

Liberty University English Department

*My Name Is Pamela Jean:*  
**Impacting the Culture of Life  
through Storytelling**

A Thesis Submitted to

Dr. Durrell Nelson

In Partial Fulfillment of the Degree of  
Master of Fine Arts in Creative Writing

By

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Liberty University English Department

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### Dedication

This thesis and its artifact, *My Name is Pamela Jean: A Screenplay about Redemption, Hope, and the Sanctity of Life*, is about one woman's journey through love, betrayal, abortion, and restoration and is dedicated to my husband, Danny Dean Watkins, who is waiting with great expectations for this show to begin from his privileged seat in heaven.

## Acknowledgments

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## Abstract

The research completed for this study provides the opportunity to compare and contrast the views of pro-life and pro-choice storytellers who seek to impact the culture relating to issues of abortion, abortion rights, and the sanctity of life-related issues through the genres of movies and screenwriting. The Critical Essay section explores the debate on abortion and the sanctity of life as viewed through the literary framework of feminism and opposing worldviews.

The Craft Element is an original screenplay that has been submitted to enhance the understanding of how movies can impact moviegoers regarding the subject of abortion and the sanctity of life. The screenplay seeks to provide a strong pro-life message that exposes the reality of abortion while at the same time presenting a compassionate story of forgiveness, hope, and restoration to post-abortive mothers and others who have participated in the abortion industry.



## Artist's Statement

### **The Impetus**

Everyone has a story to tell. Literary greats such as Tolkien and Lewis have noted that “stories matter deeply” (Baehr xiv). In addition, Ted Baehr, founder and publisher of MovieGuide, notes that “every story has a worldview”(xiv). This is important because there are conflicting worldviews, especially regarding the sanctity of life. Christian men and women involved in the entertainment industry have the opportunity to impact the culture by creating stories of substance and meaning that will reflect the realities of this important social issue. In this study, I will specifically explore the aspects of storytelling through the lens of the movie genre to assess the implications of worldviews and perspectives presented in films about abortion and their impact on viewpoints regarding the sanctity of life and culture.

Storytellers can impact the world significantly, especially through the genres of filmmaking and movies. This is because movies have the opportunity to show, tell, and explore stories in a manner that is unique, powerful, and persuasive. Therefore, movies have the potential and opportunity to change worldviews and cultural life contexts through the visual portrayal of meaningful topics presented in frameworks that are both entertaining and informative.

The subject matter of abortion has been vividly portrayed on the movie screen. Pro-choice and pro-life advocates bring their views and convictions regarding this subject to the screen with passion and resolve. This is because movies have the potential to change lives and to change cultures and worldviews

The academic presentation for this study will provide a framework for the impact

movies have had on the culture of life. Through my research, I will discuss the cause-and-effect relationships between abortion-related movies and how this relationship impacts the cultural worldviews of abortion and the sanctity of life. I will also work to complete a full-length movie script with the intent to inform moviegoers about the realities of abortion. Through the movie script presented, I will seek to present a compelling story that will provide a cultural seedbed of thought regarding a woman's right to choose and the sanctity of life.

The inspiration for my thesis Artist Submission is based on the book, *My Name is Pamela Jean: A Story of Abortion as Seen through the Eyes of a Child*, written by the author of this research study. The book steps away from the political nuances of this issue and tells the story of abortion through the eyes of a child who never had the opportunity to decide whether she could live or die. The heart-wrenching theme of this book provides the opportunity to see that a child is a human soul with a purpose for living designed uniquely by her Creator. Through the creative framework of a pro-life perspective, the screenplay is being developed into a story that is compassionate, relatable, and solidly built upon a Christian worldview and perspective.

The ultimate goal of the Christian screenwriter is to creatively and consistently present truth through the genre of storytelling. In this study, my screenwriting research project will focus on issues relating to the sanctity of life and the impact movies have on the social fabric related to this topic. The work completed will be both scholarly and creative.

While the topic seems specific to a particular story, the story of Pamela Jean, the title provides expanded opportunities to see the larger scope of the redemptive abortion narrative as seen through movies such as *Lifemark*, *October Baby*, and *Casting Stones*.

These movies provide compassionate stories of hope, restoration, and positive options for the pre-born child and mother.

However, those who deny the existence of God have transferred their atheistic views to the mother's womb. In the wake of the reversal of *Roe vs. Wade*, many movie makers have worked to change the narrative of the abortion debate by simply eliminating any standard of morality or responsibility about the life of the pre-born child.

For example, movie scripts written by pro-choice advocates are seeking to diminish the impact of abortion. This worldview is prominently presented in the movie, *Swallow*, which “portrays a medical abortion, as protagonist Hunter (Haley Bennette) places the [abortion] pills in her mouth while eating fast food in a shopping mall” (Haynes). To ensure accuracy in this type of pre-meditated abortion, Planned Parenthood representatives were brought in as consultants to ensure that the movie portrayed this type of abortion accurately.

Screenwriters with views that do not align with the cultural norms of the pro-abortion agenda are often considered purveyors of hate speech. This type of intolerance seeks to silence those who oppose the pro-choice/abortion agenda. Christian screenwriters, therefore, must be men and women of commitment and courage who are willing to stand for truth, compassion, and the sanctity of life.

### **The Biblical Impetus for Christian Screenwriting**

#### Screenwriters and King David

King David was a master storyteller. He authored stories that engaged men's hearts and inspired many to grow closer to God. Creatives who are committed to sharing God's message of truth can do so by becoming master storytellers. By accepting

God's mission to tell stories that will not only entertain but share biblical truth, men and women who work in this industry have the potential to be the hands and feet of Christ by bringing a storyline to fruition and production.

### Screenwriters and Nehemiah

Nehemiah was a man of prayer, conviction, and resolve. Being devout in his faith and beliefs, hearing that the walls of Jerusalem had fallen, Nehemiah turned his grief into action. Not only had the physical walls of his beloved city deteriorated, but the moral and spiritual fabric of the inhabitants of Jerusalem had turned away from their First Love. Through Nehemiah's obedience to the will of God, a nation was saved and restored. Screenwriters, too, are wall builders. They tell stories, inspire hearts to greatness, and prayerfully seek to rebuild cultural walls that have been destroyed from a humanistic point of view.

### **Research, the Vision of the Screenplay, and Literary Context**

This research study investigates early and modern-day movies based on the theme of abortion. In this study, my vision is to explore the literary context through the lens of the movie screenplay to assess the impact movies have on influencing worldviews presented in films about abortion. To accomplish these goals, my research will include a detailed review of scholarly journal articles, professional trade journals, abortion-related movie reviews, a YouTube review, and a focus group mixed study on the real-world impact abortion stories have on moviegoers.

### **Background: Movies and their Impact on Views about Abortion**

In an article by Susan Hayes posted in the November 13, 2020, *Times* online magazine article, she highlighted the impact the entertainment industries can have on

social and cultural issues. Her article was simply titled, “How a Crop of New Movies is Changing the Narrative About Abortion” (Haynes). The new secular approach to movie-making scripts about abortion is to see the viability of a child in the womb in the light of societal relativism.

In this article, Haynes shares how screenwriter Kelly O’Sullivan was inspired to write the movie *Saint Francis* inspired by her own past abortion experience. She states:

As I was going through that process, which was very simple and not very scary, I realized I had been miseducated about abortion through TV and film growing up and in my young adulthood. . . . I wanted to write a story where it’s a nontraumatic depiction of abortion. It’s ordinary and light and sometimes funny, and very realistic in its portrayal (Haynes).

In contrast, Christian screenwriters are emerging with new zeal and purpose to share the story and value of human life through their depictions of the pro-life message Watkins 5 through movies. I am also seeking to learn more about this industry and how screenwriters can be engaged in impacting the culture of life through movies that depict a pro-life perspective regarding the subject of abortion. Christian movies such as *Lifemark* provide positive alternatives for mothers who find themselves in an unexpected pregnancy.

### **The Process for This Work**

This study explores the impact storytelling has had on the culture of life. The work completed will be both scholarly and creative. My research will explore how the storyteller continues to impact the narrative of life. Through a systematic review of academic studies, journals, and primary sources, I will specifically explore the aspects of storytelling through the lens of the movie genres.

### **The Process for the Academic Aspect of this Work**

Through a systematic research study, I have researched the approach movie professionals have used to portray the sanctity of life, and how opposing viewpoints use the same frameworks to present their pro-choice agenda. I will explore the worldviews that screenwriters have developed that are currently influencing the culture and worldviews reflected regarding the sanctity of life. In addition, through the research process, I will explore both biblical and secular worldviews presented in movies to assess the impact movies have on the subject of abortion. I will also continue to develop and complete the screenplay *My Name is Pamela Jean* to address the timely issues of our day regarding truth, transformation, and the sanctity of life.

In addition to the academic study, two survey instruments have been designed to analyze the impact of the abortion-themed movie, *Allyson's Choice*, to analyze the impact this movie has on specific audiences reviewing this work. Details of the expanded research project for this section of the study can be found in the Critical Essay section for this study.

### **The Process for the Creative Aspect for this Work**

I have created a screenplay for the creative aspect of this work. To gain the skills needed to complete this section of the study, I completed two Liberty University screenwriting classes before beginning this study, worked with my professor, and worked to find additional activities and workshops that would support my understanding of screenwriting, moviemaking, and the overall market for Christian films.

To further expand my knowledge of the creative writing process I completed a 60-hour workshop and participated in a graduation ceremony that celebrated our learning milestones for the class. The course was taught in Camarillo, California, and

titled, “How to Work in Hollywood without Losing Your Soul.” Courses were facilitated by Dr. Ted Baehr and numerous movie professionals including Derek Warfel, Larry Thompson, Cayle Boyter, and Michael Emerson. This in-depth professional workshop was limited to six student participants. The workshop helped to solidify the knowledge I have received as a student in the Creative Writing program at Liberty University.

I have also been mentored and guided by my Liberty professors on how to form frameworks for writing that have been beneficial to the overall completion of the creative aspect of this work. I have learned in the course of my studies at Liberty that screenwriting is a unique genre with its unique vocabulary, skills, and purpose outcomes. Understanding these aspects has helped to develop my understanding of how to better develop my final capstone creative work. Even though I am a new and emerging screenwriter, I have found the journey not only challenging but exhilarating.

As God allows, my goal and desire is to continue to learn more about telling stories that can change the world. As this class ends and life continues, I want to develop skills that can help others tell their stories, and as God wills, I would like to be able to tell stories of my journey. It is not that any one individual story is superior to another, is that God created the stories of our lives. I believe they are meant to be shared. Only eternity will tell the impact our stories may have on another person, more than likely someone we have never met.

Therefore, as I have gone through the process of completing this creative work, it is my simple hope and desire that I will learn new skills, not only as a screenwriter but as a wordsmith who chooses words wisely to impact the greatest good for general audiences, rather larger or small. I am thankful for the opportunity I have had to

participate in this course and the development of the creative aspect of this work..

### **My Vision for This Work**

My vision for this work has been to create a movie screenplay that will inspire others to see children in the womb as God sees them: with love, with hope, and with a future. I want women who have been impacted by abortion to know that there is forgiveness for any sin committed when confession and true repentance occur. I also envision that this work will change my life as I see God's faithfulness envelop this project through the arms of a loving and compassionate Father. Through this project, I desire that the words penned by the Psalmist in Psalm 139:14 will resound in the hearts of many who may have to decide between the life and death of their unborn child: Children in the womb are "fearfully and wonderfully made."(*The Bible, New International Version, 2011.*)

My ultimate vision for this project is that God will use the completion of this project as a testament to His faithfulness and goodness as I seek to invest my remaining years in projects that are truly kingdom oriented. In addition to the writing projects that I will be involved in for this study, I also hope to gain a new understanding of the abortion debate and use this information to support others who work faithfully for the sustaining of life both in and outside of the womb.

### **The Literary Context for this Work**

The literary context for this study is based on feminist theory. Feminist scholarly works regarding the impact movies have on abortion acceptance will be reviewed to better understand the feminist agenda in the area of influencing the pro-abortion agenda through movies. While feminists' values may seem contradictory to women's Christian worldview, the researcher for this study sees the potential for Christians to see the



feminist agenda in the light of God's forgiveness, love, and grace. While feminists may see their roles as crusaders for self, Christian women who value life, respond to abortion from a biblical worldview. Life, both inside and outside the womb is considered precious and holy based on life being the premiere creation of God himself.

### **Literary Review: The Feminist Perspective of Abortion in Movies**

Feminist theory presupposes that women have been hindered from their rightful place in society. I will explore the impact feminists are having in impacting the culture through abortion movies. One movie that has gained notoriety for those in favor of abortion is the movie, *Call Jane*. Author Rua states the importance of this movie from her perspective:

Not only is *Call Jane* a reminder of the importance of abortion, but it also serves as a tribute to the brave activists who risked their lives running underground abortion clinics so that others could be safe. It's also a reminder that we cannot let this happen again.

Primary and secondary sources have been used to investigate this section of the study. Feminist movies will also be identified to understand the pro-choice abortion agenda that is being shared through the auspices of the movie genre.

### **Literary Review: The Christian Perspective of Abortion Stories Presented in Movies**

This study explores the Christian perspectives of pro-life movies through scholarly works and journal articles. Primary and secondary sources will be used to investigate this section of the study. In addition, movies will be identified that seek to bring a biblical, pro-life message through screenplays that highlight Christian worldviews in relationship to abortion and the sanctity of life.

### **The Significance of this Topic as a Christian Scholar**

This study holds great significance for the Christian scholar. Through a systematic and analytical framework of study, this topic can be developed in a manner that can impact the world through a fair and balanced approach to the secular and biblical worldviews associated with this topic.

The feminist abortion debate has effectively presented a false narrative that children in the womb are not viable human beings unless society deems a fetus to be valid. Through the research presented, I provide a scholarly approach to writing that defends one of the primary themes of both the research and creative projects for this study: Life is sacred. Handle with care.

This study has challenged me to be more forthright in my studies to better understand the battleground of philosophical ideas that are at the forefront of the abortion debate. Christians who engage the culture by affirming that life brings glory and honor to God find themselves confronted by many viewpoints and worldviews other than their own. Therefore, Christian screenwriters, movie producers, and actors who bring pro-life issues to movie theaters and audiences can dramatically impact the pro-life movement in a manner that can significantly impact the culture of life.

## Critical Essay

### **Impacting the Culture of Life through Storytelling**

The art of storytelling has been a premier art form since the beginning of time. Great storytellers such as J.R.R. Tolkien and C.S. Lewis have demonstrated to the world that stories about life, hope, and redemption are foundational to the core beliefs that contribute to a society's values and worldview. Ted Baehr, Christian apologist and Hollywood movie mogul has noted that "in the past, the church shaped Western Civilization, otherwise known as Christendom, to train children in the way they should go. Now our culture is shaped by the entertainment industry" (Baehr 5). Because of this fact, storytelling must continue to emerge aesthetically and professionally to present a framework of truth, beauty, and goodness that can be used to glorify God through quality life-enhancing movies dedicated to truth, transformation, and the sanctity of life. Therefore, the purpose of this essay is to explore how pro-life and pro-choice movies impact the culture through storytelling.

### **Movies and Their Impact on Society**

In America today, our movies, culture, and conversations reflect that we, as a nation, have deemed denying a created life in a mother's womb is acceptable. We have accepted the premise that promiscuity is acceptable and that the Ten Commandments which set parameters for a society with loving barriers to live full and profitable lives are no longer necessary.

Each man-made law that violates God's original mandates for His creation presents a cause-and-effect scenario that causes chaos and confusion. This is particularly true in the current age we live in where abortion is considered a right and privilege. God's creation in the womb is mocked, ridiculed, and discounted. Movies can

have an impact on society for good or for evil. Therefore, men and women called to be involved in the movie industry have the opportunity to invest their lives in an industry that can bring light into darkness by contributing to cinematic vocations for the sake of Christ.

### **The Craft Element for this Study**

The craft element for this study is a creative screenplay that provides a Christian worldview on the subject of abortion. The following pro-life values establish the foundational values of this script.

