

BLACK SWAN

Written by

Mark Heyman, Andres Heinz & John McLaughlin

2010

January 11,

1 INT. DARK STAGE - NIGHT 1

OPENING CREDITS:

A SPOTLIGHT slices black space.

In its beam, a DANCER materializes. She is fair-skinned. Beautiful and pure.

The maiden twirls on pointe, a smile on her face, light as air and carefree.

She pauses, her face grows worried. Sensing someone watching.

Scared, she peers into the darkness.

She moves now, looking, growing more frantic.

Then, a SINISTER MAN emerges out of the darkness behind her.

She stumbles backwards, frightened.

She tries to escape, twirling away, but he pursues. His true form is revealed, the demon ROTHBART.

He flings his open hand towards her, casting the spell.

She wants to scream, but nothing comes out. She looks at her body, sensing something happening to her. Something terrifying.

She spins, panicking, but it's too late. She disappears beneath the beast's cape.

SWAN She emerges as the WHITE SWAN, the iconic protagonist of
LAKE.

CUT TO BLACK.

2 INT. NINA'S BEDROOM - MORNING 2

In the darkness, a pair of EYES. They belong to NINA, the
same dancer. She lies awake in bed, thinking about her
dream.

The room looks like it hasn't been redecorated since she
was a teenager. Stuffed animals. Dolls. Pink and frilly.

The door opens, throwing LIGHT on her face. Nina looks
towards the door and smiles softly at whoever opened it.

Nina sits up and hangs her BARE FEET off the side of the
bed.

Like all ballerinas, she's beautiful and her feet are
atrocious. Covered in corns, broken blisters and bunions.

She arches them, doing her first extensions of the day.
2.

3 INT. LIVING ROOM - MORNING 3

The room is empty of furniture to leave space for dancing.
A

large mirror covers the opposite wall entirely.

Nina rubs her knees to get them warm, and then begins her
morning exercises, extending and contracting her feet and
legs in precise and rhythmic motions.

The skin on her chest stretches tautly over her sternum.
Defined vertebrae run up her back, sinewy muscles contract
as

she moves. Her slender neck leads into her hair, contained
in a ballerina's bun.

Nina looks serene as she moves, completely in her element.

She hears someone fussing about in the kitchen.

NINA
(WHILE STRETCHING)

I had the most amazing dream last
night. I was dancing the White

Swan.

No answer.

NINA (CONT'D)

Different choreography, like the Bolshoi's. It was the prologue, when Rothbart casts his spell.

Still no answer.

Nina continues to stretch.

4 INT. KITCHEN - MORNING 4

Nina sits at the table. An older woman, ERICA, places a POACHED EGG and a QUARTER-GRAPEFRUIT in front of her.

ERICA

You're in a good mood.

NINA

I'm just excited to get back.

ERICA

Off-season always makes you grumpy.

NINA

(RE: GRAPEFRUIT)

Look how pink. So pretty.

2A.

ERICA NINA

(inside joke) (inside joke)
Pretty. Pretty.

They giggle and Erica resumes packing Nina's shoulder bag with extra clothing, shoes, snack filled tupperware, duct tape, ribbon, thread, etc.

NINA (CONT'D)

Plus he promised to feature me more.

ERICA

He certainly should. You're the most dedicated dancer in the company.

Nina smiles, comforted, and begins taking her vitamins.

Erica walks over with a SWEATSHIRT and holds it above her. Nina pulls it over her head and starts to push her arms through the sleeves.

3.

ERICA (CONT'D)
(NOTICING SOMETHING)

What's that?

NINA

What?

ERICA

There.

Erica points to her shoulder. Nina feels and finds a small **SCRATCH MARK**.

She shrugs and shakes her head.

Erica gives her a suspicious look, but lets it go and smiles.

Nina finishes pulling down the sweatshirt.

Erica hugs Nina into her chest and kisses the top of her head.

ERICA (CONT'D)

Sweet girl.

Erica releases her and Nina begins eating.

5 INT. SUBWAY TRAIN - DAY 5

Nina rides inside a crowded subway, staring absentmindedly at her faint reflection in the train's window.

Suddenly, another train roars by on the opposite track, snapping her awake.

In the next train car, she sees the back of a BALLERINA standing in the midst of the crowd. Her head bops to music playing through iPod earphones.

Nina moves a strand of hair out of her eyes, and at that exact moment, the girl in the next car moves in the same way.

Mirroring her.

girl. Unnerved, Nina slowly lowers her arm. So does the other

Although Nina can't quite see her face, the girl seems IDENTICAL from Nina's vantage point.

4.

The train jerks to a stop as it arrives at a station. Nina sees the girl head to the exit. She cranes to see her face, but her view's obscured.

The doors slide shut and the train pulls out. Nina watches the platform whisk by, keeping her eyes peeled, but she doesn't see the girl.

6 OMITTED 6

7 EXT. LINCOLN CENTER - DAY 7

Nina emerges from the subway station onto a city street.

She arrives at the MAJESTIC-LOOKING THEATER, where a few other BALLERINAS likewise trickle towards the entrance.

They
bags,

all look strangely similar: slender, carrying shoulder wearing leggings and loose sweatshirts.

She passes a ROW OF POSTERS featuring the company's prima ballerina, BETH MACINTYRE.

to

Nina looks at them, a little envious, before continuing on the STAGE DOOR.

8 INT. SOLOIST DRESSING ROOM - DAY 8

5

Crammed into a single dressing room, Nina and the company's

SOLOISTS get ready for rehearsal. Chatting, sewing ribbon onto shoes, applying makeup, putting band-aids on blisters.

Nina removes a new pair of BALLET SHOES, admires them for a moment, before cutting off the satin toe with scissors.

gossip.

In the background, catty VERONICA and Russian GALINA

VERONICA

Can't believe she's back.

GALINA

Of course she is.

VERONICA

She can't take a hint? Company's broke. No one comes to see her anymore.

SOLOIST 1

No one comes to see ballet period.
5.

VERONICA

That's not true, I heard the Royal had one of their best seasons yet.

GALINA

He needs to try something new.

VERONICA

No, someone new.

SOLOIST 1

Like who?

VERONICA

Like someone who's not approaching menopause.

They snicker.

NINA

I think it's sad.

VERONICA

What's sad?

NINA

Beth's such an amazing dancer.

GALINA

So's my grand-mother.

NINA

Fonteyn danced into her 50's...

VERONICA

(ROLLING EYES)

Yeah, we know.

Irked, Nina starts POUNDING the shoes against the floor to

soften the toe.

Her eyes are drawn to a NEW GIRL standing in the doorway. Nina pauses to scrutinize her. She wears vampy make-up, hair down. Dark and sexy.

NEW GIRL

Soloists?

Wary, the girls mumble mmm-hmm's and nod.

NEW GIRL (CONT'D)

Great.

6.

down She slinks past the suspicious group of girls and plops
at an open spot.

NEW GIRL (CONT'D)

Fucking got off the wrong stop and
had to hoof it from 79th.

Nina exchanges glances with the other girls, taken aback.

starts The new girl notices the looks, smirks to herself and
getting ready.

9 INT. LARGE REHEARSAL SPACE - DAY 9

a Nina wears a look of intense concentration as the entire
company warms up, including the pubescent CORPS MEMBERS and
handful of MALE DANCERS.

LEGS, HANDS, and FEET repeat the same movements all around
her, led by a severe BALLET MISTRESS.

BALLET MISTRESS

To the back, fondu, to the back,
plie. Fourth, fourth, and one and
fifth, to the back...

(to a corps member)

Like this. Push it. Why can't you
do this?

The Using the mirror, Nina monitors her movements carefully.
mistress surprises her.

BALLET MISTRESS (CONT'D)

It needs to be looser. Relax. Let it flow.

Flustered, Nina nods and tries to follow her instruction.

Suddenly, the girls around Nina begin stripping off their sweatshirts and insulated pants.

Nina sees that the intense and brooding director of the company, THOMAS LEROY, has entered the space. He has the unkept look of an artist. Magnetic and intense.

The ballerinas remove their warm-up gear to show off their bodies.

Leroy walks around the room, judging his flock. Smiles and glances are thrown his way.

He goes up to the ballet mistress, takes her hand and
kisses her on the cheek. Even she manages a smile.
7.

He heads to the line of soloists, studying them.

LEROY

We all know the story: virginal girl, pure and sweet, trapped in the body of a swan. She desires freedom, but only true love can break the spell.

He taps a dancer on the shoulder, she lights up. He walks, then taps another. A selection process of some kind.

Nina looks nervous, has an inkling of what it means.

LEROY (CONT'D)

Her wish is granted in the form of a prince.

He nears Nina. She sneaks peeks at him, eager and hopeful. He acknowledges her with a small nod and a smile.

But he walks on without tapping her. She deflates.

LEROY (CONT'D)

But before he can declare his love, her lustful twin, the Black Swan, tricks and seduces him.

He approaches the New Girl. Nina watches, threatened.

But he doesn't tap her either.

LEROY (CONT'D)

Devastated, the White Swan leaps
off a cliff, killing herself. But,
in death, finds freedom.

He taps one more soloist and then CLAPS.

The music stops and all the girls face him, attentive.

LEROY (CONT'D)

Good morning, company.

They respond "Good morning" in nervous, unsure voices.

LEROY (CONT'D)

We open our season with Swan Lake.
Done to death, I know. But not like
this. We strip it down. Make it
visceral and real.

He pauses for effect.

8.

LEROY (CONT'D)

And a new production needs a new
Swan Queen. A fresh face to present
to the world.

keep

Surprised, the soloists glance at each other, trying to
their cool.

LEROY (CONT'D)

But which of you can embody both
swans? The white and the black?

Nina prepares for disappointment.

LEROY (CONT'D)

All the soloists I touched...
Please go to your scheduled
rehearsals this afternoon.

The girls are confused.

LEROY (CONT'D)

And the girls I didn't touch, meet
me in studio B at five.

ones
Nina breathes, realizing the girls he didn't tap are the
he's selected, purposefully toying with them.

10 INT. BACKSTAGE HALLWAY - DAY 10

Hidden inside a nook, Nina has her eyes closed, nervously
HUMMING the score to Swan Lake.

She makes small motions with her feet and hands, going
through the choreography in her mind. Preparing for the
audition.

A loud CRASHING sound snaps her out of it.

She goes out into the hallway to investigate.

The door to a PRINCIPAL DRESSING ROOM is halfway open. Nina
cautiously approaches.

fury,
Inside, she can see someone moving around the room in a
trashing it.

out.
Suddenly, the door swings open and BETH MACINTYRE bursts

She makes brief eye-contact with Nina.

BETH

What?!

9.

Nina just shakes her head.

down
Beth scoffs as she slams the door behind her. She clips
the hall in the opposite direction.

Nina waits until she's gone, then moves closer to the door
and peeks inside, curious.

She checks to make sure no one's around and quickly enters.

11 INT. PRINCIPAL DRESSING ROOM - SAME 11

Large and comfortable. Beth's presence is everywhere.
Photographs, clothing, and personal belongings scattered
across the space.

how
Nina looks at herself in the mirror and smiles, imagining
great it would be...

flowers
Then she notices a LARGE VASE lying on the floor. The
have been shredded, water everywhere.

She moves to the vanity counter and touches Beth's
belongings in reverence. The items are neatly laid out:
ballet supplies, jewelry, and makeup.

Her fingers brush a tube of LIPSTICK. She picks it up.

Nina slips the lipstick into her bag and exits the room.

12 INT. PRINCIPAL REHEARSAL SPACE - DAY 12

Variation
In the middle of her audition, Nina dances Odette's
from Act II of the ballet, a frightened look on her face.

be:
Although her movement is incredibly precise, there's a
definite vulnerability. Exactly as the White Swan should
fear tinged with melancholy.

Leroy waves his arm. The music and Nina stop abruptly.

He approaches her and, when he gets close, taps on her
sternum with two of his fingers.

LEROY

So Nina, would you like to be the
Swan Queen?

NINA

If you want me to be.

He leans in and talks softly so the other girls can't hear.
10.

LEROY

Well, if I was just casting the
White Swan, she'd be yours.

She can't help but smile, flattered. He pulls away from her.

LEROY (CONT'D)

But I'm not.

He turns to the PIANO PLAYER.

LEROY (CONT'D)

Maestro, Odile's Coda.

The piano player rifles through the song book.

LEROY (CONT'D)

Show me your Black Swan, Nina.

Nervous, she glances over at Veronica and Galina, who anxiously await their turn.

She takes a few breaths, then looks towards the piano player and nods.

The music begins.

Nina dances a few steps, and then launches into the most difficult and famous part of Swan Lake: The Black Swan's Coda. It consists of 32 consecutive fouettes (spins).

LEROY (CONT'D)

Come on, not so controlled.

The music builds in intensity, she pushes herself into the next turn.

LEROY (CONT'D)

Seduce us! Not just the Prince, but the court, the audience, the entire world! The fouettes are like a spider spinning her web. Come on! Attack it! Attack it!

Leroy runs his hand through his hair, dismayed.

A look of worry spreads across Nina's face. Knows she's blowing it.

The door CLANGS open and throws Nina's focus completely. She stumbles, several spins short of finishing.

11.

to

The New Girl obliviously marches into the room, listening an iPod.

LEROY (CONT'D)

(SARCASTIC)

Good of you to join us.

The New Girl notices everyone staring and pulls out her earphones to talk.

NEW GIRL

Sorry.

