

LINEA

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Please return to:

The Linea Company

210 13th St

Hoboken N.J. 07030

1

EXT: PARK - AFTERNOON

From the mid-distance we see two women sitting on a bench, the only two people in the park. We hear them talking as we TRACK IN to them -

SANDY

I've - you know - gone places since I married him. I'm not who I was. And he's still Bobby Ballgame -

LINEA

You always say how good he is with the kids.

SANDY

Well, that's his life - relating to children. They may be twenty years old and break the Eastern conference passing record, but they're still little boys.

LINEA

Extended Adolescence in America.

SANDY

Right. I wanted to ask what's-her-name-Professor Brennan- about that in class the other night but I get shy -

LINEA

What do you mean?

SANDY

(shrugs) I'm just in awe of any woman around here who isn't typing her husband's doctoral thesis.

LINEA

Thanks.

SANDY

Oh. I didn't mean -

LINEA

I've still got the calluses.

SANDY

When Bob was at the junior college I used to have to tutor his entire starting defensive line.

CONTINUED

1

CONTINUED

LINEA

All together?

SANDY

Guards on Mondays, tackles on Wednesdays, and this 350-pound center every Friday. (Linea laughs) It's true. And he fell in love with me, this guy. Joe Willie Purvis. I knew it the minute he started calling me Sandy instead of Mrs. Coach.

LINEA

So what happened?

SANDY

What do you mean, what happened? He was in love with the coach's wife, that's like having carnal designs on the Virgin Mary. He passed his exams and made All-State Junior College. What's so funny?

LINEA

I just flashed on him sitting in your kitchen with his shoulder pads on, mooning like a calf when you walk in -

SANDY

You're a real sport, Linea. Think the kids are out yet?

CUT TO:

2

CREDITS BEGIN, MUSIC.

EXT: ELEMENTARY SCHOOL - DAY

Linea pulling up to an elementary school in her car. Sandy pulls up beside her. Two little girls, fifth graders, walk toward them, hand-in-hand. They split and one goes with Sandy, the other with Linea.

CUT TO:

3

EXT: JUNIOR HIGH SCHOOL - DAY

Linea pulling up in front of a junior high school. Boys scuffling around, girls talking in clusters, and one kid, SPENCER, sitting alone looking sullen and scraggly. He gets up and slumps to the car, gets in the back seat without much of a greeting -

CUT TO:

4-6 EXT: CAMPUS GATEWAY - DAY

Linea's car pulls through the gateway to a college campus-

CUT TO:

7 EXT: CAMPUS GROUNDS - DAY

Linea gets out of the car behind a college building, giving the children some kind of warning before she starts off. She remembers something, goes back to the car to find THEDA crying in the front seat. She looks to Spencer in the rear. He raises his hands in a don't-ask-me gesture-

END CREDITS AND MUSIC

CUT TO:

8 INT: DICK'S CLASSROOM - DAY

Linea is sitting in back, class in session, students rapt. Linea's husband DICK, around forty, is teaching -

DICK

You've probably been wondering all through class what this little message on the board is all about. Take a good look at it.

CUT TO:

BLACKBOARD

We have time to read the chalked message -

"In allowing your workers to be swayed by such propaganda, you are surrendering them to the forces that have kept Eastern Europe in chains for three decades, the evil forces of the world Communist conspiracy. These people are ruthless, they have nothing to lose. But if we unite behind the banners of Christianity and Democracy, they cannot prevail!"

DICK

(off) Now who do you think wrote this?

STUDENT #1

(off) The John Birch Society.

STUDENT #2

(off) Sun Myung Moon. (laughter)

DICK

(off) Okay. This quote is our raw footage First we select the parts we want to keep -

His hand appears with chalk, circling certain words and phrases.

CONTINUED

8

CONTINUED

DICK

- and the rest goes on the cutting room floor.
There. Now we change the order of our bits
of film -

He numbers the various circled parts.

DICK

- and splice them together for effect.

CUT TO:

DICK

smiling in front of the quote.

DICK

And now what do we have?

CUT TO:

WORDS

Each circled word flashing on the board as Dick recites -

DICK

workers
of the world
unite
you
have nothing to lose
but your
chains
!
(raps with pointer)

CUT TO:

DICK'S CLASSROOM

Dick smiling.

STUDENT #1

But that distortion -

STUDENT #2

That's lying -

DICK

Th-th-th-that's all folks. See you Thursday.

9

INT: DICK'S CLASSROOM - DAY

The class files out, Dick talking with a few students as they leave. He doesn't acknowledge Linea sitting in the rear till all are out the door. He turns to her, looking pissed.

9

CONTINUED

LINEA

I came to pick you up.

DICK

(all his charm gone) I noticed.

LINEA

I know you don't like me coming into the classroom, but I was afraid you'd get stuck in a conversation with some eager beaver student if you didn't see I was here.

DICK

(gathering his papers) Uh-huh.

LINEA

(joking) What's the matter, afraid to let them see you playing husband?

DICK

Are the kids in the car?

LINEA

I didn't think you'd want me to bring them in.

DICK

(on his way out) Thank you.

CUT TO:

10

INT: DICK & LINEA'S KITCHEN, DINNER TABLE - NIGHT

The family sitting around eating, talking across each other. Spencer is holding a list and reading from it -

SPENCER

Sodium phosphate, sodium ascorbate, sodium carbonate -

THEDA

Do I have to eat my peas?

DICK

Yes.

THEDA

Why?

DICK

Because I'm bigger than you are. Spence, what's that you're chattering at us?

CONTINUED

10

CONTINUED

SPENCER

- monosodium glutamate - I brought the boxes from everything we ate yesterday into Consumer Affairs class. This is what we've been eating. Disodium inosinate, disodium guanylate -

DICK

What did we do to deserve him?

LINEA

We learned that they're supposed to grow out of it when they're eighteen.

SPENCER

- citric acid, alginic acid, ascorbic acid -

DICK

You going tonight?

LINEA

Uh-huh. I've got to pick Sandy up in a little while, Bob's using their car. How long before you're eighteen, Spence?

SPENCER

- folic acid - five years - dextrose, soya lecithin, gum arabic -

LINEA

I think I'll start scratching the days on the wall like the Count of Monte Cristo.

SPENCER

- cheese culture, carob bean gum, riboflavin -

LINEA

I thought that was really good in class today - about the editing.

DICK

Oh yeah. They were going on about the purity of documentary film the other day. Thought I'd shake the little bastards up.

SPENCER

Can I eat in front of the TV? There's a movie I want to see.

LINEA

No. Finish your dinner.

CONTINUED

10

CONTINUED

SPENCER

But the movie will be over in an hour
or so. The food will still be here.

LINEA

No. How's your honors class coming?

DICK

It's not an honors class, there isn't
a film major.

LINEA

How's it going anyhow?

DICK

My best student is doing her thesis on
"Audie Murphy - America's Tragic Hero."
That's my best.

SPENCER

(louder) - cystein hydrochloride, pyridoxine
hydrochloride, thiamin hydrochloride, niacinamide -

LINEA

(sweeping his plate from the table and holding
it aloft) Spencer, go eat in front of the
TV. Quick.

Spencer grabs the plate and hurries off.

11

INT: DICK & LINEA'S KITCHEN - NIGHT

THEDA

Do I have to eat my peas?

DICK

Yes.

THEDA

Why?

DICK

Ours is not to reason why, ours is but
to clam up and eat.

LINEA

Professor Brennan says they had the same
problem with Child Psychology at first,
all the least practical students wanted
to get into it -

DICK

That's right, she's a professor.

CONTINUED

11

CONTINUED

LINEA

What's that mean?

DICK

Child Psych is an easy ride. She must have gotten in when it was getting respectable.

LINEA

Don't be jealous. When they give film its own department they'll want you.

DICK

If they have a film department. If Jenner retires from English there's a chance. Man went to one movie in his life, "Birth of a Nation" when he was a kid, got sick on popcorn and he's held a grudge ever since.

LINEA

It'll happen, Dick.

DICK

Jenner hangs on and I'm buried in the English department. Up to my neck in Freshman Comp and the Ambiguity of Henry James.

THEDA

Do I have to eat my peas?

DICK

Yes, Theda, you have to.

THEDA

Why?

DICK

What is this, the riddle of the sphinx? Did the peas change from what they were three minutes ago? They got a half-life or something? (sounds of a war movie come blasting from the living room) Spence, what's that you've got on?

SPENCER

(off, calling) It's called "Battleground."

DICK

(rising) That's a William Wellman, we're doing him next week. I better give it a look. (exits)

12

INT: DICK & LINEA'S KITCHEN - NIGHT

Linea sits, the sound of the battle filtering in. She looks at the half-empty table, then at Theda.

CONTINUED

12 CONTINUED

LINEA

Don't you want to watch the movie?

THEDA

No. I want to stay here with you.

LINEA

(whispering) I'll eat half your peas.

CUT TO:

13 INT: THEDA'S BEDROOM - NIGHT

Linea sitting on the bed next to Theda, brushing her daughter's long hair. Linea is smiling, humming as she runs the brush through gently.

THEDA

How many is that?

LINEA

I thought you were counting.

THEDA

No, you have to. Now you have to start from the beginning.

LINEA

(pulls on her hair affectionately) Monkey. You'll have me here all night. I'll start from fifty.

She goes back to brushing, humming -

CUT TO:

14-16 INT: RUTH'S CLASSROOM - NIGHT

Women from thirty to sixty, one man, seated. A pretty woman around forty is teaching. Linea and Sandy sit by each other in the rear-

RUTH

Betty, we haven't heard anything from you. What do you think?

The woman she has called on looks flustered. She shrugs.

BETTY

I've never read anything about it. Or maybe I have and forgot.

RUTH

But what do you think? You're got children, right?

14-16 CONTINUED

BETTY

Five. Oldest is eighteen.

RUTH

And they're pretty good kids?

BETTY

Yeah.

RUTH

Well they didn't get that way all by themselves. I've got as much to learn from you as you have from me. Now how would you say being in a big family has affected your children?

BETTY

Oh, they can blow off steam on each other without turning it all on me. And then sometimes they're like friends with each other which is nice- that makes me feel good. And when me and Herb fight--well, I think the bunch of them absorb it a lot better than if there was just one. We'll be hollerin and they come out to complain we're drowning out their TV show.

LINEA

I had a question on that-

RUTH

Yes?

LINEA

Uhm- if the parents of a child are having problems, and let's say they're really careful to- you know- not fight in front of the child- do you think it's possible that the child won't be effected?

RUTH

If I had an ex-husband or lover who you all knew about, and you knew we were having a real rocky time with each other- and he started coming to class and just sitting, not saying anything, just being here, watching me, all through the class- how would you feel when you walked in here?

LINEA

Little knots in the stomach.

RUTH

Exactly. And you're not even my children.

Linea smiles-

CONTINUED

14-16 CONTINUED

RUTH

But we should get into that some more next class- we're already keeping the janitor overtime. (smiles) I'll see you then-

CUT TO:

17 INT: RUTH'S CLASSROOM - NIGHT

The class breaks up, people talking with each other as they exit. Linea signals Sandy to wait a moment as they reach Ruth-

LINEA

I read your book.

RUTH

Oh. It wasn't required.

LINEA

I liked it.

RUTH

Thank you.

SANDY

That was nice what you said to Betty there. About her having something to offer. I mean I only went through high school myself, and-

RUTH

Oh come on, most of this class is women with children. I don't have any. Who do you think is the most intimidated person in the room?

LINEA

You seem so much in control.

RUTH

It's a teaching method. Never show fear.

LINEA

Like a lion tamer.

RUTH

Exactly. Listen, I was wondering - you said you're interested in the problems of only children. I'm doing a paper on it for a conference and I'm a little strapped for time. Is there any chance you might want to do some research for me? Just read a few books and tell me what you think of them?

LINEA

(very flattered) I'd love to.

18 INT: HALLWAY - NIGHT

Linea and Sandy leaving the building together

SANDY

I think you've got a crush on her.

LINEA

What?

SANDY

I don't mean like a Willie Joe Purvis crush.
I mean like Ellie and Theda have on their
teacher Mrs. Strack.

LINEA

Oh come on, Sandy. I'm really interested
in the subject.

SANDY

Uh-huh.

LINEA

For Christ sake, I'm 33 years old, I
don't have crushes.

SANDY

(laughs, pokes her in the ribs and begins
to sing as they walk away) Teacher's pet,
I wanna be teacher's pet -

CUT TO:

19 INT: DICK & LINEA'S BEDROOM - NIGHT

Dick sitting on the bed in his underwear and socks, a
book in his lap, Linea sitting on the edge undressing.

DICK

What?

LINEA

Just some reading. She asked me.
What's wrong with that?

DICK

Nothing. It's just that you said you
didn't have time to look that stuff up
for me.

LINEA

It wasn't the time. I said I'd be too
tired. I'm interested in this, it won't
be tiring.

DICK

You're not interested in what I do?

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CONTINUED

LINEA

I'm interested in what you do. but not in looking up who was the assistant clapper boy on the silent version of "A Star Is Born."

DICK

They didn't have clapper boys on silent pictures. The purpose of the clap is to register on the soundtrack.

LINEA

You know what I mean. When I'm really excited about something it gives me more energy.

DICK

Energy huh? Then how bout a roll in the hay with your old man to work some of it off?

LINEA

(considers, laughs) Okay.

Dick has crawled up behind her, he puts his arms around her, grabbing her breasts, and kisses her neck.

CUT TO:

20

INT: SUPERMARKET AISLE - DAY

Linea and Sandy walking ahead, Linea with a cart. Bob, in an athletic department T-shirt, lags behind, pushing Sandy's cart. He seems fascinated by all the products.

SANDY

The counselor said we should try to do more things together. So Bob offered to come shopping. It's not exactly what I had in mind.