1. God sustains life both inside and outside of a mother's womb.
2. The essence of life begins at conception.
3. The pre-born child is viable and valuable to God.
4. If a mother aborts her child, generations are impacted.
5. If a mother aborts her child, she makes a moral decision that is antithetical to life.
6. When a mother aborts her child, there can be physical, psychological, and emotional consequences.
7. An abortion reveals a misunderstanding and/or denial of the facts of life-related to the value and worth of the pre-born child.
8. Preventing an abortion saves lives for generations to come.
9. God has a wonderful plan for those who can confess their sins, and/or move forward with their lives after an abortion or after a mother has decided to carry the life of her child to fruition.

The Craft Element builds upon the values and frameworks established for this study. To expand upon these values., the following essential goals were also established.

Goal One: Reinforce the value of life.

Goal Two: Provide an atmosphere of love and acceptance for those who are faced with an unplanned pregnancy.

Goal Three: Share the joy of being forgiven after an abortion.

Goal Four: Provide a dynamic storyline that will provide the opportunity to see how abortion has long-term effects for both the mother and child.

The Craft Element for this study affirms the sacredness of life as well as the reality of sin. Women throughout history have participated in aborting their children. Abortion has not been limited to non-believers in the Christian faith. Therefore, the craft element for this story has developed a thematic storyline that includes the sanctity of life in the womb but also expands upon the challenges a mother faces when she is faced with the daunting task of deciding whether or not to go forward with her pregnancy if the pregnancy was conceived out of wedlock or if the mother and father have decided that they were not ready to be parents.

The storyline presented in the screenplay for this study, *My Name is Pamela Jean*, takes the reader and ultimately moviegoer, through a journey that discusses how wrong choices and unfortunate circumstances can initiate the formation of life within a mother's womb. The story, however, proceeds to show the value of life and the consequences of aborting a life before the child in the womb has had a chance to live. The movie's screenplay is not fatalistic. The screenplay offers hope. Hope, that despite a woman's past seasons of regret, God offers freedom from guilt, sin, and memories of a past abortion.

However, it is important to note that while the movie focuses on hope and

restoration, the movie does not lead the reader to accept abortion as an easy way out. The movie also highlights the devastating consequences to the aborted child, the mother, and her future life and destiny. For this reason, moviegoers who see this film have the opportunity to gain insights into the complications of abortion along with the hope and reconciliation that God provides despite the tragedy and horrific nature of abortion.

Through the life of Jamie Reaux, the story's protagonist, her story and experiences challenge the assumptions that there are no absolutes in the moral realm of our society related to abortion. The script affirms that life is fully defined by the Creator of all mankind. This movie screenplay provides the opportunity to tell the story of life from a definitive Christian worldview and perspective.

The biblical Christian worldview is threaded throughout the screenplay like a golden thread illuminating the narrative which ultimately introduces the reader of the screenplay and future moviegoers to a child who never had an Earth birthday. She has a name, and her name is Pamela Jean. The sanctity of life theme resounds throughout the movie screenplay as the value and worth of the unborn child is dramatically demonstrated through the character of Pamela Jean. Pamela Jean is allowed to interact in a world that she was meant to inhabit for a short time but later returns to the heavenly realm. The storyline emphatically demonstrates that there are consequences to choosing abortion over life, but forgiveness and restoration are available through the grace of God, the Creator of the World, and Master Designer of all life and creation.

However, the script highlights the fact that God has taken the story of Jamie and Pamela Jean to a new level by introducing to the audience that God can take our willful decisions that were against His will and create beauty from the ashes we have heaped upon our lives by our own decisions. Furthermore, this screenplay will hopefully inspire

faithful men and women to join the cause for life as they share the story of Pamela Jean through the movie genre.

This screenplay provides light when darkness covers the lens of our understanding of matters relative to life in and outside of the womb. While the screenplay encompasses a story of abortion, the story is biblically founded on the premise that forgiveness shatters secret sins. Once a woman decides to abort her child, only God can restore her loss and give her hope and a future that is undeserved but granted graciously to her as God's gift. This message is dramatically presented throughout the screenplay through the life of Jamie Reaux as she confronts her deepest fears amid the clamor of worldviews that clash against the backdrop of choice and life values.

### **The Inspiration for this Script**

The movie script is inspired by the book, *My Name is Pamela Jean: A Story of Abortion as Seen through the Eyes of a Child*, written by the researcher for this study, Debra D. Watkins. While the book has only been released to a small community of believers, the impact of the story has been inspirational. The writer of this screenplay desires that there will be many stories of redemption and hope generated through real-life scenarios of the impact of an abortion which will either deter a woman from choosing this option or lead a woman who has succumbed to the abortionist's knife to receive hope, healing, and restoration from her past decision(s).

The screenplay will also demonstrate that even when a child is despised, hated, and deemed dispensable on earth, God's love for this child and his or her mother never stops regardless of the outcomes of a mother's choice regarding aborting or keeping her unborn child. A woman in her 50s read the book, *My Name is Pamela Jean: A Story of*

*Abortion as Seen through the Eyes of a Child and* realized that God could forgive her for her past and that He had restored her aborted child to the heavenly realm.

In addition, a chance happening on a flight from Dallas to College Station, there was an opportunity to share the projects this researcher is working on as a student at Liberty University. Using the opportunity of conversation, the researcher noted that her fellow traveling companion was deeply touched by the story of Pamela Jean and shared that she had a miscarriage just a few weeks ago. She never thought that a child in the womb could be named before birth. It gave her great peace and comfort to know that God is in control in all situations, even when a miscarriage occurs.

God has stated in His word that the fields of life are truly ready for harvest, but the laborers are few. God does not seek the overly talented or gifted for his work. Many times He simply looks for simple but committed hearts to do his bidding throughout the earth. Therefore, it is the heart of this author that God will use each of our creative endeavors in a manner that reflects His creativity, His story, and His purpose for our lives. And in this case, if it be His will, may the story of Pamela Jean soften hardened hearts, and lead many to realize that regardless of the circumstances, God has a plan for every child created and formed in what should be the safest place on earth—a mother's womb.

### **Our Biblical Heritage**

In times past, American culture claimed to be founded on biblical principles directly from the Word of God. The Barna Update, a research study report noted that biblical literacy has declined in America, leaving Christians open to “adopting spiritual views that come from Islam, Wicca, secular humanism, the eastern religions and other sources” (Barna Update, 2002).



In the absence of strong Christian values, the worldviews of many believers and non-believers alike have been taken captive by liberal viewpoints directly in opposition to a Christian worldview. This is especially true regarding the issue of the sanctity of life as portrayed in movies.

### **Movies, Worldviews, and Abortion**

It is important to note that “every story has a worldview: a way of viewing reality, truth, the universe, the human condition, and the supernatural world” (Baehr xv). For screenwriters who are pro-life, writing movies with a pro-life theme is important. This is because God’s redemptive power can be highlighted through “a heroic figure who overcomes many trials and tribulations to defeat evil or attain a valuable goal” (Bahr xv).

Movies provide the framework to tell stories that either change lives for God’s glory and honor, or that tear down the walls of dignity and morality making victims of the lives that buy into the tainted truth provided on the silver screen. Therefore, it is easy to see how the Hollywood culture is being used as the framework for dismantling biblical values, desensitizing moviegoers by creating beautiful images of gregarious sin to make the unacceptable, in God’s eyes, to become the accepted worldview of today’s society..

### **Regulating Media Morality**

America was founded upon Christian principles. Therefore, morality, motherhood, and family were assumed values in the Judeo-Christian value system of our culture. Safeguards were established to protect the public from being exposed to vile or immoral content. For example, “In the mid-twentieth century film studios sent their screenplays to Hollywood’s official censorship body, the Production Code

Administration (PCA), and to the Catholic Church's Legion of Decency for approval and recommendations for revision" (Kirby I). ' The overt creation and power of this organization came from" The Catholic Church and other Christian organizations, such as the Woman's Christian Temperance Union (WCTU), the Federation of Churches, and the National Council of Churches of Christ in America" (Kirby 451) Movies about abortion were not included on the censorship list was not included as part of the 1930 Production Code and did not appear explicitly in the document until 1951 . . . because they believed that studios tacitly understood that this topic was forbidden (465).

Kirby refers to groups who were committed to family values and a culture that protected life both in and outside of the womb, as censors. His negative portrayal of these groups was presented in the article, "Regulating Cinematic Stories about Reproduction: Pregnancy, Childbirth, Abortion and Movie Censorship in the US, 1930–1958." In this article he states.

They might approve of a story's anti-abortion message, but they felt that any cinematic portrayal would visually legitimate the subject. At various points in the history of movie censorship, however, censors were forced to perform narrative gymnastics using veiled language and ambiguous situations to try to tell the story that studios wanted to tell about these forbidden subjects (472).

Kirby also believed that censors did not see movies as artistic representations of life but as a "powerful medium of propaganda" (472).

Despite the restraints placed on movie studios to provide family viewing material in movies, many screenwriters continued to infiltrate their movie scripts with abortion-laden material.. Early cinematic movies such as *Men in White* (1945) portrayed the horrors of a botched abortion and became one of the first films to be sanctioned for

inappropriate content.

### **Feminist Literary Theory and Traditions: Comparable Texts**

Many feminists support abortion. This is because “for a feminist the primary ethical feature of abortion is that pregnancy occurs inside women’s bodies and that unwanted pregnancy has profound effects on women’s lives. Feminist analysis of abortion takes a wide lens and includes discussion of access to abortion, the experiences of women using abortion services, women’s reasons for abortions, reproductive autonomy, sexual violence, and power” (Ballantyne, 257).

In a research-based study regarding the impact film and television could have on societal views of abortion. Sisson and Kimport note that, “Popular discourse on abortion in film and television assumes that abortions are under- and misrepresented. Research indicates that such representations influence public perception of abortion care and may play a role in the production of social myths around abortion, with consequences for women’s experience of abortion” (par. 1). This study highlights pro-choice films that can potentially impact the cultural discussion on motherhood, sanctity of life, and abortion.

Feminist theory is highlighted in movies listed in the Hollywood Reporter which include *Dirty Dancing* (1987), *4 months, 3 weeks and 2 days* (2007), *Grandma* (2015), *Linguie, the Sacred Bonds* (2021), *Never Rarely Sometimes Always* (2020), *One Sings, the Other Doesn’t* (1977), *Plan B* (2021), *Story of Women* (1988), *The Surrogate* (2020), *Unpregnant* (2020), *Vera Drake* (2004), *Portrait of a Lady on Fire* (2019)” (Fienberg, Gyarkye, Han, Linden, Rooney, 1). The acceptance of these movies has the potential to normalize abortion and justify a woman’s decision to abort her child.

### **Award Winning Pro-Choice Films about Abortion**

Feminists have long used the medium of film to normalize the procedure of abortion as well as to take away the reality of consequences such as guilt and remorse of those who support the sanctity of life. Pro-choice films have not only been accepted in many sectors of society, but they have also been recipients of many rewards honoring the creative work of these types of films.

#### *Happening (2021)*

The narrative for many pro-choice films is that a woman, not God, has the right to choose if she sustains life in her womb or chooses to destroy life. In the film, *Happening*, “the 2021 Venice Film Festival gave its top honor, the Golden Lion for best film to Audry Siwan’s French abortion drama” (Roxborough and Ritman, par. 3). The story is about a despairing young girl who fights to find a way to find a safe, but illegal abortion.

#### *Juno (2007)*

*Juno* is the story of a high school girl who is determined to get an abortion but decides at the last minute to give her child up for adoption. The movie delighted the pro-life community. However, the screenplay writer, Diablo Cody, later offered apologies that her movie was misinterpreted as a movie that presented a pro-life perspective.

### **Creative Pro-Life Movies Examined that Impact Narratives of Abortion**

#### *Unplanned*

The movie *Unplanned*, was a box-office sensation. This cinematic abortion movie “made by the writers and co-producers of God’s Not Dead and God’s Not Dead 2 — Cary Solomon and Chuck Konzelman — *Unplanned* opened March 29 at 800

theaters nationwide. The trailer for the film, distributed by Pure Flix, reached the top spot on iTunes and garnered more than seven million views on Facebook” (Anderson 17). This is a powerful story of how Abby Johnson, an award-winning Planned Parenthood director, became one of the leading activists for the pro-life movement.

### *Lifemark*

Another important movie that highlights the right-to-life issues of the unborn child is *Lifemark*. This movie is an adaptation of the true story of David Scotton, an 18-year-old high-school senior who has the courage and fortitude to reach out to his birth mother who gave him up for adoption at birth. MovieGuide provided the following review:

*Lifemark* is a well-made, heartwarming, inspiring movie produced by the Kendrick Brothers and Kirk Cameron, who also stars. The movie is solid throughout, with a positive Christian worldview. The Movie promotes relying on God, believing God’s plan, forgiveness, and loving others” (MovieGuide Staff). The Kendrick Brothers shared how their foundational beliefs in God and the sanctity of life provided the encouragement and inspiration to continue this film:

It says in Jeremiah, “He knows us before we’re even born,” and I think about Proverbs chapter 6, “He hates hands that shed innocent blood. Proverbs 31 says we should speak up for those who can’t speak for themselves. Those that are destined for destruction, we need to rise up and defend them,” he added.

The Kendrick brothers, as well as other pro-life advocates, are impacting the culture of life through movies and storytelling.

### **Creative Pro-Choice Movies Examined that Impact Narratives of Abortion**

To understand how the movie industry is impacting society's issues on the

culture of life, this section will explore how the feminist theory of abortion has impacted society through the lens of films developed to impact the culture and destroy the sanctity of life narrative held by Christians who support God's wisdom and design for children he has willed to share life on earth and eternity in heaven according to his will and plan for each life He has created for His honor and glory.

The subject of abortion has been included in film scripts and movie productions as early as 1916. Academic studies have shown that “popular discourse on abortion in film and television assumes that abortions are under- and misrepresented. Research indicates that such representations influence public perception of abortion care and may play a role in the production of social myths around abortion, with consequences for women's experience of abortion” (Sisson and Kimport 413).

However, recent studies have shown that one of the most transformative methods for impacting worldviews about abortion can be found in stories created by movie screenwriters that seek to present stories of abortion relating to “real life” relatable characters and empathetic situations related to the abortion procedure and its aftermath that moviegoers can relate to.

### **Normalizing Abortion**

The trend towards normalizing abortion has been noted by “sociologist Gretchen Sisson, principal investigator at the Abortion Onscreen program at the University of San Francisco points out that early stories on film that dealt with abortion were cautionary tales that provided a kind of moral commentary on the pregnancy itself” (Hayes, par. 5). Now anything goes. What a woman chooses to do with her own body or her child is relative.

*4 months, 3 weeks, 2 days*

The movie title reflects the gestation period of one of the two main protagonists in the story. The story setting is Romania, in 1980. Gabita, a college student, discovers she is pregnant. She seeks no other alternative to her situation than to get an illegal abortion. The illegal abortion exposes Gabita and her friend Otililia to the ruthless underground world that traverses in the destruction of human life.

Gabrelle's child is 4 months, 3 weeks, and 2 days old when she seeks to schedule her abortion. She lies about the age of her fetus knowing that she may be too late for this procedure to be completed. Both Gabrelle and her friend are raped as part of the payment for the abortion. Once the abortion is completed, the abortionist leaves. The filmmaker produces a shot of the dead infant "wrapped in white towels that have soaked up blood and water" (Wilson, 22). Wilson directs the narrative next to the removal of evidence: "Otilia, true to Bebe's (the abortionist) gruesome instructions, will take it (the aborted child) to a high-rise and throw it down a chute" (Wilson 22).

This act can be visually and emotionally impactful as "the thud of the flesh package . . . drops to the ground [as it] comes as a dull aftershock and reminder of the gravity of the act."

This movie won a plethora of awards including Best Film of 2007, Sight and Sound Critics Poll; Best Film of the Year 2007, The International Federation of Film Critics, and the Palme D'Or, Cannes Film Festival (IFC Films). Many reviewers commented that the Academy Awards robbed this movie of its rightful place by not nominating this film for an award.