LEROY

Girls, this is Lily. Straight off the plane from San Francisco. She's filling Rebecca's old spot.

LILY gives a small wave. Nina eyes her with scorn as she catches her breath.

LEROY (CONT'D)

Go on, get warmed up.

LILY

I'm good.

Lily starts stripping off her layers, revealing her lithe body. On her back, she has a TATTOO OF LILIES.

NINA

Should I go again?

LEROY

(distracted by Lily)
I've seen enough. Thank you, Nina.

She looks down, getting his meaning.

LEROY (CONT'D)

Okay, Veronica. Your turn. The White Swan's variation...

Furious, Nina marches out of the room.

A13 INT. THEATER BATHROOM STALL - NIGHT A13

Nina stands up from a kneeling position and flushes the toilet. She wipes her mouth with the back of her hand and exits the stall.

13 OMITTED 13

11A.

14 OMITTED 14

12.

15 EXT. STREET - NIGHT 15

Nina walks along a quiet side street. She clutches her jacket, for warmth and comfort.

Her CELL PHONE starts ringing. She digs it out of her bag and checks the CALLER ID: MOM. She silences it and puts it away.

Up ahead, she sees the sidewalk dead end at a construction site, and detour into an enclosed PASSAGEWAY beneath the scaffolding.

Nina slows, a little scared, but decides to push on.

The passageway is dark. The temporary lighting dim and flickering.

She walks quickly, trying to get to the other side.

She hears the sound of soft FOOTSTEPS approaching. She stops, and the other FOOTSTEPS stop.

She looks up and sees the faint outline of a SLENDER WOMAN standing there, almost ghostlike.

Nina starts walking again, keeping her head down, and the other woman continues as well.

13.

As they pass each other, Nina glances at the woman's face and discovers...

The woman looks EXACTLY LIKE HER.

But the moment passes as the woman continues walking.

Nina stares after her, perturbed.

Her cell phone starts RINGING again, piercing the silence. Nina continues out, ignoring the phone.

16 INT. UPPER WEST SIDE APARTMENT - NIGHT 16

her. Nina enters and locks the deadbolt and chain-lock behind

there. She turns and is startled to see Erica standing right

ERICA

How did it go?

Nina looks at her confused. Erica helps take off her coat.

ERICA (CONT'D)

You were late, so I called Susie in the office. An audition?! Can't believe he just sprung that on you.

Nina nods.

ERICA (CONT'D)

So?

NINA

It went okay.

ERICA

Just okay?

Erica hangs up her coat, turns and sees Nina tearing up.

ERICA (CONT'D)

Darling?

The tears start falling now.

Erica goes to her and wraps her in an embrace.

ERICA (CONT'D)

Shhh, shhh, tell me what happened.

14.

17 INT. LIVING ROOM - NIGHT 17

air Nina lies on the floor, stewing. Her legs straight in the
to drain the lactic acid in her muscles.

ERICA (O.S.)

(FROM KITCHEN)

I told them it doesn't matter how talented their daughter is, if she misses any more classes, she's out. She forgets half of what I teach

her, and I waste time catching her
up. It's ridiculous.

them
Nina sits up and retrieves a pair of point shoes from her
bag. She considers them for a moment, then starts to put
on.

She stands, takes a breath, and does a single spin, testing
the waters.

She takes a breath and spins again, then again, then again.
Each spin is punctuated by a jab of her foot into the
floor.

THWACK, THWACK. THWACK.

She jabs her toe down, hard...

NINA

Ow!

She winces in pain and automatically grabs her foot.

ERICA (O.S.)

Everything alright?

NINA

I'm fine!

shoe.
Nina leans her back against the mirror and removes her

Her right big toenail has split, oozing blood.

Nina breathes through the pain and puts her shoe back on.

She reassumes the position, takes a couple breaths, and
starts spinning again.

Her toe jabs into the floor. She winces a little with pain,
but keeps pushing.

spins....
Her face grows more determined, focused. 20, 21, 22

She starts to look powerful, willing herself to succeed.

14A.

At the end of the 32nd spin, Nina jabs her foot down hard.

She's done it!

Nina looks at herself in the mirror, glazed in sweat, a slight smile of satisfaction.

15.

18 INT. NINA'S BEDROOM - NIGHT 18

GAUZE

Nina sits on the edge of the bed, as Erica douses some with PEROXIDE and dabs it on the split toenail. Nina reacts to the sting.

ERICA

Shhh. Almost done...You're working yourself too hard. We all have off days.

NINA

If that girl hadn't barged in.

ERICA

I'm sure she didn't mean to. Remember when you started? If I hadn't taken you to each of your classes, you would have been completely lost.

NINA

I'm gonna talk to him. Tell him I finished it.

ERICA

He knows you can do the coda. It won't convince him one way or the other.

Annoyed, Nina lies down, looking away from her mother.

ERICA (CONT'D)

Oh, sweetheart, I know it's disappointing. When you start to get older, there's all this ridiculous pressure. God knows, I understand.

it

Erica squeezes some arnica gel into her palm and massages into Nina's calves.

ERICA (CONT'D)

But it's alright. No matter what. You'll probably get to dance the Pas de Quatre again. That's such a

wonderful part. Or maybe he'll make you a Big Swan. Either way, you'll shine.

NINA

I know, mom.

15A.

Erica removes Nina's EARRINGS, then opens a JEWELRY BOX sitting on the night stand and drops them inside. A TOY BALLERINA spins to TINNY MUSIC.

Nina gets under the covers. Erica tucks her in and sits down on the edge of the bed.

16.

ERICA

Everything will be better in the morning. It always is.

She strokes Nina's hair, humming along to the music.

Nina watches the ballerina spin and spin with a determined stare.

19 OMITTED 19

20 OMITTED 20

21 INT. SUBWAY - DAY 21

side
Nina applies the lipstick she stole from Beth, using the window as a mirror. The jerky motion of the train makes it difficult, but she manages.

22 INT. BACKSTAGE HALLWAY - DAY 22

Nina waits anxiously outside Leroy's office.

She hears someone approach, looks up and sees Leroy coming down the hall.

She puts on a nervous smile. He doesn't reciprocate.

LEROY

Yes, Nina?

NINA

Do you have a minute?

He doesn't answer, just opens the door to the office and walks in.

She takes a breath and then follows.

23 INT. LEROY'S OFFICE - SAME 23

featuring
Nina closes the door and faces the cozy, dark space. Large
couch, posters from the ballet on the wall--several
Beth.

making
Leroy lights a cigarette, quietly studying her and not
this easy. He takes a drag, and exhales.
17.

NINA

If now's not a good time...

LEROY

Now's fine, what is it?

NINA

I just wanted to tell you, I
practiced the coda last night, and
I did it.

LEROY

How thrilling for you.

NINA
(THROWN)

Well...

LEROY

Okay, Nina, listen, I honestly
don't care about your technique,
you should know that by now.

NINA

Yes, but-

LEROY

Anyway, I've already chosen
Veronica, so...

He lifts his hands in the air, "there you go."

NINA
(DEVASTATED)

I see.

She makes a move towards the door.

LEROY

You're not going to try and change my mind?

She looks back at him, uncertain.

Leroy nonchalantly stubs out his cigarette.

LEROY (CONT'D)

You must have thought it was possible, coming to find me like this.

He pauses, looks her up and down as if trying to decipher her.

18.

LEROY (CONT'D)

Why are you here? All dolled up?

NINA
(UNSURE)

I came to ask you to give me the part.

LEROY

That all?

She doesn't know what he means. He comes around his desk and approaches her.

LEROY (CONT'D)

Truth is, when I look at you, all I see is the White Swan. Yes, you're beautiful, fragile, fearful. Ideal casting. But the Black Swan...it's a hard fucking job to dance both.

NINA

I can be the Black Swan too.

LEROY

Really? She's hungry, volatile. In four years, every time you dance, I see you obsess over getting each

move exactly right, but I never see
you lose yourself.

Insecure, she looks like she wants to run out of the room.

LEROY (CONT'D)

All that discipline, for what?

NINA

I want to be perfect.

He laughs.

LEROY

Perfection's not just about
control. It's also about letting
go. Surprising the audience.
Surprising yourself. Transcendence.

He considers her for a moment.

LEROY (CONT'D)

Very few have it in them.

NINA

I-

18A.

Without warning, he slowly plants a kiss on her mouth.

It lasts for a moment, but he suddenly jerks away.

LEROY

Ow! Fuck!

He touches his lip, stunned.

LEROY (CONT'D)

You bit me.

19.

She's too scared to respond.

LEROY (CONT'D)

(AMUSED)

I can't believe it. That fucking
hurt.

He goes to the mirror to check for damage. He glances back

at

Nina.

NINA
(MUMBLED)

Sorry.

She quickly leaves, shell-shocked.

24 INT. LARGE REHEARSAL SPACE - DAY 24

The company stretch and go through their usual warm-up routine, a tension in the air. The casting decision still uncertain.

Nina touches her lips, thinking about the encounter. Then looks over at Veronica, knowing the good news in store. Veronica notices. Nina looks away.

VERONICA
(IRKED)

What?

Nina shakes her head.

A sudden energy sweeps the room, and she hears the sound of scuffling feet and whispering. "It's up." "She just posted it." "C'mon."

The dancers start exiting into the hallway. Veronica turns to follow.

NINA

Veronica?

Veronica turns around. It's hard, but Nina decides to be a good loser.

NINA (CONT'D)

Congratulations.

Nina subtly glances at the exiting girls and Veronica immediately gets it.

She excitedly pushes through the crowd of girls, wanting to see for herself.

20.

Knowing the outcome already, Nina continues stretching in the deserted space, resigned to her fate. She finishes, grabs her belongings and walks out.

25 INT. BACKSTAGE HALLWAY - SAME 25

A crowd of dancers surround the bulletin board, jostling to get a look.

Nina starts walking down the hall in the opposite direction.

Behind her, she can hear a small commotion and then:

VERONICA (O.S.)

Why did you tell me that?

She turns and sees Veronica, her face flushed with anger.

VERONICA (CONT'D)

Your idea of a joke?

NINA

(CONFUSED)

What?

VERONICA

Fuck you.

Veronica storms away.

The group of girls stares at Nina, making her very self-conscious.

Nina tentatively approaches the bulletin board, to see what Veronica's outburst was all about.

First a few, then more and more of the girls smile at her. They make room for her as she pushes through.

She finally gets to the CASTING NOTICE, finds "Swan Queen" **AND UNDERNEATH:**

NINA SAYERS

Stunned, she turns around to face the mass of ballerinas.

She sees Lily eyeing her with a flat expression, which turns into a smile to mask her disappointment.

The other girls start congratulating and hugging Nina, some more sincerely than others.

21.

26 INT. THEATER BATHROOM - DAY 26

of
Nina bursts in through the door and heads directly for one
the stalls.

She locks herself in for privacy and dials a number on her
CELL PHONE. She holds it to her ear, anxiously waiting for
the person to answer.

NINA

Hey...Everything's fine...He picked
me, mommy.

She waits for a response.

NINA (CONT'D)

Did you hear me?...Yes, I'm going
to be the Swan Queen.

start
Nina laughs at her mother's response and can't help but
crying.

NINA (CONT'D)

I'll be home soon, okay? I just had
to tell you.

Nina hangs up and the tears really start flowing. She's
dreamt of this for so long, it's almost too much to bear.

She wipes the tears off with the back of her hand and pulls
herself together. She comes out of the stall...

Horrified to discover "WHORE" written on the mirror in **RED
LIPSTICK.**

Nina looks around the bathroom, to make sure she's alone.

She snags a paper towel and wipes off the insult, smearing
the mirror with red streaks.

27 INT. UPPER WEST SIDE APARTMENT - AFTERNOON 27

Nina unlocks the door to the apartment.

NINA

Mom?

Nina looks around, puzzled she isn't there.

28 INT. ERICA'S BEDROOM - LATER 28

Nina opens the door and pokes her head in.
22.

But Erica's not in there either. Nina glances at the walls.

Where several homemade PAINTINGS hang, all of the same subject: Nina as a young girl, posing in a tutu. On a desk, the ORIGINAL PHOTOGRAPH is clipped to a painting in progress.

Out of the corner of her eye, one of the portraits seems to shift. Nina turns towards it, but the painting's now perfectly still.

Unsettled, Nina withdraws.

29 INT. APARTMENT BATHROOM - NIGHT 29

Post-shower, Nina's fuzzy reflection stares back in a steam covered mirror.

Nina takes her hand and wipes a streak across, to see herself more clearly.

She looks nervous. The enormity of what's in front of her setting in.

She turns side-to-side, scrutinizing her body. She lifts her arm and pinches the skin to check her weight.

She notices a small cluster of RED BUMPS on her shoulder. A small RASH.

She feels the bumps with her fingers, bothered.

She checks the same place on her other shoulder.

There's no rash, just faint streaks of SCAR TISSUE.

Nina slides the hamper in front of the door to block it.

In the mirror now, one of the bumps is scratched and bleeding.

Nina quickly wipes the blood off with her finger.

The sound of the front door opening steals her attention.

30 INT. UPPER WEST SIDE APARTMENT - NIGHT 30

Nina exits the bathroom wearing a robe.

In the kitchen, she sees a CAKE with a lit SPARKLER sitting on the table. Her mother smiles anxiously.

23.

ERICA

My daughter, the Swan Queen.

She opens her arms and Nina falls into a hug.

She looks at the cake. It has a ballerina sketched with frosting. Nina hides her disdain.