LINEA

At least he's willing to try.

They look back at Bob. He is set-shooting rolls of toilet paper into the shopping cart.

LINEA

Are you going to the party at the Loomis's tonight?

SANDY

No. I get nervous there ever since Ellie broke her collarbone on the jungle gym.

LINEA

I doubt if the festivities will reach the back yard.

20

CONTINUED

SANDY

You didn't go to their last party. Some little graduate student chased Jerry Karlson out on the teeter-totter.

LINEA

Did she catch him?

SANDY

Jerry knows when to slow down.

LINEA

So I've heard.

SANDY

Anyhow, we've got class tonight, remember?

LINEA

Dick's going to want me at the party. He thinks my missing so many makes it look like we're having trouble, and that's bad for his standing in the department.

SANDY

Who's he got to impress? Jenner won't be there, he wouldn't be caught dead at the Loomis's.

LINEA

He has a vast network of spies. Doesn't Bob want you to go with him?

SANDY

Bob? (They look back at Bob who is shaking his head over a box of Count Chocula cereal.) Bob hates faculty parties worse than I do. He always ends up with his back to the wall explaining why football gets a bigger budget than women's track.

LINEA

Why does it?

SANDY

Shh!

CUT TO:

21

INT: HALLWAY - DAY

Linea walking past students, passes an open doorway, stops to look in.

CUT TO:

22 INT: JERRY'S CLASSROOM - DAY

We see Dick sitting at the rear of the room, laughing to himself. JERRY, a sharp dresser in his early thirties, stands at the front of the class holding a camera, doing a top-sergeant rap.

JERRY

All right, men - and women - this is your Arriflex 16 BL camera. It has a wide-range zoom lens, synch-pulse generator, 400-foot easy-changing magazine so you never get caught short when the shit hits the fan. It's a delicate piece of machinery - you treat it well and it will treat you well. When I'm through with you you'll be able to strip it down and repair it on location. If you can't keep it clean, keep it in running order, it's gonna mean loss of time, loss of raw stock, and worst of all, loss of valuable footage. Do I make myself clear?

Dick sees Linea in the doorway, gets up and comes out with her as Jerry continues.

CUT TO:

23 INT: HALLWAY - DAY

DICK

What's up?

LINEA

You wanted me to let you know if I was coming or not tonight. You weren't in your office.

DICK

So?

LINEA

I want to go to class, okay?

DICK

It's your time.

LINEA

Please, Dick, don't be mad. I get to miss one once in a while, con't I?

DICK

I'm not mad, I just think that once in a while you could -

24

INT: HALLWAY - DAY

He is interrupted by a stream of students leaving the classroom, coming between him and Linea. He smiles and nods to some of them. Jerry comes out.

JERRY

Hey, Linea (kisses her), where've you been hiding yourself? I wait in the hall by Dick's office hoping to waylay you, but you never show up.

DICK

She's been doing a lot of research lately.

JERRY

No shit. You coming tonight?

LINEA

I don't think so.

JERRY

Who am I going to corner in the kitchen if you don't come?

LINEA

From what I hear you'll find somebody.

JERRY

Infants, they're mere infants. I need a mature woman, somebody who's seen enough of life to appreciate me.

DICK

You need a cold shower.

JERRY

Maybe that one visiting in Child Psych will be there. I can tell her about my early experiences - my teddy bear, my blankie, my first wet dream - my parents had it bronzed you know.

DICK

You're out of luck, Jerry, she's got class. That's where Linea's going.

JERRY

Right, that night school gig. Maybe I'll come with you, Linea. I could lecture on the plight of the unwed father.

LINEA

She said we could bring children it there wasn't a sitter available.

24

CONTINUED

JERRY

Ouch.

CUT TO:

25-27 INT: RUTH'S CLASSROOM - NIGHT

Linea and Sandy enter, among the first to arrive. Sandy continues to her seat and Linea goes to Ruth, who sits checking her lesson plan-

LINEA

Hi.

RUTH

Hi.

LINEA

(handing her a slip of paper) Uhm - I just wrote down these - uh - short stories - they have to do with children. You've probably read them, but if you haven't I thought they might be good to use in a course sometime.

RUTH

(reading them) Thank you. I'm not familiar with most of these. You read a lot?

LINEA

(shrugs) I started out as an English major.

RUTH

Oh? And what did you end up as?

LINEA

A wife.

RUTH

Oh come on-

LINEA

A mother? I do stage lighting for a dance company, volunteer, take classes- this is my favorite one so far-

RUTH

Thank you. And thanks for the book reports. I'm working on another book and I'm going to need a lot of research done for me. Do you think you'd be interested?

LINEA

Definitely.

CONTINUED

25-27 CONTINUED

RUTH

It's a lot more complicated than the other.
How'd you like to come over for dinner or
something and discuss it?

LINEA

Dick's going out to LA for a film festival
in a couple days. That might be a good time.
I'll call you, okay?

RUTH

(smiling) That'd be fine.

We FOLLOW Linea back till she sits by Sandy-

SANDY

I drop you at the Loomis's after class?

LINEA

No, it's just up the hill, I'll cut through
back yards.

SANDY

Be careful.

LINEA

What, in this neighborhood?

SANDY

I mean once you get to the Loomis's. Who
knows what point they'll have reached.

LINEA

Yeah. I'll try to stay off the jungle gym.

CUT TO:

28 EXT: BACK YARDS - NIGHT

We FOLLOW Linea through yard plants. We can hear music
and talking from a party in progress up ahead.

CUT TO:

29 EXT: LOOMIS BACK YARD - NIGHT

Linea arriving. The house lights illuminate the yard
full of playground equipment. Linea starts forward,
then stops as she hears a giggle nearby.

CUT TO:

YOUNG GIRL, LINEA'S POV

A girl we recognize from Dick's class, wearing a long old-fashioned dress, stands with her back partly toward us in the sandbox. She bends, then straightens, hiking her dress up, a flash of white bottom as she pulls her underpants off. She is talking, giggling, with someone lying down in the sandbox just out of our sight. The girl pulls her dress up around her hips again, straddles the person lying down, begins to squat -

CUT TO:

LINEA

Shaking her head, beginning to tiptoe toward the front of the house, suddenly stops, looks back -

CUT TO:

SANDBOX, LINEA'S POV

The young girl, rocking now, a man's leg swung over the side of the sandbox. We begin a slow ZOOM at the man's foot, bare leg in sock and shoe -

CUT TO:

CU SHOE

CUT TO:

LINEA

Recognizing it, covering her mouth -

DICK

(off) That's nice, honey, that's nice.

Linea's face goes stony. She begins to tiptoe back in the direction she came from.

CUT TO:

30

INT: DICK & LINEA'S BEDROOM - NIGHT
CU SHOE

The same shoe being untied indoors. We PULL BACK to see that Dick is back home in the bedroom, untying his laces on the edge of the bed as Linea sits stiffly under the covers, pretending to read.

DICK

How was class?

LINEA

We got out early.

30

CONTINUED

DICK

Oh?

LINEA

I figured the party would still be going..

DICK

Oh?

LINEA

But I didn't feel like going anymore and I came home.

DICK

Oh. (relieved)

LINEA

How was the party?

DICK

Okay, I guess. The usual. A lot of students like always at the Loomis's, trying to score their brownie points.

LINEA

Uh-huh. (long pause) How many do you get for a fuck in the sandbox?

DICK

Huh?

LINEA

Brownie points. How many do you get for a fuck in the sandbox?

DICK

(acting incredulous) What?

Just then there is a sound and they both look down -

CUT TO:

CU SHOE

In Dick's hand, sand falling out of it onto the floor -

CUT TO:

DICK AND LINEA

Looking at each other -

CUT TO:

31 INT: DICK & LINEA'S KITCHEN, DARK - NIGHT

We make out Spencer wandering to the refrigerator in his BVD's. He gets out a bottle of milk, puts it on the table. Gets a box of Quik, is about to stir in a heaping teaspoonful when his parents start screaming at each other from their bedroom. He drops the spoon, looks toward the sound. Real gut-level screaming. Spencer abandons the milk and moves his chair closer to the hallway so he can hear.

DISSOLVE TO:

32 INT: DICK & LINEA'S KITCHEN - MORNING

The family seated around the breakfast table. Linea, Dick and Spencer all keep their eyes to their food. Only Theda goes on like normal.

THEDA

- anyway, I tried to change seats but Mrs. Strack caught me and made me get back in order. So I got stuck with Heather Finley for a partner. She wears boys T-shirts under her blouse. We're doing Vermont and she didn't even know where it was. So I drew a line across it on the map and said you take northern Vermont and I'll take southern and I'll see you the day we give the report in class -

LINEA

Theda, honey, could you tell us later?
Your father has a bit of a headache.

Theda looks around the table, gets the vibes, shrugs, and goes for her cereal. They eat in silence.

CUT TO:

33 INT: DANCE STUDIO, FLOOR - DAY

A man and a woman silently rehearse a dance move, simulating combat. They stop, make an adjustment, start again -

CUT TO:

34 INT: DANCE STUDIO - DAY
LADDER, LINEA

Linea standing among the light poles, fixing an instrument, watching. She speaks softly to an assistant below -

LINEA

Blue gel -

35 INT: DANCE STUDIO, FLOOR, DANCERS - DAY

They do a phrase, stop -

DANCER

Nope -

The dancers stare at each other, both a little irritated. -

CUT TO:

36 INT: STORE - DAY

Linea in an antique store, poking around the beads and candles. A voice from behind her -

RUTH

(off) Linea.

CUT TO:

TWO-SHOT, RUTH AND LINEA

RUTH

Hi.

LINEA

Prof - uh - Ruth. Hi.

RUTH

Don't look so surprised.

LINEA

Uhm, it's just the first time I've ever seen you - uh - out of context.

RUTH

Out of context am I? What are you looking for?

LINEA

Here? Oh, just browsing around, I don't know if I'll buy anything. Sometimes when I'm depressed it helps just to look at stuff.

RUTH

Mind if I join you?

LINEA

(smiles) Being depressed?

RUTH

Browsing.

LINEA

That'd be nice.

CUT TO:

37-39 EXT: STREET - DAY

Ruth and Linea window-shopping on the street. They are approached by a young blond girl with an armful of flowers. She is beaming excessively, a little bundle of sunshine.

MOONIE

Hi! Would you like to buy some flowers for retarded children?

Linea immediately starts fumbling for money.

RUTH

(politely) What will they do with them?

MOONIE

Pardon?

RUTH

The flowers. What will the retarded children do with them?

MOONIE

Oh no, you keep the flowers and the money goes to the retarded children.

RUTH

Which retarded children?

MOONIE

I don't understand.

RUTH

If you're giving this money to retarded children there must be a group of them somewhere. Do they have a name?

MOONIE

Oh. Well, see, it goes to retarded children through programs our organization sets up.

RUTH

What's the name of your organization?

MOONIE

Well, we're a church.

RUTH

Oh? Which church?

MOONIE

We're located just a couple blocks away.

RUTH

But the church doesn't have a name?

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CONTINUED

MOONIE

It's not a church building, see, not like St. Peter's or anything, it's just this house where people live.

RUTH

Do the retarded children live there too?

MOONIE

Oh no.

RUTH

Where do they live?

MOONIE

(beams) There are retarded children everywhere.

RUTH

You're right, dear, there are. I'm sorry, I don't want to give anything.

MOONIE

And you?

LINEA

Uh, no, I don't think so. Not right now.

MOONIE

(beams) Well, have a nice day. (bounces away)

LINEA

I'm always afraid they might be telling the truth.

RUTH

So what if they are?

CUT TO:

40-41 INT: CLOTHING STORE - DAY

Linea looks through a rack of dresses, talking to Ruth, who is inside a changing booth-

LINEA

- anyhow, he was so enthusiastic about teaching when I first knew him, so excited about literature, about trading his ideas with his students.

RUTH

Was it better at home then?

LINEA

Oh, we weren't married yet - I was in his class. An undergraduate.

40-41 CONTINUED

RUTH

Oh.

LINEA

We both agreed it would be awkward for him, being married to a student. So I stopped being a student. Second semester sophomore. It was still a bit of a scandal in those days.

RUTH

I can imagine. And when he switched to film?

LINEA

Dick was sure they'd make it a major course of study in no time and he'd have the jump on everybody. It hasn't worked out like that. And he doesn't respect it the way he did. straight English, he doesn't respect the students or himself as much. And I think he knows it.

Ruth steps out of the booth wearing a shirt from the store. She looks to Linea for an opinion -

RUTH

What do you think?

LINEA

It's really nice on you. You look so good in clothes.

RUTH

Thank you.

LINEA

(joking) Dick's told me what a hit you've made up at school. They must all be after you in the faculty lounge.

RUTH

(seems a little distracted) Yes. I suppose they are. (snaps out of it) Are you going to try something on?

CUT TO:

42

INT: DICK & LINEA'S BEDROOM, CLOTHES - NIGHT

Dick's clothes being folded and stuck in a suitcase on the bed. We PULL BACK. Dick is packing, Linea watching him from a chair. A long moment of silent packing.

LINEA

Did you pack the aspirin?

42

CONTINUED

DICK

Aspirin?

LINEA

The last time you got a headache from watching so many films in a row and nobody had any aspirin to spare.

DICK

Right. I'll bring some.

LINEA

Are you going to be staying at the same place?

DICK

No. It was full already. But they're all the same. (He packs a little more) It'll give us time to think, Linea.

LINEA

We had time to think after the last time this happened, remember?

DICK

Spare me your parting shots, okay?

LINEA

I'm sorry.

Dick disappears for a moment, comes back with his shaving stuff. Packs it.

DICK

Look, if I were going to leave you, I wouldn't start by going to L.A. Don't worry, all right?