### **Comedy Movies about Abortion**

Since the beginning of the right-to-life movement for the unborn, the center of

debate has always been focused on the child in the womb. However, a disturbing new trend has been ushered in with a new genre of abortion-related movies that seek to further de-sanctify the worth of the pre-born child in the womb. The mother's pleasure rather than a child's life is now the theme for many pro-choice movies. The new genre is called "Abortion Comedies." There is an abundant amount of these types of new movies which include *Saint Francis*, *Unpregnant*, and *Obvious Child*.

### *Saint Frances*

Pro-choice screenwriters are emerging who are creating narratives that entertain and have messages of choice, but also seek to impact the normalcy of the abortion procedure. *Saint Frances* screenwriter, Kelly O'Sullivan, stated the following: "I wanted to write a story where it's a non-traumatic depiction of abortion. It's ordinary and light and sometimes funny, and very realistic in its portrayal" (Haynes, par. 2). Highlights from the film version of *Saint Frances* depict how the narrative of abortion is seeking to normalize this experience:

Bridget sits at home on the couch and pops four pills into her mouth, two inside each cheek. "I have to keep them here for 20 minutes," she says smiling, her cheeks slightly bulging. She's starting the process of a medical abortion. "Do I look cute?" she asks Jace, who she's dating casually. "I feel cute."

It's a low-key moment, and one of several scenes in *Saint Frances*, a recently released dramedy that treats abortion, and the complexities of motherhood and womanhood more broadly, with compassion and without stigma (Haynes par. 1).



### *Unpregnant*

The protagonist, Veronica Clark, a high school senior, is surprised to learn that her pregnancy test is positive. Wanting to get an abortion, a friend agrees to travel with her to another state for an abortion to avoid parental consent. The movie focuses on slap-stick humor as the girls travel to New Mexico in their quest for abortion services. However, movie reviewer Deborah Stevenson, writing for the *Bulletin of the Center for Children's Books*, ends her summary by stating that “readers indirectly seeking information about the abortion experience . . . [will] be glad to see Veronica coming through wiser but unashamed” (Stevenson 20).

### *Obvious Child*

The title of the movie refers to the protagonist, Donna, an immature 28-year-old, who functions not as an adult, but as an “obvious child.” She has no barriers in her life. Her sense of self begins to diminish as her relationship with her boyfriend ends and her position at a used bookstore will be terminated when the bookstore closes. Her part-time job as a stand-up comedian will not pay the bills. With nothing to lose, she goes to a bar, drinks heavily, and has sex with a man whom she has never met before. Discovering two weeks later that she is pregnant, she has no remorse for the decision she makes. She chooses abortion.

The film’s “happy-go-lucky nihilism” is noted in the film as “Donna Stern (played by Jenny Slate), [is] about to go on stage after discovering her pregnancy. She receives a text from her friend to “kill-it” meaning to do a great job on stage. Donna’s reply was stark and bewildering: “I actually have an appointment to do that tomorrow” (Hibbs par. 1). Donna is referring to her expected abortion appointment the following day. Hibbs notes that “in a Hollywood culture whose obsession with explicit sexuality

and graphic violence has lost the power to shock, that line—which shrugs off killing with a glib, nihilistic chuckle—shocks, as does the film’s novel twist on the genre of the romantic comedy” (Hibbs par. 1).

### **Desensitizing Movies About Abortion**

#### *I’d Like an Abortion Please*

One of the tactics of the pro-choice film industry is to desensitize the meaning of abortion to devalue the child that has the potential to be aborted. In the journal article, “I’d like an Abortion Please.” Rethinking unplanned pregnancy narratives in contemporary American Cinema,” author Melisa Hair discusses the impact of the abortion film industry by noting that by “tracing the history of cinematic portrayals of unplanned pregnancy, and reflecting upon how post-feminist culture has positioned the notion of choice, this paper notes the significance of *Obvious Child* . . . [noting that this movie] features abortion as a central theme, but utilizes comedy in the navigation of a controversial subject. . . . These films offer important attempts to destigmatize the subject of abortion”(Hair, 380).

### **Research Study and Abortion Videos**

#### *“The Persuasive Impact of One-Sided Videos on Reasoning about Abortion”*

In this study conducted by the University of Tennessee at Chattanooga, Christian college students (unpaid) “were shown a one-sided video presenting either the pro-life argument or the pro-choice argument” (Dodd, et. al, 24). The purpose of this study was to investigate the impact of the video presentations on the students' belief system regarding the sanctity of life.

#### The Study Design and Conclusion

The design of this study “was a two-group before-after research design. The

subjects were randomly divided into two groups and were taken to two different classrooms. They were given instructions for completing the questionnaire and were told that all information would remain confidential” (Dodd, et. al, 26). To further substantiate this study,” subjects were asked to indicate age, sex, and religious denomination on the questionnaire. After responding to each item on the pre-test, subjects were shown one video program presenting either the pro-life or pro-choice perspective” (Dodd, et. al, 27). After viewing each video presentation in its entirety, the Reasoning about Abortion Questionnaire was presented to students for completion. The scores were tabulated for each student’s completed survey.

The students participating in this study were Christians from various denominations. Students “abortion attitude was measured before and after the video using the Reasoning About Abortion Questionnaire (Parson, Richards, and Kanter, 1990). The findings indicate that “reasoning for abortion is less rigid than has been previously suggested, and that students respond to persuasive appeals” ( Sisson and Kimport, 695). Based on “the results obtained from this study support the hypothesis that the video program did change the subjects' personal and moral reasoning about abortion. Perhaps because conservative Christians attribute their abortion attitudes to Biblical scriptures, their attitudes are more crystallized and less susceptible to change than are the liberals' beliefs” (Dodd et. al, 27).

The study also demonstrated that “In the pro-life group the liberals initially were very pro-choice, yet after viewing the video their attitudes changed greatly toward pro-life. The conservative group had previous pro-life views before the video. However, their scores on the post-test showed that the video boosted their pro-life attitude. In the pro-choice group, the liberals strengthened their attitude after viewing the video. The

conservatives also changed their attitudes toward the pro-choice arguments” (Dodd et. al, 26-27). This study concluded that “college students' attitudes on abortion are less crystallized than previously believed and those attitudes are easily persuaded, at least in the short term, by exposure to opposing arguments on the issue” (Dodd et. al, 27).

### **The Impact of a Documentary Film on Third-Trimester Abortions**

A second research study conducted by Gretchen Sisson and Katrina Kimport has shown that public opinion was impacted by the documentary film *After Tiller* depicting a third-trimester abortion did influence the belief systems of interviewed viewers of this film. Movie participants for this study “reported that viewing made them feel more knowledgeable about later-abortion patients and providers and increased their support for legal third-trimester abortion access. While additional studies could strengthen this report, “findings show the potential of onscreen pseudo-experiences as a means for social change.”

### ***Allyson's Choice: Understanding the Impact of Film on Abortion and the Sanctity of Life***

To further investigate the impact abortion movies have on moviegoers, two research designs have been developed to analyze the impact of the abortion theme in the movie, *Allison's Choice*. The first study is a YouTube analysis of the movie *Allyson's Choice* based on comments made regarding the movie's effectiveness and ability to address the abortion issue through film. The second research study design is based on qualitative data on the impact of *Allyson's Choice* provided by participants who posted their qualitative reviews on the movie, *Allyson's Choice* hosted by the IMDb website.

For this study, the focus of the reviews is on the impact of pro-life movies on the decisions and viewpoints viewers have on abortion. While there are many pro-choice

videos available for study. The researcher for this study has selected to focus on the impact Christian pro-life movies have on a woman's right to choose the life or death of her unborn child.

The movie, *Allyson's Choice* (2015) was selected to further demonstrate the impact movies can have based on the responses of selected movie reviewers who pasted their responses on either the YouTube section for this movie or the IMBb comment review section for comments related to this movie.

. The storyline depicts a young woman's pregnancy which has been fathered by a selfish and self-centered man in his early 20's. Once the boyfriend learns that his girlfriend is pregnant, he threatens termination of the relationship if the baby is not aborted. With no support, Allyson decides to go forward with the abortion. Once at the abortion clinic, she begins to have second thoughts about her decision. God appears to her in the form of a janitor, metaphorically meaning that he is there to help Allyson clean up her life. In the course of his discussions with Allyson, he affirms God's deep love for her and her unborn child. He shares with her the hopes and dreams He still has for her life and the life of her unborn child. Through the interactions of the Holy Spirit through her encounter with the humble manifestation of God, she chooses life.

YouTube provides a comment section after the movie link. A population study size of 25 review commentators was analyzed to understand the impact this movie had on the theme of abortion. It is notable that the movie encouraged discussion about abortion, impacted decisions about abortion, and was generally accepted as a positive and influential movie. However, the movie did not present an opportunity to discuss other options for an unplanned pregnancy such as adoption.'

To analyze the YouTube responses to Allison's Choie, five statement response

categories were created for analysis. Checkmarks were provided for each response in the appropriate category. The statement response criteria questions include the following affirmative responses: (1) The movie inspired discussions on the subject of abortion, (2) The movie saved my baby, (3) Wish I had seen this movie before my abortion, (4) Provides understanding in the choices available when faced with an unplanned pregnancy, and (5) Having my child was the right thing to do.

**Table One: *Allyson's Choice* YouTube Analysis**

	This Movie Inspired Discussions on the Subject of Abortion 25 Responses	This Movie Saved My Baby 1 Response	Wish I had Seen this Movie Before My Abortion 1 Response	This Movie Helped Me Find Forgiveness for a Past Abortion 1 Response	Provides Understanding on the Choices Available When Faced with Unplanned Pregnancy	Having My Child is/was the Right Thing Do 8 Responses
1	✓					✓
2	✓	✓				
3	✓					
4	✓					✓
5	✓					✓
6	✓					✓
7	✓					✓
8	✓					✓
9	✓					✓
10	✓					
11	✓					
12	✓					
13	✓		✓			
14	✓			✓		
15	✓					
16	✓					
17	✓					✓
18	✓					
19	✓					
20	✓					

21	✓					
22	✓					
23	✓					
24	✓			✓		
25	✓					

To further investigate the impact this abortion had on moviegoers, the IMDb (Internet Movie Database) was reviewed to gain additional insight into the impact the movie, *Allyson's Choice*, has had on moviegoers. The IMDb was considered to be a reliable source for this study because it provides information in various formats for both industry professionals and movie consumers. This organization also allows viewers of movies to post their reactions to movies based on a qualitative forum response for selected movies.

For this section of this study, qualitative responses to an IMDb survey were used to gain the perspectives of moviegoers who participated in this survey. Qualitative responses provide the opportunity to analyze both reactions and interactions of moviegoers who have viewed the film between the years 2016 – 2023. Information gleaned from sources such as the IMDb can be considered credible because they are provided by first-person reviewers who have shared the impact *Allyson's Choice* has had on their lives specifically and/or holistically through the information provided in this forum.

IMDb movie comments for *Allyson's Choice* were reviewed for this study to provide a deeper and more intimate look at the impact the movie of *Allyson's Choice* has had on movie-goers between the years 2016 and 2023. Qualitative responses have been documented from moviegoers who have watched this movie. Eight responses were

reviewed. One response was not included as there was no data attached to the forum submission. Selected comments from these reviews are included in this study to indicate the impact this film has had on moviegoers reflecting on abortion and the sanctity of life.<sup>1</sup> The exact responses provided in the IMDb response were utilized. Grammar and/or spelling responses were not corrected to provide the exact responses posted to the IMDb website.

Reviewer One: What I Expected (1 August 2023)

This film feels very much like something that is shown to preteens and teens in youth group at church; it's targeted to a very specific, pro-life demographic that works to convince women to continue their pregnancies so as not to make Jesus cry. Jesus being a janitor feels like a steal from Bruce Almighty - I recognize that Morgan Freeman was God, but it's literally the same profession. He also appears white/Caucasian, which we all know to be historically impossible. (6 out of 9 found this helpful.)

Reviewer Two: Felt like Crying (5 February 2019)

The acting is not the best, however, it's a great movie for young ladies considering abortion or if you have been in that situation.. Great prolife film. (10 out of 24 found this helpful.)

Reviewer 3: Marchiano's Masterpiece! (7 April 2016).

Alison's Choice is one of the most important movies ever made. How many movies can be responsible for saving a life? Alison's Choice is such a movie and

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<sup>1</sup> Researcher's Note: The direct quote comments are taken directly from the IMDb report for *Allyson's Choice*. Grammar and writing editing corrections were not made to stay true to the original writer's comments.



if you haven't followed this film's production you should know that it has already saved lives! That kind of power goes far beyond the qualities of the productions you'll see on IMDb's top 250 movies lists. (15 out of 61 found this helpful.)

Reviewer 4: Good Movie with a Good Message (18 July 2019)

**H**ate the sin but love the sinner. God has unwavering love for us people making difficult choices. His love won't diminish if we make a bad choice but there will be consequences. (9 out of 12 found this helpful.)

Reviewer 5: You Can't Hide Behind Lies (2 March 2022)

The idea of this movie is great, convincing a mom to choose life for her baby, but using bad theology won't help. I found this very disrespectful to God Almighty. God talks to us through His word NOT through friendly visits like those of a janitor. They should have used the truths in the Bible. Much more effective. (5 out of 13 found this helpful.)

Reviewer 6: Wonderful Movie! (5 February (2019)

It will make you laugh and cry. Beautiful movie! Will definitely watch it again and again. (7 out of 28 found this helpful.)

Reviewer 7: Not Misinformation, Very Important Information (24 July 2020)

This is about a young girl, who is lost in decision-making. Following her boyfriend's wanting her to make the choice to do something leaving him out of any responsibility, ( showing the coward that he is) he recommend her to do something that is a hard choice which can cost her, her whole life. I find it very important to share this with others. For a women to really understand the results later. Either going through the process or living after the process. The choice are yours. The living after the choices one makes has consequences. Not only to the

body but your mind. Recommendation, highly to watch this movie. (4 out of 21 found this helpful.)

The qualitative findings from the IMDb movie response categorized into the following categories: (1) Antagonistic towards movie content, (2) Reviewer(s) questioning the theology of the movie, (3) Movie supportive for post-abortive moms and moms considering abortion, (4) Will watch this movie more than once, and (5) Reviewer recommends this movie.

(See Table 2: Allyson's Choice, p 104, for further analysis.)

**Table 2: Allyson's Choice – Qualitative Response Evaluation**

Antagonistic Towards Movie Content	Reviewer(s) Questioning Theology of Movie	Movie Supportive for Post-Abortive Moms and Moms Considering Abortion	Will Watch This Movie More than Once	Reviewer Recommends this Movie
1 Response	1 Response	Four Responses	1 Response	1 Response
Reviewer 1	Reviewer 5	Reviewer 2	Reviewer 6	Reviewer 7
		Reviewer 3		
		Reviewer 4		
		Reviewer 5		

### **Screenwriting, Movie Making, and the Great Commission**

The subject matter of abortion has been vividly portrayed on the movie screen. Pro-choice and pro-life advocates bring their views and convictions regarding this subject to the screen with passion and resolve. This is because movies have the potential to change lives and to change cultures and worldviews. Storytellers, through movie making, can impact the world significantly and the kingdom of God dramatically.

Christians have the opportunity and responsibility to share His story with the world. His story is that he loved us enough to die for us, to restore us, and to love us

forever. This story of greatness, power, and love still needs to be told and presented to the world in which we live.

As a screenwriter who writes that others may know their potential and purpose in life, screenwriters can help to support the Great Commission, not on the platform of a church, but on movie screens across America and the world (cf. Matthew 28:19-20). This is because movies have the opportunity to show, tell, and explore stories in a manner that is unique, powerful, and persuasive. Therefore, movies such as *My Name is Pamela Jean*, can impact the futures of many for generations to come.

Screenwriting is a challenging writing genre. However, it holds the potential to engage the culture in meaningful and transformational ways. The ultimate purpose of my study will focus on how movies related to the abortion industry have influenced the societal norms and worldviews related to one of the greatest moral issues of our time, abortion. It will also analyze the opportunities Christian filmmakers and screenwriters have to restore the culture through creative storytelling in the movie genre. It will also incorporate a screenplay related to the sanctity of life.