NINA

Oh, mom.

ERICA

It's our favorite, vanilla with strawberry filling.

Erica picks up a knife and slices into the cake.

NINA

Just a little piece.

Erica ignores her and starts cutting a very large piece.

NINA (CONT'D)

That's way too much.

ERICA

It's a celebration.

NINA

My stomach's still in knots.

ERICA

(OFFENDED)

Fine then.

Erica grabs the whole cake and heads towards the trash.

NINA

(GUILTY)

Mom, don't. I'm sorry.

Erica hesitates, but returns. She sets the cake back down.

ERICA

I'm just so proud of you.

Erica lifts the slice onto a plate.

NINA

It looks yummy.

31 OMITTED 31

24.

32 INT. PRINCIPAL REHEARSAL SPACE - DAY 32

First day in the new role, Nina stretches alone.

Muffled sounds of other ballerinas chatting and giggling drift in from the large rehearsal space. Makes Nina feel a little isolated.

DAVID (O.S.)

Hey there...

Nina turns and sees DAVID, the high-cheeked, cocky dancer playing Prince Siegfried.

DAVID (CONT'D)

It is so full, where do I stand.

It is his version of a joke. Nina politely laughs.

NINA

Yeah...good luck finding a spot.

DAVID

I am David.

NINA

I know you are. I'm Nina.

DAVID

Yes. Here we go, huh?

She nods, nervous.

33 INT. PRINCIPAL REHEARSAL SPACE - LATER 33

David dances around the space, miming a hunt with a cross-bow.

Nina enters, stretches her body to illustrate her transformation into human, then sees David and acts spooked.

25.

She dances away from him, a scared look on her face, undulating her arms to resemble a bird's flapping.

David gives chase, but Nina spins out of his grasp, disentangles from him.

But he eventually snags her, and they come very close together.

LEROY

Okay!

The music stops. Nina breaks out of character and looks at Leroy, anxious for his reaction.

The Russian ballet mistress nods and smiles, clearly pleased.

LEROY (CONT'D)

Okay, Nina. Very good.

Nina smiles, relieved. Leroy hops out of his chair and approaches.

LEROY (CONT'D)

But I knew the White Swan wouldn't be a problem. The real work will be your metamorphosis into the Black Swan.

NINA

Okay.

LEROY

I saw a flash of her yesterday. Get ready to show me more of that bite.

He gives her an impish smirk. She looks down, embarrassed.

34 INT. BACKSTAGE HALLWAY - DAY 34

Nina takes a drink from the water fountain. She hears music emanating from the large rehearsal studio.

Curious, she walks to the open doorway and stops to watch.

sides
Lily.

CORPS MEMBERS and a few soloists form two lines on both
of the room. In the middle, Veronica dances along with

dancing

Nina pays close attention to Lily, sizing her up. Her
is explosive, exudes sex.

LEROY (O.S.)

Watch the way she moves...

26.

Leroy has snuck up behind Nina at the doorway and gets very
close to her.

LEROY (CONT'D)

Imprecise, but sensual. She's not
faking it. Pay attention.

Lily makes a small mistake, but cracks up laughing, amused
rather than bothered by her blunder.

Nina stares at her, attracted and threatened.

A35 INT. PRINCIPAL DRESSING ROOM - DAY A35

room.

The company's administrator, SUSIE, shows Nina into the

SUSIE

You share with Beth from now on, so
be considerate.

NINA

Thanks, Susie.

Awed, Nina looks around the room. She scans Beth's
photographs and personal belongings, and lands on a large
bouquet of FRESH FLOWERS.

SUSIE

Those are for you. From Mr. Leroy.

NINA

Beautiful.

Susie leaves.

Nina pulls a card out from the flowers and reads. A faint

smile curls her lips.

She opens her shoulder bag and removes a SMALL SATCHEL. She pulls out a pair of DIAMOND STUD EARRINGS and puts them on.

35 INT. PATRON OF THE ARTS APARTMENT - NIGHT 35

rich
Leroy pulls Nina through a fundraiser gala, filled with looking PATRONS and some DANCERS from the company.

Bewildered, Nina takes in her high-society surroundings, getting the occasional curious glance as she passes.

Leroy grabs a couple CHAMPAGNE glasses off a WAITER'S tray. He hands a glass to Nina with a smile.

27.

He leads her up a staircase to a landing that overlooks the party.

LEROY

Ready to be thrown to the wolves?
We need their cash, so smile.

She smiles, as instructed.

LEROY (CONT'D)

Ladies and gentlemen, good evening.

The crowd turns their gaze towards them. All eyes on her.

LEROY (CONT'D)

As I stand here tonight, I see so many familiar faces. Your contribution to the art we all cherish profoundly goes straight to my heart and I am very grateful.

Polite applause.

LEROY (CONT'D)

Let me begin with a very important announcement. You all have had the chance to be enchanted, transported, sometimes devastated by the performances of this true artist of our company. She has been an exceptional inspiration to my work, a role model to our dancers and a deeply satisfying presence on

our stage. You all know who I am
talking about...Beth Macintyre

More applause. Nervous, Nina unconsciously picks at her
cuticles.

LEROY (CONT'D)

As we all know, every great career
comes to an end. Beth is retiring
at the end of the season. She will
be giving her farewell performance
as Melpomene, the role she
originated in my first ballet.

People start whispering, stunned by the news. Nina sees Beth
in the crowd, giving a sad smile to the surrounding guests.
Trying to remain dignified.

28.

LEROY (CONT'D)

She will be greatly missed, but she
will always be remembered. My
little princess.

the
Amidst the mummering, Nina sees Beth quietly sneak out of
crowd and out the front door. Leroy quickly covers.

LEROY (CONT'D)

But as we bid adieu to one star, we
welcome another!

He looks at Nina. She stops picking her nails, self-
conscious.

LEROY (CONT'D)

As you know, we open our season
with my new version of Swan Lake.
Taking the role of our new Swan
Queen is the exquisite Ms. Nina
Sayers.

Restrained APPLAUSE.

Lily
Nina steps forward and curtseys. Someone seems to GIGGLE at
her. Insecure, Nina glances towards the source and sees
flirting with a RICH GENT, uninterested in the official
proceedings.

LEROY (CONT'D)

Soon you will have the pleasure of

seeing her perform, tonight we
raise a glass. To all of you, to
Nina, to Beth, to beauty!

He downs his drink and the crowd follows suit.

36 INT. LIVING ROOM, PATRON OF THE ARTS APARTMENT - LATER 36

PARTY GUESTS surround Nina and Leroy, trying to meet the
company's newest star. Nina basks in all the attention.

LEROY

Dr. Brinson and his lovely wife,
Ellen, tonight's sponsors.

She shakes DR. BRINSON'S hand and curtseys to MRS. BRINSON.

NINA

Such a beautiful event.

29.

MRS. BRINSON

Not as beautiful as you, dear.

Nina demurs. They're replaced by another HUSBAND and WIFE.

LEROY

And this is Mr. and Mrs. Stein.

Nina repeats the pleasantries, this time noticing that one
of
her cuticles is bleeding. She awkwardly pulls her hand
away.

Leroy leans in and whispers in her ear.

LEROY (CONT'D)

Relax, you're doing great.

CUT TO:

37 INT. BATHROOM - LATER 37

Nina washes her hands. She looks at herself in the mirror
and
takes a deep breath.

Someone KNOCKS on the door.

NINA

back

Just a second.

She turns off the water and wipes her damp hands on the
of her neck, trying to cool herself.

She checks her finger. No blood, but there's a HANGNAIL.

Nina takes hold of the small flap and tries to yank it off.

Accidentally tearing a strip of skin from the nail to her
second knuckle.

More KNOCKING startles her.

LILY (O.S.)

Come on! I'm about to burst!

Nina quickly balls up the peeled skin and throws it away.

She opens the door.

30.

Lily pushes in.

LILY (CONT'D)

Hey! Look who it is.

Lily closes the door behind her and locks it.

LILY (CONT'D)

I'm Lily, by the way. Don't think
we've officially met.

**NINA
(RATTLED)**

Nina.

LILY

Our New Swan Queen! That is so
huge! You must be freaking out.

NINA

Yeah...

Lily slides her PANTIES out from under her dress and puts
them in her clutch.

NINA (CONT'D)

I should probably get back.

LILY

Stay. Keep me company.

Lily starts to refresh her makeup.

Nina stays put for a second, uncertain.

NINA

Excuse me.

31.

met

She opens the door and steps out, where she's immediately
by Leroy.

LEROY (O.S.)

Ah, there you are.

Lily closes the door behind her.

38 EXT. UPPER EAST SIDE APARTMENT BUILDING - NIGHT 38

Leroy escorts Nina out. It's a couple hours later and she's
tipsy. She stumbles a little and grabs onto Leroy.

NINA

I think I drank too much. All those
toasts...

LEROY

You did well.

NINA

Really?

LEROY

They tried to eat you alive, but
here you are, in one piece.

NINA
(MELTING)

I guess.

LEROY

I'll get you a cab. Where you
going?

NINA

Oh, Upper West Side.

LEROY

Why don't you come to my place

first? It's on the way.

She gives him a coy glance, reading between the lines and hiding her excitement.

LEROY (CONT'D)

For a drink. Unless you've had enough.

NINA

No, that's good.

He starts to look for a cab.

32.

MRS. BRINSON (O.S.)

Thomas!!!

They turn, see Mrs. Brinson, the host of the party, standing at the door.

MRS. BRINSON (CONT'D)

You need to say hello to Karen
Halloway before you disappear.
She's from Texas. Correction: she
is Texas.

LEROY

(TO NINA)

A minute more of ass-kissing. Wait here.

He runs back inside to say his goodbyes.

Nina smiles after him, giddy and anxious.

of She notices a slender figure watching her from the shadows
the adjoining doorway. In the dark, she looks like Nina.

NINA

(CONCERNED)

Hello?

Spotted, the figure backs up, seeming to disappear.

Nina cautiously approaches, but can't see anyone.

She gets closer to the doorway...and someone JUMPS OUT,
startling her.

It's Beth, drunk and shivering. Cheeks streaked with mascara.

NINA (CONT'D)

Beth? What are you doing out here?

Beth stares her down. Nina backs up, nervously grabbing her earlobe.

NINA (CONT'D)

I was crushed to hear that you're leaving.

BETH

What'd you do to get the role?

33.

Nina shakes her head, confused.

BETH (CONT'D)

He always said you were a frigid little girl.

Her words needle Nina, too close to the truth.

BETH (CONT'D)

So what did you do to make him change his mind? Suck his cock?

NINA

Some of us don't need to do that.

Nina's struck a nerve. Beth starts to come at her.

BETH

You fucking little whore.

**NINA
(GUILTY)**

Beth, I'm-

LEROY (O.S.)

What's going on?

They both turn to see Leroy returned.

BETH

I need to talk to you.

LEROY

You're drunk. You should go home.

BETH

Don't do that! Don't just dismiss me!

LEROY

(EXASPERATED)

Poor, poor little princess. Try to hold it together.

BETH

I'm going to drop by later, okay? I have something I want to give you.

LEROY

(IGNORING HER)

Come on.

He puts his arm around Nina, starts to lead her away.

34.

BETH (O.S.)

A token of my appreciation.

He ignores her and raises his arm to hail a cab. As they enter the cab, Beth calls after them.

BETH (CONT'D)

Make the most of it Nina.

Through the cab window Nina looks at Beth, troubled by her words.

39 INT. LEROY'S APARTMENT - NIGHT 39

Tasteful but spare loft. Modern and expensive furniture. Large windows.

Nina stands alone, looking around his inner sanctum, wide-eyed.

She explores the pieces of art, the furniture. She touches some of it, in awe.

LEROY (O.S.)

Here.

She turns, finds Leroy holding out yet another flute of champagne. For himself, a scotch.

NINA

Thanks.

She looks up at him, expecting him to make a move. Instead, he walks away, and sits in a chair. He gestures for her to sit as well.

Confused, she sits across from him, alone on the large couch.

He takes an unceremonious sip of his drink and studies her. Uncomfortable, she takes a drink as well.

LEROY

I thought it'd be good to talk about the role. Ground us a little.

NINA

Yes.

LEROY

The better we get to know each other, the more productive we'll be. I don't want there to be any boundaries between us.

35.

NINA

Me neither.

LEROY

Good. So, do you have a boyfriend?

She's caught off guard by his question and just smiles uncomfortably. He waits for an answer. Finally she manages a reply.

NINA

No...

LEROY

Have you had many in the past?

NINA

A few. But no one serious.

LEROY

You're not a virgin, are you?

Her expression sours at this line of questioning. She shakes her head.

LEROY (CONT'D)

Then there's nothing to be

embarrassed about, is there?
(she shakes her head)
And you enjoy making love?

NINA

Excuse me?

LEROY

Sex. Do you enjoy it?

Blushing and feeling awkward, she takes a sip of champagne.

LEROY (CONT'D)

We need to be able to talk about
this.

NINA

Okay.

LEROY

So?

Nina looks at him, embarrassed, and shrugs.

He smirks, and joins her on the couch.

36.

LEROY (CONT'D)

I have a homework assignment for
you.

NINA

Yes?

LEROY

Go home and masturbate. Live a
little.

She blanches, scandalized. He finishes off his scotch and
stands.

LEROY (CONT'D)

It's late. Lots of work tomorrow.
The doorman will find you a cab.

He leaves her alone in the living room.