LINEA

(not comforted) No. I won't.

DISSOLVE TO:

43

INT: DICK & LINEA'S KITCHEN - EVENING

Linea, Theda, and Spencer at the table eating dinner.

LINEA

So besides being bright and witty and looking like one of Charlie's Angels, what else is your new English teacher like? Is she married?

SPENCER

Nah. She lives with a guy.

CONTINUED

43

CONTINUED

LINEA

How do you know that?

SPENCER

She told us.

LINEA

Seems like a strange thing to tell a junior high class.

SPENCER

(shrugs) It's no big deal. I mean it's not like back in your day.

LINEA

My day? As far as I'm concerned it still is my day.

SPENCER

I won't argue with you.

LINEA

How old is she?

SPENCER

Twenty-six. She said she just got her Masters.

LINEA

Probably did her thesis on Jerry Lewis.

SPENCER

Thomas Man. Whoever he is.

LINEA

Mann. How did she end up telling you all this?

SPENCER

(shrugs) She said she wanted us to be open and honest with her, and it wouldn't be fair if she wasn't the same with us.

LINEA

With ideas like that how'd she end up teaching in public shcool?

SPENCER

The pay was better. She's starting at ninety-five hundred a year.

LINEA

What's her bra size?

CONTINUED

43

CONTINUED

THEDA

Mommy!

SPENCER

She doesn't wear one.

THEDA

Spencer!

SPENCER

Hey, she asked me. Don't be such a prude.

LINEA

(rising) Okay, I want you guys to take care of the dishes, I'm going upstairs to change.

SPENCER

About time we had a change around here.

LINEA

Save those for what's-her-name. I'm sure they'll go over big.

CUT TO:

44

INT: DICK & LINEA'S BEDROOM - NIGHT

Linea dressing in front of her mirror. She has something really casual on, like she usually wears to class. Makes a face at it. Goes to her closet, leafs through her clothes, stops at a black silk shirt. Idly slips it off the hanger. She begins to hum the song she hummed while brushing Theda's hair, a lullabye. She does a lot of indicative acting as she puts the shirt on, then takes her bra off, then buttons it, then opens one button lower - trying to act like it is all very uncalculated.

x?

CUT TO:

45

INT: DICK & LINEA'S LIVING ROOM - NIGHT

Spencer and Theda on their knees, looking at something on the carpet that we can't see. Theda is goggle-eyed, Spencer trying to look blasé, sneaking side glances at Theda.

THEDA

No.

SPENCER

Yes.

CONTINUED

45

CONTINUED

THEDA

They don't. They couldn't.

SPENCER

They do. Everybody does.

THEDA

You're just saying that to get me.

SPENCER

Hey, did I write this book? Did I draw these pictures?

THEDA

They're just drawings.

SPENCER

(flips a couple pages) Here. Photographs.

THEDA

(staring) Oh gross. I'm gonna be sick.

SPENCER

That's what they do. You might as well get used to it.

THEDA

Like that? With their tongues? (Spencer nods) Yucchhhh!

SPENCER

Everybody does it. Even Mom and Dad.

Theda looks at him in horror and just then there is a noise on the stairs. They scramble to the couch, Spencer stuffing the book under the seat. We PULL BACK to catch their movement, Linea entering the room a second too late.

46

INT: DICK & LINEA'S LIVING ROOM - NIGHT

LINEA

Are you guys ready? Sandy will be here any minute.

SPENCER

I'm not going.

LINEA

Theda's going and you're going.

SPENCER

Ellie is Theda's best friend. There's nothing for me to do over there.

CONTINUED

46

CONTINUED

LINEA

You can play with Tex.

SPENCER

He's four years old. He'll be in bed.

LINEA

Well, Bob likes you.

SPENCER

Every time he sees me he pinches my arm muscle and asks if I have any relatives in Biafra. C'mon, I'm old enough to stay home without a babysitter.

LINEA

We'll ask your father when he comes back.

SPENCER

What's the matter with you? Can't you make a decision by yourself?

LINEA

Watch your tongue with me, Spencer.
I have made a decision. No.

SPENCER

Another evening with Knute Rockne, All-American.

LINEA

Spencer -

SPENCER

He'll probably make me lift weights. He's got em you know, every shape and size, down in the cellar. It's like a torture chamber, he'll probably -

LINEA

Oh, all right. You can stay here. But lock all the doors and don't use the stove for anything, hear?

A car horn sounds outside.

LINEA

That's probably Sandy. (She walks out of frame to check.) It's her. C'mon, Theda, don't keep her waiting.

THEDA

(who has been staring at their mother all this time, whispers) Liar. She never did that.

CUT TO:

47

INT: RUTH'S LIVING ROOM, TABLE - NIGHT

Not candlelight and violins, but not far from it. Ruth and Linea are finishing their food, drinking wine. Linea has a little glow on.

LINEA

Theda and Spencer? (giggles) Theda is for Theda Bara, and Spencer for Spencer Tracy. Dick was already getting into his movie thing when we had Spence. I guess it's not so bad considering what people are digging up for names lately. You go through a maternity ward and it's like the Old Testament - Adam, Jason, Joshua, Sarah, Rebecca, Shadrack, Meshack -

RUTH

And Spencer is -

LINEA

Thirteen. He's in the monkey glands stage, he's all hot-and-bothered about this young girl teacher who's come in.

RUTH

Are you jealous?

LINEA

(laughs) I guess I am, a little. It doesn't seem so long ago that I couldn't turn around without tripping over him. Always clutching onto his Mommy. I'm sure he's forgotten that.

RUTH

It's not an age where he's going to want his mother to be his best friend.

LINEA

My mother really was my best friend for the longest time. I wasn't hers, thank god, but I know she liked my company.

RUTH

Is your mother living?

LINEA

Des Moines. We offered to find her a place back here but all she can think of is street creeps and the Son of Sam. She plays a lot of bridge.

RUTH

Were you pretty when you were a girl?

CONTINUED

47

CONTINUED

LINEA

I looked like I'd been kept indoors all my life. With these big staring eyes and bad teeth. They called me The Mole.

RUTH

You're very pretty now.

LINEA

(didn't expect that, blushes) Thank you.

DISSOLVE TO:

48

INT: RUTH'S LIVING ROOM, COUCH - NIGHT

Linea and Ruth sitting at opposite ends, a little further behind the wine.

LINEA

-and up to that time the boys I'd been with were as much in the dark as I was. But with Dick - he was only a first-year instructor, but that was a mature man to me. He knew what he was doing and I didn't. So whenever anything - you know - bothered me - I just had to take his word for it. He was the expert, he knew what was normal and I had to live up to it.

RUTH

And after you were married?

LINEA

It's funny, it's just a ceremony, nothing physical, but it really can change the way you look at things. I suppose if you haven't been through it, it's hard to fathom, but -

RUTH

I've been married.

LINEA

You have?

RUTH

One whole year.

LINEA

What happened?

RUTH

It was just a mistake. We said "I'm sorry" to each other and went on to other things.

LINEA

Oh.

They pause and look at each other longer than is comfortable.

48

CONTINUED

RUTH

So how was it different after you were married?

DISSOLVE TO:

49

INT: RUTH'S LIVING ROOM, COUCH - NIGHT

Linea and Ruth sitting somewhat closer together.

LINEA

- always thought it said 'And the republic for Richard Stans, one nation indivisible-'
(Ruth laughs) I didn't know who Richard Stans was but I knew he must be important.

RUTH

Did you have a lot of crushes on boys when you were that age?

LINEA

I suppose. Don't all little girls?

RUTH

Do they?

LINEA

You're the child expert.

RUTH

Not an expert. Just a worker in the field.

LINEA

I used to - I used to go to camp up in Michigan in the summer. (Linea is turned slightly away from Ruth, looking flushed, tense) My parents thought it would be good for my health.

RUTH

Girls' camp or was it co-ed?

LINEA

The boys' camp was across the lake. Lots of dumb jokes about stocking it with piranhas to keep us apart. I'm sure both groups were just as happy. Anyhow, I remember this one counselor, she was fifteen, maybe sixteen. I was so glad when I got in her squad. She was always tanned, she was - healthy-looking, she was a really good athlete. Everything I wasn't. I remember the way her eyes and teeth would shine in her face when she smiled. Her legs were - muscular - but with a really nice shape. She taught us field hockey. I had sort of a crush on her.

CONTINUED

49

CONTINUED

Linea lets this hang awhile, listening to it. Thinks -

LINEA

I was in love with her.

RUTH

Mmmn.

LINEA

The girl I bunked with, her name was Virginia Dobbs, she was skinny - about as unattractive as I was - she discovered that this counselor was sneaking out of the cabin late every night. So we started following her.

Ruth has moved almost imperceptibly, she is very close to Linea now, just over her shoulder -

LINEA

He was a lifeguard from the boys' camp, he came in a canoe. Virginia and I hid by the boathouse and watched them out on this little strip of beach. We could see his - his bare bottom shining white in the moonlight, white where he wasn't tanned, on top of her and sometimes see the white parts of her. Her breasts. I couldn't believe her breasts, I remember watching them move in her shirt when she played field hockey, they were - high, and so perfectly round.

Ruth is touching the ends of Linea's hair, as lightly as possible, with her fingertips. Linea feels but isn't ready to acknowledge it -

LINEA

We watched him - squirming on her, trying not to giggle - not that we thought anything was funny, just that nervous kind of giggling when you're scared and fascinated at the same time. She made noises, the counselor, noises like I'd never heard a human being make before, and I thought what a thrill it must be to be able to make a person feel that deeply. I still had it confused - physical feeling with - feeling. At first I thought I was interested in what the boy looked like, what his - thing - but whenever I daydreamed, imagined, I remembered the way the muscles in her legs looked when she wrapped them around his back and hugged with them.

Ruth is touching her neck lightly now, running her fingertips along Linea's collarbone. Linea closes her eyes -

CONTINUED

49

CONTINUED

LINEA

I always imagined how it would be to be that lifeguard, with her legs around me and her eyes and her teeth shining out from her face, looking up to me and making those sounds - And when we got back to the cabin Virginia and I would slip under the covers together in the bottom bunk, my bunk, and we'd cuddle and whisper, and then Virginia would show me how they did it, and it would be like playing at first, Virginia calling out 'Roger, Roger' - the lifeguard's name was Roger -

Ruth reaches around slowly and begins to unbutton Linea's shirt -

LINEA

- but then we'd start to get excited and I'd pretend Virginia had breasts, and we'd rock and rub our skinny bodies together in that bunkbed till we heard our counselor sneaking back in and Virginia would climb back up on top.

Ruth slips her hand inside Linea's shirt, we see it moving gently under the silk, palm open. Both she and Linea seem to be holding their breath. A long moment, silent, Ruth stroking Linea's breast. Finally Linea puts her hand over Ruth's, presses it tightly to her, opens her eyes and turns, touches lips with Ruth, then kisses her full on the mouth -

LAP DISSOLVE

50

INT: RUTH'S LIVING ROOM, COUCH - NIGHT

Linea and Ruth further along. Rustlings and whispers, the women's breath, their skin sliding against each other. Linea is lying back on the couch arm, running her hands through Ruth's hair, down her bare back as Ruth kisses her breasts and belly where her shirt is open -

LAP DISSOLVE

51

INT: RUTH'S BEDROOM, CANDLELIGHT - NIGHT

Linea and Ruth naked together, half-tangled in sheets. Linea lying on her back, Ruth on her side facing us, running her hand down Linea's body, rouching her between the legs. They both look down to her hand, then at each other, kiss -

LAP DISSOLVE

52 INT: RUTH'S BEDROOM - NIGHT
CU LINEA

half sitting up with her back against the headboard, her knees visible, drawn up nearly touching her shoulders, breathing hard, looking down to where Ruth is offscreen -

LAP DISSOLVE

53 INT: RUTH'S BEDROOM - NIGHT
LINEA AND RUTH

Linea on top now, smiling, playing with Ruth's breasts, kissing them -

LAP DISSOLVE TO:

54 INT: RUTH'S BEDROOM - NIGHT

Linea resting her head on Ruth's thigh. Brushing it softly with her hair. Kissing it -

LAP DISSOLVE TO:

55 INT: RUTH'S BEDROOM - NIGHT
LINEA'S HAND

traveling down the length of Ruth's leg, the legs tensed, muscles standing out -

LAP DISSOLVE TO:

56 INT: RUTH'S BEDROOM - NIGHT
CU RUTH

her head sideways on the pillow, facing us. Linea moves on her offscreen -

RUTH
Linea, oh, Linea honey.

CUT TO:

57 INT: RUTH'S BEDROOM - NIGHT

Linea and Ruth lying together, holding, Linea's head on Ruth's chest, the candle getting very low. A calm moment before they speak -

LINEA
- anyway, afterwards, in the daytime, Virginia and I were always uncomfortable with each other. Nervous. It was hard to look at each other. That would last until our counselor snuck out of the cabin and Virginia would climb down and touch me in the dark.

CONTINUED

57

CONTINUED

RUTH

I wish I'd gone to camp. I had to wait till after I was married. (Linea laughs) Are you nervous and uncomfortable now?

LINEA

Not at all. And I won't be in the daylight either.

RUTH

Are you sleepy?

LINEA

No. What time is it?

RUTH

(lifts watch from bedside table) Three-thirty.

LINEA

Oh my god.

RUTH

What's wrong?

LINEA

I let Spencer stay home. He'll know if I don't come back. (She jumps up and starts hunting for her clothes.)

RUTH

He must be asleep by now.

LINEA

Oh I hope so. god, what if he fell asleep and left the oven on? Or if Sandy called and I'm still not there?

RUTH

Does Sandy call you this late?

LINEA

No, but there's always - (catches herself) I'm panicking, aren't I?

