

THE WATERMELON WOMAN

Screenplay by
Cheryl Dunye

Draft 6.24.95

Copyright © 1994 by Cheryl Dunye

CUT TO:

1. **BLACK**

Seen is the following quote:

"History isn't linear, it's strange, almost circular and things make sense when they're supposed to make sense."

-The Watermelon Woman

FADE IN:

2. **EXT CITY STREETS DAY VIDEO**

L.S., People on city streets. Shot from the interior of a moving car, we see in black and white people walking on a Center City street in Philadelphia. Heard are the voices of two women, CHERYL DUNYE and TAMARA EVANS, as they drive to videotape a wedding reception in Swarthmore, a Philadelphia suburb. This driving pan is shot poetically (slow motion) and we notice the change from black to white people, more parks, and bigger houses as the landscape changes from urban to suburban. The two women are heard and never seen:

TAMARA
(V.O.)

So these are our peoples, huh?

CHERYL
What?

TAMARA
(V.O.)

Our peoples. I'm taping our drive to the gig. Where is it again?

CHERYL
(V.O.)

Somewhere in Swarthmore. Tamara, why are you taping now?

TAMARA
(V.O.)

Cheryl, these images are hot. Maybe Errin and Wellington want some of this in the final tape of their wedding. You know some cultural commentary stuff.

CHERYL
(V.O.)

Girl, they don't want this in their wedding video. It's a not a documentary.

TAMARA
(V.O.)

I'm still taping. We might need it for something.

2. EXT CITY STREETS DAY VIDEO
CONTINUED

CHERYL
(V.O.)

Do what you want Tamara. Just remember that one tape cost twenty bucks.

TAMARA
(V.O.)

You just drive, Cheryl. It's my camera, too.

CHERYL
(V.O.)

OK. OK. (pause) Tamara get a shot of that man over there.

TAMARA
(V.O.)

I thought you...never mind.

3. EXT GARDEN WEDDING DAY VIDEO

The image cuts from black to image to black...as the camera continues to record all way to the garden where the wedding reception occurs. Jazzy MUSIC is heard. Camera steadycams through the garden to a group of guests standing with drinks in their hands.

CUT TO:

CAMERA LOCKED WIDE. We see and a gathering of people. CHERYL DUNYE and TAMARA EVANS are seen in video walking past camera with video (not camera or tripod) equipment. Both women are black and in their late twenties and are lesbians. You can't tell this from the way they dress, but you can sense something different about them as they enter the half Jewish, half Black wedding reception. Tamara is a short stocky black woman, while Cheryl is slender and looks like a young black boy.

CUT TO:

Cheryl is heard OFF SCREEN and is behind the video camera videotaping the wedding for the part-time video business she runs with Tamara. A LITTLE WHITE GIRL's face is seen close-up in the camera (hand held). Suddenly a LITTLE BLACK GIRLS's hand appears and is seen smacking the Little White Girl's face. She begins to cry:

FEMALE VOICE

Could you get a shot of her over there? That's the groom's Mother.

3. EXT GARDEN WEDDING DAY VIDEO
CONTINUED

Cheryl quickly zip pans (hand held) the camera focusing from the crying Little White Girl's face, over to an OVER-WEIGHT BLACK WOMAN sitting alone at a table sleeping with her mouth wide open:

CHERYL
(O.S., to self)
I bet she'll love seeing this.

Tamara is seen carrying a tripod while walking towards CAMERA:

TAMARA
(to Cheryl)
These folks are truly bugged.

CAMERA pans and follows Tamara to a table with wedding cake and food. Tamara crams two hors d'oeuvres in her mouth. She turns and plays with a flex-fill. CAMERA goes out of focus.

CUT TO:

A family wedding portrait is trying to be set up in front of flowers/ trees. Black and White PEOPLE are seen L.S. shuffling and shifting around. Tamara is seen in front of the PEOPLE directing them to positions. Cheryl is heard O.S.:

TAMARA
Now could everyone be still for just 3 minutes.

Tamara walks towards camera making face:

TAMARA
Hey Cheryl, would you look at the nut in the back.

Camera focuses on back row revealing a JEWISH MAN with eyes closed rubbing his yarmulke all over his head. A BLACK MALE GUEST in the back row notices Cheryl's taping of the Jewish man:

BLACK MALE GUEST
Say, why do we have to be still? Isn't this a video?

CHERYL
(O.S.)
Yes, but we are using the video to make some still photos for you. (pause) Now where are the bride and groom?

3. EXT GARDEN WEDDING DAY VIDEO
CONTINUED

Camera pans to a WHITE WOMAN BRIDE and a BLACK MALE GROOM who are kissing. They notice the camera, smile, and join the family video/photo. The family looks at them silently as they walk to their positions. An OLDER WHITE WOMAN in the front row shakes her head at the bride and groom. The Jewish side of the family stands on one side and the Black family stands on the other.

CHERYL
(O.S.)

How 'bout you folks mixing families for this photo. It looks like you are gathered for a lynching.

Everyone is silent and looks at CHERYL (Camera) angrily. A FAT WHITE MAN, 40-years-old, walks right in front of the camera. He appears to be the wedding photographer and carries photography equipment. He is sweating:

FAT WHITE MAN

Looks great...but could you two men in the back switch places?

Cheryl walks from behind camera brushing against it causing the image to shift. Cheryl is seen partially in frame as she talks to the Fat White Man:

CHERYL
(O.S., angrily)

Excuse me...sir, but we're working with the family now.

FAT WHITE MAN
Oh...

CHERYL
(O.S.)

If you want to take a picture, wait your turn.

The white girl and black girl stand in front row fighting and switch places.

CHERYL
(O.S.)

Now don't move...anyone...and smile.

CUT TO:

4. EXT GARDEN WEDDING DAY FILM

We see in 16mm LS pan, the aftermath of the wedding reception. TWO PEOPLE are folding tables and chairs. Tamara and Cheryl are packing equipment.

4. EXT GARDEN WEDDING DAY FILM
CONTINUED

MRS. GOLDWIN, the 50 +, mother-of-the-bride walks up to the two carrying an envelope. She is wearing a matronly, powder blue expensive dress:

MRS. GOLDWIN
Excuse me?

CHERYL
Yes Mrs. Goldwin?

M.S. of Cheryl.
Cheryl walks over to Mrs. Goldwin:

MRS. GOLDWIN
Here is the deposit money...for your work; half now and half when we see the tape.

C.U. of Tamara.
Tamara stops her work and walks over to the two women.

TAMARA
Errin said we'd get 60% now.

C.U. of Mrs. Goldwin.
Mrs. Goldwin stands looking at Tamara and Cheryl with a stern look on her face:

MRS. GOLDWIN
Errin might be your friend but we're paying for the video. I don't know why she wanted a video of **this** in the first place.

C.U. TWO SHOT of Tamara and Cheryl favoring Tamara.
Tamara folds her arms angrily and looks away.

CHERYL
That's fine Mrs. Goldwin. It will be ready by the end of the month. We're pretty booked up with tons of weddings right now but we'll get it done ASAP.

Cheryl smiles at Mrs. Goldwin.

C.U. of Mrs. Goldwin.
Mrs. Goldwin gives Cheryl a half smile in return.

CUT TO:

M.S. of Tamara and Cheryl is seen.
Tamara opens the envelope.

TAMARA
Great...cash...I love me some cash.

4. EXT
CONTINUED

GARDEN WEDDING DAY

FILM

CHERYL
Let me see that.

C.U. of Cheryl.
Cheryl takes envelope and counts cash:

CHERYL
I wish she gave us a check...but cash will do.

Cheryl hands Tamara less than half the money and puts envelope in her pocket. Tamara counts her money as Cheryl continues to move the equipment:

CHERYL
Is it OK for me to use the camera this weekend? I want to start working on my project.

C.U. of Tamara.
Tamara counts her money half ignoring Cheryl:

TAMARA
You know you supposedly have been using the camera for the last 3 weekends to work on your project and haven't shot a damn thing yet, (pause)...hey my cut is \$50 short.

M.S. of Tamara and Cheryl favoring Cheryl.
Cheryl picks up camera and pats it:

CHERYL
Time to make payments on our ticket to Hollywood remember?
Tamara looks at Cheryl expressionless and coldly.

CHERYL
You remember what Rose and Guin said in the Go Fish book...'If you want to make a film, you've got to make sacrifices all of the time.'

Cheryl picks up other bags and walks towards street and out of frame.
Tamara looks at Cheryl oddly and picks up other equipment:

TAMARA
Maybe you want to sacrifice for your quote unquote future but I was hoping to spend it with the love of my love life. (pause) Stacey wants me to take her out this weekend and I need the cash money...

L.S. of Tamara and Cheryl.
Tamara and Cheryl walk away from camera arguing about the money.

CUT TO:

5 INT CHERYL'S APT. SAME DAY FILM

Cheryl's voice is heard over black as she opens and shuts the door to her apartment. She sings an Olivia Newton-John tune off beat:

CHERYL

(singing of beat)

"...Suddenly, the wheels are in motion and I-I-I-I, I'm ready to sail any ocean..."

M.S. of Cheryl.

Cheryl turns the lights on and walks into her apartment. She is seen walking through a funky/antique type of apartment. A few papers and clothing are scattered on the floor. She takes her jacket off, puts down her video equipment, and continues to sing:

CHERYL

"...Suddenly, I don't need the answers..."

Camera follows Cheryl as she walks to a table in front of a mirror. On the table is a flashing answering machine. She presses the play button, looks in the mirror and continues to sing:

CHERYL

"...I'm ready to take all my chances with you..."

A voice is heard on the machine. It's a man, BOB, Cheryl's boss:

BOB'S VOICE

Cheryl, this is Bob, ... your boss. (pause) I was wondering if you could work tonight. Jamal just quit... I mean just quit. (pause) Anyway give a call if you can work. And if you see Tamara, tell her to call the store (beep).

As the answering machine plays, Cheryl bends down, opens her equipment bag and pulls out two video tapes.

E.C.U. of Cheryl's hand holding video tapes.

On the cover of the tape boxes we see a picture of two women from a 1930's film.

C.U. of Cheryl.

Cheryl looks at the boxes and then at the machine which begins to play another message. It's Bob again:

BOB'S VOICE

Cheryl, it's Bob again. Did you happen to see the new tapes that came in, the collection of Hollywood women directors? Did they even come in yet? Give me a call please (beep).

5. INT CHERYL'S APT. SAME DAY FILM
CONTINUED

Cheryl smiles at the tape boxes on answering machine table and looks in the mirror. Cheryl continues to sing:

CHERYL

"...I'm ready to take all my chances with y-y-you."

Cheryl walks out of frame.

CUT TO:

6. INT CHERYL'S APT. DAY VIDEO
SHOT OFF TV. We see in video Cheryl's TV which plays a FILM CLIP (SUPER 8) from the 1937 film "Plantation Memories". Seen is a WHITE WOMAN in an early 19th century American dress standing in a field looking puzzled and emotional. In the background a plantation style house is seen. We hear dramatic MUSIC as the White Woman starts to cry. Running towards her from the plantation house is a BLACK WOMAN in a tattered house slave's dress with her hair tied in a bandanna. The Black Woman rushes to the side of the White Woman and stands looking at her.

Cheryl is heard O.S. sighing loudly over the dramatic MUSIC.

The Black Woman begins to cry and pulls a handkerchief from the apron she wears and, ignoring her own tears, wipes the face of the White Woman. The Black Woman then puts her arm around the White Woman comforting her:

BLACK WOMAN

Don't cry none missy, Mr. Charles is coming back for sure. I know he is.

Cheryl sighs loudly again.

WHITE WOMAN

Is he really Elsie?

BLACK WOMAN

Yes Miss Barbara, he is. I prayed to God all night and this morning his little angel don' tole me he was comin' back...comin' back to you.

DRAMATIC MUSIC is heard as the camera pulls focus on the face of the black woman. MUSIC is still heard as the screen fades to BLACK.

CUT TO:

7. INT CHERYL'S APT. A BIT LATER VIDEO
 Cheryl is seen in shoulders-up in front of wall covered with
 melange of old film posters from the 1930's, 1940's and 1950's.
 Cheryl holds a video tape box from the film "Plantation
 Memories."

CHERYL

The "Watermelon Woman" (pause). That's the only credit given to
 her, the actress who played Elsie ..'Elsie'..(shakes
 head)...isn't she the most beautiful black woman you've ever
 seen?...I can't begin to find the words to describe how upset I
 am about seeing her in this film...you should have seen the rest
 of the movie, she was in a total of ten scenes or so and all she
 did was whine and give service and make people laugh.... I can't
 believe it... a woman so lovely made to be a maid. It's just not
 right...that's why I'm sitting here talking about it 'cause it's
 so wrong. I guess what I'm really doing is making a video about
 it...I mean her ...Elsie, the...Watermelon Woman.(pause; Cheryl
 shows box to camera) I'm going to read you some of the film's
 description as stated on the back of this box...(reads from box)
 "Women Films (looks into camera), the distributor of this
 collection...(looks back at box) is proud to present to you a
 first in a series of films directed by women working in the
 Golden Age of Hollywood. Director Martha Page, ..blah-blah-
 blah... here... The supporting cast includes Mildred Mallory,
 Bobby Bell and the Watermelon Woman. (pause, looking into
 camera) "The Watermelon Woman," is it her first and last name or
 just first name...(pause) Why would a black woman play a mammie
 and go by the name The Watermelon Woman?

CUT TO:

Seen is a C.U. of TV which holds a frozen image of ELSIE-the
 Watermelon Woman's face in a dramatic pose. Cheryl is heard in
 voice over:

CHERYL

(V O)

So tonight, after screening this video, I've decided to find out
 as much as I can about this beauty... I mean look at her.(pause)
 Something is really wrong if someone so fine gets remembered by
 the name The Watermelon Woman.(pause)
 There is something in her eyes that's calling to me...something
 saying 'look at me and know who I am.'(pause) She's the real
 star here and what you are going to see is my movie about her
 life.

CUT TO:

8. INT VIDEO STORE DAY FILM
 Seen in L.S. is Tamara placing videotapes on a rack by the front door of the video store where she and Cheryl both work when they aren't trying to make it as wanna-be Hollywood filmmakers. Camera focuses on Cheryl as she enters the store, late for work. She opens the door rushing past Tamara:

CHERYL

Hey hey Tamara. Is Bob here?

Camera pans to Tamara who looks at her smiling. Camera follows the two women in a long take.

TAMARA

(following Cheryl)

Late again. You know you should answer the phone sometimes. I called to tell you that Bob was coming in early. (pause) Or were you at that cafe again trying to cruise "the cute one"?

Camera dollies to follow the two women and moves to a M.S.

CHERYL

(walking behind counter)

No I was home. I was working on something more important than this place. Did those special order tapes come in yet?

TAMARA

(pause, ignoring Cheryl's question)

You don't have to work here, Cheryl. I'm sorry I got you the damn job in the first place.

CHERYL

That was two years ago, Tamara. It's time for me to move on, I want to be... I am a filmmaker, you know.

Tamara makes a face.

CHERYL

Did those tapes come in?

TAMARA

Yes, your obscure films have arrived. They are in your box. I hope....(picking up paper and reading from it).. "Mike O' Reilly"... likes old films as much as you do. (pause) That stuff is so boring, I can't believe you're wasting the tape scam to order them... I can barely stand the boring stuff Hollywood puts out now but the old ones really suck...especially the nigger-mammie shit from the 30's.

8. INT VIDEO STORE DAY FILM
CONTINUED

CHERYL

I'm doing research on them. I think I've found something, too.

Tamara yawns. Cheryl rolls her eyes at Tamara.

CUT TO:

Seen is a M.S. of Tamara (in foreground) as she stands at counter entering a stack of returned tapes into the computer. Cheryl is seen (in background) opening the envelope of videos:

CHERYL
(opening package)
Yes! yes!

Cheryl runs to Tamara who stands at the counter:

CHERYL
(excited)
Look what arrived Tamara.

TAMARA
What?

CHERYL
A film with the Watermelon Woman in it.

Tamara shakes head.

TAMARA
Boring, boring. (pause) All you do now since you don't have a girlfriend is watch boring old films.

CHERYL
(hurt)
I'd rather watch boring old films when I'm lonely and horny than watch black porn like you.

Tamara makes an embarrassed face and walks over to the phone even though it isn't ringing.

C.U. of Tamara holding phone in hand:

TAMARA
OK. Go no further. Let's not get into my personal shit here. I was only kidding.

Tamara turns to shelf of tapes and begins to fidget with them.

8. INT VIDEO STORE DAY FILM
CONTINUED

TAMARA

What are you doing tonight is what I meant to ask.

BACK TO C.U. of Cheryl at counter:

CHERYL
(coldly)

Watching these.

Cheryl puts down tapes and pins on her name tag.

BACK TO C.U. of Tamara:

TAMARA

Want to go out with Stacey and me instead?

BACK TO C.U. of Cheryl:

CHERYL

Alone? With a 4 month old lesbian relationship? You've got to be kidding.

M.S. of Tamara and Cheryl.

Tamara stands looking at Cheryl. Cheryl walks back to employee area and puts the videos in her backpack.

TAMARA

Actually, Stacey's friend from college is in town.

CHERYL
(blankly)

Not another blind date? Remember the last girl you tried to set me up with?!

L.S. of Tamara and Cheryl behind counter.
CUSTOMER walks to counter.