### **Storytelling, Abortion, Movies, and God**

God is still at work in the universe. He uses our stories, testimonies, and experiences to share with the world our own true stories of redemption and life. Ingrained within the context of every soul, there are stories that long to be told. God delights in His children who long to tell the stories that he has placed within their hearts. While some may tell their stories around a kitchen table, or at a soccer field watching a beloved son or daughter interact on the field, others have deeper desires to communicate stories God has placed on their hearts through movies. For those who are called to work in the movie industry, they must do so covered with prayer.

Only God knows whose story he intends to share with the world; however, I am grateful that I have had the opportunity to participate in screenwriting courses that have helped me understand the potential of this creative writing genre. This is especially important in light of the stories told about the societal impact of abortion. This is because every man, woman, and child is a storyteller.

While some may tell their stories around a kitchen table, or at a soccer field watching a beloved son or daughter interact on the field, others have deeper desires to communicate stories God has placed on their hearts. Building upon God's mandate in the Great Commission, we are to go into the world and share the story of God in a manner that will communicate the truth of God's words clearly and distinctly. This is particularly true regarding communicating God's views on the sanctity of life.

### **Conclusion**

In 1973, The U.S. Supreme Court made it a legal and constitutional right for women to have the right to choose whether or not to abort their child. Supporters advocating abortion presented the case that a woman was denying her future and happiness if she allowed an unexpected pregnancy to come to fruition. Despite decades of debate on the subject of abortion and a woman's right to choose whether or not she will bring her baby to term, the marketplace of ideas is still brimming over with debate regarding the foundational issues of life and the pre-born child.

Pro-life and pro-choice movies significantly impact the culture of life and death for the unborn. Movies are helping to shape the culture of life and death regarding the life of the unborn child. Since "the U.S. Supreme Court's decision in the case *Dobbs v. Jackson Women's Health Organization* (2022) returning the question of abortion to the individual states, has provoked an obvious political earthquake. But it has also shaken

many professional organizations” (Conley, par. 1). For example, the Dramatists Guild has set up funds to fund abortions. It has also “encouraged the creation of pro-abortion works by dramatists” (Conley par. 5).

While pro-choice groups such as the Dramatists Guild are supporting and funding abortion movies, other writers, producers, directors, and actors are taking their stand for life. Movies such as *Lifemark*, a movie based on a true adoption story, can help new expectant mothers see that there are options for their child other than abortion. Movies such as *Allyson’s Choice*, allow the moviegoing audience to see and experience the stages a young woman may go through when determining whether or not to abort her child or allow the birth of her child to come to fruition.

Just as the story of Queen Esther relates how her testimony, witness, and courage helped to save her nation, men and women of compassion and understanding of the life issues that are set before this issue, can too be a voice for those who cannot speak for themselves. Through the genre of movies, men and women can discover empathetic characters and stories that align with their own experiences of dealing with an unexpected pregnancy. In many cases, it is the storyline of the movie that impacts women to choose life. For women who have had a past abortion(s), movies can also provide an opportunity for hope, restoration, and transformation.

Movies have the potential to impact the world for Christ or contribute to the disassembling of traditional morals and values that provide the framework for a godly and creative society. It is time for Christians to arise and to take their skills and crafts into the marketplace of ideas. Christians who are called into the film industry should do so with humility. God will provide the opportunity, time, and talent that will help to present His story with courage and confidence. With God’s help, writing can become a

lasting legacy that will impact the kingdom of God forever. Gideon relied on God for strength. Christian screenwriters can do the same. And just as David used five smooth stones to topple the giant from his warlike stance, Christians can use their well-tuned words provided by God to create stories of life that can potentially change the world.

MY NAME IS PAMELA JEAN:

A SCREENPLAY ABOUT REDEMPTION, HOPE, AND THE SANCTITY OF LIFE

Fade In

Int. LAKEVIEW COMMUNITY CHURCH - SANCTUARY - NIGHT

JAMIE

JAMIE, age 6, stands on a small three-step stool to speak into a microphone.

And it came to pass in those days, that there went out a decree from Caesar Augustus that all the world should be taxed. Joseph wanted to do what was right. So he journeyed to Bethlehem with his wife, Mary, to the city of David called Bethlehem because he was part of the family of David. It was here in Bethlehem that Jesus was born.

Jamie adjusts her microphone.

JAMIE

Happy birthday, Jesus.

Jamie begins to sing.

Away in a manger, no crib for a bed.  
The little Lord Jesus lay down His  
sweet head. The stars in the sky looked  
down where he lay, the little Lord  
Jesus asleep on the hay.

CONGREGATION applauds. Jamie blows kisses to the audience as she is helped down the steps by DEACON JONES to join the children's choir seated around the manger scene at the front of the church.

TIM REAUX, 36, pastor of Lakeview Community Church, takes his place behind the pulpit which is decorated with a large Christmas wreath and red bow.

TIM

I love Christmas! Thank you, Jamie,  
for that beautiful song. It reminds me  
that we are all part of the family of



God, and regardless of what challenges  
may come our way, we can always know  
that God will never leave us.

Tim walks to the table holding the Advent candles. Members of  
the congregation line up to light their candles from the Advent  
candle and return to their seats.

TIM

Father, as we hold our candles high, we  
thank you for being the light of the  
world and the hope for all mankind.  
Protect us from the enemy, give your  
angels charge over our surroundings,  
and bless our children and family this  
Christmas season, now and forevermore.  
In Jesus Name.

CHILDREN'S CHOIR sings "Silent Night".

TIM

That was beautiful, children. Thank  
you. Celebrating the most wonderful  
season of the year, I wish you peace,  
joy, and happiness today and throughout  
the new year . . . . Some of you may  
already know, but my family and I will  
be leaving later this evening to get a  
head start on our travel plans for the  
Christmas holiday. We love each of you,  
dearly, and look forward to seeing you  
again after the New Year begins.

CONGREGATION claps enthusiastically.

EXT. TIM'S CAR - NIGHT

Tim straps the last piece of luggage to the top of the car as  
PAM 34, JAMIE, 6, and JOHN MARK, age 5, get in the car and fasten  
their seat belts.

TIM

Hey everyone, we've got about a six-  
hour drive ahead of us. But no worries,  
we'll be there before you know it.

Tim smiles.

TIM

Hey! Could anyone use a burger and fries?

JOHN MARK

JOHN MARK, 5, is the first to respond.

Yes, Daddy!

JAMIE

Me, too, Daddy. Can we pick the place?

TIM

Of course, sweet princess. Your wish is my command.

JOHN MARK

Daddy, that looks like a good place over there.

PAM

PAM, 34, Tim's wife looks at Tim.

Well, the sign does say, "Kids Eat Free!"

TIM

Sounds like a plan to me!

Tim sees a crossover on the highway and makes a U-turn. He is broadsided by a Ram truck traveling at a high rate of speed. Jamie begins screaming.

JAMIE

Daddy, Mommie, it hurts. I can't breathe. Mommie, daddy, please . . help me!

Jamie's cries for help go silent.

EXT. STATE HIGHWAY - ACCIDENT SCENE - NIGHT

CHIEF DANNY WATKINS, 56, and SHERIFF DONOVAN, 42, arrive on the scene.

CHIEF WATKINS

It looks like we have a bad one.

SHERIFF DONOVAN

Yes sir. It doesn't look good.

CHIEF WATKINS

Do we have any survivors?

SHERIFF DONOVAN

Only one. Not for sure how long this one will survive. . . A little girl about six years old. She was crying hysterically when my men arrived and then she just went silent.

CHIEF WATKINS

Where are the paramedics?

PARAMEDIC ONE, 34, walks to the right side of Chief Watkins.

PARAMEDIC ONE

Right here, sir.

CHIEF WATKINS

Let's get this little girl in the ambulance and send her to City Memorial. ASAP guys! I don't know how much time she has.

Paramedic One and PARAMEDIC TWO, age 32, reach through the broken glass to open the door by Jamie. Paramedics One and Two lift Jamie on to ambulance gurney and secure her neck with a brace. Paramedic Two stays in the back with Jamie. Paramedic One drives the ambulance with lights flashing and sirens blaring to City Memorial Hospital.

CHIEF WATKINS

Sheriff Donovan, can you please join me for a second?

SHERIFF DONOVAN

Sure, Chief. What's up?

CHIEF WATKINS

Well, we definitely need to get the coroner's office here. Can you get one of your men to take care of this?

SHERIFF DONOVAN

We're on this.

CHIEF WATKINS

Who's the fire department captain in charge?

CAPTAIN RODRIGUEZ, 54, walks toward Chief Watkins and shakes his hand.

CAPTAIN RODRIGUEZ

That would be me, sir. Captain James Rodriguez, Station 78, D shift.

CHIEF WATKINS

Captain Rodriguez, were your men able to find any emergency contact information among the deceased?

CAPTAIN RODRIGUEZ

Yes, sir. Upon arrival, one of my men my discovered a cell phone we believe belonged to the deceased driver. Dean Reaux is listed as his father and primary emergency contact. He also lists his mother's name at the same address.

CHIEF WATKINS

Good job. Thank you. Can you reach out to one of the city chaplains and have him meet us at the deceased's father's home?

CAPTAIN RODRIGUEZ

Yes, sir. I'll get it on it right away.

EXT. HOME OF DEAN AND SYLVIA REAUX - PORCH - EVENING

Chief Watkins, Sheriff Donovan, and CHAPLAIN SMITH arrive at the home of DEAN REAUX, 63, and SYLVIA REAUX, 61, Sheriff Donovan knocks at the front door.

SHERIFF DONOVAN

Hello, sir. Are you Mr. Dean Reaux? I'm here with District Chief Watkins and Chaplain Smith. I'm Sheriff Donovan, county sheriff for this district. May we come in?

Dean Reaux motions for the men to come in.

INT. HOME OF DEAN AND SYLVIA REAUX - LIVING ROOM - EVENING

Sylvia Reaux rushes into the living room.

SYLVIA REAUX

What's going on, Dean? Who are these men?

DEAN REAUX

I know who they are, but not why they're here.

CHAPLAIN SMITH

There has been an accident.

Sylvia Reaux falls to the floor and begins to cry uncontrollably. Chief Watkins takes her hand and helps her to their living room recliner.

DEAN REAUX

What kind of accident?

CHAPLAIN SMITH

A major accident.

DEAN REAUX

Is my son O.K.?

CHAPLAIN SMITH

No, sir. There have been fatalities.

DEAN REAUX

Fatalities?

CHAPLAIN SMITH

Yes, sir. . . Fatalities.

Dean Reaux falls across the couch and begins to crouch over holding his stomach.

DEAN REAUX

Oh, God, please, no!

CHIEF WATKINS

We can confirm that there have been three fatalities.

SHERIFF DONOVAN

Your son, Tim Reaux, a female passenger, and little boy who looks to be between four and five years old did not make it.

Sylvia Reaux and Dean Reaux began to sob uncontrollably. Dean Reaux reaches for his heart medicine on the table next to the couch.

SYLVIA REAUX

Jamie, what about Jamie?

CHIEF WATKINS

There was a second child in the car, a female, about six or seven years old.

SYLVIA REAUX

That's Jamie!

DEAN REAUX

That's our precious Jamie, our granddaughter. . . Is she O.K?

SHERIFF DONOVAN

Paramedics that arrived at the scene said she was crying and screaming for her mom and dad. While the paramedics were trying to remove her body from the car, she passed out.

CHIEF WATKINS

Probably from blood loss... Anyway, if you are up to it, we need to get you and your wife to the hospital as soon as possible.

SHERIFF DONOVAN

When she wakes up, she will need you more than ever.

Dean Reaux stands up and wipes the tears from his eyes.

DEAN REAUX

Thank you Chaplain Smith, Sheriff Donovan, and Chief Watkins. I don't want to say, except this can't be happening.

SHERIFF DONOVAN

Your son, daughter-in-law, and grandson have been transferred to the Memorial City hospital morgue. Your granddaughter has been admitted to the children's ICU unit at the same hospital.

CHIEF WATKINS

Do you need help getting to the hospital.

DEAN REAUX

No sir, we just need time to process.

CHIEF WATKINS

I understand.

CHAPLAIN SMITH

Do you mind if we have a word of prayer?

DEAN REAUX

Not at all. We need God now more than ever. Please . . .please . . . Let's pray.

Dean Reaux, Sylvia Reaux, Chaplain Smith, Chief Watkins, and Sheriff Donovan hold hands and form a circle for prayer.

CHAPLAIN SMITH

Lord, Jesus. You never said our journey would be easy. When we don't understand why, we can only look deep within our hearts and understand that Who is with us and for us is greater than what has happened to us.

DEAN REAUX

God, I don't why. But I do know my heart is breaking. Give me the strength to breathe my next breath.

SYLVIA REAUX

Oh, God. It's too much. I can't  
comprehend the depth of sorrow that I  
am feeling now.

DEAN REAUX

But thank you, God . . .

SYLVIA REAUX

We still have Jamie.

DEAN REAUX

In Jesus name, . . . Amen.

INT. MEMORIAL HOSPITAL - ICU DESK -NIGHT

ICU FRONT DESK RECEPTIONIST is working on a computer and  
initially does not see Dean and Sylvia Reaux standing at her  
desk.

DEAN REAUX

Excuse me, ma'am, we were told our  
granddaughter is being treated in your  
unit.

ICU FRONT DESK RECEPTIONIST

Her name?

DEAN REAUX

Jamie. Jamie Reaux.

ICU FRONT DESK RECEPTIONIST

I'm sorry, sir. I am not seeing a  
Jamie Reaux registered. Could it be  
under another name?

ICU FRONT DESK RECEPTIONIST

Well, we do have a Ms. Reaux, but there  
is not a first name.

DEAN REAUX

There was a horrific accident. My  
granddaughter was the only survivor. I  
don't think she would have had I.D.  
with her.



ICU FRONT DESK RECEPTIONIST  
Very well. Let me get my supervisor. .  
. Paging **ICU Nurse Supervisor** to the  
Children's ICU Unit.

ICU NURSE SUPERVISOR  
Hello. You must be Dean and Sylvia  
Reaux. Chaplain Smith said you would be  
coming by soon to check on your  
granddaughter.

DEAN REAUX  
How is she, nurse?

ICU NURSE SUPERVISOR  
Well, the answer is we really don't  
know. Do you mind following me to the  
ICU patient conference room?

Dean Reaux and Sylvia Reaux follow the ICU Nurse Supervisor to  
the ICU Patient Conference room.

ICU NURSE SUPERVISOR  
Well, Mr. and Mrs. Reaux, Jamie has  
suffered a significant traumatic head  
injury. It is actually a miracle that  
she is still alive.

DEAN REAUX  
Oh, my God, why is this happening?

ICU NURSE SUPERVISOR  
The next 48 hours will give us an  
indication if Jamie will survive.  
We're also looking at the long-term  
impact her injury will have on her  
neurological and physical activities.

SYLVIA REAUX  
What does that mean?

ICU NURSE SUPERVISOR  
Well, with a Traumatic Brain Injury,  
what we suspect your granddaughter has,  
there is a wide range of recovery  
outcomes. The best outcome is that  
Jamie will come out of her coma, suffer

no side effects, and live a normal and productive life.

DEAN REAUX

What is the worst-case scenario?

ICU NURSE SUPERVISOR

Worst case scenario, Mr. Reaux, is that Jamie could be confined to a wheelchair for the rest of her life. She could also suffer severe neurological damage that could impact her cognitive abilities to perform daily tasks on her own.

SYLVIA REAUX

Can we see her now?

ICU NURSE SUPERVISOR

Absolutely. Just be prepared.

Dean and Sylvia Reaux follow the ICS Nurse Supervisor to Jamie's room.

INT. MEMORIAL HOSPITAL - JAMIE'S HOSPITAL ROOM -NIGHT

ICU NURSE SUPERVISOR

Jamie is a very sick little girl. The monitors on the right are recording her brain activity as well as her normal heart and breathing patterns. We will know more in a few days.

SYLVIA REAUX

May we stay with Jamie?

ICU NURSE SUPERVISOR

I suggest you do, at least for the next 48 hours. The recliner folds out into a bed if either of you will be staying overnight.