RUTH

(kisses her bottom) A little. Don't worry, there's nothing written indelibly on your face. Nobody has to know.

LINEA

I've still got to get home. (sits on the edge of the bed) Ruth? When, uhm, when you first touched me - on the couch - were you sure I'd -

CONTINUED

57

CONTINUED

RUTH

I had a feeling but I wasn't sure.

LINEA

Were you scared?

RUTH

Terrified. If I had been wrong and it got around in class, well, a lot of people over-react to things.

LINEA

Why did you take the chance?

RUTH

I really wanted you... I wanted you that much.

LINEA

I'm so glad.

CUT TO:

58

INT: DICK & LINEA'S KITCHEN - NIGHT

Linea creeping in from the patio. There is a glow coming from the living room. Spencer appears in the doorway and they both cry out, startled to see each other. Spencer is in his BVD's and looks wide awake.

SPENCER

Mom.

LINEA

Spencer. What are you doing up?

SPENCER

(uneasily) I uh - I was just watching the late movies. They go on all night. I didn't think you were going to come home after it got to be one o'clock.

LINEA

(uneasy herself) Oh, this research project is pretty complicated, Professor Brennan had to explain a lot of details to me. We got pretty wrapped up in it. What was on?

SPENCER

Huh? Oh - um "Battleground." It's a war movie.

LINEA

I thought you watched that last week.

CONTINUED

58 CONTINUED

SPENCER

I missed the beginning. So I watched it from the start tonight, and then another one came on. Japanese horror flick, this giant moth.

LINEA

Well you get to bed now, you've got school tomorrow. I'll turn the TV off.

SPENCER

(jumps) No, I'll get it. (He's out of the room.)

59 INT: DICK & LINEA'S KITCHEN - NIGHT

Linea shakes her head. She gets a drink of water from the tap, carries it into the living room. We FOLLOW her in, she turns on a standing lamp. She touches the top of the TV. Strange. Touches with her whole palm, it isn't hot. She sits heavily on the couch. Something doesn't feel right. She looks under the cushion. The Joy of Sex. Under another cushion. Three raunchy magazines, "Hustler," etc. Gets on her knees - more magazines under the couch.

LINEA

My god, he's had an orgy.

CUT TO:

60 INT: DANCE STUDIO, LINEA, ASSISTANT - DAY

She sits on the floor with her instruments around her, repairing a wire on one of them. She breaks out in a smile, swallows it. She smiles again, shakes her head -

ASSISTANT

You're in a good mood.

LINEA

Huh?

ASSISTANT

What's the joke?

LINEA

Oh. Just something I was remembering. Summer camp.

ASSISTANT

Camp?

LINEA

Yeah. We better get these up.

CUT TO:

61 INT: RUTH'S KITCHEN, FOOD CABINETS - DAY

Linea looking through Ruth's goodies -

LINEA

My god, Ruth, look at this stuff.

RUTH

(from the next room) Huh?

LINEA

This food you've got, it's like the gourmet section of the supermarket.

RUTH

(off) Help yourself.

LINEA

Artichoke hearts, imported chocolate, smoked oysters - oh my god, macadamia nuts.

RUTH

(off) What?

LINEA

This is all the stuff you can't afford on a family budget.

RUTH

(off) It's my one big indulgence. I stared when I gave up smoking.

LINEA

What do Portuguese cuttlefish taste like?

RUTH

(off) Try one.

LINEA

(looking at the picture on the can) Try one, she says. They look like squids.

RUTH

(off) What?

LINEA

I said it sure is fun eating over at your house, Ruthie.

RUTH

(off) Why don't you call your children and ask if you can stay for dinner?

Linea laughs, then a few implications hit her and her face clouds -

CUT TO:

62 INT: POOL ROOM, RUTH & LINEA - DAY

Linea in the water, swims up to where Ruth lies on her side at the edge of the pool-

LINEA

Hi.

RUTH

Hi.

LINEA

I wish I could touch you.

RUTH

If this was a beach we could play with suntan lotion.

LINEA

It would be nice to hold hands or something. I haven't held hands with anybody in years.

A woman passes behind Ruth-

RUTH

Mmm.

LINEA

I want to kiss you.

RUTH

We can't here. That's part of the package.

LINEA

We should go to a beach where no one can see us.

RUTH

We will sometime.

LINEA

When?

RUTH

Sometime.

Linea sits up facing Ruth directly, looks into her eyes -

LINEA

Ruth.

Ruth looks up from her book at Linea. Linea smiles.

LINEA

I'm kissing you.

CONTINUED

62

CONTINUED

RUTH

I'm kissing you back.

They look at each other for a long moment, the background sound filtering out as they focus totally on each other.

CUT TO:

POOL, TWO SHOT, RUTH AND LINEA - DAY

LINEA

I'm touching the back of your neck with my lips - lightly - (smiles) you can feel my breath warm against your neck, you can feel my tongue - my teeth. You feel my fingertips brushing the backs of your legs, soft on the tender parts - and now sliding up the insides of your thighs -

RUTH

When do your kids get out?

LINEA

(still locked in focus) Three o'clock.

RUTH

Would you like to come home with me now?

LINEA

(smiles) Yes.

CUT TO:

63

INT: RUTH'S UNDERGRADUATE CLASSROOM - DAY

The sound of Linea humming on the track, the same lullabye as before, all through this segment. We see Ruth up front, teaching her undergraduates, and Linea sitting alone in the rear watching, looking very comfortable and very happy to be there.

CUT TO:

CU LINEA

a profile shot of Linea smiling, watching Ruth.

CUT TO:

RUTH, LINEA'S POV

over the shoulders of the undergraduates. Ruth moves in front of the class, making a point -

CUT TO:

63

CONTINUED

CU RUTH'S FACE

a moment of watching her face as she talks, animated and excited -

CUT TO:

CU LINEA

in profile again, smiling to herself.

CUT TO:

64

INT: RUTH'S BEDROOM, RUTH AND LINEA - DAY

in bed, holding, looking at some snapshots together -

LINEA

And that's Spencer picking his face again. That was taken a couple months ago.

RUTH

He looks older than thirteen here-

LINEA

Well actually he's been thirteen for six years now. They're keeping him back till he does it right.

RUTH

How does he get on with Dick?

LINEA

Lately not so well. They have the same kind of sense of humor and it gets to be a battle for the spotlight. Neither one wants second billing to the other's act. Dick wins of course.

RUTH

He gets back tonight?

LINEA

Mmmn. And we've got to be at a party. Typical. It's an English Department thing, I thought I'd try to make a gesture by going with him.

RUTH

Are you going to tell him about us?

LINEA

(considers) I don't think so.

CUT TO:

65 INT: FACULTY PARTY, TRACKING THROUGH - NIGHT

A classy house, faculty people a bit dressed-up, tinkle-tinkle, chat-chat. There are young people roaming around with hand-held cameras, shooting film fairly indiscriminately. We find Linea and Ruth at the punch bowl, refilling, and stay with them.

LINEA

(nodding at a camera-wielder) Who are these guys?

RUTH

Some of Jerry Karlson's students. He gave them an assignment to come here and shoot whatever was interesting.

LINEA

They're wasting their time with this bunch.

RUTH

I agree. From what I hear they should have been at the Loomis's last party.

LINEA

(remembering) Mmn.

CUT TO:

66 INT: FACULTY PARTY - NIGHT

Two younger men arguing -

CUT TO:

67 INT: FACULTY PARTY - NIGHT

Two older men, one going on about something, the other smiling knowingly and shaking his head in disagreement all the while.

CUT TO:

68 INT: FACULTY PARTY - NIGHT

Dick, in a knot of talkers, holding forth, the others laughing. Linea glides into the shot, takes Dick's empty glass from him, hands him a full one, glides out of the shot.

CUT TO:

69 INT: FACULTY PARTY - NIGHT

Two camera-wielders wandering in search of something to shoot, catch sight of each other through their viewfinders and fix, beginning to pull focus -

CUT TO:

70

INT: FACULTY PARTY, LINEA AND KIM - NIGHT

KIM is the girl who was in the sandbox with Dick. Somehow she and Linea have been cornered together in a conversation. Linea is looking for an exit. Kim talking frantically in her nervousness -

KIM

- it's the point where film and reality intermingle, the point where the celluloid is life, at the same time that it's more than life, is more than a reflection of life. It becomes hard to tell whether events and attitudes in real life are influencing what goes on the screen, or the other way round. Take the case of Audie Murphy -

LINEA

(accusingly) You're the one.

KIM

(thinks she's caught) What?

LINEA

You're the one. Dick told me.

KIM

He did?

LINEA

Audie Murphy.

KIM

Oh. Oh, yes. My thesis. Audie Murphy. Audie Murphy was the most decorated soldier in World War Two, a simple, honest, home-town boy brought to Hollywood and dragged through the whole bit - the marriages, the money problems, the low-budget pictures, the publicity gimmicks, and finally that symbolic plane crash. He's America's perfect tragic hero, the tragic hero of your generation.

LINEA

My generation? I wasn't born until the war ended. Try again.

KIM

Oh. James Dean?

LINEA

Tragic hero might be going a little far, but you're getting closer in the age department. What was your name again?

CONTINUED

70

CONTINUED

KIM

Kim. My friends call me Kimmy.

LINEA

(dryly) Perfect.

CUT TO:

71

INT: DICK & LINEA'S BEDROOM - NIGHT

Linea and Dick undressing after the party, somewhat shy of each other -

DICK

- I mean it was sort of my responsibility to stay.

LINEA

I'm sorry. I thought you might want to come home and talk with me. I thought you'd be tired from the flight.

DICK

I am tired. But it's part of my job, you know that. Parties are where all the teacher evaluation goes on.

LINEA

You're exaggerating.

DICK

I'm not ex- forget it. (pause, they undress further, Linea brooding) So. What did you do with yourself while I was off viewing Lithuanian masterpieces?

LINEA

Nothing. (pause) I had an affair.

DICK

(surprised but won't show it) Oh. Congratulations. Anybody I know?

LINEA

Not really.

DICK

Good. Jerry was acting kind of strange tonight. I'd hate to feel like he had something on me. An affair, huh? Feel like you've gotten even?

LINEA

That's not why it happened.

DICK

Was it worth it? Was it the man of your dreams?

71

CONTINUED

LINEA

It wasn't a man.

DICK

Huh?

LINEA

I said it wasn't a man.

Dick looks at her, it sinks in, he begins to laugh.

LINEA

What's so funny?

DICK

You've come a long way from Des Moines.
How was it? Like a drugstore paperback?

LINEA

None of your business. I don't see what
you're feeling so humorous about.

DICK

(shrugs) It's different than if it had
been a man.

LINEA

Why? She touches me the same way that -

DICK

(quickly) I don't want to hear what you did
in bed, dammit. (pause) Who is it?

LINEA

Ruth Brennan.

DICK

Ah-hah. The pieces fall into place. I always
thought there was something fishy about her.

LINEA

There's nothing fishy about her.

DICK

She engaged in an unnatural act with my wife,
I think that's pretty damn fishy. Professor
Brennan, huh?

LINEA

That's right.

DICK

So you're still fucking your teachers.

CONTINUED

71

CONTINUED

LINEA

And you're still fucking your students!

DICK

At least they're of the right sex. What'd she do, come on to you after class? Offer you a shoulder to cry on? Tell me, I'm interested in how they operate.

LINEA

Who's they'?

DICK

The Campfire Girls. Who the hell do you think?

LINEA

Why are you being this way? You're making everything worse.

DICK

Hey, what the hell? You said it was no big thing.

LINEA

I never said that, Dick.

DICK

It is a big thing?

LINEA

I know it's probably never occurred to you, but it is possible that I might fall in love with somebody.

DICK

With somebody else.

LINEA

With somebody.

DICK

(shaken, trying to cover) Well, don't let me stand in your way.

LINEA

I don't intend to.

DICK

You're going to keep seeing her?

LINEA

If she wants me to.

CONTINUED

71

CONTINUED

DICK

The hell you are. Not while you're living with me.

LINEA

(blind reaction) Okay. If that's what you want. We'll get a separation.

DICK

Where do you think you're going to live? How do you think you're going to support yourself?

LINEA

What do you mean?

DICK

Move in with the professor if you want to, whatever, but I want you out of here tomorrow.

LINEA

The hell I will.

DICK

You will, Linea. You play with shit you've got to live with the smell. Did you stop to consider what the kids are going to think? And our friends and neighbors here in faculty-land?

LINEA

You're not telling the kids.

DICK

I'll leave that up to you. You'll have to find something to explain why you're moving out.

LINEA

(tears, reality hitting her) Why are you being this way?

DICK

I'm being honest. We're tired of each other, sick to death, and we have been for years. I know it, you know it. I'm just more honest about admitting it. You're so tired you've got to get involved in some freak-show to get your interest up. You've given me a perfect escape route, honey, and I'm taking it. That's all.

LINEA

You fucker. You prick -

CONTINUED

71

CONTINUED

DICK

Atta girl, let it out -

LINEA

You always have to win, don't you? And if you lose you make the other person lose more.

DICK

Very good. Your psych classes are starting to pay off. Must be all that private tutoring.

LINEA

You made up your mind in L.A., didn't you? You came back to ask for a separation and then I dumped it right in your lap.

DICK

I did a lot of thinking in L.A.

LINEA

You're not taking the kids from me, Dick.

DICK

That depends on you. On whether you're a true convert to the fold or if you were just hot for the first friendly piece of ass that was offered to you.

LINEA

God damn you -

DICK

Atta girl, Linea, you just let it flow, at's my -

Linea leaps at him, out of control, hitting him with her closed fists, Dick covering up on the bed. When her fists don't seem hard enough she grabs the phone receiver and hits him with that till he bucks up and heaves her onto the floor. He grabs her by the hair, jerks his arm back to strike her, holds it taut -

DICK

I'll hit you back, Linea. I will. No matter how much you think you can hurt me, I can hurt you more. Understand?