BACK TO M. S. of Cheryl and Tamara at counter.
Tamara looks over at customer:

TAMARA

I've apologized for that a million and one times, Cheryl. I didn't know she was spiritual. (gesturing to counter) It's your turn to wait on a customer.

M.S. of Tamara and Cheryl.

8. INT VIDEO STORE DAY FILM
CONTINUED

CHERYL

Spiritual!?! Heavy Afrofemcentric is what you call it and don't tell me that you couldn't tell Sister Yafumila Ifá In-ze-lay wasn't a spiritual name? (gesturing to counter) I haven't clocked in yet. Will you wait on them?

Tamara makes face and walks to customer at counter. Cheryl watches Tamara shaking head.

CUT TO:

9. INT LESBIAN BAR/KARAOKE NIGHT FILM
L.S., High Angle of room to M.S. Camera pans across a lesbian bar. It's karaoke night and women stand/sit looking at a MIDDLE AGED WHITE WOMAN sing. (C) out of tune. The Camera's pan stops and focuses to a M.S. of Tamara, STACEY, Cheryl and YVETTE who are seen seated watching the karaoke. Stacey is an attractive smart looking twentysomething black woman who is acting all lovey-kissy with Tamara. Yvette is an attractive twentysomething black woman too, but is crazy looking and a bit off. Cheryl nervously sips her beer. Yvette looks at the Karaoke song sheet:

YVETTE

They don't even have 'That's the Way of the World' by Parliament.

STACEY and TAMARA

It's by Earth Wind and Fire.

YVETTE

Oh.

CHERYL

Let me take a look at that song sheet.

C.U. of Yvette and Cheryl.
Cheryl looks at sheet with Yvette.

CHERYL

They have 'Always and Forever' though.

C.U. of Yvette and Cheryl.
Yvette stops looking at the sheet and looks at Cheryl dreamy eyed.

CU of Tamara and Stacey.
Tamara and Stacey look at Yvette and Cheryl, look at each other and smile. Stacey gives Tamara a "thumbs up" of approval. Tamara smiles and looks at Cheryl:

9. INT LESBIAN BAR/KARAOKE NIGHT FILM
CONTINUED

TAMARA

Are you going to sing it for us Cheryl?

BACK TO C.U. of Yvette and Cheryl.

CHERYL

(laughing)

After you sing 'Stairway to Heaven' with that woman who just sang.

M.S. of Tamara, Stacey, Yvette and Cheryl, laughing.
Camera pans from Tamara, Stacey, Yvette and Cheryl to crowd in bar as they laugh and clap then pans to the middle aged white woman who finishes song and takes a bow.

BACK TO M. S of Yvette and Cheryl.

A CUTE GIRL bumps into Cheryl's chair. Cheryl turns and smiles at her. Yvette notices Cheryl and cute girl eyeing each other. Yvette looks jealously at Cheryl.

C.U. of Yvette.

Yvette stands up abruptly.

YVETTE

I think it's time for me to sing "my" song.

BACK TO M.S. of Tamara, Stacey and Cheryl.

Group turns and looks at Yvette who now stands fixing her hair.

STACEY

What song? (shaking head) Not that one you tried to ... I mean...sang back in college.

YVETTE

Right. The one I sang for the Spike Lee audition at the Black Deb Ball...tell them Stacey. Tell them that I almost got the part.

BACK TO M.S. of Tamara, Stacey and Cheryl.

STACEY

(shaking head)

Part? Are you sure...I mean are you sure you want them to know the story?

Camera pans to C.U. of Yvette.

Yvette stands confident and blinks her eyes like a crazy person:

YVETTE

Why not? I am a singer, right. Tell them I'm a singer.

9. INT LESBIAN BAR/KARAOKE NIGHT FILM

CONTINUED

L.S. of Tamara, Stacey, Yvette, and Cheryl.

Camera pans following Yvette as she walks to stage.

M.S. of Tamara, Stacey and Cheryl.

Tamara sips drink, Cheryl lights a cigarette and Stacey shakes her head:

STACEY

This is so wrong...She can't sing a damn bit.

CHERYL

(exhaling)

What's this about a Spike Lee audition?

TAMARA

If she can't sing she's going to look real dumb. No black girl gets up unless she is for real, if you know what I mean, like sings in choir or for a living. She must be stupid or crazy to go up to that stage.

CHERYL

What's this Black Deb party? (beat) What song is it?

Cheryl looks at song sheet trying to figure out which song Yvette will sing.

Tamara laughs and rubs Stacey's back as Stacey nervously takes a gulp of her drink.

STACEY

Let me tell you guys the story. During our freshman year it was rumored that Spike Lee was on campus recruiting folk for his film on black schools. What was that film called again...?

CHERYL

School Doze...I mean Daze.(pause) Not one of my favorite Spike films.

STACEY

...Anyway, our little Black group decides to have a party hoping that he would come and discover us...

M.S. of Tamara, Stacey and Cheryl.

CHERYL

And...?

TAMARA

And is right. I never heard this one before.

9. INT LESBIAN BAR/KARAOKE NIGHT FILM
CONTINUED

STACEY

...And the party was fun and all. You know the type of party
AKAish...\$5 bucks and a DJ, food and drink. Anyway Yvette shows
up late in this tight ass and I mean tight ass outfit covered
with red polka dots and...

TAMARA
(laughing)
Outfit!?

CHERYL
Polka dots?!

STACEY
(shakes head)

...Spike wasn't even at the party and it still was a mess. She
forced the DJ to turn off the MUSIC right in the middle of a jam
(beat) Then she started to sing (beat) Well you know black folks
(beat). They started to get upset.

Tamara and Cheryl look at each other.

TAMARA and CHERYL
And?!

STACEY

...And this one boy threw a drink at her (beat). It was the
first time I'd seen Yvette go off like that. She put the boy in
the hospital. I'd never seen her act that way before. I knew she
had problems but this was something deep.... very real
emotional...It was the beginning of what we all called "Yvette's
real emotional" period.

M.S. of Yvette and MC.
Yvette and MC are seen standing on stage:

MC

Next up ladies is Yvette who is going to sing (.C.).

BACK TO M.S. of Tamara, Stacey and Cheryl.
Stacey, Cheryl, Tamara all look at Yvette with their mouths
opened.

BACK TO M.S. of Tamara, Stacey and Cheryl.

CHERYL
A real emotional period, Huh?

TAMARA
She's cute though Cheryl. Don't forget that.

9. INT LESBIAN BAR/KARAOKE NIGHT FILM
CONTINUED

CHERYL

Great. Why didn't you say something before Tamara? I'm not that desperate.

STACEY

She likes you Cheryl. She thinks your cute.

CHERYL

Great.

BACK TO M.S. of Yvette and MC.
Yvette grabs the mike from the MC's hand and walks to center stage. She looks a bit tranced, like a drugged out rock and roll singer:

YVETTE

I'd like to dedicate this one to my friends Stacey and Tamara and ... "Cheryl."

BACK TO M.S. of Tamara, Stacey and Cheryl.
Cheryl gulps the last of her drink and embarrassed. Not knowing what to do and not wanting everyone to look at her, she nods at Yvette.

C.U. of Yvette.

Yvette begins to sing and sounds good at first then bad, real bad.

BACK TO M.S. of Tamara, Stacey and Cheryl.
Stacey, Tamara and Cheryl watch Yvette. An older BLACK WOMAN from the table next to Cheryl makes a cringe face and laughs. Cheryl turns and smiles at the older Black woman:

BLACK WOMAN

She's worse than that white lady.

CHERYL

Yeah. (pause) She is.

CUT TO:

10. EXT CITY STREET DAY VIDEO
Taped in video, Cheryl is seen M.S. standing on a city street in front of a MOVIE THEATER. She stands next to an ATTRACTIVE BLACK MAN.

CHERYL

OK tell me, do you know who the "Watermelon Woman" is?

10. EXT CITY STREET DAY VIDEO
CONTINUED

ATTRACTIVE BLACK MAN

Yes. She's the woman who originated what we call the Aunt Jemima. Like on the syrup bottles.

CHERYL
(flat)
Thank you.

CUT TO:

11. EXT CITY STREET DAY VIDEO
Cheryl is seen in M.S. on a city street standing next to an early twentysomething BLACK WOMAN, attractively hip.

CHERYL
For \$50 dollars, "Who is the Watermelon Woman?"

BLACK WOMAN
From the sound of her name she must have been in early Hollywood cinema.

Cheryl looks into camera then looks at the woman surprised. The woman smiles confidently at Cheryl. Cheryl smiles back.

CHERYL
You're good.

BLACK WOMAN
I overheard you talking with that man

CHERYL
Oh.

BLACK WOMAN
Do I still get the money?

CUT TO:

12. INT CHERYL'S APT. DAY VIDEO
Cheryl is seen shoulders up in front of wall covered with black film posters from the 1930'-1940's.

CHERYL
For some strange reason I called my Mother up asking her if she knew anything about the "Watermelon Woman".(beat) And you know mothers, they want to be helpful, especially when it comes to anything that their little girl is working on. (beat). My mother was a big fan of any film with black people in it.

12. INT CHERYL's APT. DAY VIDEO
CONTINUED

CHERYL

Black cast, black coons, black anything. Back in the day she went to see them all and has tons of momentos which when I was a kid I called junk. Junk was my childhood term for the tons and tons of boxes she has in various rooms of the house...

CUT TO:

13. INT MOM'S HOUSE DAY VIDEO
VIDEO. In L.S. camera pans the rooms of Cheryl's mother's house revealing boxes and piles of miscellaneous things. Cheryl continues in VOICE OVER (V. O.). [Softly heard is upbeat jazz from the 1930's which plays throughout this entire basement scene]

CHERYL
(V.O.)

...I'm very serious. If a fire was to hit the place, it would go up, just like lightening. And the basement...

CUT TO:

14. INT MOM'S BASEMENT A BIT LATER VIDEO
In M.S. CAMERA slowly pans the piles of boxes of junk in Cheryl's Mom's basement.

CHERYL
(V.O.)

...there must be a millions of piles of the stuff. Old clothing, costumes from when I was in dance school, my Bionic Woman project, stuff from the homes of both her dead brother and mother, my dead father's possessions and my brother's Star Trek shit---All in boxes.

CUT TO:

M.S. of Cheryl. LOCKED DOWN. Cheryl standing amidst the clutter, old furniture and boxes in her Mom's basement. She picks up an old magazine in a box to her left and smiles at the picture on the cover.

CHERYL

Anyway my mother or Ettie, the name her friends call her.. my mother says to me "Sure Cherrie"... she still calls me Cherrie..."Sure I know about the Watermelon Woman--which of course she doesn't..."Why don't you come and visit and I'll tell you all about it". (beat)

14. INT MOM'S BASEMENT A BIT LATER VIDEO
CONTINUED

CHERYL

What a mistake. I mean she was helpful and all but what she really wanted was a control session to tell me what's wrong with my life and to talk endlessly about the past like it were yesterday. (beat) Mom.

M.S. of Cheryl.

Cheryl continues to rummage through the boxes as we hear sounds of basement door opening. Her Mom's voice calls down from the top of the basement stairs.

MOM'S VOICE

I said the box was in the closet, not by the chairs.

CHERYL

(to herself)

How would you know you haven't been down here in years.

MOM'S VOICE

What'd did you say?

CHERYL

I said when was the last time you were down here?

MOM'S VOICE

That's not what you said.

CHERYL

Yes it is. (beat) Now where?... Next to the holiday things?

MOM'S VOICE

I said the box was in the closet next to the Christmas tree. Why don't you listen to me Cherrie!

M.S. of Cheryl's Mom.

Cheryl goes to Camera, and pans to basement stairs where Cheryl's Mom begins a belabored trek down the narrow basement stairs. MOM, a hippish 60 something black woman, walks towards Cheryl wearing a pink jogging suit.

M.S. of Cheryl's Mom.

MOM

You know I have arthritis in my knees. (beat) Why are you making me come all the way down here.

Cheryl bends down and pick up a funky old box. Box comes into frame.

14. INT MOM'S BASEMENT A BIT LATER VIDEO
CONTINUED

CHERYL
(V/O)
Found it!

CUT TO:

15. INT. MOM'S LIVING ROOM A BIT LATER VIDEO
Mom sits in front of the camera, in documentary style, fixing hair.
Cheryl is heard O.S. recording her.

MOM
How do I look CHERRIE? (pause) You know I'm too fat to be on TV.

CHERYL
(O.S.)
Mom you aren't, and you don't look fat and anyway this is a video.

'EDITH: Cheryl's Mother'-- appears over her image. Mom continues to fix her hair.

CHERYL
(O.S.)
So you saw lots of films when you were growing up in the 30's?

MOM
(in a theatrical proper voice)
Yes, Cheryl, I did see many films. I was very interested in the cinema, you know.

CHERYL
(O.S.)
And one of your favorite stars was the Watermelon Woman, right?

MOM
(in her normal voice)
'Water' who?(pause) I've never heard of her.

CHERYL
(O.S.)
Mom, we had a long talk on the phone about her...remember the "skinny girl?"

MOM
We talked about a lot of things on the phone the other night.
How do you expect me to remember everything?

Cheryl is heard softly cursing to self behind camera.

15. INT MOM'S LIVING ROOM A BIT LATER VIDEO
CONTINUED

MOM

I remember you asking me for money to help you pay for this here camera. So don't get uppity.

CHERYL
(O.S.)

But I came all the way out here on the bus and took off from work just to tape your story about the Watermelon Woman.

MOM

I remember a butterfly girl or something or other who ran around like a pickinny in Gone With the Wind. I'll talk about her if you like. You know that the Johnson's up the street are related to her.

CHERYL
(O.S.)

No. (beat) I specifically want to talk about this one actress who starred in these videos we just got in the store. (beat) Come on mom, this is really important to me. You said you'd help me out with making this video. (pause) Now how about the director, she was a woman-- Martha Page. She is the one who cast the Watermelon Woman.

MOM

Now that name sounds familiar. (beat) But she couldn't have been a director. Ladies didn't do things like that back then.

CHERYL
(O.S. raising her voice)

Yes they did, Mom. It says right on the back of the video box that Martha Page was directing films back then. And she wasn't the only woman directing films--there was Dorothy Arzner and...

MOM

Hum...(pause) Well.. I guess I'm wrong but I still don't remember this 'Water-woman' girl you're asking about. (pause)
You know that was her stage name.

CHERYL
(O.S.)

That's the name that was on the box.

Cheryl's hand is seen handing her Mom the video box.
Mom takes the box from Cheryl and holds it away from her eyes to get a good look.

MOM

I always told you never to believe everything you read. (pause)
Is that the girl? She looks familiar.

15. INT MOM'S LIVING ROOM A BIT LATER VIDEO
CONTINUED

CHERYL
(O.S.)

That's the Watermelon Woman, Mom and I know she has a real name. That's why I'm here asking you. You were supposed to have lived back then.

MOM

Well...she kinda looks like this singer who used to sing around some of the clubs where Starleta, Mae and I used to hang. (pause) No...If I remember right this girl was the one who sang at this club where those street types used to go. Mae used to have this friend named Shirley who took us to one of those places and we were shocked. Some man in a dress was singing on the stage and then a girl who looked like a man came out and introduced a singer who kinda looked like this melon girl. She sang an old Bessie Smith type song.

CHERYL
(O.S.)

How did it go?

MOM

Oh I don't remember. I wasn't much into Bessie's songs. But I do remember that club like it was yesterday. I remember the smell of the smoke. Kinda had the smell of the smoke that used to come from under your door when you were in high school...

CHERYL
(O.S.)

Mom, stick with talking about this club. It sounds right up my alley. What was it called?...Where was it?...Are you sure the Watermelon Woman sang there?...

MOM

(rolling eyes)

Cherrie, that was 40 some--I mean--several years ago. Your old mom can remember some things but she can't remember everything. (pause)

MOM

I just remember what I told you cause Mae got into a fight with Shirley after that night and...(pause) let me go no further with other people business.

CHERYL
(O.S.)

Humph. (pause) How is good old Miss Mae anyway?

CUT TO:

16. INT. LIBRARY DAY FILM

M.S.dolly of the library stacks, shot in 16mm. Camera dollies the library stacks and stops at the aisle where Cheryl, with a pile of books next to her feet, stands looking through a book. Camera dollies to Cheryl. MUSIC is heard.

C.U. of book and Cheryl's hand.

Cheryl pages through a photography book of early Hollywood stars and pauses on a PHOTO of director Martha Page who is seen in the picture directing actors and crew on the set of one of her films. MUSIC is heard.

L.S. of Cheryl.

Cheryl closes the book and squats to place it on a growing stack of books by where she stands. Cheryl stand up and is startled.

M.S./ P.O.V Cheryl.

Cheryl sees Tamara's face peering through the stack:

CHERYL

(Startled)

Ahh!.(pause)..Damn Tamara, you scared me.

TAMARA

I hope I did. We gots to go or I is gonna be late.

CHERYL

For what? I'm just getting into it.

L.S. of Cheryl and Tamara.

Tamara walks to the aisle where Cheryl stands. Tamara picks up the stack of books by Cheryl's feet:

TAMARA

All of these books? You only can take out a certain amount you know?

CHERYL

Twenty. I asked before I started looking stuff up. (pause) You know that it's not like I can go and ask for information about some black mammie actress named the Watermelon Woman? They don't even have general listings for black women in film.

TAMARA

Well did you try asking at the desk?

CHERYL

I don't think you are listening to me Tamara. You can't just ask like ...

Tamara stands adjusting the many books in her arms.