INT. MEMORIAL CITY HOSPITAL - JAMIE'S ROOM - DAY

Sylvia Reaux sits by Jamie's bed and prays for Jamie.

SYLVIA REAUX

Dear Jesus. You said if we ask anything  
in your name you will hear us and  
answer our prayers. Please make our  
little girl well.

INT. MEMORIAL CITY HOSPITAL - JAMIE'S ROOM - NIGHT

WOMEN'S PRAYER GROUP

The Lakeview Women's Prayer Group surrounds Jamie's bed and  
prays corporately for her healing.

Dear God, this is your child, your  
special child. Love her, care for her,  
and we pray that she will be able to  
walk again. In Jesus, name.

INT. MEMORIAL CITY HOSPITAL - JAMIE'S ROOM - DAY

Sylvia Reaux and Dean Reaux kneel by Jamie's bed.

DEAN REAUX

Father, we've lost so much. Jamie has  
lost her mom, her dad, and her brother.  
Please give us grace and make Jamie  
well again. In your name we pray.

INT. MEMORIAL CITY HOSPITAL - JAMIE'S ROOM - NIGHT

Chaplain Smith knocks on Jamie's door

CHAPLAIN SMITH

Anyone home?

DEAN REAUX

Chaplain Smith, it is so good to see  
you.

CHAPLAIN SMITH

You as well. How is your little girl  
doing?

SYLVIA REAUX

Well, the doctors are still saying it's  
touch and go.

CHAPLAIN SMITH

In God's time. Oh, by the way, I've asked the nurse to make sure you each have what you need. The coffee bar is down the hall and you are free to drink as much coffee as you need!

DEAN REAUX

Thank you, Chaplain.

CHAPLAIN SMITH

My pleasure.

INT. MEMORIAL CITY HOSPITAL - JAMIE'S ROOM - DAY

Sylvia Reaux kneels by Jamie's bed.

SYLVIA REAUX

Dear God, please give us a sign. Any sign. Just let us know you are here.

Sylvia Reaux's prayer is interrupted by a warning meter going off on Jamie's heart monitor. Sylvia Reaux screams for help.

SYLVIA REAUX

Flat line! Help! Someone please help.

The ICU Nurse Supervisor rushes to Jamie's side and then smiles.

ICU NURSE SUPERVISOR

Jamie's fine. She moved and pulled out her monitor cords. She's trying to tell you she wants to live!

SYLVIA REAUX

Praise God!

JAMIE

Grandma . . . is that you?

Jamie opens her eyes.

JAMIE

Grandma, where I am?

SYLVIA REAUX

Right where God wants you to be!

INT. MEMORIAL CITY HOSPITAL - JAMIE'S ROOM - NIGHT

**NURSE DEBBIE** knocks on Jamie's door.

NURSE DEBBIE

Hi Ms. Jamie. You're about the cutest patient we've ever had. Are you hungry?

JAMIE

A little.

NURSE DEBBIE

What sounds good?

JAMIE

Ice cream.

NURSE DEBBIE

Ice cream it is! Anything for our little miracle!

INT. MEMORIAL CITY HOSPITAL - ICU PATIENT CONFERENCE ROOM - DAY

**DR. WILSON** enters conference room with the ICU Nurse Supervisor.

DR. WILSON

Hello Mr. and Mrs. Reaux. I'm Dr. Wilson. I've been monitoring Jamie's progress since she arrived. I am happy to say that Jamie has made remarkable progress. We have not seen any indications of negative complications to her original traumatic head injury.

SYLVIA REAUX

Dr. Wilson, it's a miracle!

DR. WILSON

Unusual, to say the least. A miracle . . . I'm not quite for sure. Miracles are little outside of my paygrade.

ICU NURSE SUPERVISOR

Well, I say "yes," Dr. Wilson. I saw Jamie when she first came in. I vote "miracle."

Dr. Wilson smiles.

DR. WILSON

Then miracle it is! . . . Well, the next step is to start getting your paperwork ready for discharge!

EXT. DEAN AND SYLVIA REAUX'S HOME - DRIVEWAY - DAY

Jamie, now 17, places the last piece of luggage in her car as Dean and Sylvia Reaux say goodbye.

JAMIE

Don't cry. I'll be fine.

DEAN REAUX

Are you sure?

JAMIE

Of course, I will. You've taught me everything I know.

SYLVIA REAUX

Jamie, what are we going to do when you're gone?

JAMIE

Do what you always do... pray!

SYLVIA

You know we will. Drive safe. Call us when you get to campus.

JAMIE

Of course. . . Well, I guess this is it.

Jamie wipes a tear from her eyes.

DEAN

It's a new start, Jamie. Always remember who you are. . . our precious miracle from God.

EXT. SORORITY DORM - PARKING LOT - DAY

Cheering SORORITY GIRLS welcome each new recruit as they drive into parking lot. Jamie parks her car and sees ANNIE HALL, 22, holding a sign reading, "Welcome Jamie Reaux."

JAMIE

Hi, I'm Jamie Reaux!

ANNIE

Welcome! I'm Annie Hall, your new roommate. Let's get your things and start moving you in.

Annie smiles and helps Jamie unload her car.

INT. STATE UNIVERSITY - DINING HALL - DAY

Annie and Jamie stand in the cafeteria line to get their breakfast and then take their trays to the Greek women's sorority dining table. Annie takes the lead and stands makes the morning announcements.

ANNIE

Good morning, ladies. Welcome to the first day of Greek Week. Tonight at 8:00, the Greek men are hosting our "Meet and Greet: Bonfire Bar-b-que." If you've never been before, you're in for a real treat. Any questions?

Annie looks at everyone seated at the table and smiles.

ANNIE

If not, let's eat!

EXT. STATE UNIVERSITY - GREEK COMMONS PARK - NIGHT

BRET HARDING, 21, is wearing a State U football jersey and black athletic shorts, walks to address his fellow Greeks.

BRET HARDING

Hello Greeks!  
My name is BRET HARDING, and for those who don't know, I am THE man on campus.

CROWD laughs.

BRET

That aside, we are here to welcome you to the best Greek bar-b-que ever . . . no hyperbole intended! It is what it

is. Grab your plates, mingle, meet, and then when you hear the next sound of the bell, find your chapter group, introduce yourself, and begin your fireside chats!

EXT. GREEK COMMONS PARK - FIREPIT - NIGHT

JOY SPRINGER, 23, wearing a black check Chico's tank top, jacket, and black jeans, begins the fireside chat.

JOY SPRINGER

Hello! My name is JOY SPRINGER, and I am one of the senior members of our chapter group. If you don't know by now, our chapter has been lovingly called the "Honor Chics." We're family. So let's get to know each other better. Who wants to go first?

ANNIE HILL, 21, addresses the group.

ANNIE

I will.

JOY

Thanks, Annie.

ANNIE

Hello, everyone. My name is Annie Hill. I am a Psychology major. Still trying to figure myself out.

Everyone around fire pit laughs.

All kidding aside. I like to help people. I really do. And most of all, I'm so glad to be here. You each are truly like family.

GEORGE-ANN HASSLEBURG, 21, wearing a beige tank top and blue windbreaker with dark brown designer jeans.

GEORGE-ANN

I'll go next. My name is George-Ann Hassleburg. I'm from a small town on the east coast, called Frankfurt. I grew up on the slopes of a ski resort



near my home. I actually taught kids how to ski before coming to State U. I have a mom and dad, but we are not very close. Since coming to State, we almost never speak. Oh, well -- such is life. What about you guys? Do you have "wonderful" families like me?

JAMIE

Hi everyone. I guess I'll go next. My name is Jamie Reaux. I live with my grandmother and grandfather. I call them mom and dad sometimes because my parents and brother were killed in a car accident. After they died, my grandparents adopted me, and I have lived with them ever since.

Jamie looks down at the ground.

ANNIE

Oh, Jamie, I had no idea. I'm so sorry.

JAMIE

It's O.K.

JOY

I'm sorry Jamie, I don't know what to say.

ANNIE

Well, I do. Welcome, Jamie. You're part of the family now! We are so glad that you are here, Jamie - We're your family now! . . .

JOY

Oh, just a quick reminder. Our last big event before classes begin is our traditional Greek Welcome Week dance. The guys will be there. So you wanna look really good!

EXT. STATE U. CAMPUS - BALLROOM - EVENING

Jamie enters State U.'s campus ballroom with Annie.

JAMIE

Hey! This is great. I feel a little like Cinderella. I don't know what to do.

ANNIE

Don't worry. You look great. Just stand and look gorgeous. Your Prince Charming will find you.

Bret Harding sees Jamie and walks over to introduce himself.

BRET

Hey Beautiful! Where have you been all my life? Are you new? I don't think I've ever seen you before.

JAMIE

I'm a fairly new sorority recruit.

BRET

No worries. I've been around a while. Oh, by the way, my name is Bret, Bret Harding. Pi Kappa Alpha, Triathlon Captain three years in a row, pre-law major, and pretty much in the know about everything that happens at State U. What about you?

JAMIE

Not much to tell. I transferred here in the fall from City College. I went through Rush, interviewed with everyone, and finally got the bid that I was officially in.

BRET

Well Sweet Pie, what about a dance? I think they are playing our song.

JAMIE

Why not!

The lights dim as Bret puts down his drink and reaches for Jamie's hand. He bows low and smiles.

BRET

Madam, may I have this dance?

Jamie responds with a fun curtsy as she accepts his hand and is escorted to the dance floor. Bret smiles, wraps his arms around Jamie and they begin to slow dance to the song, "I Can't Help Falling in Love with You."

BRET

Bret whispers in Jamie's ear.

Sweet Pie, I think I love you.

Jamie blushes as she looks down at the floor. At the end of the song, Bret and Jamie walk away holding hands from the dance floor.

BRET

Hey. Would you like to join me at the frat table up front. The guys will be jealous, but who cares. I found you first!

JAMIE

Thank you. Just lead the way!

Just as they are seated, the DEAN OF MEN, 56, wearing a tweed sports jacket and brown dress pants, walks to the speaker's platform on the stage.

DEAN OF MEN

Well everyone, I hope you are having a great time!

Bret looks at Jamie and smiles.

DEAN OF MEN

Tonight we have some very exciting news. Our outgoing president, Mr. Ben Steinmetz, will officially pass the leadership torch to a new fraternity brother who will lead the Greeks with faithfulness, loyalty, and care.

BEN STEINMETZ, 23, outgoing president, walks to the front of the stage with the symbolic fraternity torch in hand.

## DEAN OF MEN

It is my honor and privilege to introduce you to our next Man of the Year, our new leader, and your new president of the men's fraternity. . . Let's give it up for Mr. Bret Harding!

Bret leaps to the stage, shakes Ben's hand, and accepts the fraternity torch from Ben Steinmetz, holding it high in the air. Bret waves, smiles, and looks over at Jamie.

The DEAN OF WOMEN, 56 makes her way to the platform.

## DEAN OF WOMEN

Good evening ladies and gentlemen. It is my honor to announce the Pan-Hellenic's nomination for the prestigious Greek New Recruit award honoring our next "shining star." Tonight's recipient . . . drum roll please. . is Ms. Jamie Reaux!

Jamie looks to the audience and then to her new Greek family and watches in amazement as everyone joins Bret in a standing ovation in her honor.

INT. STATE U - GREEK DINING HALL - DAY

Bret sees Jamie getting her tray for breakfast.

## BRET

Jamie, wait up!

Bret cuts in front of the line. He grabs a cafeteria tray and pushes it down the serving line.

## JAMIE

Hi Bret. I'm surprised to see you here so early.

## BRET

Believe me, I only get up if there is a really good reason.

## JAMIE

And what good reason did you find to get here so early?

BRET

I'm looking at her now.

Jamie smiles and takes her cafeteria tray and walks towards her reserved sorority table. Bret follows and places his tray next to hers on the table.

JAMIE

You wouldn't by any chance be in my Biology class? It's my first class tomorrow, and I'm already feeling a little nervous.

BRET

Yep. Biology 201- Section 24A, Bernhardt Building with Professor "Boring". Hey, what if I save you a seat in class tomorrow?

JAMIE

Wow! Thanks.

Bret smiles and winks at Jamie.

BRET

Sounds like a plan to me.

INT. STATE U - BIOLOGY CLASSROOM - DAY

Bret waits outside the Biology classroom door for Jamie.

JAMIE

Hey Bret. You really are in this class.

BRET

Ready and waiting, but only if you are nearby. Hey, we should hang out sometime.

JAMIE

I would like that.

Jamie smiles and walks past Bret to her seat.

INT. STATE U - LIBRARY - EVENING

BRET

Hey Jamie. It's you again. What's up?

JAMIE

Not much. Just hanging out in the library trying to get a few things done.

BRET

Do you mind if I join you?

JAMIE

Sure. I heed the break.

Bret follows Jamie to the back study room.

BRET

Hey. Wanna go for a walk?

JAMIE

Sounds good to me. I could use a break.

BRET

Well then, are you up for a little adventure?

JAMIE

Sure, why not?

BRET

I have something I think you'll really like.

JAMIE

What could it be?

BRET

You'll see. Just follow me.

Bret leads Jamie to his dorm room, opens the refrigerator, and passes a soft drink to Jamie.

BRET

Here, let me add a little pazazz in your drink.

Bret adds a white powder to her soft drink.

JAMIE

What's that?

BRET

Not anything, really. I call it the "State U Special". All the frat guys like it. I think you will, too.

Jamie drinks the soda and passes out on Bret's bed. Jamie wakes up lying partially nude on Bret's bed and begins to scream at Bret.

JAMIE

What happened?

BRET

Leave. Just leave. You make me sick.

JAMIE

What?

BRET

I thought better of you. Why did you let me do this?

JAMIE

Are you kidding?

BRET

No. Just get out now before someone sees you.

INT. STATE U. WOMEN'S DORM - DAY

Jamie walks slowly back to her room. She reaches for her key and turns the key slightly in order to not wake her roommate.

ANNIE

Where have you been?

JAMIE

With Bret.

ANNIE

What? Are you O.K.?

JAMIE

No, I'm not O.K. I was drinking a Coke, and then I passed out. When I

woke up, Bret was standing in front of me screaming telling me to get out of his room.

ANNIE

I should have warned you about Bret. Don't tell anyone. Act normal, and no one will ever know.

INT. STATE U - GREEK DINING HALL - DAY

JOSEPH KENDALL, 22, walks behind Jamie and gives her a key to his room.

JOSEPH

I've heard you're good for a really fun time.

Jamie looks down at the floor.

JAMIE

Jerk! Leave me alone.

INT. STATE U. - BIOLOGY CLASSROOM - DAY

Bret passes Jamie's desk.

BRET

Hey. What's up? I thought someone took the trash out yesterday. Guess I was wrong.

INT. STATE U. - DORM - DAY

JAMIE

You'll never guess who I saw.

ANNIE

Bret? He's a jerk. We all know it. Don't let him get to you. By the way, did you see the "Call for Audition" flyer?

JAMIE

It's hard to miss. It seems like it's posted everywhere on campus.



ANNIE

Are you going to do it?

JAMIE

Do you mean am I going to audition?

ANNIE

Yeah, why not? You're good at this stuff. Right?

JAMIE

Well, it does sound fun.

ANNIE

Sure it does, and if you want, I'll go with you. Just don't make me sing whatever you do.

Both girls look at each other and laugh.

INT. STATE U. - THEATER AUDITORIUM - DAY

State U's theatrical director, JAMES NORTH, age 36, walks to the stage to welcome students auditioning for the upcoming musical.

JAMES NORTH

Welcome everyone. It gives me great pleasure to see each of you here today for our first round of auditions. I wish each of you the best.

The student STAGE ASSISTANT, 24, walks to the front of the stage.

STAGE ASSISTANT

O.K. Let's get started. As I call your names, please line up behind the stage-left curtain. Wait for the director to acknowledge you, then walk center stage. If the directors are interested in your reading, you will then be asked to sing a brief excerpt from the musical.

JAMES NORTH

Jamie, you are up!

There is no response. The stage assistant calls for the next name on the list to audition.