Linea nods her head, panting and crying. Dick lets her go and sits on the bed, looking tough and matter-of-fact. Linea gets up, takes a blanket, and leaves the room, closing the door.

72

INT: DICK & LINEA'S BEDROOM - NIGHT

Dick sits. He feels his face where she hit him.

DICK

A woman. For a woman.

In a sudden furor he grabs a shoe and hurls it as hard as he can against the door, picks up Linea's dress, and rips at it with all his strength, gives up on that, looks around, picks up the phone receiver and hammers it against the cradle till the plastic breaks. He pulls a blanket over his head, hiding his face and stifling his crying.

CUT TO:

73

EXT: PARK - DAY

Sandy is pushing Tex on a swing. Linea is very upset.

SANDY

You what?

LINEA

I'm having an affair with Ruth.

SANDY

Professor Brennan?

LINEA

Yes.

SANDY

An affair?

LINEA

Yes.

SANDY

Like a love affair?

LINEA

Yes. Dick kicked me out.

SANDY

Oh god. (She is freaked out.)

LINEA

What's the matter?

SANDY

(covering) I had no idea. It's such a surprise.

LINEA

I have to see if I can stay with Ruth.

CONTINUED

73

CONTINUED

SANDY

What'll you do if you can't?

LINEA

I haven't thought that far.

SANDY

(looking sideways at Linea, concerned but very freaked) Oh.

CUT TO:

74

EXT: CAMPUS, STAIRS - DAY

Ruth and Linea have met on the steps to a campus building -

RUTH

You what?

LINEA

I'm moving out. I told him and he said I have to go and now I want to go.

RUTH

Where are you going to stay?

LINEA

I thought that maybe you - uh - for a while anyway -

RUTH

Oh Linea, we can't do that. It's worse than a small town here, I have to work with these people.

LINEA

You think it would hurt you? With your career?

RUTH

I'm sorry, I feel responsible for this, but I wasn't at all expecting anything so - so sudden and heavy. You know? I'd like to have you come stay with me but I can't.

LINEA

You're a grown woman. You're a full professor. You can do what you want to.

RUTH

I used to teach children- that's what I want to be doing. But after a couple of incidents with parents hearing rumors about me and wanting to protect their precious little girls-

LINEA

Sorry. I haven't thought it all out, I guess.

CONTINUED

74

CONTINUED

RUTH

You better do some fast thinking, Linea, and be awful sure of yourself before you get in any deeper. Right now what I want to do is put my arm around you and hold you because you're upset, and if we were just straight friends I'd have done it by now. But from what I've been through, the thought of it in front of all these people scares me sick. Think about that.

CUT TO:

75

EXT: DICK & LINEA'S HOUSE - DAY
CAR: LINEA, SPENCER AND THEDA

They are parked in front of their house. Linea is trying to hold back tears. Theda is crying.

LINEA

-and that's what we decided was best for everybody. We just want to be sure that you know that we still love you as much as we did before, that this isn't going to change that. Okay? It's a problem between the two of us and you have to be understanding and help us work it out.

THEDA

But why do you have to leave?

LINEA

It's the way your father and I decided to do it. And I'm not leaving, you'll see me every day if you want.

THEDA

Why can't I come with you?

LINEA

Because I need some time alone to think about everything, honey. And I'm going to be busy, I'm going to be looking for a job.

SPENCER

(suspicious) Why doesn't Dad support you? Isn't that the law?

LINEA

We want to do this our own way. It won't be as bad as it seems now, I promise. Now you better go in, your father's waiting to talk with you.

CONTINUED

75

CONTINUED

THEDA

(bawling, hugging Linea as Spencer exits)
I want to stay with you!

LINEA

You can't, honey, not for awhile. Try to help
me with this, okay? Please? And do what I ask you?

Theda nods, gets out. Linea watches them walk toward
the house.

CUT TO:

76

INT: BARREN ROOM - DAY

MRS. HENNESSEY

You a student?

LINEA

No.

MRS. HENNESSEY

A teacher?

LINEA

No. I - um - go to night school.

MRS. HENNESSEY

You work?

LINEA

I'll be out looking for work. I'm here to
be near my family.

MRS. HENNESSEY

Mmmn. You familiar with the neighborhood?

LINEA

No, not really.

MRS. HENNESSEY

This is the best you'll do for the kind of
rent you've got in mind.

LINEA

Could I move in right away?

MRS. HENNESSEY

Soon as the ink is dry. First, last, and a
hundred dollar security deposit. No pets or
children like it said in the ad, and I don't
want no men up here. I might live across town
but I know what goes on.

CONTINUED

76

CONTINUED

LINEA

No men. (pulls out her checkbook)

CUT TO:

77

INT: LINEA'S LIVING ROOM - NIGHT

Linea and Ruth sit on a mattress against the wall, staring at the candle on the floor that lights the room, a Pioneer Chicken box open at their feet. They hold hands and stare out into the apartment for a long moment. Linea sighs.

LINEA

I always wanted a room of my own.

CUT TO:

78

INT: DICK & LINEA'S KITCHEN - DAY

Linea and Ruth are moving Linea's stuff out while the house is empty. They put a few kitchen utensils in a box, Linea considers, puts the spatula back in the drawer.

LINEA

They'll be eating a lot of scrambled eggs.
I can buy another one.

RUTH

Let Dick do the buying.

LINEA

I don't want to be like that.

RUTH

Have it your way. I'll get your bathroom stuff.

The phone rings.

LINEA

Hello? Oh, Mama, hello. No, no, nothing's wrong. No, I haven't been in, I - I wrote you a letter, Mama, it should be getting to you soon. Dick and I - we're separating. No, no, we both decided on it - the children are fine, Mama, they're just fine - (Ruth re-enters, gives Linea a comforting smile and exits carrying a box) - No, he's staying here with the children, I've taken an apartment in town. Well, that's just the way we've decided to do it, Mama, I know it sounds a little odd, but it's what I want to do - no, Mama, I haven't been keeping things from you -

CUT TO:

79 EXT: FRONT OF DICK & LINEA'S HOUSE - DAY

Ruth loading the box into Linea's car as Sandy pedals by on her bicycle, a grocery bag in the basket. Sandy slows -

RUTH

Hi.

SANDY

(restrained) Hi.

RUTH

I'm helping Linea move her things.

SANDY

(stopping her bike) I see. Don't let her forget her teakettle. She drinks tea with lunch.

RUTH

Right. I'll remind her. Would you like to come in?

Sandy shakes her head, begins to pedal away.

RUTH

(calling after) See you in class.

CUT TO:

80 INT: DICK & LINEA'S KITCHEN - DAY

LINEA

- of course I've got friends - right, Sandy, I've got Sandy. Listen, you can't afford all this, you've got to save for the plane trip. You'll get my letter and I'll call you as soon as I have my new phone number. (Linea is crying softly) Okay, Mama, bye now, you take care and don't worry - don't you worry - it's all fine. That's right, August. Bye, Mama.

Linea hangs up the phone and there is Ruth entering to hold her.

CUT TO:

81 EXT: PHONE BOOTH, STREET - DAY

Linea calling.

LINEA

- Yes, I've had gas before - I don't know if it was under my name - no, no, it wasn't but I can give you the address. You what? Good. Good. No, they're putting the phone in right now, I don't know what the number's going to be. They turned on the electricity this morning -

82 INT: DEPARTMENT STORE - DAY

Linea browsing through the households section, her arms already full. She picks up a soap dish, a paper towel holder, a toilet bowl brush, a packet of sponges, a rubber dishwashing rack - barely makes it over to a stack of plastic trashbaskets, dumps her armload into one of them and carries the whole thing off.

CUT TO:

83 INT: LINEA'S APARTMENT, KITCHEN - EVENING

The table is set for dinner for two, Linea sitting at it with her head resting in her hand, looking the place over. She has done a lot, is half nested. Phone rings, Linea bends down and comes up with the receiver -

LINEA

Hello? Hi, when you coming over? Oh. There's no way you can get out of it? I see. No, I know how it is, I've had years of practice. Oh no, nothing special, just uh - just come whenever you can. You are coming? Good, good, I'll see you then. Bye Ruthie.

Linea rises, turns the oven off, pulls a casserole from it, and lays it on top of the stove, sits back down at the table, looking out over the room with her head resting on her hand.

CUT TO:

83A INT: DICK & LINEA'S LIVING ROOM - NIGHT

Dick talking with Theda and Spencer-

SPENCER

-and then he said she ran off with one of your film students.

DICK

What else did he say?

SPENCER

That's when I popped him.

DICK

(sighs) Okay, you're going to hear this sooner or later, it might as well be from me. (thinks) You know how sometimes you have a really good friend and they're the same sex as you - like you and Ritchie-

CONTINUED

83A

CONTINUED

SPENCER

Before I busted his face-

DICK

Yuh. And sometimes people get to be more than friends, grownups, and they live together-

SPENCER

You mean like homos?

DICK

I wouldn't phrase it that way, but yeah, that's what I'm getting at. Well, when that happens with two women-

SPENCER

They're called Lesbians.

DICK

Yeah. That's right. But let's not use that word, okay? (sees that Theda is lost) Theda? Do you know what we're talking about?

THEDA

No.

DICK

(another sigh) Okay, I'm gonna go into this, but I want you to remember that your mother is the same person she always has been, that she still loves you the way she always has. It's just things between her and me that are different. Okay?

CUT TO:

84

INT: DANCE FLOOR - DAY

A solo dancer is doing a piece silently. Practicing -

CUT TO:

85

INT: DANCE STUDIO - DAY
LIGHTING BOARD, LINEA AND ASSISTANT
watching -

LINEA

I don't know what I should ask for.

ASSISTANT

What do you need to make?

CONTINUED

85

CONTINUED

LINEA

I just can't afford to do this for free anymore. (thinks) What if she doesn't have anything in the budget?

ASSISTANT

Then I'll probably be getting a promotion. (she shoots him a look, he smiles) Hey, it's a tough world.

CUT TO:

86

INT: RUTH'S CLASSROOM - NIGHT

We hear Ruth talking at the front of the class. Linea sits in the rear, alone. She looks over at Sandy's empty seat -

RUTH

(off) - way that we can underestimate the effect of siblings on the child's socialization process. This also ties in with the incest taboo - the absence of the usual tensions that accompany sexual attraction serves to make siblings more -

CUT TO:

87

INT: RUTH'S BEDROOM - NIGHT

Ruth and Linea lying side by side. They look at the ceiling as they talk.

RUTH

Linea?

LINEA

Hmmmnn?

RUTH

I think it would be better if you didn't call me Ruth in class.

LINEA

No?

RUTH

It's sort of a professional thing. I have to keep a certain amount of - I don't know - not authority, but -

LINEA

Distance?

RUTH

That's closer. It's a matter of how seriously I'm taken by the class.

87

CONTINUED

LINEA

Oh.

RUTH

It's nothing personal, it's just - just a teaching method.

LINEA

I'll try to remember. At least I haven't called you Ruthie. (smiles)

RUTH

Thanks. (pause) Uhm - I've been thinking about that research. For the book?

LINEA

What about it?

RUTH

I think it might be better if you didn't do it.

LINEA

(looks at her surprised) Why?

RUTH

I think it would be better for us. I don't think it's good for you to take another position where you're subservient to me.

LINEA

Like what?

RUTH

Well, I'm your teacher, and I'm older than you -

LINEA

A couple years -

RUTH

- I've got a profession. It's too much like all the things you said were wrong with you and Dick. It's a hole that's hard to dig out of.

LINEA

But I want to help you.

RUTH

I just don't feel right, having you work for me, now that we're lovers. Something feels wrong about it.

LINEA

Okay. If you think so.

Linea looks at the ceiling, disturbed. Ruth props up, looks at her for a bit, then kisses her hard.

CUT TO.

94. PHONE BOOTH, STREET, DAY, LINEA
calling.

LINEA

-yes, I've had gas before- I don't know
if it was under my name- no, no, it wasn't
but I can give you the adress. You what?
Good. Good. No, they're putting the phone
in right now, I don't know what the number's
going to be. They turned on the electricity
this morning-

CUT TO:

95. INT. DEPARTMENT STORE, LINEA
browsing through the households section, her arms already full.
She picks up a soap dish, a paper-towel holder, a toilet bowl
brush, a packet of sponges, a rubber dishwashing rack-
barely makes it over to a stack of plastic trash baskets,
dumps her armload into one of them and carries the whole thing
off.

CUT TO:

96. APT. KICHEN, EVENING
The table set for dinner for two, Linea sitting at it with
her head resting in her hand, looking the place over. She
has done a lot, is half nested. Phone rings, Linea bends down
under the table and comes up with the receiver.

LINEA

Hello? Hi, when you coming over? Oh.
There's no way you can get out of it? I see.
No, I know how it is, I've had years of
practice. Oh no, nothing special, just uh-
just come whenever you can. You are coming?
Good, good, I'll see you then. Bye Ruthie.

Linea rises, turns the oven off, pulls a casserole from it and
lays it on top of the stove, sits back down at the table,
looking out over the room with her head resting in her hand.

CUT TO:

97. CLASSROOM, NIGHT, LINEA
we hear Ruth talking at the front of the class. Linea sits
in the rear, alone. She looks over at Sandy's empty seat.

RUTH

(off) -way that we can underestimate the
effect of siblings on the child's social-
ization process. This also ties in with
the incest taboo- the absence of the usual
tensions that accompany sexual attraction
serves to make siblings more-

88 EXT: STREET, OUTSIDE MOVIE THEATER - DAY

Linea walking sees Sandy going through her wallet under the marquee. Something like "Jaws II" is playing. Linea approaches unseen -

LINEA

Didn't know you went in for this kind of stuff.