16. INT LIBRARY DAY FILM
CONTINUED

TAMARA

I'm not listening because we've got to go. I have to meet my girl Stacey, at her place when she gets home from work. I want to surprise her and stop at the flower place on the way. (pause)
I want to get some tonight.

Tamara smiles at Cheryl and turns, walking away with the pile of books in her arms. Cheryl picks up her backpack and follows.

CHERYL

I'm not finished. I have to ask about one more book and then we can go, OK?

CUT TO:

17. INT LIBRARY LOBBY MOMENTS LATER FILM

L.S. Tamara is seen waiting in line for librarian assistance. Cheryl is seen at nearby computer terminal with papers and books. Tamara looks at Cheryl impatiently as the LIBRARIAN finishes helping PERSON.

TAMARA

Cheryl you're next. Come on. (beat) I have to be there in 20 minutes.

Cheryl runs to counter stepping in front of Tamara.

M.S. of Cheryl, Tamara and Librarian.
White man librarian wearing the name tag, TYLER, looks at Cheryl like she's crazy.

M.S. of Cheryl, Tamara and Librarian.

CHERYL

Hi. (pause) I'm looking for information on the Watermelon Woman. She was a Black actress in the 1930's. I seem to be having trouble...

C.U./Cheryl's P.O.V. of Tyler.
Tyler enters information on his computer and looks at Cheryl:

TYLER

(cutting Cheryl off)

Nothing comes up. (pause) Look in the 'black' collection of the reference library on the...

C.U./ Tyler's P.O.V. of Cheryl and Tamara favor Cheryl:

17. INT LIBRARY LOBBY MOMENTS LATER FILM
CONTINUED

CHERYL

(annoyed, cutting Tyler off)

How about Martha Page, a 'white' woman director from the 30's?

BACK TO C.U./Cheryl's P.O.V. of Tyler:

TYLER

All of this information is reference...in the 'reference' section of the library. Have you checked in the 'reference' section yet, "miss"?

BACK TO C.U./Tyler's P.O.V. of Cheryl and Tamara favor Cheryl:

CHERYL

Well both were involved in films. I thought there might be some sort of 'non-reference' books that can be checked out. You know on film and ...

BACK TO C.U./Cheryl's P.O.V. of Tyler:

TYLER

Well did you look in the film section...760's to 790's?

BACK TO C.U. Tyler's P.O.V. of Cheryl and Tamara favor Tamara:

TAMARA

Yes we have. (to Cheryl) Why does he think we waited in line.

CHERYL

(to Tamara)

Shut Up Tamara.

M.S. of Cheryl, Tamara and Tyler.
Tyler and Tamara both roll eyes at Cheryl.

BACK TO C.U./Cheryl's P.O.V. of Tyler:

TYLER

The names again?

BACK TO C.U./Tyler's P.O.V. of Cheryl and Tamara favor Cheryl:

CHERYL

The Watermelon Woman and Martha Page.

BACK TO C.U./Cheryl's P.O.V. of Tyler:

TYLER

The "Watermelon Woman"?

17. INT LIBRARY LOBBY MOMENTS LATER FILM
CONTINUED

BACK TO C.U./Tyler's P.O.V. of Cheryl and Tamara favor Cheryl:

CHERYL

Yes, the Watermelon Woman. She was the...star in several films
by Martha Page.

BACK TO C.U./Cheryl's P.O.V. of Tyler.
Tyler stares at Cheryl for a moment. He punches in names and
sniffles alot.

TYLER

The only name that's coming up is Martha Page. She is included
in several 'non-reference' books on 'Women and Film.' (pause)
No...nothing on 'the Watermelon Woman.' Check the reserve
library on the 3rd floor. Next in line please.

M.S. Cheryl, Tamara, Tyler and PERSON IN LINE.
Camera follows Cheryl as she walks away from desk towards the
elevator. Tamara follows carrying books:

TAMARA

You aren't going to do this now, I really have to go.

CUT TO:

18. INT LIBRARY CONFERENCE ROOM A BIT LATER FILM
M.S. Cheryl and Tamara are seen in a small library conference
room. On the table are a stack of books, articles, slides, etc.

CHERYL

Damn--someone was holding up a lot of learning. Look at all this
stuff.

Cheryl opens her back pack and looks for a pen and paper. She
then begins to sit down in a chair at the table where the
documents lay stacked.

TAMARA

Don't get comfy, girlfriend. You know the stuff is here, now
let's go.(pause) Come back tomorrow. I'm now 5 mins from being
10 minutes later than I was before

Cheryl looks at Tamara oddly.

CHERYL

Huh?

TAMARA

You know what I mean Cheryl. I have to go---NOW!

18. INT LIBRARY CONFERENCE ROOM A BIT LATER FILM
CONTINUED

CHERYL

Tamara,...tell me again,.. do you have to go?

Tamara makes an angry face and pinches Cheryl.

CHERYL

(rubbing arm)

Ouch!! (pause) Look Tamara, I have to work tomorrow --for you if I remember correctly. (pause) Take a chill pill. It will take 10 mins. (pause) Why don't you find a phone and call Stacey.

Cheryl sits down at table and opens her notebook.

Tamara suddenly grabs several of the documents and pictures from the pile and shoves them into Cheryl's backpack which lies open on the table.

Tamara then grabs the backpack, zips it closed and walks to the door away from Cheryl.

C.U. of Cheryl:

CHERYL

Tamara!!(pause) What are you doing? (pause) Give me that backpack!

M.S. of Tamara and RESERVE LIBRARIAN.

As Tamara reaches to open the door the RESERVE LIBRARIAN, an odd looking Latino man, walks in. Tamara stands by him frozen.

RESERVE LIBRARIAN

How's it going in here, ladies?

L.S. of Reserve librarian, Cheryl and Tamara.

With backpack in hand, Tamara inches her way back to the table. Cheryl abruptly stands up.

CHERYL

(stunned)

Cool...I mean fine, just fine. Lots of stuff to look over.

RESERVE LIBRARIAN

Its been on reserve for several months now. I'm glad to see somebody appreciates the work we do for the public.

TAMARA

You know,...now that you mention the public, I realize that we have to go and meet a friend at the bus station,... right Cheryl?

Tamara looks at Cheryl and winks.

CHERYL

Right.

18. INT LIBRARY CONFERENCE ROOM A BIT LATER FILM
CONTINUED

TAMARA

If you could hold these documents for us until tomorrow, we can come back then and have the whole day for research. Right Cheryl?

M.S. Pan of Tamara.

As Tamara speaks the camera pans down her body to the backpack.

M.S. Pan of Cheryl.

Camera then pans up to Cheryl's face:

CHERYL

Right.

CUT TO:

19. INT CHERYL'S APT. DAY VIDEO
Seen in video is a SLIDE projected blurry image of a 1930's film still. The image of a black woman and a white woman come into focus. It's Hattie McDaniel and Vivien Leigh in *Gone with the Wind*. TAMARA and CHERYL's voices are heard in the background (O.S.). The sound of the slide projector and soft MUSIC is heard.

TAMARA

(O.S.)

Where'd you get this slide projector anyway?

CHERYL

(O.S.)

My mom had it in her basement.

TAMARA

(O.S., kidding)

She has everything in that basement. (beat) From the looks of this place you got most of your furniture there too.

CHERYL

(O.S., defensive)

Shut up Tamara. (beat) My mom is very helpful. If you don't like the chair then sit on the floor.

The SLIDE changes to Louise Beavers and Claudette Colbert in *Imitation of Life*.

TAMARA

(O.S.)

What's up with the mummies? Where's the Watermelon Woman?

19. INT CHERYL'S APT. DAY VIDEO
CONTINUED

The SLIDE changes to an early image of Josephine Baker in *Chocolate Dandies*.

TAMARA
(O.S.)

Damn! Who the fuck is that...Don't tell me that's...

CHERYL
(O.S.)

Josephine Baker.(pause) She starred in this all Black Broadway show called (a rustling of papers is heard) *Chocolate Dandies*. But look at her in this....

SLIDE changes to Josephine Baker in tux holding a cigarette.

TAMARA
(O.S.)

Better...much better.(pause) She almost looks like she was down with the sisters.

CHERYL
(O.S.)

I think she was.

In quick progression, the SLIDES change to a series of lobby posters and reviews/articles of colored cast movies from the 1920's and 1930's .

TAMARA
(O.S.)

Now aren't you glad I made you take this stuff from the library?

CHERYL
(O.S.)

Made me take it is right. And your going to take it all back after I finish with it.

TAMARA
(O.S.)

Always got to be honest don't you?

CHERYL
(O.S.)

Yeah, Yeah. (beat) Anyway I worked out this monologue for you to read--a voice over--serious yet sisterly. Kinda like a female James Earl Jones.

The SLIDE changes to head shots of black actresses as maids. The first is a publicity shot of Hattie McDaniel in a maid's outfit. The sound of papers shuffling is heard.

19. INT
CONTINUED

CHERYL's APT. DAY

VIDEO

TAMARA

(O.S., in a funny voice)

And we played the role when we had to. Black actresses were cast as maids, mummies and servants in many of the talkies during the Depression era. We served, cooked, cleaned, and were the comedic relief in many family dramas.

SLIDE of a publicity PHOTO of the Watermelon Woman in a maid's outfit is seen.

TAMARA

(O.S.)

Hey...that's you're girl right.

CHERYL

(O.S.)

Yup...it sure is (pause) Read what I wrote, Tamara.

TAMARA

(O.S.)

Popular in the films of white woman director Martha Page was a little known singer named the 'Watermelon woman'. She made her screen debut in Page's 1931 comedy *The Jersey Girl*. Richards premiered as a lively domestic who is hired by a white country girl forced to sell the family farm and move to the big city.

The SLIDE changes to Watermelon Woman and director Martha Page speaking off set.

TAMARA

(O.S.)

Who's this Martha Page character beyond being a big racist?

CHERYL

(O.S.)

I'm not too sure if she's a big racist but she is a big dyke.
Look at the two of them.

TAMARA

(O.S.)

Yuck! A very scary thought the two of them together.

CHERYL

(O.S.)

Why? Page isn't all that bad.

TAMARA

(O.S.)

Just go back to that SLIDE of her from before.

19. INT
CONTINUED

CHERYL'S APT. DAY

VIDEO

CHERYL
(O.S.)

How about this one instead.

Cheryl changes the SLIDE to a very sexy glamour shot of the Watermelon Woman.

TAMARA
(O.S.)

Now that's a sexy woman.

CHERYL
(O.S.)

Beautiful woman. A very very beautiful woman

The SLIDE changes to white.

CUT TO:

20. INT VIDEO STORE DAY FILM

L.S. PAN. Cheryl is seen walking from behind the counter with a stack of tapes. She walks to a section of store and begins to place tapes on shelves.

M.S. of Cheryl and DIANA.

As Cheryl organizes tape, an attractive white woman in her late twenties, DIANA, stands in background seriously looking at tapes on shelves. The two stand silently near each other then Cheryl notices Diana who now holds 3 videotapes in her hands:

CHERYL

You know it's two tapes for the one Monday through Thursday.

DIANA

Oh really? Thanks, I'm having a rough time deciding ...Which would you suggest; *Cleopatra Jones*, *Jason's Lyric*, or *Carrie*?

CHERYL

Well... I don't know ...*Cleopatra Jones* is really fun. (pause)
Go for *Cleopatra Jones* and *Carrie*. Somehow the two go well together.

DIANA

(laughing)

Your right...but "*Carrie*"? I hate *Sissy Spaceck*. She's such a thin, white, anorexic looking mess in that film. I like my girls with meat on their bones if you know what I mean. (pause/to self)
Anyway I just saw it a few months ago.

20. INT VIDEO STORE DAY FILM

CONTINUED

M.S./DOLLY around Cheryl and Diana.
Cheryl laughs, 1/2 with Diana and 1/2 at her reply. Cheryl then turns to continue shelving tapes, pauses, turns and looks at Diana again.

CHERYL

How about some Sci-Fi like *Alien* or a thriller like *Repulsion* with Catherine Deneuve. She goes nuts in her apartment one weekend.

DIANA

Great just what I need to settle into my new place.

CHERYL

Just remember it's two for one tonight.

DIANA

(upbeat)

OK. (pause) Thanks for the suggestions.

BACK TO L.S. of Cheryl and Diana.
Cheryl smiles at Diana and Diana smiles at Cheryl. CAMERA PANS and follows Cheryl as she walks behind counter where Tamara stands watching Cheryl. CAMERA DOLLIES IN TO A MS of Cheryl looking at tapes and Tamara entering data into computer.

C.U. of Tamara:

TAMARA

Whose the cutie?

C.U. of Cheryl:

CHERYL

Some customer.

C.U. of Tamara:

TAMARA

Nice bone structure if you're into white girls. Do ya think she is or isn't...in the family?

BACK TO M.S. of Cheryl and Tamara.
Cheryl pulls binder from beneath the counter and opens it.

CHERYL

Tamara, why are you constantly clocking women.

20. INT
CONTINUED

VIDEO STORE

DAY

FILM

TAMARA

We're lesbians--remember, Cheryl. We are into female to female attraction. And anyway, you're the one who is supposed to be going after the girls,...How long has it been since you were with one...Lets see...

CHERYL

A week. Remember the emotionally imbalanced Yvette you tried to hook me up with.

TAMARA

Oh come on Cheryl. She wasn't that bad. Stacey talked to her the other night and she asked about you.

Cheryl shoots Tamara a cold stare as BOB, the buppie Black manager walks up with ANNIE, a 22 year old, dyed haired, nosed pierced white lesbian. Cheryl and Tamara stand silently looking at Annie.

M.S. of Bob and Annie.

Bob stands officiously looking at Cheryl, Tamara and Annie:

BOB

Tamara and Cheryl, I'd like you to meet your new co-worker, Annie. H-H-....

ANNIE

Heath. Annie Heath.

M.S. of Bob and Annie.

BOB

Annie Heath. She graduated from Bryn Mawr, right?

ANNIE

Right. (pause) Nice to meet you Cheryl.

M.S. of Cheryl, Tamara, Bob and Annie.

Annie walks over to Cheryl and shakes her hand vigorously. CAMERA PANS with Annie as she walks over to Tamara and extends her hand.

ANNIE

Nice to meet you Tamara.

Tamara gives Annie a look from hell then 1/2 shakes her extended hand. CAMERA PANS to Diana who stands watching the handshake. Diana clears her throat.

20. INT VIDEO STORE DAY FILM
CONTINUED

L.S. of Cheryl, Tamara, Bob, Annie and Diana.
EVERYONE turns and looks at Diana.

BOB

(to Cheryl)

Cheryl, why don't you run through things with Annie while waiting on this customer.

Bob smiles at Diana and walks to answer the phone which has just started to ring. Tamara walks away smirking to stacks behind them. Cheryl and Annie walk to counter and both smile at Diana.

C.U./Cheryl and Annie's P.O.V of Diana:

DIANA

OK. I'm going to take you up on your suggestion and it's two for one right?

C.U./Diana's P.O.V of Cheryl and Annie:

CHERYL

Right.

M.S. of Cheryl, Annie and Diana.

Diana hands Cheryl the boxes and winks at her. Annie looks at Cheryl then at Diana. Cheryl looks at Annie and smiles nervously.

ANNIE

Maybe I should go get the tapes.

M. S. of Cheryl, Annie and Diana.

CHERYL

No. Watch me process this first. (to Diana) Name on the account?

DIANA

Rolland... but it's a new account.

CHERYL

(to Annie)

New accounts get rung up like any order except you have to get all of their credit and addresses, etc. first, then file the credit card imprint.

Diana looks around at literature on counter. Annie stands looking like she is being treated like a child.

CHERYL

All I need is your credit card.

20. INT VIDEO STORE DAY FILM
CONTINUED

Diana opens purse/bag and gets out wallet.
Diana hands Cheryl her credit card.

CHERYL
(to Annie)

Enter the address and license number and I'll run her credit card.

Diana recites her address, etc. to Annie; Annie enters information in the computer; Cheryl runs her credit card through machine.

C.U. of Cheryl and Diana's hands.
Cheryl hands Diana her credit card. Diana reaches for the card and lets her fingers linger, touching Cheryl's fingers.

BACK TO M.S. of Cheryl, Annie and Diana.
Cheryl smiles at Diana and Diana smiles back:

DIANA
Don't I have to sign something?

Cheryl hands Diana a pen and slip. Diana signs slip.
Annie stands watching the two women.
Diana looks at Cheryl intensely as she puts her wallet back in purse.

ANNIE
(to Cheryl)
Cheryl, you know I worked at a video store before. I just get the tapes she wants and scan them, right?

BACK TO M.S. of Cheryl, Annie and Diana.
Cheryl smiles at Diana and Diana smiles back:

DIANA
I'm getting Repulsion and Cleo--

CHERYL
Cleopatra Jones.

Annie looks at Cheryl and Diana then walks away to get tapes.
Tamara walks behind Diana smiling and winks at Cheryl.
Diana digs in her purse for money.

DIANA
Do I pay now or when I return them.

CHERYL
When you return them.

20. INT VIDEO STORE DAY FILM
CONTINUED

Annie comes back with tapes and scans them. Cheryl fidgets with movie display.

CHERYL
(to Diana)
Would you like a bag?

DIANA
No thanks.

Annie hands Diana the tapes.

DIANA
Thank you...

C.U./Diana's P.O.V of Cheryl's badge.

DIANA
(continues)
Cheryl.

BACK TO M.S. of Cheryl, Annie and Diana.
Diana walks away. Cheryl and Annie stand at the counter:

CHERYL
(to Annie)
And that's how you take a customer order.