INT. STATE U - JAMES NORTH'S OFFICE - DAY

Jamie knocks on the door.

JAMES NORTH

Who's there?

JAMIE

Jamie. Jamie Reaux.

JAMES NORTH

Come in, Jamie, and have a seat. What happened? We were sitting there waiting for you to audition, and you just seemed to disappear.

JAMIE

I got sick.

JAMES NORTH

Sick? And you just walk away. Jamie this was the biggest audition of the year. I have to have someone I can depend on. We chose someone else for the lead. Maybe next year when you get your life back together, you can try again.

INT. STATE U - DEAN OF WOMEN'S OFFICE - DAY

DEAN OF WOMEN

Hi Jamie. Good seeing you. What's up?

JAMIE

A lot.

DEAN OF WOMEN

How can I help?

JAMIE

It's Bret.

DEAN OF WOMEN

Bret Harding?

JAMIE

The one and only.

DEAN OF WOMEN

I thought you were dating.

JAMIE

We were, but we're not anymore...  
Dean . . . Bret raped me, and I want to  
press charges.

DEAN OF WOMEN

Jamie, these are very serious charges.  
Do you understand the consequences for  
both you and Bret?

JAMIE

All I know is that Bret is trying to  
destroy my life. He talks about me  
behind my back, slanders me, and is  
trying to ruin my character and my  
reputation. He hates me, and I hate  
him. He deserves to be punished.

DEAN OF WOMEN

What happened Jamie?

JAMIE

Bret and I were in the library. I was  
packing up by study notes when Bret  
turned around, kissed me, and then  
helped me finish getting my things  
together. He asked me if I wanted to  
go for a walk. We ended up at his dorm  
room. . . He put something in my drink  
and I passed out.

DEAN OF WOMEN

And you drank it? Why would you put  
yourself in such a compromising  
situation?

DEAN OF WOMEN

Did you try to run or get away?

JAMIE

No, why would I?

DEAN OF WOMEN

Were you afraid before you and Bret had sex?

JAMIE

No. Bret and I had been getting along great. Who would have thought he would have taken advantage of me?

DEAN OF WOMEN

Jamie, listen to yourself. You were dating Bret. You follow Bret into his dorm room and you have sex. Do you actually think any court in the land will buy your rape story?

JAMIE

My story? It is MY STORY. Bret raped me and he needs to be punished.

DEAN OF WOMEN

Jamie, consensual sex is not rape.

Jamie looks at the dean in disbelief. She runs out of the dean's office and heads straight to the women's restroom throwing up violently.

INT. STATE U - GREEK COMMONS AREA - DAY

Jamie goes to the Greek Commons Area and sees three of her sorority sisters talking.

JAMIE

Hey girls. What's up?

The laughter and small talk cease. Each girl turns and looks at Jamie with disgust.

JOY

What's up? Are you kidding?

JAMIE

What do you mean?

GEORGE ANN

Come on, Jamie. Don't be so naïve.

JAMIE

Naïve. Naïve about what?

JOY

Bret, Jamie, Bret.

GEORGE-ANN

Everyone's talking about it. You've surely heard the rumors. They're everywhere.

JOY

It's better, Jamie, that we are not seen with you. We have reputations, too. The Greek Spring Gala is coming up, and well, you know, Jamie, it's better that we aren't seen around you, at least for a little while.

The girls walk away.

INT. STATE U - BALL ROOM - EVENING

Jamie arrives at the Greek Spring Gala, alone.

DEAN OF WOMEN

Hi, Jamie. It's good to see you. Are you alone?

JAMIE

Pretty much. Not very much in demand these days.

DEAN OF WOMEN

Well, you're here now. Let's get you seated. I see you will be speaking right after the Spring Gala announcements. Let's see, we'll put you at table four. It's front and center to all the action. Follow me.

Jamie follows the Dean without a word to not draw attention to herself. The Dean of Women is then escorted to the stage arm-in-arm by the Dean of Men.

DEAN OF WOMEN

Hello everyone, and welcome to this year's Spring Greek Gala!

## DEAN OF WOMEN

Each year we join together to celebrate your accomplishments. So let's welcome one of your biggest supporters, our own State U, Dean of Men.

The Dean of Women smiles, steps away from the podium, and makes way for the Dean of Men to speak.

## DEAN OF MEN

Welcome Greeks!

It's great to be with each of you this evening. Honestly, the Spring Greek Gala is one of my favorite celebrations of the year. For this is the time that we celebrate YOU and your chapter by acknowledging the work you have done, the goals you have achieved, and your vision for the future. On this note, I would like to welcome your president... your leader... Mr. Bret Harding to the stage to say a few words.

CROWD applauds.

## BRET HARDING

Hello, everyone.

It's Spring Greek Gala night! And are we ready to party? Those who have stood with us have made us stronger. Let's not even think about those who try to bring us down. I, for one, believe that we should get what we want when we want it. We deserve it! Let's make the best of the rest of this year. Party on Greeks! Party on!

Jamie watches as Bret leaves the stage. He glances at Jamie for a brief second with a look of disgust. His smile returns as he walks towards his newest girlfriend and passionately kisses her on the lips.

## DEAN OF WOMEN

Wonderful, Bret! Thank you for sharing. Our next student speaker is someone you

elected at the beginning of the year to represent the best Greek life has to offer. Tonight, let's welcome Ms. Jamie Reaux. Jamie, you're up!

Jamie walks up to the podium with head down. There is no applause.

JAMIE

Hi everyone. I don't know what to say. It's been a tough year. But we're Greeks, right? Can't we just stand together and help each other, even in the rough times? Isn't that what Greeks do?

Jamie looks up from her notes and clears her throat.

Well, that's about all I have to say.

Jamie walks off the stage and runs to the restroom spitting up blood.

EXT. STATE U - GREEK PATIO - MORNING

Jamie calls the college clinic.

APPOINTMENT RECEPTIONIST

The phone rings. The clinic APPOINTMENT RECEPTIONIST, 18, with a professional and kind voice, picks up the phone.

Good morning, this is the State U. College Clinic. May I help you?

JAMIE

Yes, please. My name is Jamie Reaux. I am a student at State U. I just have not been feeling well for the last few weeks. I just thought I would set up an appointment to make sure everything is O.K.

APPOINTMENT RECEPTIONIST

Wise choice, Ms. Jamie. Are you available around 4:00 p.m. tomorrow?

JAMIE

Yes, thank you. Please put me down for tomorrow.

INT. STATE U - COLLEGE CLINIC - DAY

Jamie arrives 15 minutes early for her appointment. She checks in at the front desk and begins to flip through one of the magazines on the coffee table near her chair.

NURSE JENNY

NURSE JENNY, 32, walks into the lobby with her medical chart in hand.

Jamie. Jamie Reaux. You're next.

Jamie sets down her magazine and follows the nurse into an examination room.

NURSE JENNY

NURSE JENNY smiles professionally and looks at Jamie.

Hi, Jamie. Let's get some vitals before I take you into the examination room. Here, let's step on the scale.

Nurse Jenny helps Jamie onto the medical scale. She adjusts the scale and then writes Jamie's weight into her chart.

NURSE JENNY

142.5. Does this sound about right?

JAMIE

Well, uh, I guess so. It does seem a little high.

NURSE JENNY

No problem. Let's get you into an examination room.

Jamie follows Nurse Jenny into Examination Room #3.

NURSE JENNY

Just a few more things. I'll be taking your temperature and blood pressure before Dr. Jones comes in to see you.



Jamie rolls up her sleeve while the nurse takes her blood pressure. The nurse then puts a temperature forehead monitor on Jamie's forehead to get an accurate temperature reading. She records the results in Jamie's charge.

NURSE JENNY

O.K. Ms. Jamie. Let's get you ready to see the doctor. Put on this hospital gown with the open section to the front. Your doctor will be with you shortly.

DR. JONES, age 42, knocks on the examination room door.

DR. JONES

Ms. Jamie. This is Dr. Jones. Are you ready? May I come in?

JAMIE

Yes, sir.

Dr. Jones takes a seat on a stainless-steel rolling stool with a padded leather seat and rolls next to the examination table where Jamie is sitting.

DR. JONES

Hi Jamie. So what's going on?

JAMIE

Well, I'm not for sure. I've been feeling a little strange. It just seems I can't hold any food down. The other day, I threw up blood. That's when I decided to come and see you. So here I am.

DR. JONES

Well, O.K. Jamie. Let's check you out. Why don't you lay back on the table and let's get Jenny to come in and help us.

Dr. Jones calls for Nurse Jenny.

DR. JONES

Jamie. Let's go ahead and put both feet into the stirrup. Pain-free, I promise. Nurse Jenny will help you get situated.

Dr. Jones proceeds to examine Jamie starting with a pelvic exam. The nurse stands beside Jamie and holds her hand. The doctor listens to Jamie's heart and then pokes around on her stomach.

DR. JONES

O.K. Ms. Jamie. Let's get some blood work. Nurse Jenny will take a few vials of blood and then we'll talk about the results. Just hang tight. Would you like a bottle of water? I think we might as well do a pregnancy.

JAMIE

Sure. Thanks.

DR. JONES

My tests are simply precautionary. I want to make sure I cover all the bases.

Dr. Jones scrubs his hands with disinfectant soap and walks out of the examination room to work with another patient. Nurse Jenny takes three vials of blood for testing.

NURSE JENNY

Alright. It looks like we're done. Go ahead and get dressed. You can wait in the lobby. We'll call you back when we get your test results.

Jamie gets dressed and takes the bottle of water offered by the doctor to the clinic waiting room.

INT. COLLEGE CLINIC - CONFERENCE ROOM - DAY

NURSE JENNY

Jamie, you can come on back.

The nurse takes Jamie into Dr. Jones's office for consultation. Jamie sits in a chair in front of his desk. The doctor instructs the nurse to stay with Jamie during the conference period. The doctor joins Jamie and the nurse and takes a seat behind his desk. The doctor first looks at Jamie and then at the nurse.

DR. JONES

Well, Jamie. I've had time to get a good look at your test results. Your bloodwork shows that you are a little

anemic. We can take care of that with a few prenatal vitamins.

JAMIE

What?

Jamie gets up in frustration and leans across the doctor's desk. The nurse restrains Jamie and helps her to sit back in the office chair.

DR. JONES

Jamie, you're pregnant. Do you remember when you had your last period?

JAMIE

Not really. I haven't paid much attention. Too many other things going on.

DR. JONES

What about your boyfriend? Does he know?

JAMIE

Absolutely not. I see him, but we never talk.

DR. JONES

Well, Jamie. The test results reveal that you could be as far along as 10 weeks. We won't know until we do further tests. My major concern is the blood you have been spitting up. When blood shows up at the beginning of a pregnancy, extra precautions have to be taken to ensure the safety and well-being of the patient and child.

Jamie looks at the doctor in disbelief. The nurse looks compassionately at Jamie.

JAMIE

Options. What are my options?

DR. JONES

Jamie. From a doctor's perspective, and what I know about life, there are really no options. If you choose to

have your baby, we will take care of you. You'll come into the office once a month. We'll monitor your bloodwork and your baby's growth progress in the womb. We will work to make sure that you and your baby stay healthy.

JAMIE

Baby? I can't even take care of myself. I'm not ready to take care of anyone. Doctor, I can't believe this. My whole life is ruined.

DR. JONES

I disagree. Your life has definitely changed. You have some very important decisions to make. I am going to give you two brochures with helpful information. You need to make contact with one of the offices by tomorrow. I will leave you and Nurse Jenny alone to discuss your options. Oh, and by the way, Jamie, I'm praying for you.

The doctor leaves Jamie and Nurse Jenny alone to discuss her options. Jamie begins to cry.

NURSE JENNY

Well, Jamie. Here we go. How are you?

The nurse reaches for Jamie's hand and looks compassionately at Jamie.

JAMIE

I can't breathe. I can't believe that we are even having this conversation.

NURSE JENNY

Well, Jamie. It is real, and we do have to have this conversation. For you and your baby.

JAMIE

Don't say that! What baby? It's not possible. How could this be happening?

NURSE JENNY

If your baby is almost 10 weeks old, we should be able to hear a heartbeat. Would you like to hear the heartbeat?

JAMIE

I can't. I won't listen.

NURSE JENNY

It's your choice. It's your body. It's God's gift, but you must choose. . . . Let's look at the two brochures Dr. Jones gave you. . . . One is from Dr. Jones and the other from a place called Planned Parenthood. . . . You will have to make your decision. You must call for the sake of your health and the health of your baby. Call me, Jamie, if you have any questions. I'll be praying for you, too.

JAMIE

No need to pray. God and I are not exactly on speaking terms.

Jamie takes the two brochures, walks out of the doctor's office, and heads back to her dorm room.

INT. STATE U - JAMIE'S DORM ROOM - DAY

Jamie falls across her bed. Her roommate walks in and finds Jamie crying.

ANNIE

Hey roomie, missed you in class today.

JAMIE

Not feeling well.

ANNIE

What's up?

JAMIE

Don't really want to talk about it.

ANNIE

It can't be that bad. Come on. You can tell me.

JAMIE

I am. . . I, uh . . . I can't say it.

ANNIE

What Jamie? You're starting to get on my nerves.

JAMIE

Annie, I can't believe it. I went to see the doctor today. He took a few tests. . . Annie, I'm pregnant.

Annie gasps.

ANNIE

You've got to be kidding. Haven't you ever heard of birth control? What in the world are you going to do?

Jamie begins to cry uncontrollably.

ANNIE

Stop it, Jamie. We've got to figure this out. What's in your hand?

JAMIE

Nonsense from the doctor's office.

ANNIE

Have you even read these things?

JAMIE

I'm afraid to.

Jamie hands the two brochures she received from the doctor's office to Annie.

ANNIE

The first one is definitely out. It's for girls who want to ruin their lives and have their babies. Definitely not for you. Let's look at the second one. Yep. This is what you need. Call this number before it's too late. They'll help you take care of this problem, and let you go on with your life.

Jamie looks at the brochure her roommate has recommended and calls Planned Parenthood.

RECEPTIONIST

RECEPTIONIST, 22, answers the phone.

Good morning. Planned Parenthood. May I help you?

JAMIE

I don't know. I think I am pregnant. I was told to call you. I just need to talk.

RECEPTIONIST

That's why we're here. How about tomorrow afternoon around 3?

JAMIE

Sounds great.

RECEPTIONIST

See you tomorrow. Oh, by the way, can I get your first and last name?

JAMIE

Jamie, Jamie Reaux.

INT. PLANNED PARENTHOOD - FRONT DESK - DAY

Jamie is greeted by the front office receptionist. She is given paperwork to fill out. She walks back up to the receptionist's desk and hands her the completed forms.

RECEPTIONIST

Thanks, Ms. Jamie. Someone will be with you soon. It looks like you will be assigned to Ms. Joy. She's one of our best. You may know her. She's one of our best campus activists. Jamie takes a deep breath.

JAMIE

Is it by any chance Ms. Joy Springer?

RECEPTIONIST

Yes. Do you know her?

Joy Springer walks into the waiting room and calls for her next client.

JOY SPRINGER  
Jamie, Jaimie Reaux.

Joy Springer sees Jamie and smiles.

JOY  
Hi, Jaimie. I'm a little surprised to see you on my list, but glad you're here. Are you here to volunteer?

Jamie looks down at the floor.

JAMIE  
No, I'm a client.

JOY  
Oh, my God, Jamie. What happened?

JAMIE  
I'm not for sure. Bret walked me home, or so I thought, then he gave me this drink. After that, I don't know what happened. The next thing I knew I was in Bret's room. He started screaming and cursing and told me he never wanted to see me again. I could barely walk and almost crawled back to my room.

JOY  
Oh, my Jamie. I am so sorry this happened, but you've come to the right place. First of all, this is NOT your fault. Secondly, you can tell no one. Bret carries a lot of weight on campus. I promise you, if this ever gets out, you will be finished. So, we've got to take care of this as soon as possible. Are you in?

JAMIE  
I guess so.

JOY  
You guess so? Jamie, this is not a game. It's all or nothing. Do you want me to set up a time for you to have this medically sound and safe procedure? It's either yes or no.