SANDY

(startled) Oh. Hi. I'm taking the kids for the matinee - (nods toward the street)

CUT TO:

89 EXT: MOVIE THEATER - DAY
KIDS

standing by Sandy's car. Ellie and Tex and Spencer and Theda. Spencer and Theda don't come running when they see Linea.

CUT TO:

90 EXT: MOVIE THEATER - DAY

SANDY

(defensively) Dick asked me. I guess his work is backed up.

LINEA

He could have called me.

SANDY

He said he didn't want to bother you.

LINEA

My ass. You're just helping him get off the hook.

SANDY

Is he supposed to be on one?

LINEA

He's done this big number about how he can provide for the kids alone.

SANDY

(shrugs) They wanted to see the movie. I called you last night at your new place. You weren't in. Listen, I've got to get the tickets, it starts in a minute -

Sandy walks out of the shot. Linea looks after her, hurt, then walks to the children -

91 EXT: MOVIE THEATER - DAY

LINEA

Hi Ellie. Ellie, could you take Tex over with your mother there for a moment? I want to talk with Spence and Theda.

ELLIE

Sure. (leaves with Tex)

92 EXT: MOVIE THEATER - DAY

LINEA

Hey, what's with you guys? You forget me already?

SPENCER

Hey.

Theda looks away.

LINEA

What is this? (dawns) Did you father - did he say something about me?

Theda scowls-

LINEA

Oh god.

Linea touches Theda's shoulder. Theda stiffens-

LINEA

Theda, honey, let me-

93 EXT: MOVIE THEATER - DAY

Theda runs past to where Sandy is. Linea sighs.

94 EXT: MOVIE THEATER - DAY

LINEA

God damn him. God damn him!

SPENCER

(trying to be cool) She kept asking him why it was you who had to move out. She asked if you were in love with someone else. He had to say something.

LINEA

And what do you think?

SPENCER

(shrugs) So my old lady's a dyke. Big deal.

CONTINUED

94

CONTINUED

LINEA

Spencer! (thinks, calms) I'm your mother,
not your old lady.

SPENCER

Sure. Sorry.

LINEA

You better get inside. I'll talk with you
both about it later.

SPENCER

Yeah. Hey, I'm sorry.

LINEA

Don't worry about it. Hurry up, you'll miss
the coming attractions, you know how you hate
to do that.

CUT TO:

95

EXT: LESBIAN BAR - NIGHT

Music pouring out onto the street.

CUT TO:

96

INT: LESBIAN BAR - NIGHT
DOORWAY, RUTH AND LINEA

We are looking at them from inside the place, music,
lights around us. Linea looks surprised.

CUT TO:

CLOSER, LINEA AND RUTH

LINEA

(in a nightclub whisper) But they're all
lesbians.

Ruth gives her a look and leads her inside.

RUTH

Come on.

LINEA

I don't know if I can handle it.

RUTH

Why not?

LINEA

I'm not good with strangers.

RUTH

Come on.

96 CONTINUED

LINEA

I might meet someone who knows me.

RUTH

I thought you were afraid of strangers.

Linea takes a deep breath and plunges in.

CUT TO:

97 INT: LESBIAN BAR - NIGHT

Linea sitting stiffly by Ruth on a bar stool. Women are dancing together behind them. She glances about nervously -

CUT TO:

98 INT: LESBIAN BAR - NIGHT
CU WOMAN

looking at Linea -

CUT TO:

99 INT: LESBIAN BAR - NIGHT
CU 2ND WOMAN

looking at Linea -

CUT TO:

100 INT: LESBIAN BAR - NIGHT
3RD WOMAN

looking at Linea.

CUT TO:

101 INT: LESBIAN BAR - NIGHT

LINEA

Everybody's staring at me.

RUTH

Don't flatter yourself. Would you like to dance?

LINEA

Huh?

RUTH

Dance? You know, to the music, out on the floor, with me?

LINEA

Oh. Dance. (another deep breath) Okay.

CUT TO:

102 INT: LESBIAN BAR, DANCE FLOOR - NIGHT

Linea and Ruth doing a slow dance, Linea very stiff.

RUTH

You're right, they are all staring at you.
Maybe if you tried bending your knees a
little it might go easier.

LINEA

I'm sorry. I'm really a good dancer. Usually.

CUT TO:

103 INT: LESBIAN BAR, DANCE FLOOR, LATER - NIGHT

Ruth and Linea doing something much faster, a 50's rock
and roll thing. Linea is smiling now, looser-

LINEA

(each time she's close enough to be heard)
You know - I used to do this - all the
time - at canteen back home - with my friend
Patty - and I always - thought it should
bother me more - that I didn't have a boy -
to dance with.

Ruth smiles and watches Linea as they dance.

CUT TO:

104 INT: LESBIAN BAR, DANCE FLOOR - NIGHT

From over Ruth's shoulder. Linea is dancing with another
woman to another up-tempo thing, looking flushed and
pretty, having a great time.

CUT TO:

105 INT: BAR - NIGHT
CU RUTH AND LINEA

LINEA

That woman in the corner. In the green
dress. I think I know her. She saw me.

RUTH

With the red hair? Looks like a dye job.

LINEA

God, that's her. I was on a PTA committee
with her. She saw me, I know it. What's
she doing?

CONTINUED

105 CONTINUED

RUTH

She's making a bee-line for the restroom.
She's afraid you've seen her.

LINEA

This is awful. What's she doing here?

RUTH

The same thing you are, honey. The same
thing you are.

CUT TO:

106 EXT: STREETS - DAY

Linea walking and looking, having a nice time just
looking at women.

107-108 EXT: STREETS - DAY

Music over this, shots of all different kinds of women
seen as if for the first time - long shot, medium shot,
close up of face of body.

109 EXT: STREET - DAY

Linea walks the street with a little secret smile on
her face, sees Ruth walking toward her, hurries to meet her,
the smile broadening, almost running, hurries up, and hugs
Ruth as the music stops. Ruth backs off from the hug.

RUTH

Easy now. This is the real world out here.

LINEA

I'm happy to see you.

RUTH

I know. Let's just try to keep it to ourselves
a little, okay?

Linea nods, but her good mood is downed.

CUT TO:

110 INT: LAUNDROMAT - DAY

Linea enters with a basket full of clothes and a huge
economy-size box of detergent. She passes a dark-haired
woman sitting on top of one of the washers reading.
They nod shyly. Linea finds that the only washer available
is next to the young woman.

CONTINUED

110

CONTINUED

SHEILA

Got enough soap there?

LINEA

Huh? Oh- yeah. (smiles) I'm used to buying for a family.

SHEILA

You moved to the second floor, huh?

LINEA

That's right.

SHEILA

We're right above you. If it ever gets too loud, feel free to tell us.

LINEA

(unloading clothes) I will, thank you.

SHEILA

Liz, that's my roommate, her boyfriend comes over and plays his music on our stereo sometimes. He's into volume. I think his eardrums are shot.

LINEA

Does he have to sneak in?

SHEILA

Sneak? Oh, our landlady. Mrs. Hennessey talks a good show but she can't back it up. She only gets over here to rent a place when it's vacant and scare you with that 'no men' rap. Hey, if you won't rat on me, I won't rat on you.

LINEA

(smiles) Oh, I won't be - I don't - (the smile turns strange) I'm gay.

SHEILA

Oh. (pause) I'm Sheila.

Linea starts to laugh. Little uncontrollable runs of laughter, then she looks at Sheila looking at her and really cracks up.

SHEILA

Hey, what's so funny? Let me in on it - (Linea tries to talk, can't, laughing on the edge of tears) Jesus, you're not gay, you're hysterical. What's so funny?

LINEA

(catching her breath) I'm sorry - I - I don't know why I said that to you - I just met you -

110

CONTINUED

SHEILA

It's not true?

LINEA

Oh, it's true. (sobers) I think it's true.

SHEILA

(shrugs) I'm into men. Physically anyways.

LINEA

Don't apologize.

SHEILA

If you'd been through some of the turkeys I have, you'd want to apologize too. Gay, huh? Jesus, Mrs. Hennessey would fall over dead if she found out. I don't think she even knows it exists.

LINEA

You'd be surprised. Do you go to school?

SHEILA

When I can't find anything better to do. I've got a few credits to go. Liz has a B.A. in religion, but she's working as a dental technician. What do you do, besides your laundry?

LINEA

I'm looking for work. I've just been separated.

SHEILA

Oh. Well listen uh - what was your name?

LINEA

Linea.

SHEILA

That's pretty. Anyway, you need anything, borrow something, cup of soap, bucket of sugar, whatever, feel free to call on us.

LINEA

(smiling) Thank you. I will.

CUT TO:

111

INT: RUTH'S CLASSROOM - NIGHT

Ruth up front -

RUTH

- so look the first two chapters over and try to get a handle on them. The reason I'm giving you such a heavy dose of reading is that I won't

111 CONTINUED

RUTH cont.

be here for Tuesday class next week. I
have to be back at my school to clear
some things up -

CUT TO:

LINEA

sitting in rear, puzzled. (Sandy's seat still vacant.)

RUTH

- with the department head. So you might
want to save it till next week, to have
it fresh in your minds on Friday. Anything
else? That's all then, see you in a week.

CUT TO:

RUTH

standing by her desk. Others file out and one woman
stops to talk to Ruth. Ruth smiles and nods.

DISSOLVE TO:

112 INT: RUTH'S CLASSROOM - NIGHT

Linea seated, waiting as Ruth escorts the woman, still
chattering, to the door. The woman leaves, Ruth comes
to Linea.

113 INT: RUTH'S CLASSROOM - NIGHT

LINEA

What did she want?

RUTH

Oh, just to tell me how much she
enjoys the class.

LINEA

Thinks she's scoring points.

RUTH

She seemed very sincere.

LINEA

Those are the worst. What's this about
you leaving?

RUTH

I'm sorry. I just decided on it today.

CONTINUED

113

CONTINUED

LINEA

You mean you don't really have to go?

RUTH

I should. There's some personal things I have to deal with.

LINEA

So this isn't your department head?

RUTH

Actually it is. She's who I have to see-

LINEA

Oh. The woman you've been living with-

RUTH

I've got to talk with her.

LINEA

I didn't know you worked with her too.

RUTH

She's my boss. It gets pretty complicated sometimes.

LINEA

Yeah. It does.

They look at each other a moment-

LINEA

I'm scared. I'm out here all alone, you know? I only went this far because I love you-

RUTH

I didn't think this was going to happen. I thought you being married and having kids-

LINEA

What? That I'd be easier to leave?

RUTH

I didn't think I'd- I thought I could keep it under control.

LINEA

I'm scared.

RUTH

(touching her) So am I.

CUT TO:

114 INT: LINEA'S APARTMENT, KITCHEN - DAY

Linea sitting at the table in a bathrobe, idly buttering a piece of toast. She stops halfway through and looks out into space. She looks and looks and we hear the whistling teakettle behind her building in pressure, whistling louder and louder, screaming, more than we can stand till finally she snaps out of it and lifts the kettle off the burner and it sighs back down the scale.

CUT TO:

115 INT: LINEA'S KITCHEN - LATER IN THE DAY

Linea, with the Help Wanted ads laid out in front of her, a few circled in red. She has the phone on the table by her. She begins to dial a number, gets it wrong, looks back down on the paper, begins to dial again. Waits for the ring, takes a deep breath, then suddenly hangs up.

LINEA

(to herself) Monday. I'll start Monday.

CUT TO:

116 INT: LINEA'S APARTMENT, LIVING ROOM - DAY

We see the back of a small TV propped up on a fruit crate. Beyond it we see Linea slumped on a chair watching it. She is eating potato chips from a bag, digging deep for the last crumbs. Then she slowly crumples the bag into a ball - ON TRACK we hear the TV -

MAN

They've diagnosed it as a fibrod tumor.

WOMAN

That explains the fainting spells, the incidents of blindness. What are you going to do?

MAN

What can I do? I have to stand by her.

WOMAN

After everything she's put you through.

MAN

She's my wife.

WOMAN

But what about Rachel? What are you going to tell her?

CONTINUED

116 CONTINUED

MAN

She'll have to wait, that's all. She'll understand.

WOMAN

She can only wait so long.

MAN

I'll have to take that risk. Jill needs me.

Linea throws the wadded potato chip bag against the screen.

CUT TO:

117 INT: LINEA'S KITCHEN - LATE AFTERNOON

Linea on the phone -

LINEA

Hello Sandy? Linea. Hi. Listen, what have you been doing with yourself? Oh. Well I haven't seen you in class. I thought maybe something had come up. Look, are you doing anything special tonight? Oh. I see. Tomorrow afternoon? Oh. Right, I forgot. No. Nothing. I just thought we might get together, you know - yeah, I'll call you some other time. Bye Sandy.

Linea hangs up slowly.

118-119 INT: LIBRARY - DAY

Linea flips through a drawer in the card catalogue, muttering to herself -

LINEA

Leadbetter, Leonard, Lermontov, Lerner-
Lesbian- see Homosexual-

She looks up to see an older woman next to her, staring at her in shock. Linea smiles and the woman looks away, terrified-

CUT TO:

120 INT: LINEA'S APARTMENT, LIVING ROOM - NIGHT

Linea sitting with a book in her lap, reading, looking unhappy. We hear loud rock music coming from upstairs. Linea sighs, rubs her eyes. There is a knock on the door. We FOLLOW Linea to open. Jerry Karlson stands in the hall grinning.

CONTINUED

120

CONTINUED

JERRY

Hi, gorgeous.

LINEA

(glad for company) Jerry! Come in.

JERRY

(kissing her as he enters) I'm not interrupting anything, am I?

LINEA

I was just reading.