ANNIE
That's how customers pick up employees, you mean. (looking at Cheryl's badge) I need to get a badge if it's that easy.

Cheryl looks at Annie and smiles. Annie smiles back.

CUT TO:

21. EXT LEE'S HOUSE FRONT DOOR VIDEO
Cheryl stands ringing the door bell of LEE, the queeny, 50 year old, over zealous collector of Black film memorabilia. Tamara runs the camera and is heard O.S.:

CHERYL
Are you sure you said 3 o'clock (pause) How did you hear about this guy anyway?

TAMARA
(O.S.)
He's a friend of my Mom's. He's cool though. I think his son is gay.

21. EXT
CONTINUED

LEE'S HOUSE

LEE'S HOUSE VIDEO

CHERYL
That makes him cool?

TAMARA
(O.S.)
It's better than nothing.

Lee opens the door. He is wearing a T-shirt with an image of Paul Robeson on it.

TAMARA
(O.S.)
Hi Lee. It's OK if we tape our visit? This is Cheryl.

LEE
Hi Cheryl and Tamara. (pause) Sure you can tape, honey, if you promise to get my good side.

22. INT LEE'S HOUSE LIVING ROOM VIDEO
Lee holds door open for Cheryl and Tamara to enter. Tamara walks into foyer and turns camera to Lee catching him picking his nose as he closes the door.

LEE
So you came to see what I got.

Lee walks past camera and stands in front of Cheryl.

LEE
Right this way ladies.

TAMARA
(O.S. into camera)
Ladies, huh?

Cheryl and Tamara follow Lee through his house. Tamara turns camera on the living room when they walk past it.

TAMARA
(O.S.)
Can you show us what's in here?

LEE
You mean in the living room? Sure.

Lee and Cheryl walk into the living room. The room is elegantly decorated with lobby posters of Black Cast Films. On one wall is an un-lit neon sign which reads ROYAL.

22. INT LEE'S HOUSE LIVING ROOM VIDEO
CONTINUED

LEE

Everything is authentic except for the sign...let me turn it on for you.

Lee walks to the sign and turns it on.

LEE

It's a duplicate of the sign that hung above the Royal Theater back in the 30's.

CHERYL

What was the ROYAL?

LEE

The Royal, the Dunbar, the Standard were the place to be back in the 20's and 30's. South Street was jumping with night life.

Lee moves away from the sign. Tamara gets a shot of it with the camera.

CHERYL

Like South Street now?

LEE

Hell no girl, South Street sucks now. But back then it was 20th and South. Everybody who was anybody was there to see the movies or the shows at one of the theaters...the Royal and the Dunbar were Black owned and operated up until and even after the Depression.

TAMARA

When they showed films, was it those all black cast ones?

Lee moves to mantle and stands beneath a poster of an Oscar Micheaux film, "Body and Soul." Cheryl walks and stands inbetween Tamara, at the camera, and Lee at the mantle.

LEE

(laughing)

If they had only played Black cast films, they really would have gone out of business during the Depression.(pause) Black folk wanted to see the Hollywood stuff...the stars, costumes and all that junk. The all black cast stuff ...or Negro stuff, played before the feature.

Cheryl walks and stands next to Lee and looks at poster.

LEE

"Body and Soul" opened here in 19XX at the Royal.

22. INT LEE'S HOUSE LIVING ROOM VIDEO
CONTINUED

Cheryl and Lee stand silently looking at each other.

TAMARA

(O.S.)

Ask him about the Watermelon Woman?

Lee starts to laugh:

LEE

(laughing)

Now that's a new name. (to Tamara) Where did you find that one?

CHERYL

(to Lee)

I actually found her in some tapes that came to the store. She played either a maid or a mammie, had a few stupid lines, but was stunning.

TAMARA

(O.S.)

Yeah, I've seen her. She was all that.

LEE

Well you know that was stardom for most sisters back then. Actually it was work. The movies always had a role for colored domestics. Films in the teens would sometimes just ask real help to stand in the scenes. (pause) Or, sometimes directors would check out the nightclubs and cast the singers or chorus girls. That's how Ethel Waters got her start.

CHERYL

I bet that's how she got her start. Her name appeared on this one tape box just like that. .as the Watermelon Woman. That's why I decided to make a video to find out who she was.

LEE

I see.

TAMARA

(O.S.)

Tell him the name of that woman who made the films.

CHERYL

She was in at least 5 movies by the white woman director Martha Page. (have)Have you heard of her?

LEE

(funny voice)

Name rings a bell. (pause) Let's go into my office and we'll... as the doctor says...'check it out.'

22. INT LEE'S HOUSE LIVING ROOM VIDEO

CONTINUED

Tamara/CAMERA follows Lee and Cheryl as they walk to Lee's office.

Cheryl turns to the camera and mouths the word 'weirdo.'

Lee turns down a hall with film posters on the wall.

Cheryl stops and looks at poster.

CHERYL

Wow these posters are phenomenal. Do you just focus on Black cast film?

Camera pans posters of Lena Horne films.

LEE

Yeah, I really dig it. Black cast films were very popular here in Philly in the late 20's and early 30's. Oscar Micheaux shot some parts of his films here.

TAMARA

(behind camera)

Lee has been writing an article about Black film in Philly, right?

LEE

Finished an article Tamara. I'll give you'all a copy of it before you leave.

Lee stops and points to the closed door of his office. Lee opens the door and turns on the lights.

LEE

Viola!

Office is filled with file cabinets, posters, archival machinery, and a special light and fan set up. Lee and Cheryl enter.

CHERYL

Wow, Lee. You're the man all right. Impressive set up.

LEE

Expensive set up. (pause) I use the enlarger when I need to make posters.

TAMARA

(O.S.)

You don't mess around do you Lee?

LEE

Nope.

Cheryl walks in, sits down on a chair, and opens note pad.

22. INT LEE'S HOUSE LIVING ROOM VIDEO
CONTINUED

CHERYL

So what do you got on the Watermelon Woman?

Lee opens the file cabinet:

LEE

As I said before, I never heard that name...

Lee fingers through file. Tamara focuses on him, then on Cheryl, then on the equipment.

LEE

...No...no, I don't see any Watermelon Woman. I have a file on directors white and directors black who worked with colored actors. What was the name again...Martin...?

CHERYL

Martha Page. She was a white woman.

Lee opens another file and continues to search.

TAMARA

(O.S., to self)
She was a butch.

LEE

A woman, huh...I never heard of a woman director other than Arzner. (looks up and shuts file)...No, women aren't my specialty ladies...

TAMARA

(O.S., to self)
Of course they aren't, look at you.

LEE

(to Tamara)
...What's that Tamara?

Cheryl shakes her head at Tamara:

TAMARA

(O.S.)
I said we got to get rolling. Look at the time.

Lee shuts file, abruptly.

LEE

Oh (pause, changing subject) I have some old Photoplay magazines in the basement. Let me give you a few before you leave.

22. INT LEE'S HOUSE LIVING ROOM VIDEO
CONTINUED

CHERYL
And the article?

LEE
And the article.

Lee exits room.
Cheryl, standing up, looks at Tamara.

CHERYL
You can be so rude sometimes.

TAMARA
(O.S.)
Everyone knows he's a closeted queen.

CUT TO:

23. EXT PRODUCE TRUCK DAY FILM
M.S. of Cheryl as she stands in a line behind a GRUNGY WHITE BOY and an OLDER WHITE WOMAN waiting to purchase produce. At the front of the line ordering produce is Diana, who is taking a long time placing her order. Cheryl doesn't see Diana. The older white woman in front of Cheryl turns to Cheryl shaking head:

OLDER WHITE WOMAN
You'd expect a young girl like that to be quick about things. What is she ordering anyway. (pause) Maybe she's one of those vegeterainiums.

Cheryl laughs under her breath.
The grungy white boy turns around.

GRUNGY WHITE BOY
(annoyed)
Vegetarians. . . I am one as well and I probably will take as long, if not longer than she is, ordering my produce.

M.S./ Cheryl's P.O.V. of Diana and BLACK MAN.
Diana is seen talking to BLACK MAN worker who fills her order:

DIANA
When are green plums coming in?

BLACK MAN
On Tuesday when all the other produce you asked about is due in. (pause looking at line) Do you want anything else lady?

23. EXT
CONTINUED

PRODUCE TRUCK DAY

FILM

DIANA

No...I guess that will be all.

BLACK MAN
\$7.50.

Diana digs in her pockets for money.

M.S. PAN of Cheryl.

Cheryl, watching Diana, steps out of line and walks towards front of line.

Just as Cheryl gets to the front of the line, out of nowhere, a BEAUTIFUL BLACK WOMAN walks over to DIANA.

BLACK WOMAN

Do you want some money. Ill pay for half.

Diana, finding a twenty in her pocket, hands the black man the money.

DIANA

...No I have it. (pause) You buy the wine.

Beautiful black woman looks at Cheryl coldly. Diana looks at beautiful woman then at Cheryl.

DIANA

Hey it's Cheryl, the video store woman.

The Beautiful black woman pick up bags of produce. Cheryl looks at the woman and smiles. The woman ignores Cheryl and walks to a car parked next to the produce truck.

C.U./Diana's P.O.V of Cheryl:

CHERYL

Yeah. I just saw you in line and thought I say 'hi'.

C.U./Cheryl's P.O.V of Diana.

Diana smiles at Cheryl as she gathers the remaining bags:

BEAUTIFUL BLACK WOMAN

(O.S.)

Let's go Diana. We've got a million errands to run.

DIANA

Well I'll see you around.

23. **EXT** **PRODUCE TRUCK** **DAY** **FILM**
CONTINUED

C.U./Diana's P.O.V of Cheryl:

CHERYL
You bet.

L.S./ Cheryl's P.O.V of Diana and the beautiful Black woman.
Diana walks to car, gets in and car drives away.

M.S. of Cheryl.
Cheryl watches for a moment then gets back in line.

CUT TO:

24. **INT** **CHERYL'S APT.** **DAY** **VIDEO**
Cheryl is seen in talking-head set up holding a magazine in hand.

CHERYL
In this copy (holds to camera and shakes) of the June, 1932 Photoplay which Lee lent me, there is a little blurb about the infamous woman director Martha Page: "Of the few women directors working in Hollywood this year, most promising is Martha Page."...

Cheryl holds a page of the magazine up to camera. We see a serious looking head shot of Martha Page. The PHOTO is blurry at first, then it slowly comes into focus.

CHERYL
(behind PHOTO)
"Her silent films were a hit but watch out for her talkies. They star every soon-to-be famous young starlet you know. She makes what MGM calls the women's film. But don't let this stop you from seeing them. They are funny and serious at the same time. How does this little lady do it?"

As the camera holds on the PHOTO.
Cheryl is heard from behind PHOTO.

CHERYL
I bet she does it like a bottom...you know has the girls tie her up and shit.

CUT TO:

25. **EXT** **CITY STREET** **DAY** **VIDEO**
Cheryl interviews a YOUNG BLACK MOTHER with SMALL CHILD in stroller as they stand in front of an Afrocentric book store. MUSIC is heard.

25. EXT
CONTINUED

CITY STREET

DAY

VIDEO

YOUNG BLACK MOTHER
This is for a movie, right?

CHERYL
Something like that. (pause) Can you tell me what you know about
the Watermelon Woman?

YOUNG BLACK MOTHER
Never heard of her? (pause) You're from TV, aren't you?

CHERYL
What?

YOUNG BLACK MOTHER
Weren't you in a movie on TV.. that public channel?

CHERYL
No, sorry.

CUT TO:

26. INT SHIRLEY'S LIVING ROOM DAY VIDEO
SHIRLEY, a 60+ black woman, is seen sitting in a chair. The room
she is in is very cluttered. Cheryl tapes interview and is heard
O.S.

SHIRLEY
... And the Crab Shack. Philly was really jumping then. The Crab
Shack and the Dew Drop Inn. Yeah that's where it was. And girl
you should have seen me up on the bar carryin' on like a...oh
wait a minute I almost forgot you was tapin'. (laughs)

CHERYL
(O.S.)
Go ahead, you can say whatever you want.

SHIRLEY
Naw, see I'm tryin' to straighten up a bit. (laughs)

CHERYL
(O.S.)
When did you first meet the Watermelon Woman?

SHIRLEY
You mean Fae. Fae Richards.

CHERYL
(O.S.)
I thought her name was the Watermelon Woman?

26. INT SHIRLEY'S LIVING ROOM DAY VIDEO
CONTINUED

Shirley busts out laughing revealing a few missing teeth.

SHIRLEY

Girl, who told you that mess about Watermelon Woman? (pause) That might of been her stage name when she was in the movies, but when she was singing for us she used her real name. Fae Richards. She musta got that Watermelon thing from those white folk she'd hang out with. (pause) Watermelon.

CHERYL

(O.S.)

How do you know so much about her?

SHIRLEY

I was in love with her that's why. Every stone butch was. She was a looker. Had the saddest smile that would make you want to ... (sings) "Squeeze right to your heart on a cloudy day..." (pause) Yeah, she sure was a looker. (pause) I was ...seventeen, eighteen...and the first time I walked into the Showcase, (lights up Cigarillo) Pookie bring me an ashtray.

POOKIE, a girl about 8 yrs., enters with ashtray. Pookie waves at the camera, giggles and leaves.

SHIRLEY

(continues)

Git outta here girl, can't you see we're making a movie. (pause) The Showcase right, is that where I was? Fae sings the blues to all of us at that speakeasy near South Street. It was a mixed club that allowed our kind of people to come in. She'd come out in some fabulous outfit and sing to all us butches standing up front. Sometimes we'd fight just to get her to look at us. (pause) I even got thrown out once fighting with this girl from North Philly. And if I remember right, they even had a back room where all sorts of things went on. But you'd never find me there.

CHERYL

(O.S.)

So the club was a gay club with both black lesbians and gay men?

SHIRLEY

Are you from the planet earth girl! When have you ever seen a black lesbian and gay club, ever. (pause) Back then things were all mixed; white folks owned it, black folks attended and rich white folks came there. Most of the white folks were in the family though. Those ofays needed some place to socialize.

CHERYL

(O.S.)

Who did Fae hang with? Did she have a girlfriend?

26. INT SHIRLEY'S LIVING ROOM DAY VIDEO
CONTINUED

SHIRLEY

Did she have a 'peoples,' you mean. We called our girlfriends "my people." (pause) Fae hung with a lot of different people. Somebody told me once that she was in with the ofays and hooked up some ritzy white woman director to put her in the pictures.

CHERYL

(O.S.)

Martha Page.

SHIRLEY

Yeah that sounds like the name. And if I remember my gossip right she was one mean and ugly woman.

CHERYL

(O.S.)

Wow, Shirley. You should write this all down and make some money. You're living history.

SHIRLEY

History, huh? I never thought this was history. (pause) I guess that's why we have kids like you. You'll remember us, won't you?

Shirley sits silently shaking her head.

SHIRLEY

You know I got some pictures and things from those club days.
(calls into the other room) Nae Nae!

NAE NAE, an eleven-year old black girl, walks into view with her hair half braided and half pressed and a comb stuck in it.

NAE NAE

What Gramma?

SHIRLEY

Who you "whatin'" girl?

Nae Nae stands silent.

NAE NAE

Yes, Gramma?

SHIRLEY

That's right. (pause) Go in my room and bring me down that brown box with the picture albums in it. And don't touch nothin' while you're in there either.

Shirley sits rubbing her chin and smoking.

26. INT SHIRLEY'S LIVING ROOM DAY VIDEO
CONTINUED

SHIRLEY

These are my niece's children. (pause) She leaves them with me when she goes to work in 'lantic City. She works at Bally's.

A loud thump is heard. Shirley shakes her head. Nae Nae re-enters.

NAE NAE

I had trouble reaching it and somethin' fell. (pause) Sorry Gramma.

Nae Nae exits shamefully. Shirley opens box and digs through it. Cheryl takes camera off tripod and focuses on Shirley's hand going through stuff in box. Cheryl focuses on the **PHOTOS**, ticket stubs, autographs, including **PHOTOS** of Shirley. Cheryl puts camera back on tripod and focuses on Shirley again. Shirley holds up a stack of pictures to the camera.

SHIRLEY

This was me back in '39. I was what you kids call a fly girl.

Shown is a tattered **PHOTO** of Shirley.

CHERYL

(O.S.)

Wow. You were so young.

SHIRLEY

Of course. I was only about nineteen years old.

CHERYL

(O.S.)

Got any pictures of Fae.

SHIRLEY

You know, I might. I used to have my mirror in my room covered with all the photos of the performers in the clubs. Back then, you could buy them and they'd sign it for you. (pause) Yeah I think this is one of her from back when she sang at the Standard back during W.W.II.

Shirley holds up **PHOTO**. Fae is seen posed in a glittery dress.

SHIRLEY

She was a looker back then.

CHERYL

(O.S.)

She sure was.

CUT TO:

27. INT VIDEO STORE LATE AFTERNOON FILM
M.S. Cheryl and Tamara are seen at the counter of the video store working. Cheryl is entering info in computer and Tamara is stacking tapes.

TAMARA
Yvette has been asking about you again.

CHERYL
What?

TAMARA
She and Stacey are going to stop by here tonight.

CHERYL
No way Tamara! I don't like her. Why'd you do that?

TAMARA
Do what? You telling me you don't like Stacey...

Cheryl stops what she's doing and turns to Tamara shaking head and making face.