Jamie looks down at the floor, this time with tears in her eyes.

JAMIE

Yes.

JOY

Good. That is what I wanted to hear. I'm going to order a new pregnancy test. I suggest we get you in as soon as possible.

JAMIE

Yes, ma'am.

JOY

O.K. Today is Tuesday, how does this Thursday morning sound?

JAMIE

I guess.

JOY

Jamie, please stop saying, "You guess." It is either yes or no.

JAMIE

Sorry. Ok, yes. I am ready to go through with the procedure. Thursday is O.K.?

JOY

Very well then. I have an opening at 9:30 a.m. You need to arrive at least 30 minutes early. If you want, you can have someone drive you, but I don't recommend it. We need to keep this little incident as quiet as possible.

JAMIE

Yes, ma'am.

Joy picks up her intake file folders and begins to walk towards the door. She stops, turns around, and looks at Jamie with disgust.

JOY

And Jamie . . . this little procedure is aborting your pregnancy. I hope you know what you are doing. But, as I tell

all my clients, it's your choice and only God, if he exists, knows what comes next. I hope you're making the right choice.

Joy leaves the room. Jamie cries uncontrollably.

INT STATE U - GREEK CAFETERIA - DAY

Jamie takes her breakfast tray to join her sorority sisters at their table.

JOY

Long time, no see.

JAMIE

Hi, Joy. Just haven't been feeling well.

JOY

So I heard.

GEORGE-ANN

So, Jamie, is it true that . . .

ANNIE

Stop it, don't you think she's been through enough?

GEORGE-ANN

Well, I . . . I mean, we just want to know if the rumors are true.

JAMIE

Rumors? What rumors?

JOY

You know, Jamie.

GEORGE-ANN

Hate to say, everyone knows.

JAMIE

What are you trying to say?

JOY

I guess they're saying you're no longer welcome. I guess it's time for you to move on.

Jamie looks down at the floor and then picks up her tray and walks away from the table.

JOY

Oh, and Jamie when you get back to your room, you might check your in-box. I sent a message you might want to read.

Jamie walks back to her dorm room.

INT. STATE U. - JAMIE'S DOOR ROOM - DAY

Jamie sits behind her desk and opens up her inbox on her computer.

JOY (V.O.)

Hi Jamie: On behalf of the Greek Women's Campus Society, you are being summoned to a disciplinarian hearing to address matters of concern regarding your lack of adherence to your sorority responsibilities as New Recruit of the Year. Please join us in the Greek conference room next Tuesday at 10:00 a.m.

INT. STATE U. - GREEK CONFERENCE ROOM - DAY

JOY

Thank you, everyone, for being here. It is not often we have to meet to determine such matters as are set before us today. Jamie, could you please walk to the mike so that we may hear your replies? Our Dean of Women will now proceed with questioning.

DEAN OF WOMEN

Hi Jamie. It is with a heavy heart that I stand before you today. Over the last few months, you have lost the initial zeal and commitment to the

school and your sorority that you once had. Is there a reason?

JAMIE

No, not really. I've just not been well.

DEAN OF WOMEN

Not feeling well? Jamie, that's not really a reason. You have missed the last three service projects for the university . . . two of which you were to have been in charge of.

JAMIE

I know. . . I'm sorry.

DEAN OF WOMEN

Jamie, sorry is not enough. After meeting with the Greek oversight committee, we have determined that your actions over the last few months do not reflect the high standards required of a new recruit who has been put in a leadership position.

JAMIE

I'll try to do better.

DEAN OF WOMEN

Unfortunately, the decision has been made to revoke your membership in your sorority and all activities related to Greek life on campus.

JOY

This includes your scholarship. Do you have any questions?

JAMIE

No, ma'am.

JOY

Then this meeting is adjourned.

Jamie walks away with tears flowing down her cheeks.

INT. STATE U - CAMPUS MAILBOXES - DAY

Jamie walks to the campus mailboxes to pick up her mail and sees an envelope from the State U. Vice President, Dr. Samuel Smith,

DR. SMITH (V.O)

Dear Ms. Reaux: A review of your academic records over the last few months has shown a significant decline in your academic progress. Therefore, you are being suspended indefinitely from all classes and activities related to your enrollment as a student at State U. To avoid further legal action, please be advised that you must also vacate your dorm room in the Sorority Honors housing unit within seven days from receipt of this notice.

INT. STATE U - JAMIE'S DOOR ROOM - DAY

ANNIE

Jamie, wake up.

JAMIE

I don't want to.

ANNIE

You've got to.

JAMIE

Who says?

ANNIE

Everyone pretty much. Come on, Jamie. It's been seven days.

EXT. STATE U - DORM PARKING LOT C -DAY

Jamie begins the moving process after being expelled from school for not keeping up with her studies and duties as the new sorority recruit. She packs her final possessions in her car and takes one more look at the school that has shaped her life as she drives away.

JAMIE

(Internal Conversation)

What have I done? What is happening to me? I don't even care. It's too hard. "Alone" has never felt so hard to bear.

Tears begin to fall.

God, where are you? Can you hear me?

She looks in her rearview mirror and cries.

INT. ALLENVILLE CITY CAFE - ORDER COUNTER - DAY

JAMIE

Welcome to Allenville City Cafe. May I help you?

JOHN HARTWICK

Sure. Two egg and sausage burritos and a large coffee.

John looks up and is caught off guard when he sees Jamie.

JOHN

Do I know you? You look familiar.

JAMIE

Maybe, I don't know. I went to Allenville High School.

JOHN

Me, too!

John takes his food and walks towards the door. He pauses, smiles, and takes a second look at Jamie behind the counter helping another customer.

EXT. ALLENVILLE - GAS STATION - NIGHT

Jamie stops for gas and sees the customer she has been helping at work. She takes a second look as she sees him filling his gas tank in the gas pump next to her car. As he tops off his gas, he looks up and sees Jamie.

JOHN

Hey. Haven't we met before?

JAMIE

Well, kind of. You've come in for a few dozen breakfast burritos at my place of employment. Every Tuesday and Thursday morning, to be exact, at about 7:45

JOHN

You're right. Pretty consistent. I try to stop by every morning after my shift. I'm a fireman, and we do stay pretty hungry.

JAMIE

I'm Jamie Reaux, and I'll do my best to serve up as many breakfast burritos as you can handle.

JOHN

Wow, thank you. That's pretty kind of you. Hope to see you again, sooner better than later!

John smiles.

JAMIE

Well, I guess I'll see you next week. Breakfast will be waiting.

John smiles and takes another look at Jamie. He tops off his gas and gets in his truck, waving to Jamie as he leaves.

INT. ALLENVILLE CITY CAFE - ORDER COUNTER - DAY

John walks to counter to place his order.

JAMIE

Good morning, may I help you?

Jamie looks up from her register and smiles when she sees John.

JOHN

Hey. Aren't you Jamie Reaux? Didn't we just officially meet a few days ago?

JAMIE

The same!

JOHN

John looks at Jamie and smiles.

JOHN

Well, I guess I better order. I've got a pretty busy day ahead.

JAMIE

Two breakfast burritos, sausage, extra cheese with salsa on the side -- and a large cup of coffee, two creams, one sugar. . . I always add a few extra napkins.

JOHN

Wow! You're good. Do you remember all of your customer's orders?

JAMIE

Only the most unforgettable. . .

Jamie looks down at the ground embarrassed.

JOHN

John looks at Jamie and smiles.

Hey, this may seem a little awkward. But are you doing anything this Friday?

JAMIE

Well, I don't know. It just depends.

JOHN

Well, here's the deal. I just happen to have a complimentary front-row ticket to the City Fireman's district playoff game. The ticket is ready and waiting for someone special.

JAMIE

Hmmm. Sounds interesting. Why just one ticket?

John responds with a playful cockiness.



JOHN

Well, if the truth is known. I already have a seat. I'll be sitting on the bench -- but just for a little while. I'll be gearing up to be the next town hero when I shoot the high score for the Allenville Fire Department basketball game.

He smiles and replies jokingly.

JOHN, cont.

It's what I do.

JAMIE

Wow. That's amazing. Let me check my calendar. . . Well, Mr. John, it appears my calendar is free.

JOHN

That's great! How about I pick you up around 7:15. Will this work?

JAMIE

2022 New Beginnings Drive, Apt, 417.

JOHN

What?

JAMIE

My address. I guess you need to know where I live to pick me up.

John walks away from the counter and turns around to see Jamie staring at him and smiling. He waves goodbye and heads to his truck.

EXT. JAMIE'S APARTMENT - PORCH - NIGHT

John drives up into Jamie's driveway and looks at his watch. He gets out of the car and walks to Jamie's front door and rings the doorbell. Jamie answers the door almost immediately.

JOHN

Hey. Is this by any chance the home of Ms. Jamie Reaux?

JAMIE

The same! Would you like to come in?

JOHN

Would love to, but we better get on the road.

Jamie smiles, reaches for her purse, and they both walk out to John's truck. John smiles and opens the passenger side of the truck for Jamie.

INT. ALLENVILLE CITY GYM - BASKETBALL COURT-NIGHT

JOHN

Well, Jamie, this is where you sit.

John walks Jamie to her seat.

JOHN

I'll sit over there with the guys. I can't wait to get this game goin'. So glad you're here.

He turns and walks toward the team bench.

EXT. FIRE STATION NO. 3 - OUTSIDE BASKETBALL HOOPS - DAY

John and Jamie are shooting hoops between John's runs at the station.

JOHN

You're pretty good.

JAMIE

You're not so bad yourself.

The fire alarm rings. John looks at Jamie and smiles.

JOHN

Gotta go!

Jamie smiles and watches the ladder truck start up and start the sirens. She watches as John and his crew leave the station for the next run.

INT. ALLENVILLE CITY CAFE - ORDER COUNTER - MORNING

Jamie is standing behind the counter when John walks in.

JAMIE

Hey! What brings you here?

JOHN

Well, not really breakfast . . .

He smiles.

JOHN

But--since I'm here . . .

I think I'll take . . .

JAMIE

I know. Two breakfast burritos,  
sausage, egg, and cheese - with a cup  
of coffee on the side.

JOHN

You're good!

JAMIE

I know!

JOHN

Are you busy next Friday?

JAMIE

Let me check my social calendar.

JOHN

Can I pick you up at six . . .

JAMIE

And . . .

JOHN

And . . . you can eat hamburgers with  
me, the guys, and their families. It's  
Fireman's Family Day And, I would  
really like it if you could come.

JAMIE

Wow. . . That sounds amazing.

JOHN

It's a date . . . Right?

Jamie's eyes follow him as he walks out the door.

EXT. FIRE STATION NO. 3 - PATIO - DAY

John and Jamie are laughing and talking as they stand in line for hamburgers and lemonade.

CAPTAIN WATTS, 46, walks over to see John and his date.

CAPTAIN WATTS

Hey, John, who is this young lady?

JOHN

Well, Captain, this is Ms. Jamie Reaux.

CAPTAIN WATTS

Well, I just have one question.

He looks at Jamie and smiles.

CAPTAIN WATTS

What in the world is she doing here with you?

JOHN

Captain, I have no idea!

EXT. ALLENVILLE FIRE STATION NO. 3 - KITCHEN - DAY

Jamie stops by the Fire Station to bring John lunch.

JOHN

Hey, Jamie. What's this?

JAMIE

Oh, just something I threw together.

JOHN

Threw together. This is a feast. Did you make this bread?

JAMIE

Yep. It's grandma's favorite recipe. I thought you might like it. I made enough to share.

John smiles and places the sack lunch on the table.

JOHN

Hey, do you want to take a walk? I've got to get something out of the truck.

JAMIE

Sure!

John walks to the ladder truck and pulls out a small box from behind the chauffeur's seat.

JAMIE

What's that?

JOHN

Oh, just something I picked up a few days ago.

JAMIE

Who's it for?

JOHN

Well, it's for you.

Jamie opens the box and sees a beautiful diamond ring.

JOHN

I know this sounds crazy. But I am in love with you. I know this is the right thing. I feel it in my heart. Jamie, will you marry me?

JAMIE

Yes, John! I love you! You've made me the happiest girl in the world!

John reaches for the box, takes the ring out of the box, and places it on Jamie's ring finger. They embrace.

INT. ALLENVILLE FIRST CHURCH - SANCTUARY NIGHT - NIGHT

PASTOR JIM, age 36, stands at the front of the church ready to lead the wedding service.

PASTOR JIM

We are gathered together in the sight of God to join this man and this woman

in holy matrimony. John, do you take this woman, to be your wife, in sickness and in health, till death do you part?

JOHN

I do.

PASTOR JIM

Do you take his man to love, cherish, and honor, in sickness and in health, until death do you part.

JAMIE

I do, with all my heart.

PASTOR JIM

By the powers vested to me on earth and in the heavenly courts above, I now pronounce you man and wife. You may now kiss the bride.

John raises Jamie's veil and kisses her.

INT. JOHN AND JAMIE'S NEW HOME - LIVING ROOM - DAY

JOHN

Hey Jamie, where do you want this box?

JAMIE

Over there is fine.

JOHN

Where did we get all of this stuff?

JAMIE

I have no idea.

John smiles as he watches Jamie lovingly take the things out of the boxes.

JOHN

Jamie, it's like you're taking everything in these boxes and making them a part of our new home. Jamie, I've always wanted a home, just like this. I love you so much.

JAMIE

I love you, too.

JOHN

You know, we've been working so hard trying to get settled. I think we could use a break. How would you feel about a little romantic getaway?

JAMIE

Wow! That would be wonderful.

JOHN

I was hoping you would say yes. I'll set up everything for the trip on my next four days off.

INT. HILLTOP MOUNTAIN RESORT LODGE - LOBBY - NIGHT

JOHN

Hey Jamie. I'll check in.

JAMIE

Sounds great. . .I think.

JOHN

Are you O.K.?

JAMIE

Not really for sure.

JOHN

Well, let's get everything in our room, and then we can sit by the fire pit and talk.

EXT. HILLTOP MOUNTAIN RESORT - FIRE PIT -NIGHT

JOHN

Well, Jamie, how about a nice fireside chat? I'm here if you need to talk.

JAMIE

There's something that I need to tell you.

JOHN

What's wrong, Jamie? You know you can trust me. Just get it off your chest.

JAMIE

John, there is something that I never told you. . . something that I thought I had left behind years ago. But I can't shake it.

JOHN

Shake what?

JAMIE

John, about a year before we met, you know I was kicked out of school. But I never told you why.

JOHN

I'm not for sure if I want to hear this. Why are you telling me this, especially now?

JAMIE

You've got to hear. I can't keep this a secret any longer. I was very naive in college. I was drugged and raped. I got sick and found out that I was pregnant. I didn't know what to do.

JOHN

Abortion? How could you? Why would you do this?

Jamie cries and buries her head in her hands as John walks away,

INT. JOHN AND JAMIE'S HOME - BEDROOM - NIGHT

John is at work on his 24 shift. Jamie cannot sleep. She begins to toss and turn and finally falls into a deep sleep and dreams of a little girl with beautiful strawberry blonde hair and freckles. She calls John.

JAMIE

John.

JOHN

What's up, Jamie? I'm really busy.

JAMIE

I can't sleep.



JOHN

What? You call me in the middle of the night to tell me you can't sleep. Are you crazy?

JAMIE

I don't know. I just can't sleep. I'm feeling sick.

JOHN

I don't have time to talk about this now. Just make an appointment with the doctor tomorrow. I have to get some sleep in case we get a run.

John hangs up the phone abruptly.

INT. ALLENVILLE FAMILY CLINIC - DOCTOR'S OFFICE - DAY

CLINIC RECEPTIONIST

CLINIC RECEPTIONIST, 26, answers the phone.

Good morning. This is Allenville Family Clinic. How can I help you?

JAMIE

I'm just not feeling well. Do you by any chance have an appointment time I could come in?

CLINIC RECEPTIONIST

May I please have your name?

JAMIE

Jamie Hartwick.

CLINIC RECEPTIONIST

Well, Ms. Hartwick, it looks like there is an opening at 3:00. Would this work for you?