40 INT. NINA'S BEDROOM - NIGHT 40

Nina looks at herself in the mirror, removing bobbie-pins,

as

Erica folds clothing and puts it away.

ERICA

Sounds like quite an evening. Wish I could have been there.

NINA

You know I asked.

ERICA

I know, Susie told me. Guess he wanted you all to himself.

NINA

That's not why.

Erica looks adoringly at Nina's reflection in the mirror.

ERICA

I don't blame him.

Erica starts to remove Nina's DIAMOND EARRINGS, but pauses.

ERICA (CONT'D)

Where did you get these?

NINA

They're fake.
37.

ERICA

Fooled me.

Erica removes the earrings, then walks behind Nina to unzip her. Nina faces her.

NINA

I can do it.

ERICA

Turn.

Nina turns back around, reticent.

ERICA (O.S.) (CONT'D)

He must have been at your side all night, showing you off.

Erica finishes unzipping the red dress and sees Nina's shoulder.

ERICA (CONT'D)

Oh Nina...

Remembering, Nina pulls away from her.

NINA

It's just a rash.

Erica gruffly pulls Nina to the mirror and turns her
around.

ERICA

What are you talking about?

Nina checks her reflection and sees the RASH, red and
irritated from scratching.

NINA

It was worse a couple days ago.
It's already getting better.

ERICA

You've been scratching again.

NINA

NO-

Erica yanks her out of the room.

41 INT. APARTMENT BATHROOM - NIGHT 41

does
Nina sits on the toilet, stripped to her underwear. She
her best to cover herself.

38.

Erica finishes dabbing her back with HYDROGEN PEROXIDE and
replaces the cap on the bottle.

She pulls out NAIL CLIPPERS and cuts Nina's nails down to
their base. Each CLICK makes Nina twitch.

ERICA

I thought you'd outgrown this
disgusting habit. (click) You
haven't done it for years. (click)

NINA

Mom, please.

Erica grabs Nina's other hand.

ERICA

It's the role, isn't it? All this pressure... I was worried it'd be too much.

Nina stares at her, seething.

42 INT. NINA'S BEDROOM - LATER 42

Nina crawls into bed, avoiding her mother's eyes.

ERICA

Don't be mad at me. You know I love you, you know I want what's best. But we have to take care of you.

Nina doesn't respond.

Erica opens the JEWELRY BOX and the tinny music begins playing.

She hums and starts to stroke Nina's hair.

Nina tries to brush her hand away.

But Erica brings it back and keeps stroking.

43 INT. NINA'S BEDROOM - MORNING 43

Nina lies wide awake after a restless night.

She slowly reaches down under the covers, down between her legs, to complete Leroy's "homework assignment."

She closes her eyes and starts to maneuver.

39.

She suddenly hears a RUSTLING sound and a short SNORE.

She freezes and opens her eyes. She slowly sits up in bed

and

sees Erica SLEEPING on a chair in the corner of the room.

Nina glares at her.

44 INT. LARGE REHEARSAL SPACE - DAY 44

Nina waits her turn as a row of DANCERS perform grand jetes diagonally across the room.

She watches Veronica perform her leaps. She rejoins the group, giving Nina a nasty stare.

Nina avoids it, looking towards Lily, who gives her a small smile.

Just as Nina's turn arrives, a panicked YOUNG CORPS DANCER rushes in and makes a beeline for the severe ballet mistress.

Nina takes one leap and then stops dancing, sensing something's wrong.

The corps dancer whispers into the ballet mistress' ear. A look of shock on the mistress' face.

The dancer collapses into the older woman's arms.

The piano music trickles to a halt.

Nina exchanges glances with some of the other dancers.

First a few, then more dancers approach the two women, wanting to find out what's happened.

Nina hangs back, filled with a sinking feeling.

45 EXT. LINCOLN CENTER FOUNTAIN - DAY 45

of
Nina sits as Leroy, worse for the wear, stares at the jets of water.

NINA

What happened?

40.

LEROY

She walked into the street, got hit by a car.

NINA

Oh my god...

LEROY

I'm sure she did it on purpose.

NINA

How do you know?

LEROY

Everything Beth ever did came from within. From some dark impulse. It's what could make her so thrilling to watch. Even perfect at times. But also destructive.

Nina hesitates, but has to ask.

NINA

Was it right after we saw her?

LEROY

It's not your problem. This has nothing to do with you.

She looks away, not so sure.

LEROY (CONT'D)

Nina, don't let yourself be distracted. Dance is not immortalized like music, poetry or art. It lives for now. For this moment only. And this is your moment.

She attempts a nod.

A46 INT. PRINCIPAL DRESSING ROOM - DAY A46

Beth's belongings have already been packed up and cleared. Guilt-ridden, Nina tries to get ready.

She picks up her duffel bag, and removes her SACHEL. She unpacks its contents onto the counter: needle and thread, cigarettes, a makeup compact, and the tube of lipstick.

She looks over at the vase of flowers. A few have wilted.

She pulls them out to make the bouquet look fresh again.

41.

46 INT. HOSPITAL - DAY 46

walks
from
view.

Nina exits the elevator with a BROWN SHOPPING BAG. She
down a stark hallway and approaches Beth's hospital room.
Members of BETH'S FAMILY surround the bed, blocking Beth
view.

Nina considers going in, but shyly sulks past, drawing the attention of an OLDER NURSE.

OLDER NURSE

You can go in.

NINA

It's okay.

on The older nurse gives her a skeptical glance and continues her rounds.

Nina walks a little further and leans against the wall to wait.

She hears the sound of shuffling feet, looks over, and sees the group of people exit the room and walk down the hall, comforting one another.

Nina steps out from hiding and goes inside.

47 INT. HOSPITAL ROOM- DAY 47

Beth is bandaged and unconscious, attached to MACHINES.

Nina stands at a distance, too intimidated to approach at first.

EXPENSIVE- She looks around the room. It is lined with large, **LOOKING BOUQUETS.**

She removes the flowers Leroy gave her from the brown bag, and sets them next to the others.

Nina slowly approaches Beth's bedside.

closed Beth's face is heavily wrapped with bandages. Only her eyes and pale lips can be seen.

She scans down her body, sees a sliver of her thigh, purple with bruises.

Curious, Nina lifts the top edge of the blanket and peeks underneath.

42.

large The legs are bloated and horribly bruised, pierced with pins to reset the shattered bones.

She looks lower and lower, and discovers MAGGOTS feeding on her ankles.

Nina turns away, confronted by the Older Nurse.

OLDER NURSE

What are you doing?!

door. Nina doesn't have an answer. She just stumbles out the door.

A48 INT. UPPER WEST SIDE APARTMENT BUILDING - NIGHT A48

lugging Nina steps out of her apartment into the dim hallway, a bag of trash.

She notices some WOODEN DEBRIS from an apartment renovation sitting near the trash chute.

piece Nina drops the trash bag in the chute, then picks up a piece of BROKEN WOOD.

sleeve She considers it for a moment, and hides it inside the sleeve of her sweatshirt.

B48 INT. UPPER WEST SIDE APARTMENT - LATER B48

Nina quietly steps inside and heads towards her bedroom.

busily Through Erica's open bedroom door, Nina can see Erica busily sewing ribbon onto pointe shoes, humming to herself.

Nina quietly slips back inside her room.

She removes the wood piece and jams it between the door closet, creating a makeshift doorjamb

She tests it. Holds pretty well.

She hears a creak. FOOTSTEPS approach. She removes the wood and sticks it inside her dresser, not ready just yet.

She quickly lies down on her bed and waits to be tucked in.

The door SQUEAKS open, and Nina looks towards it.

42A.

48A INT. PRINCIPAL REHEARSAL SPACE - DAY 48A

Nina, David, and the dancer playing ROTHBART rehearse the Black Swan and Prince Siegfried's Pas De Deux from Act 3.

towards David lifts her, then sets her down, and they lean-in each other, almost kissing.

LEROY

No, no, not so stiff. Don't be scared of him.

She pulls away from David, not at all coyly. Leroy exhales, frustrated.

43-46.

48B INT. LARGE REHEARSAL SPACE - ANOTHER DAY 48B

Nina and David dance the next part of the section, looking more worn out.

LEROY

Forget about control. I want to see passion.

She still looks tense, not getting it.

LEROY (CONT'D)

Let it out!

48C INT. LARGE REHEARSAL SPACE - ANOTHER DAY 48C

Nina practices with an OLDER BALLET MISTRESS. She demonstrates a movement, and Nina mimics her. The mistress scrutinizes, unimpressed.

A49 INT. PHYSICAL THERAPIST'S OFFICE - ANOTHER DAY A49

and Nina is worked over by a PHYSICAL THERAPIST. Every joint muscle aches, but Nina breathes through the pain.

49A INT. PRINCIPAL REHEARSAL SPACE - YET ANOTHER DAY 49A

Nina and David finish the section, completely soaked with sweat.

They look at Leroy, heaving breaths.

LEROY

David, answer me this question: are you interested in fucking her?

David snickers, embarrassed, shakes his head.

LEROY (CONT'D)

No, of course not. No one would be.

Leroy comes face to face with her.

LEROY (CONT'D)

Nina, your Black Swan still looks no different than your White Swan. She's's just as...frigid.

49B

Suddenly, the lights turn off, throwing them into total darkness.

43-46A.

LEROY (CONT'D)

Fuck!

Leroy angrily marches to the door and whips it open.

LEROY (CONT'D)

(to someone in hall)
Hey! We're still working in here.
Lights back on.

There's a momentary pause, and then the lights return.

LEROY (CONT'D)

Thank you!
(to David, Piano Player)
Okay, you guys can go. Thank you for your patience.

(TO NINA)

You stay.

David gives her an insinuating glance, then shakes his head.

Very used to Leroy's "methods."

DAVID

Have fun.

David and the Piano Player leave them alone.

49C Leroy approaches Nina and takes her hands in his. 49C

LEROY

I'll be the Prince.

Made nervous by his touch, she nods.

He walks behind her and puts his hands on her waist.

He starts humming the score. And then they begin.

They do a series of lifts and spins, Leroy bracing her.

He lets go, she moves away from him.

LEROY

Use each finger, your face, your
tits, everything. Entice me!

other
He grabs her wrist. She spins. He lets go. He grabs her
wrist, she spins to face him.

They get very close.

Just before they kiss she dips, pulls away.

43-46B.

He grabs her arm again, she spins, then he stops her, her
back to him.

He runs his hands down her arms. Slowly, seductively. She
trembles.

LEROY (CONT'D)

Just feel my touch and respond.

almost
She turns and leans in close, as though to kiss him...

touching lips...but then she tries to push off again. He
tightens his grip, holds her there.

She looks back at him, questioning. He looks at her
intently, pulls her to him, and kisses her.

She melts and eagerly kisses him back. He pulls away,
momentarily.

LEROY (CONT'D)

Slow down. Open your mouth.

She doesn't.

LEROY (CONT'D)

(INSISTENT)

Open it.

Nina follows his instruction.

The kiss grows more heated and he wraps his arms around her.

He pushes her back against the mirror. She whimpers.

He runs his hand down her body, then reaches between her legs. She GASPS, tries to pull his hand out, but he persists.

She throws her head back as he kisses her neck. She breathes deep, emits short MOANS, succumbing...

Suddenly, he pulls away from her. She looks at him confused, flushed and breathing hard.

LEROY (CONT'D)

That was me seducing you. It needs to be the other way around.

He turns and starts to walk away. She can't believe it.

NINA

Please don't...

He ignores her and walks out of the room.

47.

50A INT. PRINCIPAL REHEARSAL SPACE - LATER 50A

Nina sits on the floor, head in hands.

VOICE (O.S.)

Hey...

somebody
Nina startles and looks up. Sees the dark figure of watching her from the doorway. Looks like HERSELF.

NINA

Who's that?

Lily emerges from the darkness, dressed to leave.

LILY

You okay?

NINA

I'm fine.

LILY

You sure?

50B

Lily sits down beside her, oblivious of Nina's desire to be left alone.

She digs out a cigarette from her bag. Offers it to Nina. Nina doesn't take it.

NINA

We can't smoke in here.

LILY

I won't tell if you won't.

48.

Nina reluctantly takes the cigarette, holds it a little awkwardly, clearly not a regular smoker.

Lily sparks a flame for her and then lights one for herself. Nina puffs, but doesn't inhale. Lily smirks.

LILY (CONT'D)

Big day's getting closer and closer, huh? I can't wait. You're going to be amazing.

NINA

Thanks...

Nina wipes off her tears with her hand.

LILY

So, want to talk about it?

NINA

Just had a hard day.

LILY

Leroy play too rough?

Nina looks at her surprised.

LILY (CONT'D)

He seems like a prick.

NINA

He's brilliant.

LILY

Sure, but not exactly warm and fuzzy.

NINA

You don't know him.

Lily smirks with a realization.

LILY

Someone's hot for teacher.

Nina gives her a withering glance.

LILY (CONT'D)

It's okay. I don't blame you.

Nina stands up.

49.

NINA

I should go. It's getting late.

LILY

Hey, I was only playing.

Nina walks towards the door.

LILY (CONT'D)

Nina?

She ignores Lily and exits.

51 OMITTED 51

52A INT. APARTMENT BATHROOM - NIGHT 52A

Nina lies in the bath, eyes closed, concentrating.

Her body jostles slightly, moving her hand between her legs,
seeking release.

Growing frustrated, she moves more and more aggressively.