CHERYL
Yvette...It's Yvette that I don't like. She's not my type...her clothing, her attitude, her tone....

Tamara stops what she's doing and turns to Cheryl.

TAMARA
What about her clothing? She dresses nice. And she wants you.

CHERYL
So what if she wants me? I must say I'm into dating women with mental health right now.

TAMARA
(loud)
Girl what's wrong with you. She's got it going on with a (gesture) "bip and a bam."

Cheryl looks at Tamara and throws her arms up in the air. Annie walks behind the counter. Tamara stops gesture and turns, looking at Annie.

CHERYL
(to Annie)
Do you have a cigarette I could bum off of you. Annie? I think I need to take a break.

27. INT VIDEO STORE LATE AFTERNOON FILM
CONTINUED

ANNIE
Sure. I'll join you.

Tamara shakes her head and sticks her tongue out at Cheryl and Annie. Cheryl looks at Tamara, angrily squints her eyes and follows Annie from behind the counter.

CUT TO:

28. INT VIDEO STORE LATE AFTERNOON FILM
M.S. Cheryl and Tamara stand at the counter. Cheryl finishes helping a CUSTOMER who walks away while Tamara enters info into the computer. Out of nowhere Bob walks up to Tamara carrying papers, a small box and FedEx package. Cheryl and Tamara look at him.

BOB
Did either of you take an order for a...Diana Rolland?

Cheryl looks up from computer as Tamara waits on a NEW CUSTOMER. Tamara looks nervously at Cheryl and Bob.

C.U./Bob's P.O.V of Cheryl.

CHERYL
Who?

C.U./Cheryl's P.O.V of Bob.

BOB
Rolland, new account. I got a call from (looking at paper laughing)...Big Black Productions that they don't carry... get this... "Bald Black Ball Busters" (shakes head). Here's the rest of her order. Could you call her when you get a chance and let her know that the video's not available but, I am.

BACK TO M.S. of Tamara, Customer, Cheryl and Bob.
Bob laughs and hands Cheryl papers and packages. Cheryl ignores his laughter. Tamara finishes with customer who walks away then looks at Cheryl and Bob.

CHERYL
Sure Bob.

Bob walks to other side of counter laughing.

BACK TO C.U. of Bob.

BOB
Bald Black Ball Busters...isn't that funny, Tamara?

28. INT VIDEO STORE LATE AFTERNOON FILM
CONTINUED

BACK TO M.S. of Tamara and Cheryl.
Tamara looks at Cheryl and Cheryl looks at Tamara.

TAMARA

(whispering)

He knows about my ordering them under her name. I thought you said he never checks.

CHERYL

(whispering)

He usually doesn't. (pause) *Bald Black Ball Busters*, Tamara? What's up with that?

Tamara smiles sheepishly. Cheryl picks up phone pretending to place a call. Tamara looks in Bob's direction and opens box.

CHERYL

(whispering to Tamara)

Why didn't you tell me you were using her account to special order? I used it too. I ordered some Watermelon woman films for my project.

Bob notices woman carrying many bags headed to counter, (its Diana). He walks over to wait on her stepping into foreground of counter where Cheryl and Tamara stand:

BACK TO M.S. of Tamara and Cheryl.

BOB

May I help you?

C.U./ Bob's P.O.V of Diana.

Diana puts down her bags and opens her purse, removing papers and videotapes:

DIANA

Just a minute I hope I brought it... here it is.

Diana hands tape to Bob. She looks past Bob to Cheryl and smiles at her.

BACK TO M.S. of Bob, Cheryl and Tamara favoring Cheryl and Tamara.

Cheryl looks at Tamara then looks at Diana and smiles.

CHERYL

(whispering to Tamara)

Oh shit.

BACK TO C.U./ Diana's P.O.V of Bob.

Bob enters information and looks at it puzzled. He looks at Diana and smiles at her oddly.

28. INT VIDEO STORE LATE AFTERNOON FILM
CONTINUED

BOB

(clearing throat)

Miss ROLLAND...some of the tapes you ordered have arrived but a few of the titles were unavailable. (pause) They didn't have...

(to Cheryl)

Can I have that special order slip back Cheryl?

BACK TO M.S. of Bob, Cheryl and Tamara favoring Cheryl and Tamara.

Cheryl hands Bob the slip. Bob hands the slip to Diana and smiles:

BOB

They didn't have that last title there.

C.U./ Bob's P.O.V of Diana.
Diana looks at sheet puzzled.

BACK TO M.S. of Bob, Cheryl and Tamara favoring Cheryl and Tamara.

Cheryl and Tamara make big gestures catching Diana's attention. Cheryl mouths the words "it's OK. Take the tapes."

C.U./ Bob's P.O.V of Diana:

DIANA

(to Bob)

Oh....I see...That's a bummer but I....I will take the rest of the order. I can charge it right?

Diana hands Bob her card.

BACK TO M.S. of Bob, Cheryl and Tamara favoring Bob:

BOB

Right.

Cheryl moves forward and stands looking over Bob's shoulder at transaction. Tamara moves forward and hands Bob the package of videos and stands and looks at transaction, too.

C.U./ Bob's P.O.V. of Diana:

Diana looks at Bob, then at Cheryl with passion in her eyes.

C.U./ Diana's P.O.V. of Cheryl.

Cheryl looks at Diana intense and hot.

BACK TO M.S. of Bob, Cheryl and Tamara favoring Bob:

Bob looks at Diana and thinks she's making a pass at him and he smiles at her.

28. INT VIDEO STORE LATE AFTERNOON FILM
CONTINUED

The phone in Bob's office rings:

BOB
(still smiling at Diana)
Tamara, could you answer that for me. (to Diana) We're all set here.

Bob winks at Diana:

BOB
Do you want a bag or a hand?

BACK TO Bob's P.O.V. of Diana:

DIANA
No bag but maybe a hand.

Diana looks directly at Cheryl.

TAMARA
(O.S.)
Bob. It's your girlfriend. Should I tell her to call back?

BACK TO Diana's P.O.V. of Bob:

BOB
No, No. (to Cheryl) Cheryl, help her with her stuff.

Bob smiles at Diana and walks out of frame Cheryl walks into frame.

L.S. of Cheryl and Diana at counter.
CAMERA PANS FOLLOWING ACTION. Cheryl walks from behind counter carrying package with videos and picks up 2 of Diana's grocery bags. Diana walks away and Cheryl follows. Annie, who's on the floor, looks at the two as they walk past her. CAMERA HOLDS ON ANNIE. Annie smiles at Cheryl.

CUT TO:

29. EXT. VIDEO STORE A BIT LATER FILM
M.S. of Cheryl and Diana as they stand in front of the store.
MUSIC is heard.

DIANA
I didn't really need any help. (pause) Can I have the videos please.

29. EXT VIDEO STORE A BIT LATER FILM

CONTINUED

Cheryl hands Diana the package:

CHERYL

Thanks for covering back there. (pause) It's not what you think though; I'm not out to charge the world on you credit card. It's just a way for us to get free...I mean preview videos.

DIANA

(flirting)
Free huh?

Diana starts to walk away from Cheryl. Cheryl follows. CAMERA DOLLIES with them.

CHERYL

We special order them under any customer's name, dub the tapes, tell Bob the customer didn't want the tapes and we return them to the distributor.

Diana stops and turns to look at Cheryl.

C.U./Diana's P.O.V. of Cheryl:

CHERYL

We've been doing it forever and it's cool.

C.U./ Cheryl's P.O.V of Diana.

Diana has a teasing/sheepish grin on her face:

DIANA

Who's we? (pause) A ball buster no doubt.

Diana stares at Cheryl sexily.

C.U./Diana's P.O.V. of Cheryl.

Cheryl gets nervous:

CHERYL

The other workers. Nothing happens to your account. (pause) Look, I'm sorry about all this.

C.U./Cheryl's P.O.V of Diana.

Diana starts to walk away from Cheryl:

DIANA

Well I guess you'll have to come to my house to borrow the videos since they are mine now.

BACK TO M.S. of Cheryl and Diana.

Cheryl stunned, stands watching her walk away:

29. EXT VIDEO STORE A BIT LATER FILM
CONTINUED

CHERYL

What's your address and phone number?

Diana turns smiles as she continues to walk away:

DIANA

Look it up. You have my account information, don't you?

Cheryl stands frozen watching Diana as she walks away.

CUT TO:

30. INT VIDEO STORE A BIT LATER FILM
M.S. of Tamara and Annie who stand behind counter watching Cheryl walk into the store. Cheryl walks behind counter and stands next to Tamara and Annie. MUSIC is heard.

TAMARA

Well?

CHERYL

She wants me to come and get the tapes.

Tamara looks at Cheryl with her mouth open.

ANNIE

(to Cheryl)

Score! I really need a name tag now.

CUT TO:

31. INT DIANA'S APT. A BIT LATER FILM
M.S. of Cheryl as she stands holding a glass in the living room of Diana's loft.

DIANA

(O.S.)

I really liked the films I bought..(pause) All 30's melodramas by the same woman director.

CHERYL

I'm doing research on one of the actresses in the films.

Diana walks in carrying stack of videotapes.

DIANA

Really, what's her name?

31. INT DIANA'S APT. A BIT LATER FILM
CONTINUED

CHERYL
Fae Richards.

DIANA
Is she the one who looks like Katherine Hepburn?

CHERYL
No. She's the black one. She also goes by the name the
Watermelon Woman.

Diana places the stack of tapes on the table next to Cheryl.

DIANA
I wasn't quite sure what to make of the...Jungle Booty video
(pause) Does the Watermelon Woman star in it too?

Cheryl looks at her embarrassed.

CHERYL
No, the porn titles are for my co-worker.

DIANA
(slyly)
Your co-worker sure has got a thing for black dick.

CHERYL
Yeah she does.

DIANA
She?

Diana walks out of frame.
Cheryl take a gulp of her drink:

CHERYL
Some women like porn I guess.(changing subject) So I'll take
these and tell Bob you returned them. I'll tell him you ordered
the wrong titles.

M.S. of Diana.
Diana walks to a table by the window where her drink sits. She
picks up the glass and sips at it:

DIANA
(slyly)
You know maybe I'll keep the videos I bought.(pause) Want a
drink?

BACK TO M.S.of Cheryl.
CAMERA follows Cheryl who walks to window where Diana stands:

31. INT DIANA'S APT. A BIT LATER FILM
CONTINUED

CHERYL

You can't keep the tapes. They're for my project. I'm actually making a movie about that black actress.

Diana and Cheryl stand silently trying not to look at each other. Cheryl takes another big gulp of her drink finishing it. Diana looks at Cheryl with a devilish look on her face:

DIANA

I can keep them if I want them. I might let you take them from me though. (changing subject) Do you want another drink?

Diana takes Cheryl's glass and walks past her out of frame. Cheryl stands shaking her head then turns to look at Diana:

CHERYL

Sure, I'll have another. (to self) Looks like I'll be needing it.

DIANA

(O.S.)

So tell me more about this project you're working on. (pause) Is it a paper for school or something?

CHERYL

Do I look like a student?

BACK TO M.S. of Cheryl.

CAMERA follows Cheryl who walks to window where Diana stands:

Diana walks back into frame and hands Cheryl a fresh drink.

DIANA

Well...you could be one, you never know.

CHERYL

I'm a...filmmaker.

CAMERA PANS WITH Cheryl as she walks away from Diana into the empty space of her loft.

M.S./Cheryl's P.O.V of DIANA.

Diana remains by window and leans on table:

DIANA

A filmmaker.

31. INT DIANA'S APT. A BIT LATER FILM
 CONTINUED
 BACK TO M.S./Diana's P.O.V. of Cheryl:

CHERYL
 (Changing subjects)
 You got a great space here and a lot of it too.

M.S./Cheryl's P.O.V. of Diana:

DIANA
 I just moved in. Remember,...new account.(pause) You know I used
 to study film in Chicago, that's where I just moved from. I was
 in grad school for law then for film then for history then...

BACK TO M.S./Diana's P.O.V. of Cheryl:

CHERYL
 Then you gave up right?

BACK TO M.S./Cheryl's P.O.V. of Diana:

DIANA
 Right. I needed to figure out my shit before I wasted anymore
 time in school.

BACK TO M.S./Diana's P.O.V. of Cheryl.
 Cheryl walks back to Diana who is leaning on table by window:

CHERYL
 What shit is that?

DIANA
 What I want to do with my life. I want to do it all you know
 what I mean? You know I wanted to talk to you when I saw you at
 the produce truck that day.(pause). I made my friend drive me
 around doing errands. I don't have a car.

CHERYL
 Oh. Your girlfriend gave me the look from hell and I thought...

Diana stops leaning on table, picks up her drink and leans on
 window sill next to Cheryl.

DIANA
 She's not my girlfriend.

CHERYL
 Did I say girlfriend...I meant to say friend.

DIANA
 Oh.

31. INT DIANA'S APT. A BIT LATER FILM

CONTINUED

Diana smiles at Cheryl. Cheryl smiles back and they silently cruise each other.

DIANA

Do you want to stay? I was just getting ready to eat.

Cheryl sips drink.

CHERYL

Aaaah...(pause) Sure.

CUT TO:

32. INT COUCH IN DIANA'S APT. LATER FILM

M.S. TWO SHOT of Cheryl and Diana as they sit on couch watching a Watermelon Woman video on the TV. Plates from dinner and a nice bottle of wine are on floor next to them. Cheryl intensely watches screen. Diana pretends to watch screen but keeps looking at Cheryl. MUSIC is heard.

VIDEO CLIP

SEEN IS the video they watch. It is the film "Dark Deceit," one of the few Black cast films which featured the Watermelon Woman under the name Fae Richards. In this scene Fae plays the dark skinned call girl who argues with a LIGHT SKINNED/PASSING WOMAN who tries to pass as white.

to be written by doug and cheryl

BACK TO M.S. TWO SHOT of Cheryl and Diana on couch.
CAMERA slowly starts to PAN/DOLLY around the couch.

CHERYL

You know how hard it was to find these films? I had to search long and hard for the distributor of this one. It's actually one of the few black cast films that she starred in.

Diana watches and plays with her hair.

DIANA

(uninterested)
Really?

Diana turns and looks at Cheryl then picks up wine glass and sips from it. Cheryl feels her watching and turns and looks at Diana.

CHERYL

(changing subject)
That was really a great meal.

32. INT COUCH IN DIANA'S APT. LATER FILM
CONTINUED

Cheryl picks up her glass and taps it to Diana's glass.

CHERYL
Cheers.

Diana and Cheryl both drink.

CHERYL
Do you mind if I smoke?

DIANA
Sure.

C. U. of Cheryl's hand.
Cheryl digs in breast pocket for cigarette package:

CHERYL
So...(pause). You know what's weird about this cozy set up?

C.U./ Cheryl's P.O.V of Diana:

DIANA
What?

C. U. of Cheryl's hand.
Cheryl takes lighter out of pocket and lights her cigarette.

C.U/Diana's P.O.V of Cheryl.
Cheryl lights cigarette. and places pack and lighter back in breast pocket, inhales and smiles to herself.

CHERYL
It feels like a set up. Like you were hoping I would stay and...

Cheryl "French" exhales.

BACK TO C.U./ Cheryl's P.O.V of Diana:

DIANA
And what?

BACK TO C.U/Diana's P.O.V of Cheryl.
Cheryl looks nervously at Diana:

CHERYL
...And friendly conversation.

Cheryl turns and looks at TV and takes a drag of her cigarette.

32. INT COUCH IN DIANA'S APT. LATER FILM
CONTINUED

BACK TO C.U./Cheryl's P.O.V. of Diana:

DIANA

Well I have to confess I'm kind of...no I'm really...attracted to you.

BACK TO C.U/Diana's P.O.V of Cheryl.
Cheryl turns and looks at Diana, smiles, then shakes her head.

BACK TO C.U./Cheryl's P.O.V. of Diana:

DIANA

What?!

BACK TO C.U/Diana's P.O.V of Cheryl:

CHERYL

I was just thinking ...just going to tell you that you are a really nice woman.

BACK TO C.U./Cheryl's P.O.V. of Diana:

DIANA

I knew that already. What did your friends at work call me...?

BACK TO C.U/Diana's P.O.V of Cheryl:

CHERYL

You heard us!?

BACK TO C.U./Cheryl's P.O.V. of Diana:

DIANA

I had the hots for you when I first saw you shelving tapes.

BACK TO M.S. of Cheryl and Diana.
Diana reaches into Cheryl breast pocket and takes out the pack of cigarettes. Diana's fingers linger on Cheryl's nipple.

DIANA

May I have one?

CHERYL

Ahh...Help yourself.

Cheryl smiles at Diana who is all up in her face. Diana sits back, takes a cigarette out of the pack, then reaches in Cheryl's pocket for the lighter. The reflection of the TV flickers on their faces.

32. INT COUCH IN DIANA'S APT. LATER FILM
CONTINUED

DIANA

The fire is in there too, right?

Cheryl smiles and watches Diana.

CHERYL

Yeah, but it's a lighter.

Diana sits back and lights her cigarette, smokes it, then looks at the TV.

Cheryl watch Diana smoke.

DIANA

(looking at T.V.)

Well now that we know that we like each other what do we do?

CHERYL

(raises eyebrows)

Ahhh...

DIANA

Don't you want to kiss me Cheryl?

C.U. of Diana and Cheryl's kiss.

Diana turns to Cheryl and they kiss; lightly at first then longer and deeper.

BACK TO M.S. of Diana and Cheryl .