JERRY

Reading? Oh yeah, those funny little lines on paper. What they used to do before film. What were you reading?

LINEA

'The Well of Loneliness.'

JERRY

Sounds like a riot. Hey, you've done a real nice job here.

LINEA

Thank you. Have a seat. Can I get you a beer or something?

JERRY

(sitting) A beer'd be great. (Linea exits, Jerry calls) What do you pay for this?

LINEA

(off) Too much. It's a hundred twenty-five without utilities. I was kind of pressed for time.

JERRY

How's it been?

LINEA

(returning with beer) Not too bad. I've been a little lonely lately.

JERRY

I felt it in my bones. That's why I came over.

LINEA

You could make a living with bones like that.

JERRY

You get much sun in here?

CONTINUED

120

CONTINUED

LINEA

In the afternoon. It's nice. And in the morning it comes in through my bedroom window.

JERRY

Good. I'll like that.

LINEA

What?

JERRY

I said I like that. It's a nice way to wake up.

LINEA

Oh.

JERRY

So have you been seeing anybody since you and Dick had your uh - falling out?

LINEA

If you're asking did I leave him for somebody else, no. Not really. We should have done it long ago.

JERRY

Good.

LINEA

Jerry, are you intimating what I think you are?

JERRY

I don't intimate, Linea, you know that. I'd like to sleep with you.

LINEA

You don't waste any time, do you?

JERRY

It's been a couple weeks since you split with Dick. He told me there wasn't another guy, and I figure, you know, you're a grown, healthy woman, you're used to having a man - I thought I'd come and - you know -

LINEA

Help me out? Like the Welcome Wagon?

JERRY

You know I've been interested in you since I've known you and I know you've been interested in me -

CONTINUED

120

CONTINUED

LINEA

I'm not interested in you, Jerry. Not in sleeping with you.

JERRY

Hey, I'm sorry if I came at you a little sudden - my technique must be getting ragged - look Linea, I really like you and I'd really like to -

LINEA

I'm not interested, Jerry. Not at all. Okay?

JERRY

Sure. Sure, the Welcome Wagon can tell when it's not welcome.

LINEA

Of course you're welcome, Jerry, I'm really glad to see you. I just don't want to sleep with you, okay?

JERRY

Yuh. (He doesn't know what to do.)

LINEA

How are your courses going? Have any of the students finished their films?

JERRY

Oh, they're going fine. Yeah. As a matter of fact, I should probably go over and help in the cutting room tonight, I almost forgot. (He rises.)

LINEA

I thought you were all set to spend the night?

JERRY

I got this kid, she's a bit of a loose wind as they say, in the editing business - she could use a hand.

LINEA

Jerry -

JERRY

I'm sorry. I made a mistake.

LINEA

(sees it's no use) Good night, Jerry.

CONTINUED

120 CONTINUED

JERRY

Good night, Linea. I'll see you around, okay?
I got your number from Dick, I'll give you a
call sometime.

LINEA

Good night.

JERRY

Good night. (exits)

121 INT: LINEA'S LIVING ROOM - NIGHT

Linea stands in the empty room for a moment, looking at the door. She looks at the ceiling, the party still in progress overhead. She sits, looks at the can of beer and empty glass Jerry left. Pours it for herself, begins to read again.

DISSOLVE TO:

122 INT: DICK AND LINEA'S KITCHEN - NIGHT

Dick and Linea, toe-to-toe, arguing in whispers -

LINEA

It stinks.

DICK

It's a lot better than you'd get from a court.

LINEA

I may see about that.

DICK

Be my guest. For now I hold all the cards.
And if you throw a scene in there I'll have
your girlfriend on the witness stand.

LINEA

Damn you.

DICK

Let's go. And Watch your step.

CUT TO:

123 INT: DICK AND LINEA'S LIVING ROOM - NIGHT

Spencer and Theda sit stiffly on the couch waiting to hear the news. Dick and Linea come in and face them -

DICK

Since your mother has decided to leave home -

CONTINUED

123 CONTINUED

LINEA

Since I'm leaving your father and this is a faculty house and he's on the faculty -

DICK

Although she's left us -

LINEA

Neither your father or I want some court poking into our lives. (to Dick) Do we.

DICK

Your mother will be visiting.

LINEA

(to kids) You know if I had my choice I'd be staying with you. You know that, don't you?

DICK

We've decided on Thursdays and Sundays.

CUT TO:

A124 EXT: FOOTBALL FIELD - DAY

we FOLLOW a football as it is snapped, carried back, thrown -

CUT TO:

B124 EXT: FOOTBALL FIELD - DAY

-and caught by a runner who zips past one of Jerry's students hand-holding a camera on the action -

CUT TO:

125 EXT: STANDS - DAY

Jerry and Sandy watch, a few rows up in the stands. Sandy is troubled-

JERRY

(calling) Watch that lens! (to Sandy)
They think they can dive for fumbles with the camera-

SANDY

She said it wasn't new. That she'd always felt that way.

JERRY

Yeah, I guess that would be a bit of a shock all right.

125

CONTINUED

SANDY

I think about the times like when we'd go to the beach and we'd undress together-

JERRY

That bothers you?

SANDY

Sure it does. I didn't know-

JERRY

Yeah. I guess. Who's the quarterback?

SANDY

Saddlemeyer. He's only a sophomore.

JERRY

He shouldn't drift out of the pocker like that.

SANDY

(a confession) One time she was having a rough period with Dick and we had this long talk and afterwards I- I walked all the way back from the student union holding hands with her. (The thought scares her.)

JERRY

My god, Sandy. You think you can catch it?

SANDY

I'm serious. I thought it was so nice and friendly at the time, but now I think about it and I wonder-

A brief silence-

SANDY

I don't think it's fair to Spencer and Theda.

Silence.

SANDY

I don't even like to think about the two of them together.

JERRY

I'm from California, that stuff doesn't faze me. (pause) Kid's got an arm.

CUT TO:

126 INT: LINEA'S LIVING ROOM - NIGHT

Linea sitting in her chair writing a letter. Stops. Looks at it. Reads it to herself - She regards the letter with one eye, shakes her head, drops it on the floor -

LINEA

Yuchh.

Linea rises from the chair, goes to turn on the TV on, decides not to. We FOLLOW as she paces the room. A very small room. We FOLLOW her into the kitchen. She opens the refrigerator, pretty barren, closes it. She sits at the table, thinking. Dials a number, waits, no answer. Begins to dial another, changes her mind. Opens refrigerator again. Nothing. Closes it. A knock on the door. We hurry with Linea to answer. Sheila is standing in the hall -

127 INT: LINEA'S LIVING ROOM - NIGHT

LINEA

Oh. Hi.

SHEILA

You were expecting somebody else?

LINEA

I thought it might be another of my husband's so-called friends. I've had two calls and a visit so far, offering to 'help me out.'

SHEILA

(laughs) Divorce vultures. I remember when my parents split up, my mother was suddenly the most popular girl in town.

LINEA

Would you like to come in?

SHEILA

Uhm - actually, Liz and I were going to a movie over at the college, we thought you might want to come along.

LINEA

Is it 'The Magnificent Ambersons?'

SHEILA

You've seen it?

CONTINUED

127

CONTINUED

LINEA

No, but my husband - it's for his film course. He'll be there to introduce it and lead a discussion group and all that. I really don't want to see him right now, not even in an auditorium.

SHEILA

Pappas? Is that your husband?

LINEA

(nods) Have you taken something from him?

SHEILA

Liz has. Religion in Cinema. She said he was really good.

LINEA

He's a really good teacher. As a husband he leaves something to be desired. I'm sorry, maybe some other time.

SHEILA

Well, hey, actually we were just casting around for something to do. Would you like to come up and watch TV or something?

LINEA

Don't let me change your plans.

SHEILA

Plans, what plans? C'mon, we'll make popcorn.

LINEA

You don't have to -

SHEILA

I want to. Come on, it's a big pain not to know your neighbors, it cuts down on your living space. Liz is worn out from work anyway, she'd just as soon stay home.

LINEA

If you're sure -

SHEILA

I'm positive. Let's go.

CUT TO:

128 INT: 3rd FLOOR APARTMENT - NIGHT

LIZ in a T-shirt and underwear, drying her hair. Sheila comes in with Linea.

SHEILA

Liz, it's settled, TV and junk food. This is Linea from the laundryroom - Linea, Liz.

LIZ

Hi.

LINEA

Hi.

LIZ

Say 'ah.'

LINEA

(going along) Ahhhh.

LIZ

(peeking in her mouth) You're from the Mid-west.

LINEA

How'd you guess?

LIZ

A miracle of modern dentistry. Pleased to meet you. You've been so quiet downstairs, we thought you moved out.

LINEA

No, I'm still there.

SHEILA

I thought we'd treat Linea to some fine American cuisine. How does popcorn sound?

LIZ

Sort of like rain falling on a tent.

SHEILA

(pushing) Get in the kitchen, turkey. It's your turn to cook.

LIZ

(exiting) Have to read what Craig Claiborne says about it.

SHEILA

(calling after her) Use the Mazola, not the olive oil. (to Linea) Have a seat. We'll see what the networks have stacked against us.

CONTINUED

128 CONTINUED

LIZ
(from the kitchen) Linea? We've got beer,
Tab, Pepsi, and milk. What would you like?

LINEA
A Pepsi please?

We TRACK in to a CU of Linea, moved by the friendliness,
realizing how lonely she's been. Wipes her eyes.

LIZ
(off) Comin up.

SHEILA
(off) Well there may not be much on, but it
won't give you cancer.

We hear the sound of a laugh-track. Linea sniffles.
Sheila's hand appears, ruffling her hair.

SHEILA
Hey, c'mon, lighten up, it's only Laverne
and Shirley.

CUT TO:

129-139 LINEA

Music over all this. Linea jumping out of bed in the
morning. Exercising. Dressing in work clothes. Sweeping,
scrubbing. Shopping. Making a real, balanced dinner.
Dressing, putting on the black shirt she wore the first
time with Ruth. Entering the lesbian bar. The music
cuts dead.

CUT TO:

140 INT: LESBIAN BAR, LINEA - NIGHT

Sitting alone on a stool, drink in front of her. No music
in the bar now. She looks nervous, as stiff as the first
time in here. She glances down the bar. A young voluptuous
woman, CINDY, looks back at her, smiles slightly. Linea
looks down at her drink. Waits. The woman gets up, comes
over, and sits by her.

CINDY
Hi. Can I buy you a drink or something?

LINEA
(smiles) I've got one. Stay and talk if you
like though.

CONTINUED

140 CONTINUED

CINDY

You looked lonely over here.

LINEA

I'm not lonely. I'm alone though.

CINDY

What's your name?

LINEA

Linea.

CINDY

That's pretty. That's real pretty.

Linea turns to look at the woman fully.

CUT TO:

141 INT: CINDY'S BEDROOM - NIGHT

Linea lying in bed by the woman. They're touching each other as they talk -

CINDY

I'm in the service.

LINEA

The what?

CINDY

The service. You know. The Woman's Air Corps.

LINEA

Oh. The service.

CINDY

I'm a second lieutenant. We're stationed in New Jersey right now.

LINEA

Do you like it?

CINDY

I love it. Not New Jersey - the service.
(pause) I think you're really beautiful.

LINEA

Thank you.

CINDY

Do you have kids or anything?

CONTINUED

141

CONTINUED

LINEA

They live with their father.

CINDY

Good. I mean - you know, I'd like it if you'd stay the night with me.

LINEA

Sure.

CINDY

I've never done that before - come over and tried to pick somebody up. Usually you're just around people for a while and things happen. You know. Or mostly they don't happen. When you told me to stay and talk I just about wet my pants.

LINEA

(laughs) Do you get crushes on the other girls - the women in the army with you.

CINDY

Air Corps. (shrugs) I'm always stuck on somebody - but if they're under my command it's not - you know. It isn't professional. (Cindy smiles and shakes her head.) Jesus.

LINEA

What?

CINDY

I can't believe I really got you.

LINEA

(laughs) Why?

CINDY

We don't have much in common.

LINEA

We've got enough.

Cindy puts her head on Linea's chest.

LINEA

Cindy?

CINDY

Yuh?

LINEA

Will you make love with me some more?

141 CONTINUED

CINDY

You like me, huh?

LINEA

I like you a lot.

CINDY

Let's go real slow this time. I want to remember everything.

CUT TO:

142-144 EXT: ATHLETIC FIELD - DAY

Bob is on the grass with a big bucket full of water, an air pump, and a bag full of footballs. He's testing them for leaks. Linea glides up on her bicycle, stops, and dismounts by him.

LINEA

Hi.

BOB

Hey there.

LINEA

How've you been?

BOB

(smiles, lifts a ball) Business as usual.

LINEA

Is Sandy at home?

BOB

No. She took the kids to get shoes.

LINEA

Oh.

BOB

How are you making out over there?

LINEA

Fine. I'm managing.

BOB

(struggling) Linea, uhm - Sandy told me what's up with you.

LINEA

Did she?

CONTINUED

142-144 CONTINUED

BOB

Yeah. And, uh - it doesn't make any difference with me. I mean it's not the same as - it's different when it's women. (Linea smiles.) She misses you, Sandy does.

LINEA

She does?

BOB

A lot. She's afraid though - I don't know. (Pumps a ball, embarrassed.) I had a player once, a halfback, hell of a runner. Anyhow, I found out in the middle of the season that he, you know, he liked guys. I'd recruited this kid out of high school, watched him develop four years, I had no idea. I mean he was a black kid, I didn't even know they had em that way. Well the thing is, the kid was most of our running game and did a good hunk of the receiving. I didn't want to bother him, hurt his concentration. So I never said a thing to him about it. Kept my eye on him though, and you know, it never changed my opinion of the kid. He was still a hell of a kid, give you a hundred percent, good leader, everything. Goes to show you.