JAMIE

Yes, ma'am. Thank you. I'll see you at three.

INT.ALLENVILLE FAMILY CLINIC - CLINIC WAITING ROOM - DAY

Jamie sits in the waiting room of the Allenville Family Clinic waiting for her name to be called. She flips through a magazine and looks up. She sees the same little girl that she saw in her dream at the Mountain Lodge. The little girl sits alone and reads a book.

Jamie smiles at the Little Girl.

The CLINIC NURSE, age 27, calls Jamie's name.

CLINIC NURSE  
Jamie, Jamie Hartwick.

JAMIE  
That's me.

CLINIC NURSE  
Well, Ms. Jamie. What's going on?

JAMIE  
I'm not really for sure. I guess I've just been a little depressed and just haven't been myself.

CLINIC NURSE  
Well, let's get you into this gown so that the doctor can examine you. I'll be right by your side, I promise.

Jamie puts on her hospital examination gown and waits for the doctor and nurse to come back in. She hears a knock at the door and the nurse and doctor enter the examination room.

DR. BREWSTER  
May I come in? I'm Dr. Brewster. I hear you've not been feeling well.

JAMIE  
Yes, sir. I just haven't had an appetite and I have been pretty sluggish. My husband suggested I make an appointment.

DR. BREWSTER  
Well, let's get some blood work and see what's going on. Nurse, let's do a full blood work-up and send it to the

lab. Let's also do a pregnancy test, just in case. We should be able to have the results in about an hour. If you like, you can just sit out front in the waiting room until we get the results.

Jamie gets dressed and walks back into the waiting room.

INT. DOCTOR'S CONFERENCE ROOM - DAY

CLINIC NURSE

Jamie. . . Please follow me to the doctor's conference room.

Jamie follows the nurse as she takes her to the doctor's conference room for her results.

DR. BREWSTER

Well, Ms. Jamie, Your bloodwork is essentially O.K. No infections, no indication that anything is going on. But your pregnancy test is positive. I hope this is good news for you. My congratulations.

Jamie is stunned. The doctor's nurse walks with her to the check-out desk to schedule her next prenatal appointment.

INT. HARTWICK HOME - DINING ROOM - EVENING

JOHN

How did things go at the doctor's office?

JAMIE

Well, it depends.

JOHN

What do you mean, it depends.

JAMIE

John, I'm. . . I mean we . . . John, I took a pregnancy test. I'm pregnant.

John abruptly leaves the table and goes into the living room. Jamie follows.

JOHN

Baby? Jamie, we're not ready for a baby. We can barely take care of ourselves. We don't even talk anymore. We're not ready to start a family.

Jamie cries.

INT. FIRST CHURCH OF ALLENVILLE - PASTOR'S OFFICE - DAY

PASTOR JIM

Well, hello, John. Long time no see. How is everything going?

JOHN

Not too well.

PASTOR JIM

I'm sorry to hear that. Would you like a cup of coffee?

JOHN

Sure.

PASTOR JIM

What's going on, John? Is everything O.K. between you and Jamie?

JOHN

Well, not really.

PASTOR JIM

I'm sorry to hear that.

JOHN

You see, pastor, I just found out that Jamie's pregnant. Not what I was expecting to hear. We've been fighting and I have just not been happy.

PASTOR JIM

Happy? John, all marriages have their ups and downs.

JOHN

Jamie told me last night she is pregnant.

PASTOR JIM

Congratulations! That's wonderful.

JOHN

Not really. About a month ago, Jamie and I took a weekend trip to Mountainside Lodge, just to get away and relax. She seemed depressed and wanted to talk.

PASTOR JIM

What did she say?

JOHN

She said she had something that she had been wanting to tell me. Pastor, Jamie had an abortion about a year before we were married. I'm devastated.

PASTOR JIM

I see. John, have you ever read the verse that says, "Perfect love casts out all fear"? It took a lot for Jamie to share this with you. It took a lot of love. She loves you so much that she believes that you will love her through everything and anything: present, past, or future. Forgive her, John. Love her back into your arms.

The men continue to talk. They pray together.

INT. ITALIAN RESTAURANT - ROMANTIC BOOTH - NIGHT

JAMIE

What's the special occasion?

JOHN

You, I mean us. I've been thinking about everything. At first, I was hurt and wanted to leave. But Jamie, I love you too much to leave. Will you forgive me for trying to walk away?

Jamie wipes tears from her eyes.

JOHN, CONT.

Stop that. You are messing up your make-up. Let's eat! I think I'll try the fried mushrooms, shrimp linguini, and a bluebonnet special dessert.

JAMIE

I think I'll just have a small salad with a small glass of water with lemon.

INT. JOHN AND JAMIE'S HOME - BEDROOM - NIGHT

Jamie is asleep in John's arms and begins to have a vision of the same little girl she has seen in her dreams.

PAMELA JEAN

It's me, Mom! It's me. Remember?

JAMIE

John, John help.

Jamie wakes up and sits straight up in bed, waking John. He sits up and puts both arms around her to comfort her.

JOHN

Jamie, what's wrong? Are you O.K.?

JAMIE

It happened again.

JOHN

What happened again?

JAMIE

It's a little girl, John. I can see her. I can feel her, and sometimes I want to just wrap her up in my arms. I see her in my dreams almost every night and I even thought I saw her sitting near me when I went to see Dr. Brewster. I think I'm going crazy.

JOHN

Jamie, it's just a dream. What does she look like?

JAMIE

She's beautiful. She has long strawberry-red hair, freckles, and a smile that just seems to light up the sky. She's wearing a little straw hat with a flower on the side. She is always reading a book that she seems to find interesting.

JOHN

Has she ever told you her name?

JAMIE

Just once.

JOHN

Well, what is it?

JAMIE

She said her name is Pamela Jean.

EXT. ALLENVILLE CITY PARK - WALKING TRAIL - DAY

(With just a few short months before Jamie is scheduled to give birth, she decides to take a walk through the Allenville City Park. )

Jamie calls John at work.

JAMIE

Hey, babe. It's me.

JOHN

Are you O.K.?

JAMIE

Of course. The doctor said it would be good for me to walk since it's getting closer to show time! I'm taking it easy and thought I would take a stroll through the park.

JOHN

I wish I were there with you.

JAMIE

Me, too. What's happening at the station?

JOHN

Not much. We just finished cleaning the ladder truck. It shines like a dime.

JAMIE

You are awesome!

JOHN

Thanks, Babe. Hey, listen, I've got to go. The Chief needs me upstairs. Can I call you back?

JAMIE

Of course!

JOHN

Love you!

JAMIE

Love you more!

Jamie looks up and sees the same little girl that she has seen in her dreams and at various times during her pregnancy sitting on a swing and looking at a book she seems to be interested in.

JAMIE

Hi, aren't you pretty? Are you here with your Mom?

PAMELA JEAN

Mom, you should know.

JAMIE

Pardon me.

PAMELA JEAN

Mom . . .

JAMIE

Well, whoever your mother is she must be very special to have had such a beautiful little girl like you.



LITTLE GIRL

I think so.

JAMIE

I don't think we have been formally introduced.

PAMELA JEAN

Don't you remember?

JAMIE

Remember?

PAMELA JEAN

Mom, please say you remember.

JAMIE

Remember what?

PAMELA JEAN

My name is . . .

Their conversation is interrupted as Jamie begins to experience excruciating pain in her stomach. A BYSTANDER, age 22, sees Jamie fall and rushes to her side.

BYSTANDER

Ma'am, are you O.K.? Quick, someone call 9-1-1. I think she's bleeding.

Six minutes later City Ambulance arrives. OFFICER DANIELS, 36, takes control of the scene.

OFFICER DANIELS

Hello. This is Officer Daniels. I'm a paramedic with the Allenville Fire Department. Can you hear me?

Jamie does not respond.

OFFICER DANIELS

O.K., guys. She's bleeding out. Let's get her to the hospital.

AMBULANCE DRIVERS, 27 and 29, carefully lift Jamie onto the ambulance gurney. Officer Daniels calls the hospital emergency room to let them know they are bringing Jamie in.

EMERGENCY ROOM NURSE, 42, responds to Office Daniel's call.

EMERGENCY ROOM NURSE

Allenville Hospital. How can we help you?

OFFICER DANIELS

This is Officer Daniels, Chief Operating Officer for the paramedic unit of the Allenville Fire Department. We are in route with a 24-26-year-old pregnant female. She is unresponsive and looks as if she might be bleeding internally. We need to have an OB-GYN and neonatal specialist waiting when we arrive.

EMERGENCY ROOM NURSE

Got it. Did she have any I.D.?

OFFICER DANIELS

Only a driver's license. Her name is Jamie Hartwick.

EMERGENCY ROOM NURSE

Let me see if we have her in our system.

Emergency Room Nurse types Jamie's name into the hospital database.

EMERGENCY ROOM NURSE

Yep. We've got her. She was here about six weeks ago complaining of abdominal pain. We kept her for a few hours with an IV then sent her home.

OFFICER DANIELS

Do you have an emergency contact number for her?

EMERGENCY ROOM NURSE

Let me see.

Emergency Room Nurse looks through Jamie's admission papers from her last visit to the hospital.

EMERGENCY ROOM NURSE

We do. It's her husband. His name is John Hartwick. I'll try to reach him.

OFFICER DANIELS

Thanks, nurse. We're on our way.

John arrives frantically at the hospital.

JOHN

I'm John Hartwick. I'm here for Jamie.  
Is she O.K., oh, please God, let her be O.K.

The HOSPITAL RECEPTIONIST, 46, speaks to John.

HOSPITAL RECEPTIONIST

Mr. Hartwick, she is here. Let me get  
her nurse for you.

The receptionist calls the nurse to the front desk.

EMERGENCY ROOM NURSE

Are you Mr. Hartwick?

JOHN

Is she going to be O.K.?

EMERGENCY ROOM NURSE

The truth is that we do not know. Let's  
go to the private waiting room where  
you and I can talk.

John follows the Emergency Room Nurse down a long hospital  
corridor to the waiting room.

EMERGENCY ROOM NURSE

From what we know, your wife passed out  
in the park about two hours ago. We're  
not sure what happened, but when the  
paramedics arrived she was  
unresponsive. She is currently in  
surgery now. Her OB-GYN has been called  
and a neo-natal doctor is standing by.

JOHN

I don't know what to do.

John begins to cry uncontrollably.

EMERGENCY ROOM NURSE

It's a waiting game now. If you believe  
in a god, I think it's time to start  
reaching out. The doctor will come and

speak with you when Jamie gets out of surgery.

INT. HOSPITAL - WAITING ROOM - DAY

DOCTOR JOSEPH, 47, Jamie's OB-GYN doctor, walks into the waiting room and smiles.

    DR. JOSEPH  
    Are you Mr. Hartwick?

    JOHN  
    Yes, sir, I am.

    DR. JOSEPH  
    Well, congratulations, Mr. Hartwick.  
    Jamie and your son are doing fine.

    JOHN  
    A boy? I'm a father?

John wipes tears from his eyes with the sleeve on his shirt.

    DR. JOSEPH  
    Yes, you are. You are a blessed man.  
    Your son has a little catching up to do, but he's fine. Jamie's looks great. She's been asking for you. Are you ready to meet your new son?

John follows the doctor back to Jamie's room and walks to Jamie's bedside. He reaches down and embraces her as tears fall from his eyes.

    JOHN  
    I love you, Jamie.

    JAMIE  
    I love you, too.

A NEONATAL HOSPITAL NURSE, 22, walks in holding Jamie and John's newborn son.

    NEONATAL HOSPITAL NURSE  
    Here's your son! What's his name?

    JAMIE  
    Well, we said if it's a boy his name would be Timothy, named after my

father. And, of course, we have to keep his dad's name.

John smiles and looks at Jamie.

JOHN  
His name is Timothy John Hartwick.

Two Years Later

EXT. GRACE CEMETERY - CHILD'S GRAVE SITE - DAY

JOHN  
Timothy, help Mom. Let's get everything out of the car.

John reaches into the back seat and grabs a pink and white balloon bouquet, a beautiful wreath, and a wooden cross.

JOHN  
O.K. everyone. It's time.

John puts his arms around Jamie as little Timothy holds his mother's hand and walks beside her.

JOHN  
Is everyone ready?

Jamie nods her head as tears began to flow down her cheeks.

JOHN  
O.K. then. If it's O.K. with everyone, I'll go first. Timothy, hold Mommie's hand.

John kneels before a small granite cross.

JOHN  
Father, here we are in your presence, overwhelmed by your love and amazed by your grace. So now I place this wooden cross upon this precious grave site. Thank you for your incredible forgiveness, and love.

John looks at Jamie.

JOHN  
Jamie, are you ready?

JAMIE

I think so. . . Father, many years ago, you created a beautiful little girl you called by name. But she never had an earth birthday because of my decision. But were it not for grace, this would be the end of the story.

John places the beautiful wreath by the cross.

JAMIE

John, I think I'll just read the words on the ribbon.

John smiles.

JOHN

Whatever you think. I'm here for you.

JAMIE

To my beautiful daughter, Pamela Jean. My greatest gift. My greatest grace. I will love you forever . . . Mom. . . . Can we send the balloons to heaven now?

JOHN

Let's do it. Oh the count of three, the balloons go up into the air. Are we ready? One, two, three. John, Jamie, and Timothy let go of the balloons as they float gently towards the sky.

JOHN

I think Pamela Jean must be dancing in heaven just about now!

Unseen by human eyes, Pamela Jean stands beside her earthly monument surrounded by two heavenly angels where a golden staircase has appeared. ANGEL ONE, with no determined age, shines brilliantly with the light of heaven cascading through his angelic heavenly robe. ANGEL TWO, with no determined age, is clothed with magnificent glory and majesty.

ANGEL ONE

Are you ready?

PAMELA JEAN

Is it really time?

ANGEL ONE  
Yes, it's time.

Pamela Jean looks towards the road as her family is leaving the cemetery.

ANGEL ONE  
What's in your hand?

PAMELA JEAN  
Just a book. I've been reading it since I've been here with my mom.

ANGEL TWO  
Just a book? Pamela Jean, this is the book that your Father began writing for you before the day you were to have been born. Do you know the story?

PAMELA JEAN  
Not really, but it seems so real.

ANGEL TWO  
It is real.

PAMELA JEAN  
What should I do with the book?

ANGEL ONE  
You should take the book and put it under the cross next to the wreath your mother made for you.

PAMELA JEAN  
Then what?

ANGEL TWO  
Let God do the rest. Pamela Jean takes the book and places it next to the wreath her mother has laid on her tomb.

Pamela Jean smiles.

PAMELA JEAN  
I guess I'm ready now. Are you sure I can't stay?

ANGEL ONE

Sweet, Pamela Jean. Certain choices on earth once made, can never change.

ANGEL TWO

Your mother's choice changed your destiny and hers forever.

JAMIE

But I've forgiven her.

ANGEL ONE

I know. And God has forgiven her, too. And one day, in God's perfect time, your mother will be able to love you forever, just as it was always intended to be.

Pamela Jean begins to cry.

ANGEL TWO

Come on, sweet one, let's dry those tears.

Pamela wipes her eyes and looks at the golden staircase before her.

PAMELA JEAN

I already miss my family.

ANGEL TWO

I know you do, but you will see them again.

PAMELA JEAN

Will you take care of them?

ANGEL TWO

Of course, it's already in His plans.

PAMELA JEAN

Are you sure I can't stay?

The angel smiles.

ANGEL TWO

I'm sure.



PAMELA JEAN

O.K., I guess. Do you want me to walk up these stairs?

ANGEL TWO

I sure do.

PAMELA JEAN

Will you go with me?

ANGEL TWO

Of course, we both will be with you. God sent us here to protect you.

Pamela Jean closes her eyes and speaks her final words on earth.

PAMELA JEAN

I know I'll see you soon, for I am looking at the clocks of heaven which always chime on the heartbeat of our Father's love. You have a daughter in heaven, Mom. My name is Pamela Jean!

Pamela Jean looks at the angels and smiles.

PAMELA JEAN

I'm ready now.

Pamela Jean skips to the top of the stairs never looking back.

**FADE OUT.**

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