Diana stops kissing Cheryl, puts both of their cigarettes out on one of the dinner plates. Cheryl turns to Diana and kisses her passionately. CAMERA PANS to T.V. On the screen the Watermelon Woman and the Passing Woman argue with each other.

WATERMELON WOMAN

You're a lying no good tramp! That's what you are. Committing a sin that will surely send you to hell.

PASSING WOMAN

I'm already going to hell but not for being a tramp; but for being poor and living on the streets like I have to. Why can't I be happy by fitting into their world. God made me this color for a reason.

Watermelon Woman slaps the PASSING WOMAN on the face then turns and walks away.

M.S.(C.U.)/PAN of Cheryl and Diana on couch.

Diana and Cheryl pull at each other's clothing as they make out.

32. INT COUCH IN DIANA'S APT. LATER FILM
CONTINUED

Heavy kissing leads to grinding etc. Cheryl pulls Diana's pants down. Diana slowly yet forcibly pushes Cheryl's head down towards her pussy.

CUT TO:

33. INT CHERYL'S APT EVENING VIDEO
Cheryl is seen in shoulders-up in front of wall covered with black film posters.

CHERYL

I'm still in shock over the whole having sex with Diana thing.Can you image...a customer I just met? (pause) I've never done anything like this before, let me assure you. The hip swinging lesbian style isn't my forte,...You remember the Yvette thing? Anyway I'm just an old fashion girl trying to keep up with the times but Diana just threw me for a loop. I mean...

Cheryl looks away then looks back.

CHERYL

She's not my type and...but...liked it. I don't know what to do or say next.(pause) Maybe it all has to do with this film project which is finally coming together.(pause) Hollywood and the Watermelon Woman and Fae Richards and Blackism. Black-ism. I like that.(pause) Isn't it funny how many lives a person can live in one lifetime...

Cheryl smells her fingers.

CHERYL

They still smell like Diana. (pause). Shit I can't concentrate...this isn't working.

Cheryl stands up and walks out of frame.

CUT TO:

34 INT CHERYL'S APT NEXT DAY VIDEO
Cheryl is seen in video set up holding a book:

CHERYL

(V O)

Flash! A new book on Hollywood lesbians has appeared on the shelves of our local lesbian and gay bookstore.

Cheryl holds book up to CAMERA.

34. INT CHERYL's APT NEXT DAY VIDEO
CONTINUED

Black

Heard are the sounds of a pages being ripped from book.

CHERYL

(O.S.)

Though the book is an expensive piece of gossip, I had to buy it to show you a few things.

PHOTO of Martha Page at Newark Studios.
Cheryl is heard O.S.:

CHERYL

(O.S.)

Why look who it is, the one and only Martha Page!

PHOTO of Martha Page at desk.

CHERYL

(O.S.)

Blah...blah..." and...Page's films were always filled with the prettiest young starlets who of course were rumored to be her lovers.

PHOTO of Fae and Martha on set of film.

CHERYL

(O.S.)

Some folks even say that she was once head over heels in love with the Watermelon Woman, who starred as the "help" in most of these early 1930's women's films. I wonder what kind of help she offered."

Back of book.

Seen is back cover of the book with the AUTHOR's, a queenie WHITE MAN in his early 50's, photo on it.

CHERYL

(O.S., jokingly)

Now I'm not sure what to do or say. Should I end the project now after reading this man's fact filled book of his-store-e? Or should I clearly investigate the rumor? Or better yet, ignore it and tell Fae's "real" life story? (pause) Let's ask the experts.

CUT TO:

35. INT COLLEGE CLASSROOM DAY VIDEO
TALKING HEAD. Seen is a 30+ white woman in interview set up. Cheryl is O.S. The title "M. DAVIS-TODD, Author Feminist Frames" appears over her image.

35. INT COLLEGE CLASSROOM DAY
CONTINUED

VIDEO

M. DAVIS

All these women were remarkable in their ability to transcend the stereotype in one way or another, through humor or song, even gesture. 1930's Hollywood was a pretty rough place for black actresses to do anything interesting in film beyond playing a black maid or servant. The competition was intense. There were few roles and many promising men and women wanting to play them. (pause) You know, Hollywood, at this time, employed almost as many, if not more, black screen stars than it does today.

CHERYL

(off camera)

Can you tell me a little bit more about Fae "Watermelon" Richards? How'd she get the name The Watermelon Woman?

M. DAVIS

I'm not sure...I think the 'Watermelon' really was part of her birth name.

CHERYL

(O.S.)

Says in your book that Richards was also a ... "hair stylist"...and named herself after the way she wore her hair.

M. DAVIS

Oh yes, I forgot about that. (pause) So she got the name the Watermelon Woman....this is one of the funniest stories about researching the book....

CHERYL

(O.S.)

Really?

PHOTO

Several 1930's PHOTOS of black women's hair styles are seen. Also seen is a clip from a film of a black woman pressing the hair of another black woman. M. Davis is heard in V. O.

M. DAVIS

(V.O.)

...Yes really. Colored women named the different hair styles that they wore--Like the Rickety Rat, the cob--the same way shoe manufactures would name ladies shoes after popular women of the era--Lillian, Marion, Marlene.

CHERYL

(O.S.)

Humph.

35. INT
CONTINUED

COLLEGE CLASSROOM DAY

VIDEO

M. DAVIS

Yes, and Richards popularized the watermelon in the film, "Broken Heart," a late 20's silent short by Martha Page. Thus the nickname 'Watermelon-Woman'.

CHERYL
(O.S.)

Do you have any photos of her...hair to prove this. (pause) I mean I could have made that story up.

M. DAVIS

(sheepishly yet offended)

It's true. Trust me, We really researched hard for that story.

CHERYL
(O.S.)

I bet you did.

CUT TO:

36. EXT

COLLEGE CAMPUS DAY

VIDEO

Cheryl interviews TWO WHITE GIRLS and a WHITE BOY.
The white boy silently watches.

CHERYL
(O.S.)

So you both are film majors?

GIRLS
(together)

Yes, yes we are.

CHERYL
(O.S.)

Tell me what you've learned about Martha Page and Fae Richards.

GIRL #1

Well, I heard of Martha Page before.

CHERYL
(O.S.)

What about Fae Richards—the Watermelon Woman.

GIRL #2

If she's in anything after 1960, don't ask us. We haven't covered women and the blacksplotation movement yet.

36. EXT COLLEGE CAMPUS DAY VIDEO
 CONTINUED
 Girl #1 laughs at Girl #2.

CHERYL
 (O.S.)
 What's the title of the class your taking now?

GIRL #2
 The History of Feminist Film and Video.

CHERYL
 (O.S.)
 I see.

The girls look at each other then look at white boy.

CUT TO:

37. BACK TO INT. COLLEGE CLASSROOM DAY VIDEO
 BACK TO TALKING HEAD of M. Davis being interviewed by Cheryl who
 is behind the camera, O.S:

CHERYL
 (O. S.)
 So what do you think about Martha Page being lovers with Fae
 Richards?

M. DAVIS
 (wide eyed)
 Well... you learn something new everyday I guess.

CHERYL
 (O. S.)
 What do you mean?

M. DAVIS
 (sly)
 I don't think what you are saying about the Watermelon Woman--
 Fae Richards and Page is true but, there is something to be
 investigated about the interracial experiences of colored and
 white Hollywood actors during this time period.

CHERYL
 (O. S.)
 What?

M. DAVIS
 A new project honey. (pause) You know we academics must keep up
 with popular culture. (pause) And besides my salary is shit
 until I get tenure.

CUT TO:

38. INT CHERYL'S APT. EVENING FILM

L.S. Seen sitting on the couch in Cheryl's apt. are Stacey and Diana. The two women are tense and don't talk to one another. Diana sits with her legs crossed and turns smiling at Stacey periodically. Stacey picks up her drink and sips it making a sour face. MUSIC is heard.

C.U./Diana's P.O.V of Stacey:

STACEY
Blah!! What is this.

C.U./Stacey's P.O.V. of Diana:

DIANA
Campari and soda. I brought a bottle for the dinner. You don't like it?

C.U./Diana's P.O.V of Stacey:

STACEY
No. It tastes like vinegar.

BACK TO M.S. of Stacey and Diana.
Tamara walks in room with plate of crackers and cheese:

TAMARA
What wrong Sta?

STACEY
(to Tamara)
This drink. Could you bring me a beer.

Stacey continues to make sour face and sits glass on table next to couch.

BACK TO C.U./Stacey's P.O.V of Diana:
Diana nervously smiles at Stacey.
BACK TO L.S. of Stacey, Diana and Tamara.
Tamara looks at the two women.

CUT TO:

39. INT CHERYL'S APT. KITCHEN EVENING FILM
Cheryl is seen at the sink washing dinner glasses.
Tamara comes through kitchen door.

TAMARA
(whispering to Cheryl)
She doesn't like the Campari she brought either.

39. INT CHERYL'S APT. KITCHEN EVENING FILM
CONTINUED

CHERYL

What do you mean either?

Tamara opens fridge and grabs a beer opening it.

TAMARA

(whispering)

I mean I don't think Stacey likes Diana. I went in there and it was all silent and shit.

Cheryl turns, looks at Tamara then makes a discouraged face
Tamara opens the beer.

Cheryl digs in her pocket for cigarettes, removes a joint and holds it up.

CHERYL

Time for plan "J".

TAMARA

Now you're talking. Stacey loves to smoke.

Tamara takes the joint out of Cheryl's hand.

CUT TO:

40. INT CHERYL'S APT. LIVING ROOM EVENING FILM

Tamara and Cheryl come through kitchen door, Cheryl behind Tamara. Camera pans with them.

Tamara lights the joint and takes a big puff.

TAMARA

(exhaling)

A little before-dinner-smoke ladies?

DIANA

Thank God! Let me have a hit.

Diana stands, grabs the joint from Tamara and takes a big hit.
As Diana inhales it, Tamara and Stacey look at her oddly.

CUT TO:

41. INT CHERYL'S APT. DINING ROOM FILM

L.S. of Tamara, Stacey, Diana and Cheryl who are seated around dining table.

They are in the middle of eating dinner.

41. INT CHERYL'S APT. DINING ROOM FILM

CONTINUED

M.S. of Stacey and Tamara:

STACEY

...Then I said to him. Who do you think I am, your slave?

TAMARA

That beats Cheryl's story about having to call this snobby white woman customer a nigger.

M.S. of Diana and Cheryl:

CHERYL

I guess it does.

Cheryl looks at Diana and they exchange a smile.

BACK TO M.S. of Stacey and Tamara.
Stacey notices Diana and Cheryl's exchange:

STACEY

So Diana, what brought you to our fair city? Work, school?

BACK TO M.S. of Diana and Cheryl:

DIANA

No, I just decided to move. (pause) I got sick of Chicago and just up and moved to Philly-- the city of brotherly love--for a change.

BACK TO M.S. of Stacey and Tamara:

TAMARA

And sisterly affection.

BACK TO M.S. of Diana and Cheryl:

CHERYL

What?

BACK TO M.S. of Stacey and Tamara:

TAMARA

And sisterly affection. Brotherly and sisterly affection, right Stacey?

STACEY

(looking at Cheryl)

Yes, can't forget the sisters. We rule this city you know.

BACK TO M.S. of Diana and Cheryl.

41. INT. CHERYL'S APT. DINING ROOM FILM
CONTINUED

CHERYL

(changing subject)

If you left to escape the cold Chicago winters Diana, don't expect it to be better here.

DIANA

It wasn't the cold that made me move. I needed a mental health break.

BACK TO M.S. of Stacey and Tamara.
Tamara smiles:

TAMARA

Good answer. Cheryl likes her women to have the mental health thing going on.

Stacey smiles and looks at Tamara.

STACEY

Well, I like my women crazy like you darling.

Tamara makes kissy lips at Stacey.

BACK TO M.S. of Diana and Cheryl:

DIANA

Cheryl told me you were in school, business right?

BACK TO M.S. of Stacey and Tamara:

STACEY

MBA. I'm getting my MBA from Wharton.

BACK TO M.S. of Diana and Cheryl:

DIANA

My father went to Wharton.

STACEY

(annoyed, O.S.)

Really?

DIANA

Yeah, but when he got out he couldn't get a job, then decided to work for the Diplomatic Corp. He hated it but my mom loved it.

They got to travel everywhere. I was born when they were stationed in Jamaica.

41. INT CHERYL's APT. A BIT LATER FILM
CONTINUED

BACK TO M.S. of Stacey and Tamara:

TAMARA
(flat)
You were born in Jamaica?

BACK TO M.S. of Diana and Cheryl:

DIANA
Yup. I love telling people where I was born.(pause) But we lived all over the place: California, Germany, even Iceland.(pause) If you think Chicago's cold, don't go to Iceland.

BACK TO M.S. of Stacey and Tamara:

STACEY
You've lived in Iceland?

BACK TO M.S. of Diana and Cheryl:

DIANA
Iceland, New Zealand even Egypt... Lets see...J-Jamaica, C, G, I, N, C,...Cairo and ... I don't remember the name of the other place where we lived in Africa. My father was stationed there for about a year.(pause) I've lived just about everywhere.

BACK TO M.S. of Stacey and Tamara.
Stacey rolls her eyes:

STACEY
I see. (pause) Well honey, I was born and bred right here in the good old US.

Tamara makes face and changes subject.

TAMARA
(laughing)
Cheryl, so are you still leaving us for Hollywood? Sounds like the Watermelon Woman is getting pretty ripe?

CHERYL
(O.S.)
Funny, Tammy. And yes things are going well but I might....

TAMARA
(cutting Cheryl off)
Tell Stacey about your plan to break into Hollywood with this Watermelon project.

41. INT. CHERYL'S APT. A BIT LATER
CONTINUED

FILM

BACK TO M.S. of Diana and Cheryl.
Diana looks at Cheryl as Cheryl starts to get angry.

BACK TO L.S. of Tamara, Stacey, Diana and Cheryl.
CAMERA PANS and focuses on Diana:

DIANA

Cheryl, I forgot to tell you this earlier but.... I have some
awesome news.

Everyone stops and listens to Diana.

C.U. of Diana:

DIANA

Well my brother's mother-in-law used to work for this famous
casting agent and...

BACK TO M.S. of Tamara and Stacey.
Tamara and Stacey stop looking at Diana and half continue to eat
half listen.

C.U. of Cheryl:

CHERYL

And what?

BACK TO C.U. of Diana:

DIANA

...And she was and still is friends with the Page family as in
Martha Page.

C.U. of Tamara:

TAMARA

(sarcastically)
You're kidding?

BACK TO C.U. of Diana:

DIANA

(innocently)
No, I'm serious.

C.U. of Stacey:

STACEY

(in a funny voice)
Six degrees of separation, but here it's only two.

41. INT CHERYL'S APT. A BIT LATER FILM
 CONTINUED
 BACK TO C. U. of Cheryl:

Cheryl shoots look at Stacey as Diana continues.

BACK TO C.U. of Diana:

DIANA

I called Mrs. Page-Fletcher and she said she'd love to talk with us about Martha's life in the movies.

BACK TO C.U. of Tamara.

Tamara stops eating and looks at Diana:

TAMARA

"Us." I thought this was Cheryl's project.

BACK TO C.U. of Cheryl:

CHERYL

(ignoring Tamara)

That's great Diana. (pause) You're such a sweetheart.

BACK TO M.S. of Diana and Cheryl.

Diana reaches across the table and touches Cheryl's face, a gesture she intentionally does for the others to see.

BACK TO M.S. of Tamara and Stacey.

Stacey leans over and whispers in Tamara's ear:

STACEY

Why does Cheryl always hook up with these typical white devil types?

TAMARA

She doesn't always go out with white girls.

STACEY

The last one was that weird mulatto girl, and the one before was white if you remember correctly. (pause) This one is up to something, I can tell.

BACK TO M.S. of Diana and Cheryl.

Cheryl looks over at Stacey and Tamara.

Cheryl turns and smiles at Diana, then kisses her lightly.

CUT TO:

42. INT CHERYL's APT. DAY VIDEO
Cheryl is seen, shoulders up, in talking head set-up:

CHERYL

The most distressing thing about this project beyond not being able to focus on it properly is Tamara. She's usually more supportive about things... I mean I know that I'm weird to her...but in the past she's liked it, us being different from each other I mean. Maybe she's going through some changes.
(pause) Maybe I am...I don't know.

CUT TO:

43. INT CONCERT DAY FILM/VIDEO
FILM. Cheryl and Tamara get a gig videotaping a BLACK WOMAN'S MUSIC CONCERT. Needing an extra camera person, Cheryl asks Annie. Tamara, not liking Annie has a chip on her shoulder during the whole production and is especially hyper-sensitive about Annie being the only white person present. Annie senses the tension but tries to fit in anyway. Annie and Tamara have headsets and work the two stage cameras while Cheryl works the long shot camera and directs from the rear/balcony. **Video cameras will record event. They are not props.**

VIDEO. L.S. HIGH ANGLE PAN OF STAGE.

On stage is a popular BLACK WOMAN SINGER. Annie and Tamara are seen in this pan wearing headsets and videotaping. Annie's camera is focused on the singer; Tamara's camera is focused on the audience.

C.U. of an ATTRACTIVE BLACK WOMAN in audience.

VIDEO. Seen is what Tamara is taping, an attractive black woman who sits in fourth row.

Cheryl, Tamara and Annie's voices are heard O.S.:

TAMARA
(O.S.)

Damn, she's cute.

CHERYL
(O.S.)