She abruptly stops and submerges herself under the water, defeated.

She lies still, her arms wrapped around her chest.

She opens her eyes, her vision distorted by the water.

Suddenly, her blurred Double appears, staring down at her.

Nina shoots up.

The Double is gone.

Nina scans the bathroom, but she is alone.

Nina notices some water dropping off her fingers, onto the lip of the tub.

Then a few drops of RED land on the white porcelain.

Worried, she examines her fingernails, which have started

to

grow back. She discovers blood and bits of skin.

50.

52B LATER 52B

Out of the tub, Nina checks herself in the mirror. Her shoulder is streaked with deep SCRATCHES.

cabinet

She grabs a pair of little SCISSORS from the medicine

and starts trimming her fingernails.

She looks up at the mirror and sees her reflection snip off the tip of her index finger.

Two

Nina GASPS and drops the scissors, CLANGING in the sink.

of her fingers are bleeding, their tips sliced.

ERICA (O.S.)

(CONCERNED)

Nina?

Nina looks at the door, already blocked by the hamper.

NINA

I'll be out in a second.

She stays still, hoping she won't try to come in.

Footsteps recede and Nina breathes.

She runs her hands under some water to clean off the blood.

53 OMITTED 53

54 OMITTED 54

55 INT. LARGE REHEARSAL SPACE - DAY 55

David and Nina dance the Black Swan's Pas de Deux. Once again, Nina's rigid and self-conscious.

51.

LEROY

Try it again.

They resume dancing. She finishes, out of breath, and looks at Leroy and the Russian ballet mistress.

LEROY (CONT'D)

Again.

The piano music starts up again, and she begins dancing.

When she finishes, she looks at him, eager for feedback.

LEROY (CONT'D)

Again.

The music starts up again. Nina stays still, frustrated.

NINA

Do you have any corrections?

LEROY

No.

She doesn't understand. He gets up from his chair and goes
to her.

LEROY (CONT'D)

Lily talked to me. Said she saw you crying.

Nina looks away. Can't believe Lily talked to him.

LEROY (CONT'D)

She said you were upset and I should "take it easy" on you.

NINA

I didn't tell her that.

LEROY

Maybe you'd like a break for a day or two.

52.

NINA

THOMAS-

LEROY

Or a fucking month.

NINA

She shouldn't have said anything!

LEROY

I don't care! You shouldn't be whining to her!

NINA

I didn't.

LEROY

You could be brilliant. Taking it easy would be a betrayal.

He walks away from her.

NINA

I'm sorry. I'm sorry.

LEROY

Stop saying that! Stop being so damn weak!

He tosses his chair across the room. SMASHING into the wall.

56 INT. BACKSTAGE HALLWAY - DAY 56

Furious, Nina heads towards the soloists' dressing room. Hears them chatting in their usual manner.

Nina KNOCKS loudly at the door, interrupting them.

VERONICA

(RESENTFUL)

Look who's gracing us with her presence...

NINA

Lily, I need to talk to you.

LILY

Okay...

NINA

Now.

53.

VERONICA

(you're in trouble)
Ooooh.

The other girls giggle.

LILY

Shut up.

And they do.

57 INT. BACKSTAGE HALLWAY - DAY 57

Nina leads Lily to a private nook, fuming.

LILY

What's wrong?

NINA

You told Thomas about last night?

Lily falters, guilty.

LILY

I ran into him this morning. He said you guys were having some trouble.

NINA

Why would he talk to you?

LILY

Whoa your highness, I just told him you're working your ass off and I'm sure you'll be great.

NINA

You shouldn't have done that.

LILY

I didn't fucking do anything.

Lily takes off. Nina stares after her, at a loss.

A58 INT. SUBWAY - NIGHT A58

of
BOARD
Nina sits on the subway, going home. She notices that one
her fingernails has a jagged edge. She removes an EMORY
from her bag and begins filing it down.

A SKEEZY MAN across the aisle ogles her.

54.

to
Nina keeps her eyes down, trying to ignore him. He starts
sing an OLD LOVE SONG from the 20's.

Nina stands and goes to the other end of the car. He
continues singing, undeterred.

58 OMITTED 58

59 INT. UPPER WEST SIDE APARTMENT - NIGHT 59

Nina sits on the floor in a loose sweatshirt, sewing ribbon
onto pointe shoes.

pair.
Erica sits across from her, sewing ribbon onto another

ERICA

Has he tried anything with you?

Nina doesn't respond.

ERICA (CONT'D)

He has a reputation...

Nina tries to ignore her.

ERICA (CONT'D)

I have a right to be concerned,
Nina. You've been staying late so
many nights. "Rehearsing." I hope

he's not taking advantage, that's all.

NINA

He's not.

ERICA

Good. I don't want you making the same mistake I did.

NINA
(INSULTED)

Thanks.

ERICA

Not like that. I just mean as far as my career was concerned.

NINA

What career?

ERICA

The one I gave up to have you.
55.

NINA

You were 28.

ERICA

So?

NINA

And only...

Nina bites her tongue.

ERICA

Only what?

NINA

Nothing.

ERICA

What?

NINA
(DEFIANT)

Nothing.

Erica glares at her.

ERICA

How's your skin?

NINA

It's fine.

ERICA

We leaving it alone?

NINA

Yes.

ERICA

Let me see.

Nina stares back defiantly.

ERICA (CONT'D)

Take off your shirt.

NINA

No.

Erica starts to come towards her.

The DOORBELL RINGS.

Erica looks at Nina questioningly. Nina shakes her head.

56.

chain Erica goes to the door and cracks it open, keeping the engaged.

ERICA

(to person outside)

Can I help you? (pause) I'm sorry, she's not in.

Erica shuts the door. Nina rushes out to see who it was.

NINA

Who was it?

Erica doesn't answer.

door Irritated, Nina walks around Erica and quickly opens the to find out.

ERICA

It's no one.

60 INT. BUILDING HALLWAY- NIGHT 60

Nina sees a ballerina walking away from the door.

NINA

Hello?

Lily turns.

LILY

Hey.

NINA

(SUSPICIOUS)

What are you doing here?

Nina steps out of her apartment and closes the door.

LILY

I wanted to apologize.

Nina just stares, incredulous.

LILY (CONT'D)

You were right, I shouldn't have talked to him about you.

Erica opens the door and sticks her head out.

ERICA

Sweetheart?

57.

NINA

Give me a second.

ERICA

Your dinner...

NINA

Mom, please!

Erica closes the door.

LILY

She's a trip...

NINA

How did you know where I live?

LILY

I have my ways.

Nina looks at her, darkly.

LILY (CONT'D)

Relax, I got it from Susie in the office. I feel really shitty. Can I make it up to you? Take you out to dinner?

NINA

I don't think-

LILY

A drink?

Nina's tempted. Erica pokes her head out again.

ERICA

Sweetie, you need to rest.

LILY

Jesus.

Nina pushes the elevator call button.

NINA

(TO LILY)

Wait.

Nina walks to the door, and grabs her coat.

ERICA

What are you doing?

58.

NINA

I'm going out.

ERICA

What?

Nina ignores her and shuts the door.

NINA

(TO LILY)

Let's go.

61 INT. CORNER BISTRO - NIGHT 61

A noisy bar and burger joint, packed to the brim. Lily and

Nina sit at a small table.

LILY

Can't believe that's what he called her. So gross!

NINA

I think it's sweet.

LILY

Little princess? He probably calls every girl that.

NINA

Only Beth.

LILY

Well, I'm sure she lost the title after her game of chicken.

Nina's smile fades.

LILY (CONT'D)

Bet he'll be calling you little princes any day now.

NINA

I don't think so.
59.

LILY

Sure, just gotta let him eat the pussy.

drops
Nina blushes, embarrassed, and Lily cracks up. A WAITER
a plate in front of her.

**WAITER
(TO LILY)**

Cheese burger, extra bloody.

LILY

Danke schoen.

WAITER

Let me know if it's not juicy enough.

LILY

Oh, I will.

He smiles, keeping his eyes locked on Lily, as he rudely plops down Nina's plate.

WAITER

Enjoy.

Lily watches him go, then notices Nina looking annoyed.

LILY

What?

NINA

Guess I'm invisible.

Lily studies her and digs into her purse. Pulls out a **SEXY SHIRT**.

LILY

Here, wanna spruce up?

Nina gives her a puzzled look.

LILY (CONT'D)

I always carry a spare, case I wake up somewhere unexpected.

Lily picks up her ungainly burger and takes a big bite, a little grease dripping down her chin. Nina cuts into her dry chicken breast.

LILY (CONT'D)

Not like you need more attention these days. How is he?
60.

Nina doesn't understand the question.

LILY (CONT'D)

Thomas?

NINA

I wouldn't know.

LILY

Yeah, right.

NINA

I don't want to talk about it.

LILY

Relax, you're so tense.

Lily pulls out a cigarette case and clicks it open. Inside, CIGARETTES and a couple PILLS.

LILY (CONT'D)

One for you...

Lily grabs one of the pills and slides it over.

LILY (CONT'D)

And one for me.

Lily grabs her pill and downs it with a beer.

Nina stares at her pill, too embarrassed to admit she doesn't know what it is.

LILY (CONT'D)

Don't worry, it's pure. Brought it with me straight from San Francisco.

NINA

What is it?

LILY

You're kidding? You never rolled?

Nina blinks.

LILY (CONT'D)

Oh boy. It'll just make you have a good time. Loosen up. See the night sky.

**NINA
(CURIOUS)**

How long does it last?

61.

LILY

Couple hours. Tops.

Nina looks at the pill, thinks about it for a second...

NINA

That's okay.

LILY

Sure?

Nina nods. Lily puts the pill back, and SNAPS the case

closed.

62 INT. GRUNGY BATHROOM - NIGHT 62

Wearing the SKIMPY SHIRT Lily offered her, Nina rinses her mouth out with water from the sink, then checks herself out in the mirror.

It's broken and covered with graffiti and stickers. One particularly bright one says, "Seize the Day-glo."

Nina's cell phone RINGS. She checks the ID--"MOM"--and silences it.

Nina puts her SWEATSHIRT back on over the shirt, and exits.

63 INT. CORNER BISTRO - NIGHT 63

Nina returns to her table, but when she gets there, Lily is gone and the table is cleared.

She looks around the crowded room, doesn't see her
anywhere.

She heads towards the exit, and sees Lily at the bar, flirting with TWO ATTRACTIVE MEN. She's very touchy-feely.

Intrigued, Nina stays put, wanting to observe Lily from a distance.

The BARTENDER sets a drink down in front of Lily. The men compete to pay for it.

Lily takes out the CIGARETTE CASE from her purse, and
removes
the pill.

Nina looks on, suspicious.

Lily opens the pill, and dumps its contents into the drink. She stirs it with her finger.

62.

She holds out her finger to one of the men, he sucks off the liquid.

Lily looks over and catches Nina watching. She waves for her to join them.

Nina reluctantly walks to her.

LILY

Heeey, thought we could use some drinks.

NINA

I'm gonna go.

LILY

This is Tom and this is Jerry.

The guys laugh.

ANDREW

Actually it's Andrew.

TOM

Tom.

NINA

Hi.

LILY

You can't leave, I bought you a drink.

Lily holds out the doctored beverage. Nina eyes it, tempted to go down the rabbit hole...

NINA

I really shouldn't, we're on the stage tomorrow.

LILY

What, you gonna go home to mommy? Live a little.

Nina grins sheepishly and takes the drink. Lily smiles.

NINA

Just a couple of hours?

LILY

Tops.

Nina takes a tiny sip.

63.

LILY (CONT'D)

Go on.

Nina takes another sip and smiles.

LILY (CONT'D)

Let's go sit somewhere a little more comfortable. Gentlemen?

She gets up and holds out her hands. The two men each grab one and she leads them deeper into the bar.

64 INT. CORNER BISTRO - MOMENTS LATER 64

Nina's drink is half gone. The foursome sits snugly at a booth. Nina next to Andrew, shyly avoiding his gaze. She takes another tentative sip of her drink.

ANDREW

You haven't told me who you are.

NINA

Oh, I'm a dancer.

ANDREW

No, I mean your name.

NINA

Nina.

TOM

You two sisters?

LILY NINA

Yes. No.

ANDREW

Well?

LILY

We're blood sisters.

NINA

We dance in the same company.

TOM

(PLEASED)

Ahh, ballerinas. So that's why you look alike.

LILY

Tom and Jerry are gay lovers.

64.

TOM

Very funny.

LILY

Oh, I just assumed.

ANDREW

I've never been to the ballet.

LILY

In that case you're definitely NOT gay.

TOM

It's pretty boring, isn't it?

NINA

(OFFENDED)

No, it's not.

LILY

(FLIRTY)

It's not for everyone. You probably aren't sophisticated enough.

TOM

You've got some mouth, you know that?

LILY

Isn't that compliment a little premature?

Lily sips her drink, staring at Tom flirtatiously.

NINA

You guys should come sometime. I can comp you tickets.

Tom laughs, amused by Nina's earnestness.

TOM

Yeah...that'd be neat.

LILY

I think we all need another round. Bottom's up.

She looks at Nina and sucks down her drink, challenging her to follow suit. Nina takes a breath of courage and empties her glass.

She waits for something to kick in.

LILY (CONT'D)

Tom, come with me?

and Lily slips out of the booth and Tom follows, leaving Nina
Andrew alone. She avoids his gaze, nervous.

ANDREW

So...what are you guys working on
these days?

