONT'D)

I know. I know no one believes in it.

But I promise that I won't let my will to live again overshadow what's right in front of me. My will to break records...

She looks at Alan, who is sitting right in the crowd.

EMILY (CONT'D)

My will to swim in all the beautiful waters in the world. They don't compare to having people you love and trust always standing beside you. This was her last advice to me, and I will hold it dear. I promise you that.

Then, they all clap for her. We see Willy at the back of his wheelchair, clapping, too.

WILLY

Go, Emily.

EXT. CHURCH - DAY

Sarah wheels Emily out as they stop before her parents.

EMILY

Mom. Dad.

Carmila and Alfred turn towards them.

CARMELA

Sweetheart.

EMILY

I know you may not understand why or what I am doing...

ALFRED

I understand why, Emily. I can't even comprehend half of what you're doing, though. But then again, I never really understood my father either. I suppose Nana was right; you have much in common with your grandfather.

EMILY

Dad...

ALFRED

But maybe that's not such a bad thing. Maybe I just...

Maybe I just need to open my heart a little bigger and try to understand this absurdity. Maybe I can...

Emily wheels forward and hugs him.

EMILY

Thank you.

ALFRED

Oh! I love you, Emily. And you have my blessings in whoever...

He pauses and looks at Sarah, who smiles at him.

ALFRED (CONT'D)

And whatever you choose to do.

CARMELA

Isn't this wonderful?

ALFRED

(smiles)

Come on, Carmela. Let's give them some space.

Then, they walk away.

SARAH

Well, that was good.

EMILY

Listen, Sarah...

SARAH

You don't have to say anything. You've been through a lot and... I was wrong to leave you.

EMILY

No. You did what was best for me. If you didn't leave, I wouldn't see how far gone I was.

SARAH

So you forgive me then.

EMILY

I should be asking for your forgiveness.

Sarah smiles and kisses her on the forehead.

SARAH

This is all very sudden. But we still have one problem.

EMILY

Yeah. We don't have a sponsor.

Then, a luxurious '70s car drives into the compound, and everyone watches as it parks before them. Amy Lord and her entourage come out of the car.

AMY LORD

Miss Harper.

She stretches her hand for a handshake as Emily shakes it.

EMILY

Mrs Lord. This is a pleasant...

AMY LORD

I know. Please accept my condolences. I am sorry for your loss.

EMILY

Thank you.

AMY LORD

I'm guessing you've seen the news.

EMILY

What need?

AMY LORD

The congress has ratified the Marine Protection Bill into an Act, and it's before the President for his ascent now. I suppose you know that this means our investment with Mr Nobody can no longer fall through.

SARAH

(shocked)

Oh! My God. Really?

Emily holds her to stay still.

AMY LORD

You have warned us of this in the past, and we are sorry that we didn't heed it.

EMILY
So why are you here exactly?

AMY LORD
To offer you an investment.

Emily is shocked.

AMY LORD (CONT'D)
You see, we've invested so much in Mr Nobody that we can't afford to let it all go to waste. All the buildings. The new spaces. They are all yours. If you want it, of course.

EMILY
Yes. Yes. It will be my honor.

AMY LORD
Well, then, congratulations, Miss Harper.

Everyone claps as they shake hands to it.

EXT. SEA - DAY

Triumphant 70s music plays.

Emily walks down the seashore and waves at the other divers resting by the shore.

She turns back to see Sarah smiling at her.

SARAH
Don't go too far this time.

EMILY
I'll be fine, honey.

She smiles to herself. Then, he turns back to see Alan setting the ship.

ALAN
You ready.

EMILY
I was born ready.

CUT TO. Emily dives deep into the water with her mechanical leg, moving happily around the aquatic life.

When she gets deep enough, she starts swimming upwards, but just as she is about to pierce the surface and come up for air...

FADE OUT.