LINEA

(teasing a little) You didn't worry about him walking around in the shower with the other guys?

BOB

Nah. He had more important things on his mind.

LINEA

Huh?

BOB

Football.

DISSOLVE TO:

145 INT: RUTH'S BEDROOM - DAY

Linea sits on Ruth's bed as Ruth moves, unpacking her suitcase -

LINEA

And how did she take it?

CONTINUED

145

CONTINUED

RUTH

She'd been planning on it. Knew it was coming all along, so she'd built her defenses up as we went. I was the one who got out of control

LINEA

And us?

RUTH

I don't know. I haven't been out on my own in so long, I don't know which of my feelings to trust. I'm wary of jumping into something else really heavy right away.

LINEA

I see.

RUTH

(lifting a box) I brought you a present.

LINEA

(lifting a box) Got one for you too.

They smile, kiss each other. It gets very intense. Ruth closes her eyes, realizing the power of the attraction.

RUTH

Oh my god.

CUT TO:

146

INT: WAITING ROOM, PERSONNEL OFFICE - DAY

Linea sitting next to another young woman while the receptionist reads a magazine. Avoiding each other's space, then a shy smile between them.

WOMAN

How long have you been looking?

LINEA

Only a few days.

WOMAN

I hope you hit on something right away. The job market is pretty grim.

LINEA

How long have you been looking?

WOMAN

A month and a half.

CONTINUED

146

CONTINUED

LINEA

That's terrible.

WOMAN

It's this town. All those graduate student wives floating around, putting their husbands through school, it overloads the market. There's even faculty wives out looking. They don't have to work, just need something to do. Like a hobby. The schools should take care of their own people, leave the rest of us alone.

LINEA

Yeah, maybe they should.

WOMAN

How many words did you type on the test?

LINEA

Seventy-three.

WOMAN

(shakes her head) Not much hope there. I think they're cutting off at a hundred. It's like a factory here, insurance forms.

LINEA

I've got to do something.

WOMAN

Don't we all.

CUT TO:

147

INT: LESBIAN BAR - NIGHT

Linea and Ruth working through a crowded floor.

RUTH

Can you see a booth open?

LINEA

I can't see much of anything. Want to try the one down the street.

RUTH

It'll be just as bad.

Cindy bumps through the crowd in front of them, sees Linea with Ruth, smiles -

CONTINUED

147 CONTINUED

CINDY

Hi.

LINEA

Hi.

Cindy disappears into the crowd.

149 INT: LESBIAN BAR - NIGHT

RUTH

Who was that?

LINEA

Uhm - somebody I know. From before.

RUTH

Oh. (doesn't buy it)

CUT TO:

150 INT: STORAGE ROOM, MARKET - DAY

Linea sitting with a couple of other women, eating brown bag lunches while sitting on food boxes. They are all in cashier's uniforms.

ROSE

Well my Ernie, he's got a bad back, and he gets compensation. It isn't like a real salary and it means he's around the house all day. It's worse than having the kids home.

EVELYN

Harold is better than the boys, I'll say that much for him. He doesn't throw his clothes on the floor or use the jam knife in the mayonnaise. And he's off at work days.

ROSE

'Get me this, get me that' - all day long. It's a relief to come here and get away from him. He's got a thing about his underwear, wants em put in the drawer so the elastic faces out - so he can just step right into em.

EVELYN

The boys have all got them damn skateboards now, tears the hell out of their clothes when they fall. You got kids, honey?

CONTINUED

150 CONTINUED

LINEA

Yes, two. Theda and Spencer.

ROSE

Spencer? You don't hear that much.

LINEA

It's for Spencer Tracy.

EVELYN

Now there was a man.

CUT TO:

151-152 INT: SUPERMARKET - DAY

Linea lifts the chain blocking her checkout aisle and steps behind her register-

LINEA

Can I help someone?

CUT TO:

153 EXT: STOOP - EVENING

Linea nearing Ruth's door, sees Kim coming out from it. Kim is surprised to see her. They look at each other, Kim checking out Linea's uniform.

KIM

Hello, Mrs. Pappas.

LINEA

Hi.

154 EXT: RUTH'S APARTMENT BUILDING - EVENING

Kim hurries on. Linea knocks on Ruth's door.

RUTH

(inside, calling) You forget something?

The door swings open, Ruth sits, her coffee table covered with research papers -

RUTH

Oh.

LINEA

Hi.

RUTH

Come on in.

154 CONTINUED

Linea enters -

155 INT: RUTH'S LIVING ROOM - EVENING

LINEA

What were you doing with her?

RUTH.

You know her?

LINEA

She's a film student -

RUTH

I needed someone for that book research.
I advertised in the student newspaper.

LINEA

Did you sleep with her?

RUTH

What?

LINEA

I'm sorry. I'm getting paranoid.

RUTH

Did you sleep with her?

LINEA

(annoyed) No! With her?

RUTH

You slept with somebody, didn't you?
While I was gone.

LINEA

Yes.

RUTH

How was it?

LINEA

Nice - exciting.

RUTH

We have to straighten some things out -

LINEA

You didn't really explain to Jan about us,
did you?

CONTINUED

155 CONTINUED

RUTH

I did. It's just that seeing her -

LINEA

Are you going back to her?

RUTH

I don't know. I have to think. I've been through so much with her - and well you know - you can be in love with more than one person at the same time.

LINEA

I don't know. You're the only person I've ever been in love with.

RUTH

What am I going to do?

CUT TO:

156 EXT: STREET - MORNING

Linea walking to work. Jerry zips past her, jogging in the opposite direction. He nods as he goes by, then reappears, backpedaling, then falls in step beside Linea -

JERRY

Morning.

LINEA

Hi, Jerry.

JERRY

I wanted to apologize about the other night -

LINEA

Don't bother.

JERRY

I was out of line.

LINEA

It's okay.

JERRY

I heard about you and Ruth.

LINEA

(sighs) Who hasn't around here.

CONTINUED

156 CONTINUED

JERRY

She seems really nice.

LINEA

Uh-huh.

JERRY

See - you really let the air out of my tires, there, and I wanted you to know - it wasn't just a pickoff attempt or anything. I think a lot of you and I uh - hope your thing works out.

LINEA

Thank you.

JERRY

Can I go now? This is making me nervous -

LINEA

Bye, Jerry.

JERRY

Yeah, take care.

CUT TO:

157 INT: SUPERMARKET, CHECKOUT LINE - DAY

Linea ringing them up. She looks up for a moment, sees that Sandy has pushed her cart to another line. Sandy gives a little wave. Linea waves back, hits the keys again.

CUT TO:

158-162 INT: HALLWAY, COLLEGE - DAY

Linea walks purposefully down a hallway, turns a corner, WHAM! she runs into Kim spilling books to the ground. Linea stoops to help pick them up -

LINEA

I'm sorry, I wasn't looking where I was -

She straightens up suddenly, drops a book deliberately.

LINEA

What the hell am I apologizing to you for?

KIM

What?

CONTINUED

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CONTINUED

LINEA

Is somebody paying you to do this? Or is it just your mission in life to hound me wherever I go?

KIM

Huh?

LINEA

Forget it.

CUT TO:

163-164 INT: DICK'S OFFICE - DAY

Desk overflowing with papers, film posters on the wall, shouting in progress.

DICK

I'm responsible for the way they turn out.

LINEA

What do you mean the way they turn out?

DICK

It's a matter of role models. Your girlfriend is the child expert, she must have taught you that much. I can't have them around while you're bringing women into the house and -

LINEA

I bring a woman into the house? What about you? What happens when the kids come back early from school and there's Daddy in the sack with the Sweetheart of Sigma Chi?

DICK

I've never brought anyone home.

LINEA

Where do you do it then, in here?

DICK

Does it look like there's room?

LINEA

Well, wait till you get your department head, you can have an office with a fold-out bed, make everything nice and cozy.

DICK

Didn't you hear?

CONTINUED

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CONTINUED

LINEA

Hear what?

DICK

They already made the arrangements for the department. Jerry Karlson is heading it. I'm still in English.

LINEA

Oh, Dick -

DICK

Jenner saw that it was inevitable, so he wanted it as separate from English as possible. Jerry's bringing all kinds of technical people from the film business to run it.

LINEA

You deserved it. You're such a good teacher.

DICK

(shrugs) It doesn't matter. And look, I really don't think we have to go to court on this thing with the kids.

LINEA

Don't we?

DICK

(shrugs) You deserve your share of time living with them.

LINEA

In other words you can't handle them alone.

DICK

If you want to believe that, go ahead.

LINEA

It's a real drag on your love life, isn't it?

DICK

Sure.

LINEA

And how are things with the co-ed population?

DICK

(quoting) 'I want my career to go well. I want a family. I want to have a varied and rewarding sex life.'

CONTINUED

164 CONTINUED

LINEA

What's that, the Playboy Philosophy?

DICK

It's from your girlfriend's book. The Potentials of Motherhood.

LINEA

I haven't read it.

They look at each other across Dick's desk, weary opponents.

CUT TO:

165-166 INT: THEDA'S BEDROOM - NIGHT

Linea sitting in a chair, Theda on her bed.

LINEA

I've already told Spencer about it, and he says it's okay with him. What do you think?
(Theda shrugs) I'm still your mother, you know.

THEDA

I know.

LINEA

You'll be going to the same school and everything. You'll just be staying with me a lot of the time. When I get my new place.

THEDA

Sure. (unenthusiastic)

LINEA

(after a long pause) Your hair looks kind of snarly. Would you like me to brush it for you?

THEDA

(shrugs) If you want to.

LINEA

(takes the brush, stands, smiles) Come sit here.

Theda sits stiffly. Linea begins to brush her hair. She sees that Theda is gripping the edge of her chair, almost in tears.

LINEA

What's the matter, honey?

CONTINUED

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THEDA

It hurts. The tangles.

LINEA

I'll go real slow and you tell me when it starts to pull. We'll work it out.

Holds Theda's hair in her hand, enjoying the contact, smiles, and begins to brush slowly.

CUT TO:

167 INT: RUTH'S CLASSROOM - NIGHT

Ruth is sitting on her desk, relaxed with the class. Linea is alone in the rear.

RUTH

- and I hope some of you will want to go on with this study. Child psychology is still our psychology, it affects us no matter how old we think we are.

BETTY

What are you doing after this semester?

RUTH

When I finish my regular courses at the college I'll be going back to San Diego to work on my book. And then in the fall I'll have my old teaching job back again.

BETTY

I wish you could stay here.

RUTH

That's nice of you to say, thank you. But there's plenty of other people you can learn from. (looks to Linea) Plenty of other people.

CUT TO:

168-169 DANCE AND LOVEMAKING MONTAGE

Linea sits in the dance auditorium, light board in front of her. She pushes a Fader switch and we PAN to the stage. The dance dissolves to shots of Linea and Ruth making love for the last time, returns to the dance, intermixing the movements.

CUT TO:

170 INT: LINEA'S BEDROOM - NIGHT

Ruth and Linea lying together.

LINEA
Will you write me?

RUTH
Of course.

LINEA
Will you want me to write to you?

RUTH
Yes.

LINEA
Will you forget about me?

RUTH
No.

LINEA
Will you hold me?

Holds her.

CUT TO:

171 INT: SUPERMARKET - DAY

Linea at her register, ringing them up. Looking pretty drained. She makes a mistake.

LINEA
I'm sorry, I'll fix that on the slip.

Starts totalling again, makes another mistake, puts her hand to her head.

CUSTOMER
(an older woman) Are you okay, dear?

LINEA
I'm fine. Sorry.

CUT TO:

172 INT: LINEA'S KITCHEN - EVENING

Linea sitting down to dinner alone. Very well-balanced meal, chicken something, salad in a separate bowl, some kind of rice. She's got it all timed, the dishes hit the table at the same time. She sits, lifts her fork, looks

CONTINUED

172 CONTINUED

at the food. She jumps up from the table, runs off-screen. We hear her being sick in the sink. After a moment she returns, sits, pushes the plates away from her. She sits, looks like she's in shock.

CUT TO:

173 INT: HALLWAY OUTSIDE SHEILA'S DOOR - NIGHT

Nobody in the shot at first; we hear footsteps coming up the stairs. Linea climbs into the shot, knocks on the door. No answer.

LINEA

Sheila? You home? Liz?

Knocks again, no answer. She walks out of the shot, we listen to her footsteps down the stairs.

CUT TO:

174 INT: LINEA'S LIVING ROOM - NIGHT

Linea curled asleep in her chair, the light of the buzzing TV set glowing on her.

CUT TO:

175 EXT: PARK - DAY

Linea wandering at the edge of the park. Come on Ellie pushing Tex in a swing among the other kids. CHANGE OF FOCUS till we see Sandy in the distance, reading alone on the bench where we first saw her and Linea -

CUT TO:

CU SANDY

reading.

LINEA

(off) Sandy?

Sandy looks up.

SANDY

(shy) Hi.

LINEA

(off) I sit down?

CONTINUED

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CONTINUED

SANDY

Sure.

We PULL BACK to see both of them as Linea sits.

LINEA

Haven't seen much of you lately.

SANDY

Yuh.

LINEA

I've missed you.

Sandy nods her head, looks away.

SANDY

Listen, uhm - I thought a lot about this,
and - I don't want to - I'm not interested
in women, you know, for sex, but - I really
love you, you know?

LINEA

I love you too.

SANDY

(still shy) She left you?

Linea nods, tears beginning.

SANDY

How are you?

Linea begins to cry, reaches for Sandy.

LINEA

So awful. I feel so awful.

SANDY

(hugging her) Oh honey, here. Here.

Music over, TRACK back slowly through the crowded park.
We see the women holding each other in the distance.
Credits.