That's what you've been saying about all of them.(pause) Why don't you tape the singer for awhile.

TAMARA
(O.S.)

Isn't that why you brought orphan Annie along. (pause) I'm trying to get footage for my video project.

43. INT
CONTINUED

CONCERT

DAY

FILM/VIDEO

CHERYL
(O.S.)

But we're working now Tamara...come on.

TAMARA
(O.S.)

Hey, I help you out all the time with your video.(pause) Besides who could possible pass this once-in-a-lifetime chance...

C.U. PAN down row of BLACK WOMEN.

VIDEO. Tamara pans down row of women:

TAMARA
(O.S.)

...to capture all these fine, and I mean fine, black women.

C.U. ZIPPAN from stage to 2 WHITE WOMAN seated in audience. Annie turns her camera from singer and focuses on two woman in the audience.

ANNIE
(O.S.)

Hey it's Greta, my native studies professor (pause) I bet that's her girlfriend.

BACK TO C.U. of black women ZIP PAN TO M.S. of Annie near stage. Tamara turns her camera and focuses on Annie at stage (the Singer is in background):

TAMARA
(O.S., to Cheryl)

Ahh, Cheryl...are you seeing this. (to Annie) Annie! What are you doing!? You are here to videotape the concert not your friends!

BACK TO L.S. HIGH ANGLE of concert.

VIDEO. Seen from Cheryl's camera is the concert. The singer starts to really rock out to the song she sings. Annie turns her camera back to stage. Tamara continues to pan down row of black women.

BACK TO C.U./Annie's camera of Singer. Annie focus her camera on the Singer.

ANNIE
(O.S.)
Sorry.

BACK TO C.U./Tamara's camera of black women.

43. INT
CONTINUED

CONCERT

DAY

FILM/VIDEO

CHERYL
(O.S.)

Tamara why don't you focus on the singer for once. This is the last act.

CAMERA ZIPPANS to M.S. of Singer on stage.

CHERYL
(O.S.)

You're doing a great job Annie.

TAMARA
(O.S.)

Sssh you two. She looks like she's going to stop singing soon..

BACK TO L.S. HIGH ANGLE/Cheryl's camera of concert.
The singer finishes the song and the audience stands and applauds.

CUT TO:

44. EXT TAMARA'S BACKYARD LATE AFTERNOON FILM

L.S. HIGH ANGLE LOOKING DOWN ON BACKYARD.

Tamara is seen on back steps drinking a 40 oz. The yard is partially fenced in. MUSIC is heard.

M.S. of Tamara on steps (in background part of door is seen). Cheryl opens the screen door, walks down the steps, and sits next to Tamara. Cheryl looks at Tamara with a completely tired expression. Tamara extends the 40 oz to her.

TAMARA
Drink.

Cheryl sips 40 oz. Tamara digs into her pocket, takes out her pack of cigarettes and removes a joint.

CHERYL
I haven't drank this stuff in a while.

Tamara lights up joint taking a deep inhale.

TAMARA
(holding in the smoke)
My mom doesn't like me smoking in the house anymore.

CHERYL
Joint or cigarette?

44. EXT TAMARA'S BACKYARD LATE AFTERNOON FILM
CONTINUED

TAMARA

Nothing. It bothers her. But she can smoke a whole pack of Kools in her room whenever she pleases.

CHERYL

Ahh, the joys of living at home. (pause) When are you going to move out of here? You are 29 years old.

C.U. of Tamara PAN to C.U. of Cheryl.
Tamara rolls her eyes while hitting joint and passes it to Cheryl. Cheryl takes a small hit.

BACK TO M.S. of Tamara and Cheryl.

CHERYL

So what's up with you and Annie?

TAMARA

What do you mean "what's up with me and Annie?" I don't like her.

CHERYL

Obviously. You are so mean to her. She's just a kid who wants to help us out.

TAMARA

Help us out! She got paid didn't she? (pause) She just gets on my last black lesbian nerve with that dyed hair and pierced face. (pause) Are you going to smoke that joint, Bogart?

BACK TO M.S. of Tamara and Cheryl.
Cheryl hands Tamara the joint. Tamara takes a hit.

CHERYL

So what? You know what I mean. So the fuck what, Tamara? We are different too.

TAMARA

Yeah but we're not different in a room full of ritzy Black folk. We're there to be as professional as we can be so we can get their business. We're not there to look like a bunch of multicultural, hip-hop mess. I mean did you see what she was wearing?

Cheryl looks coldly at Tamara.

TAMARA

I mean Annie is a spoiled young girl who oughta grow up and stop acting like some extra from the musical "Annie," that's all. Her youth, her queerness....

44. EXT TAMARA'S BACKYARD LATE AFTERNOON FILM
CONTINUED

Tamara shakes head. Cheryl takes a hit from the last of the joint and throws it to the ground.
Tamara watches Cheryl:

TAMARA
Hey...I wanted to save that.

CHERYL
Sorry.

The two sit silently next to each other. Tamara takes a swig off the 40 and offers it to Cheryl.

CHERYL
No thanks.

Tamara looks at Cheryl knowing that she's hurt her feelings and changes the subject.

TAMARA
Sorry Cheryl.(pause) I guess all this Stacey shit is finally getting to me.

CHERYL
What's up with you and Stacey?

TAMARA
Nothing's up, that's the problem. Girl's gone frigid. Zip.

BACK TO M.S. of Tamara and Cheryl.

CHERYL
Well... Don't you think...

TAMARA
I don't know what to think.

CHERYL
I think that Stacey's working and going to grad school at the same time and is stressed out.

Tamara sips beer.

CHERYL
What do you expect?

TAMARA
I expect some nookie once in a while. We've been together for awhile now and I don't even have a key to her place .

44. EXT TAMARA'S BACKYARD LATE AFTERNOON FILM
CONTINUED

CHERYL
No?

TAMARA
Yes!

CHERYL
Isn't that funny, Diana gave me a key to her place a week ago.
Tamara looks at Cheryl coldly and sips beer.

TAMARA
I didn't ask you here to talk about your "wanna-be-black"
girlfriend.

CHERYL
What are you talking about, Tamara...Diana doesn't want to be
black (pause) You know that we are getting serious...Can't you
see I'm into her?

TAMARA
I see you going out with another white girl who wants to be
black and acting like a black girl who wants to be white. (pause)
What's wrong...you tired of your skin color these days?

CHERYL
I am black Tamara. Whose to say dating someone that's white
makes me not black? Whose to say anything about who I fuck in
the first place!

BACK TO M.S. of Tamara and Cheryl.

TAMARA
Well Stacey says that Diana is into chocolate. I mean look at
her Cheryl....She lives alone in a big loft apartment and
volunteers, I said, volunteers at an after school program for
not just poor children, but poor black children...

CHERYL
Tamara!

Out of nowhere Diana enters. She sits down behind Cheryl
embraces her, then leans into FRAME kissing Cheryl on the cheek.

DIANA
(to Cheryl)
Fancy meeting you here. (to Tamara) Can I have a sip?

Cheryl and Tamara look at each other.

44. EXT. TAMARA'S BACKYARD LATE AFTERNOON FILM
CONTINUED

L.S of Tamara, Cheryl and Diana.

Tamara hands Diana the beer and Diana takes a swig.

Suddenly the door opens and TAMARA'S MOTHER, a 50 year-old black woman, appears in robe. Diana removes her arms from around Cheryl. Tamara's mother sniffs the air.

TAMARA'S MOTHER

Hope you ain't smoking no joint out here and didn't invite me.

Tamara's Mother looks at Diana. Diana smiles.

TAMARA'S MOTHER

I just came out here to tell Cheryl that her friend called. A Diana something or other, said she'd be over.

DIANA

Right-ho. Here I am. Nice to meet you Tamara's Mother.

Tamara's Mother slowly smiles at Diana.

TAMARA'S MOTHER

You can call me Phyllis. Nice to meet you, Diana.

Tamara's Mother looks at the 40 oz. in Diana's hand.

TAMARA'S MOTHER

That's my Tamara. (pause) Just like her father...no manners. (to Diana) Diana come inside and I'll get you a fresh beer out the fridge.

Diana stands and follows Tamara's mother into the house.

BACK TO M.S. of Tamara and Cheryl.
Tamara looks at Cheryl scornfully:

TAMARA

(whispering)

You didn't tell me she was coming.

CHERYL

I forgot.

CUT TO:

45. INT PAGE-FLETCHER'S APT. FRONT DOOR DAY FILM
M.S. of Cheryl and Diana as they stand in front of door.

CHERYL

Will you tell me who? ...And why did I have to bring all of this video equipment?

45. INT PAGE-FLETCHER'S APT. FRONT DOOR DAY FILM
CONTINUED

DIANA
You'll find out in a minute.

Diana wipes the corner of Cheryl's mouth then she kisses Cheryl.
The door opens and OLDER BLACK WOMAN in a house coat appears.
Cheryl looks at woman in disbelief.

DIANA
We're here to see Mrs. Page-Fletcher.

The Woman looks at Cheryl from head to toe:

BLACK WOMAN
You can come in.

Diane then Cheryl walk in door past woman.
The woman shuts door.

BLACK
The sounds of setting up video equipment is heard.

CUT TO:

46. INT PAGE-FLETCHER LIVING ROOM VIDEO
L.S. of Diana and Mrs. Page-Fletcher.
Diana is seen as she adjusts the microphone on Mrs. Page-Fletcher's lapel.

DIANA
I'm so glad you allowed us to tape this interview...

Camera movement is noticed and Cheryl walks from behind the camera and stands out of frame watching Diana adjust mike. She walks towards Diana.

CHERYL
(to Diana)
Diana, let me do that. You look in the camera and see if the couch and all is in frame.

Diana walks behind camera. Cheryl fixes mike on Mrs. Page-Fletcher who looks at her coldly and sits down in chair next to Mrs. Page Fletcher. Mrs. Page Fletcher fixes her hair.
Camera ZOOMS to a M.S. which frames Mrs. Page Fletcher on couch and Cheryl in chair.

46. INT
CONTINUED

PAGE-FLETCHER LIVING ROOM

VIDEO

MRS. PAGE-FLETCHER

I don't mind helping out for your little project at all dear.
(pause) My sister was an important lady you know.

Cheryl looks at Mrs. Page Fletcher and gives her a half-assed smile. The Black woman enters, serves tea, and exits. Cheryl watches the older Black woman walk away.

M.S. of Cheryl (seated in chair), Mrs. Page Fletcher and Diana (seated on couch) holding tea cups.

MRS. PAGE-FLETCHER

So exactly what do you young ladies want to know about my sister?

Mrs. Page-Fletcher put teacup down on table.

CHERYL

It's not exactly about your sister but an actress who she worked with.

Diana, putting teacup on table, shoots a look at Cheryl.
Cheryl puts teacup on table.

BACK TO M.S. of Tamara and Cheryl.

MRS. PAGE-FLETCHER

She worked with a number of important starlets back then...Sandra Vincent, Cassandra Brooks...

CHERYL

Fae Richards.

MRS. PAGE-FLETCHER

Who?

Mrs. Page-Fletcher looks oddly at Cheryl. She turns and looks at Diana.

DIANA

The black woman maid in some of her films.

CHERYL

All of her films.

MRS. PAGE-FLETCHER

Oh yes. The girl from the night club. (pause) She was called something else though?

46. INT PAGE-FLETCHER LIVING ROOM
CONTINUED

VIDEO

CHERYL

The Watermelon Woman.

MRS. PAGE-FLETCHER

Martha saw her singing at one of those speak easy clubs. I think it had something to do with Father and one of his business ventures if I'm correct. (pause) Yes, I think the story was that Martha was looking for a maid for a movie she was working on and...

Mrs. Page-Fletcher turns and addresses Cheryl.

MRS. PAGE-FLETCHER

(continues)

...and father happened to be interested in investing in something for the colored people.

Mrs. Page-Fletcher turns and looks at Diana.

DIANA

You mean he bought the speakeasy?

MRS. PAGE-FLETCHER

Oh no, I don't think he did. That was so long ago dear.

CHERYL

Yes he did, Diana. And if I'm remembering this right, he, Father, bought the club and immediately sold it.

Mrs. Page-Fletcher and Diana look and listen to Cheryl.

CHERYL

(continues)

...for a half

a million to Reginald Brooks, a colored, just before the Depression hit. Brooks went bankrupt and eventually hung himself.

MRS. PAGE-FLETCHER

Oh. How disturbing. (changes subject) Yes, Martha found the Richards' girl dancing in the chorus of some club.

CHERYL

(heated)

Wasn't their relationship more than that ...I mean they moved to...to Hollywood together?

46. INT
CONTINUED

PAGE-FLETCHER LIVING ROOM

VIDEO

MRS. PAGE-FLETCHER

Really. If I remember the story correctly Martha was doing well in Hollywood and encouraged her former cast to come and audition for roles in her new picture.

CHERYL

I see. I guess my ...story...is all wrong.

MRS. PAGE-FLETCHER

You're not trying to infer something went on between the two of them?

Mrs. Page-Fletcher looks back and forth between Diana and Cheryl with her eyes wide open.

DIANA

Well, you see Cheryl is making a video documentary about Fae Richards who...

CHERYL

(cutting Diana off)

...Who was lovers with your sister.

Mrs. Page-Fletcher stands up.

MRS. PAGE-FLETCHER

My sister wasn't that type of woman. I've told every writer who asks about Martha this. Martha was a brilliant woman who had the courage to break into an industry dominated by men.

Mrs. Page-Fletcher regains her composure. Diana looks at Cheryl then at Mrs. Page-Fletcher.

CHERYL

(looking at Mrs. Page-Fletcher)

Come on,...I think you knew that Fae and Martha were intimate, Mrs. Page-Fletcher.

Mrs. Page-Fletcher looks at Cheryl stunned.

CHERYL

What's wrong. (pause) Have I shocked you with some truth? Everyone knows that your sister was...that way. I've come across several books and articles that support this fact.

Cheryl looks confidently at Mrs. Page-Fletcher. Mrs. Page-Fletcher turns violently red.

DIANA

Cheryl!

46. INT
CONTINUED

PAGE-FLETCHER LIVING ROOM

VIDEO

MRS. PAGE-FLETCHER

I'm afraid you and your friend will have to leave.

Cheryl leans forward with a fiery look in her eyes.

CHERYL

Fine. I think I've got what I need. (turns to Diana) And to tell you the truth, (pause) I don't need people like her to confirm anything. Besides I know that Fae Richards dumped her sister anyway.

Diana continues to look at Cheryl then turns to Mrs. Page-Fletcher who, still standing, looks away from Cheryl. The older Black woman walks in.

OLDER BLACK WOMAN

Is there some problem, Mrs. Page-Fletcher?

Cheryl stands up and looks in the eyes of the older Black woman. Cheryl shakes her head.

CHERYL

I'm getting out of here.

Cheryl proceeds to remove the mike from Mrs. Page-Fletcher and walks out of frame.

Out of focus shakey images of Diana, Mrs. Page-Fletcher, Black woman and the room are seen as Cheryl packs the camera up with out turning it off.

We hear the camera movement too.

DIANA

Cheryl are you sure...(pause) Mrs. Page-Fletcher please, she's been working on this project and is just a little angry. She's been...

MRS. PAGE-FLETCHER

Aren't they all just a little angry?

There is silence.

Cheryl focuses camera on C.U. of Mrs. Page-Fletcher. CAMERA PANS to Diana who looks at Mrs. Page Fletcher.

DIANA

You know what, (pause) you are an old witch aren't you. (to Cheryl) Let's go Cheryl!

47. INT PAGE-FLETCHER'S APT. FRONT DOOR VIDEO
BLACK

Heard are Cheryl and Diana.
A door is heard closing and movement and footsteps are heard.
There is silence and sounds of an elevator are heard.

CHERYL
(V.O.)

I got a shot of the bitch saying that racist shit...and a black
maid too...so fucked up!

DIANA
(V.O.)
I'm sorry Cheryl.

Silence and elevator sounds are heard.

DIANA
(V.O.)

You know you're really sexy when you get mad though.

CUT TO:

48. ARCHIVAL FILM CLIP NEWSREEL SUPER 8
Archival newsreel from the 30's is seen. A NARRATOR is heard in
V O describing footage.
Seen is SUPER 8mm of Fae shaking hands with the NAACP and Fae
and J. Liberty location scouting.
HEARD is a NARRATOR describing the NAACP footage and describing
the beginning of J. Liberty Wells' Liberty Studios and his
casting of Fae Richards in his first film *Souls of Deceit*.

See Doug and Cheryl for detailed script

CUT TO:

49. INT CHERYL'S APT. DAY VIDEO
VIDEO. Cheryl is seen in shoulders-up in front of wall covered
with black film posters 1930'-1940's.

CHERYL

Well enough time spent researching anything that had to do with
Martha Page and Fae. (pause) Seems like it's their story that
history has kinda remembered and wants to forget. (pause) And I
know Fae had more going on in her life than being with that
woman....she had to...She couldn't have vanished like all the
other black women actresses did...she was too special...too
beautiful. Too important for my history. (pause) Black lesbians,
the invisible other.

CUT TO:

50. INT VIDEO STORE DAY FILM
 M.S. Annie is seen looking through her backpack at the counter. Annie pulls out a newsletter and walks towards Tamara and Cheryl at the counter.
 CAMERA PANS/DOLLIES BACK to M.S. of the trio.

ANNIE

Here it is. The Lesbian Herstory Archives. See. Its near this rave I went to in Brooklyn.