Her cell phone RINGS, interrupting him. She quickly turns it
off and gives him an embarrassed smile.

NINA

Sorry. Swan Lake.

ANDREW

Yeah?

NINA

You know it?

ANDREW

Oh, no, not really. Heard of it
though. What's it about?

NINA

It's about a girl who's been turned
into a swan. She needs love to
break the spell.

ANDREW

Okay.

NINA

Yeah, but her prince falls for the
wrong girl and she kills herself.

ANDREW

So a happy ending, then?

NINA

It's beautiful, actually.

ANDREW

Like you.

She starts to feel the initial tingles of the drug.

NINA

Huh?

ANDREW

I said you're beautiful.
66.

She giggles.

ANDREW (CONT'D)

That funny?

She gives him a flirtatious glance.

NINA

My hands are all sweaty.

Andrew touches them. She grabs onto his hands. She looks at his face. His eyes twinkle at her.

her
Lily slides in next to her. Nina sees her and melts into
body. Lily hugs her back.

LILY

Uh oh! Looks like someone's
rolling. Let's get you dancing.

A65 OMITTED A65

65 INT. DANCE CLUB - NIGHT 65

Nina kisses Tom on the floor of a crowded dance club. The drug is in full effect.

one
The world has soft edges, colors are vivid and bleed into
another.

Lily twirls her around.

Nina attaches herself to her, hungry for the attention. A cheering section of guys surrounds them.

Nina lets loose. Dances with abandon.

66 INT. CLUB BATHROOM - LATER 66

Nina makes out with someone, her back pushed up against the wall. Her eyes are closed, she's shiny with sweat.

or She opens her eyes, confused to find that it's not Andrew even Tom, just a STRANGE MAN.

She backs away. He reaches for her, but she swats him off.
67.

67 INT. DANCE CLUB - SAME 67

She stumbles around the dance floor, looking for Lily, but only sees a mass of moving bodies.

Lily. She finally spots a girl that looks like her from behind. Nina grabs her shoulder and the GIRL spins around. Not

68 EXT. DANCE CLUB - LATER 68

city Nina pushes her way out of the club, starting to panic. She looks around, trying to figure out where she is, but the is dark and non-descript.

LILY (O.S.)
Nina!

exit Nina turns towards the voice and, with relief, sees Lily the club.

LILY (CONT'D)
Where you goin'?

69 INT. TAXI - NIGHT 69

Nina stares adoringly at Lily, who has her eyes closed, enjoying the cool air blowing in from her open window.

Lily opens her eyes and catches Nina staring. Lily smirks.

her Using her index and middle finger as "legs," she "walks" pokes hand over the vinyl seat, all the way to Nina's leg and it.

Nina watches her hand with a smile on her face, glances at Lily.

until

Lily smiles back, and then "walks" her hand up the leg,
it reaches the edge of Nina's dress.

Lily looks at Nina questioningly. Nina doesn't protest.

Lily slips her hand underneath the dress, gently makes
contact...

Nina shudders, but pulls Lily's hand back out and holds it.

Lily snickers and looks out her window.

Nina looks at their clasped hands, then out her own window,
happy.

68.

70 INT. UPPER WEST SIDE APARTMENT HALLWAY - LATER 70

Nina quietly opens the front door.

Lily GIGGLES. Nina SHUSHES her.

They slip off their shoes and tip-toe inside.

71 INT. UPPER WEST SIDE APARTMENT - SAME 71

Nina eases the door shut.

hallway.
Lily taps her on the shoulder and points towards the

Erica emerges from the darkness, approaching them slowly.
Distraught.

ERICA

Do you have any idea what time it
is?

NINA

Mmm-hmm. Late.

ERICA

Where have you been?

NINA

To the moon and back.

ERICA

You've been drinking.

NINA
(CORRECT ANSWER)

Ding ding ding.

Lily snickers, Nina tries to keep a straight face, but ends up laughing.

ERICA

What else?

NINA

Huh?

ERICA

What else have you been doing?

Nina smiles coyly.

NINA

You want to know their names?

69.

Erica grabs Nina's wrist.

ERICA

You need to sleep it off.

NINA

There were two. Tom and Jerry...

ERICA

Be quiet, Nina.

NINA

(GIGGLING)

I fucked both of them.

ERICA

Shut your mouth!

Erica violently jams her fingers over Nina's lips, trying to silence her.

Nina runs into her room and SLAMS the door.

72A INT. NINA'S BEDROOM - SAME 72A

She grabs the broken PIECE OF WOOD from the dresser and jams the door. She backs Lily away, preparing for the storm.

NINA

Don't come in here!

Erica tries to open the door, but it gets stuck. She peers her eye through the crack.

ERICA

What's this?

NINA

It's called privacy! I'm not fucking twelve years old anymore!

Erica struggles a little with the door, but can't get it to budge.

ERICA

You're not my Nina right now!
70.

NINA

LEAVE ME ALONE!!!

Nina **SHOVES** the door shut.

Erica's **FOOTSTEPS** retreat, followed by the **SLAM** of her bedroom door.

72B Nina is worked up, breathing hard. 72B

LILY (O.S.)

Whoa...

Nina turns around and sees her Double smiling at her.

that
Nina flees to the door. Pauses. She peeks back and sees it's actually Lily.

Relieved, she grabs Lily and kisses her, revved-up.

Lily responds with equal force. They claw at each other, passion exceeding coordination.

Lily pulls Nina's shirt off and throws her onto the bed.

She straddles Nina, who looks up at her carnivorously.

Lily takes her own top off, plunges down and kisses Nina.

Nina flips Lily over, becomes the dominant one.

Lily scratches Nina's back, over some of the rash.

There's subtle movement underneath the skin. Little pin pricks push up the flesh, trailing behind her hand.

Self-conscious, Nina grabs Lily's hand and holds her wrists down.

She bites her neck. Lily smiles, likes the violence.

She digs her nails into Nina's hands.

Then Lily gets back on top of Nina. The tattooed lilies on her back undulate and spread out. Morphing into dark wings.

She kisses down Nina's body. Further and further...

71.

Lily starts to go down on Nina.

Nervous, Nina whimpers. Glances down and sees the DOUBLE.

She tries to pull away.

LILY shushes her.

Nina calms back down, seeing that it's her. She takes a breath and succumbs.

Bumps shoot up all over her skin as her breath quickens.

body

She closes her eyes, allows the sensation to invade her and CLIMAXES.

She breathes her way back to earth. Slowly her eyes open. She rolls over towards Lily. But Lily is gone.

Instead her DOUBLE hovers over her.

DOUBLE

Sweet girl.

She SMASHES a pillow over Nina's face.

CUT TO:

A73 OMITTED A73

73 INT. NINA'S BEDROOM - MORNING 73

Nina lies alone in bed, the sheets and comforter in disarray.

She sits up, clutches her head in pain.

She looks around, but there's no sign of Lily or the Double.

Then her eyes drift to the alarm clock: 11:36.

72.

She snaps out of bed.

74 INT. UPPER WEST SIDE APARTMENT - MORNING 74

Dishevelled, Nina races towards the front door. She sees Erica brooding at the kitchen table, watching her.

NINA

Why didn't you wake me up?

Erica just stares at her, devastated.

NINA (CONT'D)

I'm moving out.

Nina whips out the front door and leaves her.

75 INT. BACKSTAGE - DAY 75

Nina races. She hears muffled Black Swan music playing, rehearsal clearly in progress.

NINA

(TO HERSELF)

My music.

She runs into the wings and sees the full company rehearsing on stage for the first time...

Another girl dancing her part.

The girl spins and Nina sees her face. It's Lily!

Horrified, Nina runs onto

76 STAGE 76

and makes a beeline for Leroy, looking beyond apologetic.

The dancers and piano player stop at the interruption.

LEROY

Keep going. Let's finish the Act.

The piano music resumes, and the dancers pick up where they left off.

73.

Nina meets Lily's eyes. She makes a sorry face, but then continues dancing.

Nina is forced to watch from the sidelines as Lily and David finish the Black Swan's Pas de Deux.

LEROY (CONT'D)

That was good. Let's take 10, then we'll move on to Act 4.

He turns to Nina and his smile fades.

LEROY (CONT'D)

Get warmed up.

NINA

Thomas, I'm sor-

He ignores her, and walks off stage.

Lily tentatively approaches with the PRACTICE TUTU.

LILY

Hey...

Nina snatches it, avoiding eye contact. She puts it on.

LILY (CONT'D)

He wanted to go through the spacing. Asked me to step in.

Nina starts stretching.

**NINA
(LOADED)**

I overslept.

LILY

Oops... Least you had a good time,

right?

Nina doesn't answer.

LILY (CONT'D)

Hello?

NINA

You put something in my drink.
74-76.

**LILY
(OBVIOUSLY)**

Yeah...

NINA

And took off this morning.

LILY

This morning?

NINA

Yeah, you slept over.

LILY

Uh, no. Unless your name's Tom and
you have a dick.

NINA

But we...

Nina stops herself.

LILY

We what, Nina?

Lily can read something on her face.

LILY (CONT'D)

What, you have some kind of lezzy
wet dream?

Nina glances at the dancers, nervous they've heard.

NINA

You're lying.

**LILY
(TICKLED)**

Oh my god, you totally fantasized
about me.

NINA

Stop.

LILY

Was I good?

NINA
(BARKS)

Shut up!

Other dancers look over.

Nina resumes stretching. Lily just walks away.

74-76A.

A77 INT. STAGE - DAY A77

Nina dances the end of the ballet, the White Swan's
suicide.

LEROY

The Black Swan has stolen your
love. There's only one way to end
the pain.

Nina climbs the stairs of the set and arrives at the
"cliff,"
stopping at the precipice.

LEROY (CONT'D)

You're not at all fearful. Filled
with acceptance.

Nina looks down. It's a short drop to a stack of pads, but
a
HARD FLOOR surrounds it.

LEROY (CONT'D)

You look at the Prince, then down
at Rothbart, and, yes, up at the
audience...And jump!

She hesitates, fearful.

LEROY (CONT'D)

Go ahead. You'll be fine.

Nina takes a breath and leaps in a swan dive.

She falls...and lands in the pads, unhurt. Slight applause
from the other dancers.

LEROY (O.S.) (CONT'D)

Everybody get a drink then it's notes.

Nina lies in the pads, completely exhausted.

B77 INT. BACKSTAGE - LATER B77

Nina sits backstage, toweling herself off.

She pauses, noticing Leroy and Lily conversing near the doorway.

notices Lily nods and touches his arm. He smiles warmly, then

Nina watching. His serious demeanor returns and he pulls away. He says goodbye to Lily.

Lily follows his gaze and smirks at Nina, rubbing it in, before exiting herself.

74-76B.

77 OMITTED 77

77-78.

78A-B OMITTED 78A-B

79 OMITTED 79

80 OMITTED 80

A81 INT. BATHROOM - NIGHT A81

throat. Nina kneels in front of the toilet, a finger down her

She gags, but nothing comes up.

heaves. Her eyes tear up, and she tries again, but still just

Frustrated, she wipes her mouth and flushes.

81 INT. UPPER WEST SIDE APARTMENT - NIGHT 81

Nina exits the bathroom and approaches her mother's bedroom door. It's closed, but the light's on underneath.

She's about to knock, but hesitates. Through the door, she can hear the sound of her mother watching an INFOMERCIAL on TV. An unfamiliar, lonely noise.

Nina stands there for a moment, just breathing. She strengthens her resolve and backs away from the door.

82 INT. NINA'S BEDROOM - NIGHT 82

Nina collapses on her bed.

She opens the JEWELRY BOX sitting on her night stand.

She watches the ballerina spin for a moment...

Then suddenly SLAMS the lid shut and throws the box hard against the wall.

She shoots out of bed and starts gathering all her childish possessions--stuffed animals, dolls, keepsakes, etc.

83 INT. APARTMENT CORRIDOR - NIGHT 83

Nina shoves her belongings into the TRASH CHUTE, a pile of her next victims strewn at her feet.

She grabs a TEDDY BEAR IN A TUTU, and jams him in.
77-78A.

A84 INT. STAGE - DAY A84

Nina dances the Black Swan in front of the nearly completed scenery.

A few TECHNICIANS complete last minute touch-ups.

Leroy watches from his down-stage post, his focus split between her and...

Lily, stretching with the other ballerinas. She stares at Nina with a dark expression.

Fueled by the competition, Nina pushes herself. Her dancing becomes more impassioned and aggressive.

She finishes the section, breathing deeply, covered in sweat.

The company enthusiastically claps.

She stares intently at Leroy, awaiting his response.

LEROY

At last, I saw the Black Swan.

B84 INT. COSTUME SHOP - DAY B84

Nina wears the BLACK SWAN COSTUME, facing a mirror. Another mirror behind her creates an infinite array of reflections.

costume The overworked COSTUMER checks each seam, pulling the taut, analyzing what needs to be taken in and let out.

body. Nina looks uncomfortable, disliking the scrutiny of her

She hears a sharp RUSTLE. Like someone's scratching.

She looks up at the mirror. Her reflection stares back.

behind Behind the first reflection, another Nina has her arm her back, like she's scratching her shoulder.

Nina leans to get a better look...

COSTUMER

Sit still, I'm almost done.

Nina startles. The reflection has returned to normal, its hand back at its side.

Costumer checks one more thing, makes one more note.

COSTUMER (CONT'D)

Okay, all set.

77-78B.

The costumer leaves her to change.

Relieved, Nina quickly takes off the costume and starts to dress in her sweats.

She hears someone enter the costume shop.

LILY (O.S.)

Hey...Thomas sent me.

Nina pauses, recognizing her voice.

COSTUMER (O.S.)

Yeah, need to get you measured for your Swan Queen costumes.

Nina steps out from behind the privacy curtain, and finds Lily waiting.

NINA
(TO COSTUMER)

What's she doing here?

LILY

He made me your alternate.
(can't help it)
Just in case...

Nina pushes past her.

C84 INT. BACKSTAGE HALLWAY - DAY C84

Nina chases after Leroy, in mid-conversation with the STAGE MANAGER and two STAGEHANDS.

NINA

Thomas!

He stops and faces her.

NINA (CONT'D)

She's trying to replace me.

LEROY

(to stage manager,
STAGEHANDS)
Go ahead. I'll catch up.

They continue walking.

LEROY (CONT'D)

What's going on?
77-78C.

NINA

Lily. You made her my alternate.

LEROY

There's always an alternate, you know that. Lily's the best choice.

NINA

She wants my role.

LEROY

Every dancer in the world wants
your role.

NINA

No, she's different. She's after
me. She's trying to replace me.

LEROY

(CONDESCENDING)

Nina...

NINA

Please believe me.

He studies her for a moment, not sure what to make of this.

LEROY

Listen, I know it's been a
struggle. But you had a
breakthrough this morning.

Nina starts to speak, he holds up his hand to silence her.

LEROY (CONT'D)

Tomorrow is yours. Give a great
performance, and you won't have to
worry about Lily, or anyone else.

NINA

THOMAS-

LEROY

No more. Go home and rest.

Shut down, she watches him walk away.

84 OMITTED 84

79.

85A INT. PRINCIPAL REHEARSAL SPACE - NIGHT 85A

Nina practices the Black Swan, alone with the jaded piano
player, working herself hard.

He suddenly stops playing.

NINA

What happened?

PIANO PLAYER

I gotta life, deary.

He closes the music book and stands.

PIANO PLAYER (CONT'D)

Don't work too hard. It's your big day tomorrow.

Annoyed, she watches him leave.

85B She faces herself in the mirror and takes a breath. 85B

She resumes dancing without music, her feet CLICKING on the floor.

As she moves, she notices something strange out of the corner of her eye:

The reflection's dancing lags a little behind hers.

Nina stops. The sound of her footsteps stops a second later.

She stares at the mirror...troubled.

The door to the room BANGS shut.

She whips towards it and she's suddenly plunged into **DARKNESS.**

Freaked, she stumbles towards the door, and pushes out into **THE** 80.

86A INT. STAGE - NIGHT 86A

Where it's equally dark. Lit only by the stage's "ghost light," a single bulb on a stand.

NINA

Hey! Hey! I'm still in here.

No one answers.

She looks at the cavernous auditorium. All those empty seats, faced towards her. Very overwhelming...

She hears a noise in the wings.

NINA (CONT'D)

Hey! Turn the lights back on!

She gets to the other side of the stage, but the wings seem empty. Quiet.

86B Then she hears the faint sound of MUFFLED BANGING. 86B

NINA (CONT'D)

Hello?

No one answers.

She heads towards the noise. The banging now accompanied by

a

GIGGLE.

87 INT. WINGS - SAME 87

It's pretty dark but the sound is unmistakable: two people going at it.

Nina tiptoes past some off-stage SETS and LIGHTING EQUIPMENT.

And peeks around a piece of SCENERY...

Catching a glimpse of Leroy fucking Lily further backstage. She's wild, clearly enjoying it.

Nina looks away, disgusted. She peeks back one more time.

Leroy has become the demon Rothbart, ravishing the Double. She meets Nina's eyes and smiles.

Nina jumps back, knocking into a piece of the set. The lovemaking pauses at the sound.

Nina flees.

81.

A88 INT. PRINCIPAL DRESSING ROOM - NIGHT A88

Nina runs in and quickly jams her belongings into her bag.

She notices her reflection in the mirror and removes her diamond earrings.

Then gathers the other trinkets sitting on the counter and puts them all inside her bag.

B88 EXT. THEATER - NIGHT B88

Nina pushes out the stage door, and passes the ROW OF POSTERS.

They now advertise Swan Lake and feature a beautiful photograph of Nina.

Nina stops and looks at them.

88 INT. HOSPITAL - NIGHT 88

Nina slowly enters Beth's room, but remains at the threshold.

Beth sits in a wheelchair faced towards the window. Sleeping.

Nina gets up the nerve and quietly walks further in, trying not to wake her.

Nina pulls out the tube of lipstick from her bag and gently places it on the hospital table.

She pulls out the diamond earrings, sets them down.

Followed by the makeup compact, the pack of cigarettes, a needle and thread, and an emory board.

A hand suddenly GRABS Nina's arm.

Awake, Beth stares Nina down.

BETH

What are you doing here?

Stunned, Nina's unable to answer.

Beth follows her gaze to the random items on her table.

NINA

I'm so sorry.

Beth begins touching the objects, vaguely remembering.
82.

NINA (CONT'D)

I didn't mean to make you feel this way. It's happening to me now. She's trying to replace me.

Beth sees the earrings and it all clicks in.

BETH

You stole all these things?

NINA

I just wanted to be like you.
Perfect.

Beth shoots Nina a dark look and turns away.

BETH

I'm not perfect. I'm nothing.

NINA

It's not true.

BETH

Fucking nothing!

Beth grabs the emory board and stabs herself in the face.

BETH (CONT'D)

Nothing! Nothing!!!

NINA

Beth?!

Nina spins Beth around. She is now a bloody version of THE DOUBLE! She continues stabbing herself.

Nina grabs the Double's hand and struggles to restrain her.

DOUBLE

NOTHING!

NINA

Stop it! Stop!

The emory board stabs into Nina's arm.

Nina rushes from the room.

83.

89 INT. HALLWAY - SAME 89

She BANGS into a empty stretcher sitting in the hallway,
causing a CLAMOR.

The older nurse looks up.

Nina jumps into an open elevator.

90 INT. HOSPITAL ELEVATOR - SAME 90

She hits the GROUND FLOOR BUTTON, and hides in the corner.

As the doors close, she looks down and sees that, in one hand, she holds the BLOODY EMORY BOARD.

She drops it, disgusted.

91 INT. UPPER WEST SIDE APARTMENT - NIGHT 91

Nina runs in and quickly shuts the door behind her. Takes a breath, and notices some blood still on her hands.

A92 INT. KITCHEN - SAME A92

She flips on the light. The room's empty.

She goes to the sink and washes her hands.

She finishes, and flips the light off as she walks out of
the
room.

She pauses, rushes back and flips on the light. The Double stares at her from the corner, her face covered in blood. Terrified, Nina runs.

B92 INT. BATHROOM - SAME B92

She goes straight to the toilet and VOMITS.

She hears a creaking sound in the apartment and looks
towards
the open door.

NINA

Mommy?!

She goes out to investigate.

83A.

92 INT. ERICA'S BEDROOM - SAME 92

Nina flings open the door, but Erica's not in there.

She hears RUSTLING, then WHISPERING.

to
Nina looks around the room. The paintings of herself seem
move slightly. Blink. Mouths move.

turn,
They whisper: "Sweet girl" and then start chanting "My
my turn, my turn!"

Nina cups her hands over her ears, trying to block it out.

there.
She hears a BANG and looks towards the door. No one's

She
glances the mirror, which reflects down the hallway.
sees her Double rushing towards the room.

the
Scared, Nina whips around, just as her mother arrives in
doorway.

84.

ERICA

What are you doing?

Nina pushes past her, in a frenzy.

93 INT. BEDROOM - SAME 93

Nina closes the door. Sticks in the broken piece of wood.

A pain shoots through her shoulder. She SCREAMS,
instinctively reaching for it.

She quickly yanks off the sweater and looks at the vanity
mirror.

through.
Her back pulsates unnaturally. Tiny black tips poke

The door opens and catches on the doorjamb.

Erica starts POUNDING.

NINA

GO AWAY!

She digs into the open bump on her shoulder with her
fingernails.

ERICA

Open the door!!!

wood. Erica violently pushes and pulls, jostling the piece of

Nina concentrates, takes hold of the growth and yanks.

red. Blood vessels in her eyes explode, making the white turn

wisps Nina looks at the object held in her fingers: a sharp, TINY
BLACK SPINE. Like that of a sea urchin. Damp, feathery
hang off of it.

The door flings open.

inflamed. Erica rushes in and finds Nina half-naked, her skin

ERICA (CONT'D)

Oh my god...

Nina starts forcing her out the door. Erica pushes back.
85.

ERICA (CONT'D)

Stop, you're sick!

NINA

Get OUT!

She manages to get her all the way out the door.

But ROTHBART'S HAND grabs the door frame.

Nina SLAMS the door, SMASHING the hand.

Erica SCREAMS in pain.

Nina slams the door again, and again. The hand now human.

She finally gets the door all the way shut.

She steps away from it, nervous...

She looks down, sees one of her knees SNAP backwards, like
that of a bird. Then the other knee SNAPS back.

Nina stumbles and falls.

And SLAMS her head into the radiator.

SMASH TO BLACK.

TINNY MUSIC plays in the darkness.

FADE IN:

94 INT. NINA'S BEDROOM - EVENING 94

Nina flutters open her eyes. The world comes into focus and she sees her mother hovering over her, stroking her hair.

ERICA

Sshh, shhh, it's okay. I'm here.

inside
Nina looks around, disoriented. Sees her hands jammed
thick socks, held on by rubber bands. Groggy, she tries to
pull them off.

ERICA (CONT'D)

You were scratching all night.

Erica helps remove the socks, her smashed hand wrapped in bandages.

down.
Nina weakly tries to sit up, but Erica pushes her back

86.

ERICA (CONT'D)

Rest. Shhh, rest.

Nina gives in, too tired to fight her. Her eyes drift to the source of the tinny music: the open jewelry box. The ballerina's been broken off, all that remains is a single amputated leg, spinning morbidly on the base.

ERICA (O.S.) (CONT'D)

That's good. Rest.

Nina's eyes drift to the alarm clock. It's gone.

NINA

Where's the clock?

ERICA

Don't worry.

Nina looks at the dark window.

NINA

It's dark. What night is it?

Nina reads Erica's face. Reality clicks in.

NINA (CONT'D)
(PANICKING)

What time is it?!

Nina tries to sit up, but her mother pushes her back down.

NINA (CONT'D)

I have to go.

ERICA

Don't worry. I called the theater
and told them you weren't feeling
well.

Nina freaks, struggles more violently.

NINA

No, I want to.

ERICA

Lie down!

NINA

Get off me!

Nina squirms free of Erica's grasp and gets out of bed. She
gets to the door...

87.

But the doorknob's been knocked-off, leaving just a metal
post sticking out of the hole.

ERICA

We're staying in here until you
feel better.

Nina grips the metal post and pulls and pulls, shaking the
door.

NINA

Where is it?

Erica calmly sits down in her CHAIR, waiting for the storm
to
pass.

ERICA

This role is destroying you.

Nina rifles through her dresser drawers.

She notices her mother sitting calmly.

NINA

Move.

ERICA

Nina...

Nina grabs her by the wrist.

ERICA (CONT'D)

Stop it.

NINA

You're crazy!

ERICA

What happened to my sweet girl?

Nina yanks Erica off the chair onto the floor.

NINA

She's gone.

ERICA

Please, you're not well.

Under the cushion Nina grabs the hidden brass DOORKNOB.

Erica lunges for her daughter's legs.

NINA

Let go!

87A.

ERICA

You can't handle it!

NINA

I can't?! I'm the fucking swan queen! You never even got out of the corps.

ERICA

You fucking ungrateful-

Nina jams the knob onto the post, opens the door.

ERICA (O.S.) (CONT'D)

Don't leave! Nina!

88.

95 EXT. THEATER - EVENING 95

Nina approaches the theater with harried steps.

Quickly past the row of SWAN LAKE posters.

She reaches the side of the building, flings open the stage door and enters.

96 INT. BACKSTAGE HALLWAY - EVENING 96

Nina frantically makes her way down the bustling hallway, chaotic with dancers. Excitement in the air.

She nears the soloists' dressing room.

Just outside of it, she spots a group of DANCERS excitedly chatting around a smiling Lily.

Nina stops in her tracks.

Lily glances in her direction, and her smile quickly fades into a sneer.

LILY

What are you doing here?

The other girls follow her gaze towards Nina, and their smiles turn to confusion.

LEROY (O.S.)

Nina?

She turns and finds that Leroy has approached from behind her.

LILY

You're supposed to be sick.

LEROY

Lily, give us a minute.

Leroy pulls Nina towards her room. Lily glares at Nina as she passes.

97 INT. PRINCIPAL DRESSING ROOM - SAME 97

Leroy closes the door behind them. He looks at Nina, wheels spinning.

89.

LEROY

Are you okay?

NINA

I'm fine.

Nina goes to her wardrobe, finds her two costumes hanging. One for the White Swan, one for the Black Swan.

LEROY

Nina?

She doesn't heed him, pulls out the White Swan leotard and sets it on her chair.

LEROY (CONT'D)

Nina!

NINA

What?

LEROY

I already asked Lily-

NINA

Fuck. Have you announced it?

He hasn't.

NINA (CONT'D)

After Beth, do you need more controversy?

Leroy smirks at her directness.

NINA (CONT'D)

I'm here, Thomas. I'm doing it.

He looks at her, considering, and gives her a reluctant nod. She smiles.

90.

LEROY

The only person standing in your

way is you. It's time to let her go. Lose yourself.

She nods. He takes one last look at her and leaves. She breathes a sigh of relief.

Curious, she cracks open the door and peeks outside:

98 INT. BACKSTAGE HALLWAY (NINA'S POV) 98

Leroy has pulled Lily down the corridor to break the news. Lily takes off, furious.

99 OMITTED 99

91.

100 INT. PRINCIPLE'S DRESSING ROOM - LATER 100

Through the PA, music from ACT 1 plays.

Nina sits at her vanity in a robe, wearing the full White Swan makeup and FEATHER CROWN. Pale, with red lipstick and dark eyeliner, she looks like a porcelain doll.

with
She drops the robe off her shoulder and covers her rash white makeup.

The STAGE MANAGER'S voice comes through the PA speaker:

STAGE MANAGER (V.O.)

Act 2's starting. Ten minutes.

she
She removes a slipper off one foot. Her big and second toe, and her pinky and fourth toe are stuck together. Puzzled, peels them apart.

toenails
She removes her other slipper and finds the same toes completely FUSED, forming two large toes with double on either side of the middle toe.

She touches the bird-like foot, concerned, but slips on her tights and hides the feet.

101 INT. BACKSTAGE - NIGHT 101

Nina stretches nervously in the wings, awaiting her entrance.

She peeks out through a small hole in the wall, sees the AUDIENCE sitting expectantly in their seats.

The music begins and they shift and mummer in anticipation.

Nina pulls away, taking deep breaths and clenching her hands, trying to stay calm.

On stage, David enters, beginning the Act. He traverses the stage, "hunting" with a crossbow.

**STAGE MANAGER
(TO NINA)**

Go.

Nina takes a last breath and runs on.

102 STAGE 102

Under the spotlight, she begins dancing her intro.

92.

David runs towards her and she startles away from him, afraid.

He grabs her and they begin their first Pas de Deux.

103 INT. BACKSTAGE - LATER 103

Nina comes offstage, catching her breath. All around her, CORPS MEMBERS dressed as little swans rush back on stage, where FOUR LITTLE SWANS begin the Pas de Quatre.

Nina looks into the opposite wing and sees Leroy watching her. He gives her a small, contented nod, then disappears behind a swarm of dancers.

On stage, the Four Little Swans perform. In their identical makeup and costumes, they look disturbingly alike.

During the applause, Nina catches a glimpse of David backstage, sweaty, laughing and holding someone's hands.

Nina

limbs.

can't see who, her view obscured by moving bodies and

Suspicious, Nina moves to get a better look.

Revealing that David's flirting with Lily.

Nina tenses.

Then the Four Little Swans rush offstage past Nina. She watches them go, unsettled.

STAGE MANAGER

What are you doing? You're on!

He gently nudges her, and she has to run back on.

104 STAGE 104

Nina rushes from the wings, directly into David's arms.

All the swans are frozen in two rows on each side of the stage, looking downstage.

David launches Nina into the air, hands around her waist.
93.

He slowly turns her around, keeping her held high.

From her swirling, bird's eye view, Nina sees the rows of identically dressed Little Swans glaring at her...

Nina freaks, jerking her body.

David's grip SLIPS and Nina SLAMS onto the stage.

It's a horrific moment that feels like an eternity.

faces
Gritting her teeth, Nina looks up around her, sees the
of the other ballerinas. Staring at her sadistically.

Nina finds Lily, glancing at David. He snaps to and quickly helps Nina up.

DAVID

What the fuck?

She's too freaked to respond.

They resume dancing, Nina barely keeping it together.

exit.
Behind them, Rothbart appears and commands his flock to

The Little Swans start swirling off stage.

Leaving Nina and David alone.

David tries to pull her in one direction, but the dark hand of Rothbart summons her, transforming her back into a swan.

She pulls away from David, frantically flapping, until she disappears into the wings.

105 INT. BACKSTAGE - SAME 105

The dancer playing ROTHBART eyes her with concern.

ROTHBART

You alright?

She looks up, sees his creepy MASK, and backs away.

Rothbart has to go back on stage to finish the Act.

"What happened?" etc.

weak Dazed, Nina doesn't answer. The music ends and there's a smattering of applause.

94.

STAGE MANAGER

That's intermission! Act 3 in fifteen.

closed The other dancers scurry to get ready, abandoning her. Nina sees Leroy on stage chewing David out, behind the curtain.

David spots Nina, glares at her, and sulks away.

Leroy runs his fingers through his hair, his back to Nina.

Nina cautiously approaches.

NINA

It wasn't my fault. He dropped me.

He can't even look at her.

LEROY
(RAGING)

What a fucking disaster!

He walks away.

All alone, Nina sees everyone backstage looking at her.

She runs, escaping their stares.

106 OMITTED 106

107 INT. PRINCIPLE'S DRESSING ROOM - SAME 107

She closes the door behind her, ready to cry.

She looks up, and finds Lily putting on makeup and wearing the Black Swan costume.

LILY

Rough start, huh? Pretty humiliating...

95.

NINA

Get out of here.

LILY

Wow...rude.

Lily coyly smiles, and continues applying makeup.

LILY (CONT'D)

I'm worried about the next act. Not sure you're feeling up to it.

NINA

Stop. Just stop.

LILY

How about...I dance the Black Swan for you?

Nina looks into the mirror. Instead of Lily's reflection there's the Double.

NINA

Leave me alone. Leave me alone.

DOUBLE
(IN MIRROR)

But it's my turn.

Nina's fury rises up from inside.

NINA

Leave me alone!!!

She charges...

And smashes her into the WALL LENGTH MIRROR, shattering it.
Shards fall everywhere.

The Double flips Nina over and wails on her. Punch after punch.

Nina does her best to block the onslaught.

They scuffle, knocking things over, bumping into walls.

The Double gets her hands around Nina's neck...

she's
Gasping for air, Nina tries to pull the hands free, but
too strong.

96.

Her hands frantically scramble along the surface of the floor. The fingers barely touch the edge of a MIRROR SHARD, but can't grasp it.

The Double squeezes down.

starts
and
The blood vessels in Nina's eyes BURST again. Her neck
to stretch unnaturally. Strength surges through her body
she lunges...

Finally grabbing the SHARD.

And DRIVES it into the Double's stomach.

Nina glances at her hand, cut by the mirror, then back up.

touches
The Double is now LILY. Stunned, Lily looks down and
the stab wound.

NINA (CONT'D)

It's my turn.

Lily coughs up blood and collapses, dead.

Nina stares at her, breathing heavily, high on adrenaline.

A KNOCK on the door.

STAGE MANAGER (O.S.)

Black Swan, places in 5.

Nina drags the stiffening body into the wardrobe closet.

108 INT. PRINCIPAL DRESSING ROOM - MOMENTS LATER 108

Nina zips up the back to the Black Swan costume.

She deliberately applies the Black Swan makeup. Dark eye shadow and rouge, maroon lipstick.

Dressed in black and wearing the dark make-up of the Black Swan, she looks fierce.

She stares at her reflection, her eyes burning RED. New rash bumps pop up on her arms, the intensity building

within.

97.

109 OMITTED 109

110 OMITTED 110

111A INT. STAGE - NIGHT 111A

Nina bursts onto stage as the Black Swan, accompanied by Rothbart.

She looks powerful, intense as she moves towards David.

His face shows his surprise.

Nina dances the first Pas de Deux with him. They finish and

EXIT

111B BACKSTAGE 111B

DAVID

WOW-

She walks away from him.

Alone, she looks at her arms, sees black points trying to push through again.

Some fully emerge as shiny BLACK FEATHERS.

She just watches them, not panicking, but accepting the transformation taking place. Even beckoning it.

Her second entrance cue is played.

STAGE MANAGER

That's you!

She leaps back on

111C STAGE 111C

once For the Coda. She takes a brief pause, closing her eyes more, and then completely lets herself go.

She spins with ferocity. More BLACK FEATHERS burst out from her shoulders and back.

At last, she truly embodies the Black Swan.
98.

sharp She finishes the Coda, punctuating her last spin with a step that echoes through the theater.

The audience looks on, mesmerized. Too stunned to clap at first.

sweat 111D 111D Nina looks down at the stage, her face glazed with sweat 111D

She has returned to normal. No feathers. Normal eyes. A woman.

She finally looks up at the audience, and they ERUPT in a standing ovation.

Nina walks to the front of the stage, takes her bow.

Nina looks up at the MASS OF BODIES filling the auditorium, vibrating with applause.

Proud, Nina smiles and bows again. Again and again.
She finally runs off stage, the applause still going
strong.

112 INT. BACKSTAGE - SAME 112

Nina enters the wings, other dancers cheer loudly. Even
Veronica and Galina.

She pushes past all the smiling faces. It feels very
surreal.

She sees Leroy clapping and shaking his head. Blown away.

LEROY

Get back out there! Get back-

She stops his mouth with a kiss. The kind of kiss that you
can't stop. Not desperate, but adamant.

Finally she disengages, staring at him in the eyes, but
before he can say anything...

She turns and rushes back on stage. He's stunned. Like he's
been run over by a truck.

113 INT. BACKSTAGE HALLWAY - LATER 113

She walks towards her dressing room, a satisfied smile on
her
face.

She passes the stage manager.

99.

STAGE MANAGER

Great job. You got fifteen til the
last act.

She nods and arrives at her room.

She opens the door, makes sure no ones looking, and enters
quickly.

114 INT. PRINCIPAL DRESSING ROOM - SAME 114

She closes the door behind her, locks it. Turns and sees
the

from

broken glass all over the floor.

She eyes the closed wardrobe. A pool of blood drips out under the door.

She picks up a towel and lays it over the blood.

She starts to undress.

115 INT. PRINCIPAL DRESSING ROOM - MOMENTS LATER 115

Back in the White Swan costume, she re-applies the makeup.

There's a KNOCK on the door. She looks towards it, her face only halfway made-up.

NINA

One second.

She goes to the door, opens it just a crack.

She peeks through and finds...

LILY looking back at her.

LILY

Hey...you were amazing.

Nina's petrified.

LILY (CONT'D)

Seriously. I'm sorry things got so messed up between us. Just, holy shit, totally blown away...

100.

Nina barely manages a nod.

LILY (CONT'D)

Anyway, wanted to tell you. I'll let you finish. Merde.

Lily turns and walks away.

Nina swiftly shuts the door.

She turns around, stares at the wardrobe.

She steps cautiously towards it, her face repeated countless in all the reflective shards.

She lifts the towel from the ground and looks at it.

It is clean. No blood. She looks down at the floor. No blood there either.

She slowly opens the door to the wardrobe...

And finds it empty. No body whatsoever.

She looks over at the broken mirror. Sees her reflection staring back at her.

She stares at it for a long beat, and realizes something.

She touches her stomach and winces a little. Pulls back her hand. It's coated with red liquid. Blood.

It's started to soak through the costume, creating a faint red spot. The fabric is ripped at the center of the stain.

She feels inside for confirmation.

And discovers a stab wound, in her own stomach.

She pulls out the sharp tip of mirror still stuck inside. Blood begins flowing more rapidly.

She drops the mirror.

STAGE MANAGER (V.O.)

(On the PA)

White Swan in 5.

In a daze, she sits down at the vanity, and finishes
applying

the rest of the White Swan's makeup.

101.

116A INT. STAGE - LATER 116A

Nina dances the final Pas de Deux as the White Swan. Losing blood by the second, everything is woozy and blurry.

She can't do all the steps, but her performance is pained, making it poignant.

A spot of red begins to soak through at the center of her costume.

The music turns ominous, and VON ROTHBART, the evil
sorcerer,

comes onto stage.

Nina dances away from him, back upstage, towards the cliff.
It's time for her final leap.

One

Her energy fading, she teeters up the stairs of the set.
step at a time...

She gets to the top, takes one last look around, at all the
eyes watching her.

She

She notices a familiar face in the audience: HER MOTHER.
watches with a profound sadness, tears streaking her

cheeks.

to

In the front of Nina's costume, a dark circle has started
form. Her blood fully seeping through.

And Nina leaps...

116B INTO BLACKNESS 116B

She falls through an endless void, her eyes closed.

She slowly twists around in the air, so that she's falling
backwards.

She hears something. Soft and muffled.

The faint sound of applause.

116C She lands slowly and comfortably on PADDING. 116C

The sound of applause is now loud, uproarious.

A group of BALLERINAS surround the mattress, clapping for
her, each one dressed as a WHITE SWAN.

Leroy pushes through the group to get to her.

LEROY

Listen to them! They love you! Get
up, get up!

(MORE)

102.

LEROY (CONT'D)

I always knew you had it in you,
little princess. Go take your bow!

Nina is too weak to move.

Lily pushes her way into the group and GASPS, pointing at Nina's abdomen.

which

Leroy follows her gaze and discovers the spot of blood,
has grown in size.

LEROY (CONT'D)

What did you do?

NINA

I felt it.

LEROY

Oh my god.

NINA

...perfect.

LEROY

Someone, get help.

NINA

Shhh...

Leroy looks back at her. She smiles.

NINA (CONT'D)

It was perfect.

He understands.

The APPLAUSE grows more and more faint. Her eyes glaze over and everything goes completely SILENT.

Nina lies there motionless, a smile frozen on her face.

CUT TO BLACK.