Cheryl take the newsletter from Annie's hand and looks at it. Tamara looks over Cheryl's shoulder making a cynical face.

TAMARA

You're going all the way to Brooklyn. (pause) For what?.... to find out that they only have stuff on white lesbians right, Cheryl.

ANNIE

They actually have this great "Black" lesbian collection Tamara.

Tamara and Annie exchange a cold look. Cheryl continues to read the newsletter.

CHERYL

She's right. (pause) That's great Annie, thanks.

ANNIE

No problem. And I'm actually driving up there soon to visit friends, if you need a ride.

TAMARA

You're such a sweet helpful little thing, Annie. I bet you even know a good place to get a clit piercing.

Cheryl turns and looks angrily at Tamara.

CHERYL

Tamara (pause) I'm serious...don't go there with her.

ANNIE

(to Cheryl)

That's OK Cheryl. She's just jealous.

TAMARA

Right.

ANNIE

(to Tamara)

Just because I'm different from you doesn't mean you have to treat me like shit all the time.

50. INT VIDEO STORE DAY FILM
CONTINUED

TAMARA

Oh, I hurt your little feelings, I'm sorry.

ANNIE

You suck.

Tamara walks and stands next to Cheryl.

TAMARA

(raising voice)

Did you hear that Cheryl, I suck.

L.S. of Bob.

Bob enters the store, walks to counter and looks at Tamara, Cheryl and Annie:

BOB

Problem, ladies?

BACK TO M.S. of Tamara, Cheryl, Annie and Bob.

Tamara, Cheryl and Annie look at Bob. Cheryl reaches under the counter and removes a white binder with the words "WORK SCHEDULE" on the side:

CHERYL

No, Bob. (pause) I was just trying to convince Tamara here to work for me next Friday. (pause) I have to go to NY with Annie.

Tamara shifts and looks in binder.

TAMARA

Right (pause)...And Cheryl here is going to work for me on Sunday and Monday (to Cheryl) Right Buddy?

BOB

Well who ever is scheduled to work remember we open late that Sunday. (to Annie) How's it going Annie. Getting the hang of things yet.

ANNIE

Bob I've been working here for several months now.

BOB

Oh. (pause) Time flies doesn't it ladies?

Bob walks past the Trio and towards his office.

Tamara turns, smiles at Bob then looks coldly at Cheryl:

50. INT VIDEO STORE DAY FILM
CONTINUED

TAMARA
(looking at Cheryl)
Time does fly Bob and people do change.

CUT TO:

51. INT LESBIAN HERSTORY ARCHIVES DAY VIDEO
Cheryl and Annie visit the Lesbian Herstory Archives. Annie works the camera while Cheryl talks with the ARCHIVIST, a hippish, attractive 40ish white lesbian named, MJ. Cheryl is seen talking to M.J.

M.J.
Most of our files aren't organized like that. Heck most of are files are still in boxes. (pause) We try to do three things with donated material: categorize, log, then store. We'd love to circulate material but we need more volunteers to organize that project.

CHERYL
And what about the show on black lesbians? Is that a separate collection?

M.J.
It sure is. Its one of our circulated collections. It doesn't have all of our material on black lesbians, just the stuff that women gave the O.K. to show. (pause) Let's see if I can get it for you.

MJ walks out of the room.
Cheryl is seen looking at the books on the bookshelf. She removes a book and shows its cover to the CAMERA.

CHERYL
Dykesville by (author).

As MJ speaks, Cheryl looks at, and Annie films the Black lesbian archive display.
CAMERA slowly pans the display, Cheryl and MJ.

MJ
This here is a map of the lesbian and gay hangouts popular in Manhattan during the 1920's and 1930's.
Cheryl picks up map and shows it to the camera/Annie.

CHERYL
Wow. Looks like there were more dyke bars then.

51. INT LESBIAN HERSTORY ARCHIVES DAY VIDEO
CONTINUED

MJ

They all weren't strictly lesbian. Many were speakeasies where the young white debutante crowd would travel uptown late night for "yardbirds and strings."

ANNIE
(O.S.)
What?

MJ

Fried chicken and spaghetti...a late night snack followed by a shot of one hundred proof tea.

CHERYL

Tea parties. (pause) I was reading about them. (pause) Got any stuff on clubs in Philadelphia?

MJ

Actually there were several in Philly. A woman recently donated a whole box of stuff on Philadelphian lesbian life.

MJ walks to a stack of boxes in the corner. Cheryl follows followed by Annie with the camera. MJ opens one and pulls out a tattered box.

MJ

Haven't really sorted through the stuff, but you're welcome to have a look.

Cheryl pick up a stack of the pictures and shuffles through them.

CHERYL

Oh my God...this is Fae Richards singing!(pause) Who donated this stuff?

Cheryl shows the PHOTO to the camera. Fae Richard's stands on a dark stage singing.

M.J. notices Cheryl showing photo to the camera.

MJ

Wait just a minute kiddo, this information is confidential.

MJ starts putting stuff back in box.

Cheryl quickly turns the picture around.

Written on the back is, "To June Walker, a special friend."

Cheryl moves the photo and smiles to the camera and makes a happy eye gesture.

51. INT LESBIAN HERSTORY ARCHIVES DAY VIDEO
CONTINUED

CHERYL

I'm sorry. I forgot. How can I find out who donated this stuff?

MJ takes picture from Cheryl and puts it in box.

MJ

I'll ask Stephanie about getting in touch with the woman who donated the materials.(pause) Let me put this away...

MJ closes box and moves it another room.

CHERYL

(to Annie)

I can't believe it.

ANNIE

(O.S.)

Aren't you glad we came?

CHERYL

(to Annie)

Annie...you done good.

CUT TO:

52. INT DIANA'S APT. EVENING FILM
M.S. HIGH ANGLE. Cheryl and Diana are heard in bed making love. BLACK is seen then the image of their TWO BODIES cuts into the BLACK. Their IMAGE strobes in and out of the BLACK getting faster and faster, almost freeze frame like. MUSIC is heard.

M.S.of Cheryl and Diana.

Cheryl and Diana are seen sitting up in bed:

DIANA

(singing)

"Truly Scrumptious...you're truly, truly scrumptious."

CHERYL and DIANA

(laughing and singing together)

"Scrumptious as a blah blah blah in May."

DIANA

(singing)

"When I'm near you.. Your truly truly scrumptious."

Cheryl laughs.

52. INT
CONTINUED

DIANA'S APT.

EVENING

FILM

CHERYL

I wish I remembered the words..."Sound of MUSIC," right?

DIANA

No silly, "Chitty Chitty Bang Bang."

CHERYL

Go on, sing another one. I like how you sing.

DIANA

Ummm... I don't know. I can't think of one on the spot.

CHERYL

Come on. Don't be shy now. Anything.

DIANA

OK.

Diana sits upright and sings:

DIANA

(She sing the opening lines a 70's Rock and Roll classic).

Cheryl looks at her with a stunned expression. Diana finishes and looks at Cheryl. Cheryl sits up a bit.

CHERYL

Where ever did you learn the lines to that?

DIANA

Wasn't that the theme song at your prom?

CHERYL

Diana, darling don't forget that I am black. At our prom the jam was "Sail On," by the Commodores.

DIANA

My boyfriend was black and we sang the words together.

Cheryl smiles and shakes her head:

CHERYL

You had a black boyfriend in high school?

DIANA

Two...no three black boyfriends.

CHERYL

What did your parents say?

52. INT
CONTINUED

DIANA'S APT.

EVENING

FILM

DIANA

Nothing. They are liberal hippie types. My father's sister's first husband was an ex-Panther.

Cheryl starts to laugh. Diana half joins in.

DIANA

And his name is...Tyrone Washington.

Cheryl laughs harder.

DIANA

(laughing)

What's so funny, Cheryl?

Diana sits up and get out of the bed.

CHERYL

You're just a mess that's all.

Cheryl gets out of bed.

DIANA

What's that supposed to mean?

M.S./DIANA's P.O.V. of Cheryl.
Cheryl puts on her clothing:

CHERYL

Nothing. (changes subject) Look I have to go and do some work on the project.

M.S./Cheryl's P.O.V of Diana.
Diana sits in bed looking angry:

DIANA

(heated)

The project can wait, Cheryl.(beat) I want you to tell me what you meant first.

BACK TO M.S./DIANA's P.O.V. of Cheryl.
Cheryl dresses avoiding eye contact with Diana:

CHERYL

I don't know what I meant. (pause) I really do have to go.

BACK TO M.S./Cheryl's P.O.V of Diana:

DIANA

You know this project is becoming your crutch.

52. INT DIANA'S APT. EVENING FILM
CONTINUED

BACK TO M.S./DIANA's P.O.V. of Cheryl:

CHERYL

How can you say that, Diana. If you're trying to get me to stay,
You don't need to mention the project.

Cheryl stands sloppily dressed and looks at Diana.

BACK TO M.S./Cheryl's P.O.V of Diana:
Diana sheepishly smiles to herself.

DIANA

Just go. (pause) I'll talk to you later.

CUT TO:

PHOTO

Seen is a PHOTO of OLYMPIA Theater in 1930's. Title: OLYMPIA
THEATER-1932 appears over PHOTO. HEARD are street sounds.

53. EXT SOUTH STREET DAY VIDEO
L.S. of Tamara standing in front of an abandoned building.
Cheryl is behind the camera O.S.:

CHERYL

(O.S.)

Move to the side Tamara.

Tamara steps to side and folds her arms.
The title "The Olympia, 1995" appears over image.

TAMARA

Don't get smart with me. Remember you asked for my help.

PHOTO

Seen is a PHOTO of the STANDARD in 1929. Title "The Standard"
appears over PHOTO.
Heard are footsteps, street sounds of Tamara and Cheryl walking.
MUSIC is heard.

TAMARA

(O.S.)

Dag. Philly was jumping back then, wasn't it?

CHERYL

(O.S.)

Better than today. (pause) It's just around the corner.
2412 South.

53. EXT SOUTH STREET DAY VIDEO

CONTINUED

L.S. of Abandoned lot.

Seen is an empty lot. Tamara walks into lot and picks up a broken bottle:

TAMARA

Damn! What a shame.

CHERYL

(O.S.)

I know.

BLACK

HEARD is disturbing 1930's jazzy club MUSIC as the title "The Dunbar Theater, 1935--No existing PHOTO" appears over BLACK.

L.S. of a convenience store.

PHOTO

Seen is a PHOTO of the ROYAL. The title "The Royal Theater, 1934" appears over image.

L.S. of Royal Theater.

The Royal still stands burned out.

The sound of an ambulance is heard. It grows louder and louder and drowns out the jazz.

CUT TO:

54. INT CHERYL'S APT. DAY VIDEO

Seen is a table phone and phone book.

Cheryl walks in frame and looks into CAMERA.

CHERYL

Watch this folks.

Cheryl opens phone books.

CHERYL

Let's see if June Walker is listed.

Cheryl searches through the phone book.

CHERYL

And here she is right in the white pages.

Cheryl picks up phone, dials and waits for answer.

54. INT CHERYL'S APT. DAY VIDEO
CONTINUED

CHERYL

Hello is this June Walker?...I got your name from the lesbian Herstory archives. My name is Cheryl and I'm a...filmmaker...Yes.. Yes I'm a sister...Yes,...(laughs)...Some people think I'm cute but...Well they are taking good care of them...I'm actually working on a video project about Fae Richards...

Cheryl doodles and re-writes June Walker's number.

CHERYL

She sure was...I know I saw that picture of you two...Yes...But I wanted to know if you had anymore, like ones with Ms. Richards and--Martha Page...I see. But some are interested...Stank bitch, Really?...No she didn't...

Cheryl starts to pace around kitchen.

CHERYL

Look, do you think I could come over and talk to you...maybe even interview you for this project.(pause) No, it's a personal project it would only be me and possibly one other person... I know but...Just me then...Really?...Yes Ma'am...when was that....Yes we need to document our lives. What?...I know how to cook pretty good...I use smoked turkey wings not pork. Why do you ask?

Cheryl smiles.

CHERYL

OK....Yes Ma'am...OK...I'll be there at 1...OK, 11, with lunch in hand. Bye.. and thank you June, Bye.

Cheryl turns to camera smiles and jumps in the air.

CHERYL

Whooo!

CUT TO:

55. EXT ROW HOUSE FRONT DOOR DAY FILM

M.S. Cheryl is seen violently ringing a doorbell of a row house. She holds video equipment and a bag with food. The front door of the adjoining house opens and a YOUNG BLACK WOMAN emerges in robe.

55. **EXT** **ROW HOUSE FRONT DOOR** **DAY** **FILM**

CONTINUED

C.U./Cheryl's P.O.V of Young Black Woman:

YOUNG BLACK WOMAN

If you looking for Miss June she's not there.

C.U./Young Black Woman's P.O.V. of Cheryl:

CHERYL

I was supposed to meet with her today...for lunch.

BACK TO C.U./Cheryl's P.O.V of Young Black Woman:

YOUNG BLACK WOMAN

I know. She told me. (pause) You the girl who uses turkey wings in her greens right?

BACK TO C.U./Young Black Woman's P.O.V. of Cheryl:

CHERYL

(laughs)

Yeah. Will she be back soon?

BACK TO C.U./Cheryl's P.O.V of Young Black Woman:

YOUNG BLACK WOMAN

Ambulance came yesterday and took her off to the hospital.

BACK TO C.U./Young Black Woman's P.O.V. of Cheryl:

CHERYL

(upset)

No! What happened?

BACK TO C.U./Cheryl's P.O.V of Young Black Woman:

YOUNG BLACK WOMAN

She was having heart pains all week. I came over the other day and called the ambulance for her.

BACK TO C.U./Young Black Woman's P.O.V. of Cheryl
Cheryl looks shocked and sad:

BACK TO C.U./Cheryl's P.O.V of Young Black Woman:

YOUNG BLACK WOMAN

She told me to give you this though.

Young Black woman walks into house.

Young Black woman re-emerges with old accordion file and a white envelope. Cheryl looks at it for a minute.

55. EXT ROW HOUSE FRONT DOOR DAY FILM
CONTINUED

YOUNG BLACK WOMAN
You going to be able to carry it?

BACK TO C.U./Young Black Woman's P.O.V. of Cheryl:

CHERYL
Oh. Yes I have a backpack...But here, (pause) take this food I brought for Miss June.

BACK TO C.U./Cheryl's P.O.V of Young Black Woman:

YOUNG BLACK WOMAN
No...I can't

BACK TO C.U./Young Black Woman's P.O.V. of Cheryl:

CHERYL
Please...have you ever tasted greens with smoked turkey wings?

BACK TO C.U./Cheryl's P.O.V of Young Black Woman.
Young Black woman takes bag of food.

YOUNG BLACK WOMAN
Thank you. (pause) Why don't you join me?

Young Black woman smiles.

BACK TO C.U./Young Black Woman's P.O.V. of Cheryl:

CHERYL
I can't. (pause) Do you know which hospital they took her to?

BACK TO C.U./Cheryl's P.O.V of Young Black Woman.

YOUNG BLACK WOMAN
No. but she told me she'd call tonight.

BACK TO C.U./Young Black Woman's P.O.V. of Cheryl:

CHERYL
Take my number and let me know where she is so I can talk to her.

Cheryl pulls paper and pen out of her pocket. She scribbles her number on it and hands it to young Black woman.

CHERYL
Please, don't forget to call.

55. EXT ROW HOUSE FRONT DOOR DAY FILM
CONTINUED

M.S. of Black woman and Cheryl.
CAMERA PANS following Cheryl as she picks up equipment while walking down steps.
Cheryl walks to the sidewalk and hesitates.

C.U. of Cheryl.
Cheryl looks in the folder and makes a discouraged face then walks out of frame.

CUT TO:

56. EXT CITY STREET SAME DAY FILM
L.S. TRUCK SHOT. Cheryl aimlessly walks through a Philadelphia neighborhood street filled with people.
HEARD is Cheryl's voice reading JUNE letter. Cheryl's reading slowly dissolves to JUNE's VOICE, a 65 year old BLACK WOMAN, reading letter.

CHERYL
(V O)

I'm not sure why I'm giving you this stuff. Maybe it's because I'm old and have nothing better to do with my time. It's more like I wanted to meet you to tell you how I feel and what I know about my beloved Fae. I'm mad that you...

June's voice is heard reading letter. Beneath June's reading MUSIC is softly heard.

JUNE
(V O)

...wanted to know about Fae and her relationship with that Page woman yet you call yourself working on a project about Fae, the Black actress yet you have to include a white woman. Whether you're in the family or not, if you're black you have to stick to it. It's all that we have. Our pictures, our stories are all that's left of the lives we dared to live back then. I hope I'm not jumping the gun by saying all this but somebody better set you straight and it best be me who loved and lived with Fae until she died.

L.S. of Cheryl and WOMAN STREET SINGER.
Cheryl stops walking and listens to a WOMAN STREET SINGER.
HEARD beneath June's reading is street Singer's MUSIC.

June
(continues V.O.)

Fae never really talked about her Watermelon years and I never cared to ask. I think it troubled her soul to have the world see her like that.

56. EXT CITY STREET SAME DAY FILM
CONTINUED

JUNE
(V/O)

But I knew she was good...she was good at everything she did. She paved the way for kids like you to run around making movie projects about the past and how we lived then.(pause) I wish she were around cause I know she would say a thing or two to set you straight...you have it all wrong.

L.S. of Cheryl and WOMAN STREET SINGER.
Cheryl takes money out of her pocket, places it in case/hat in front of singer, and walks out of frame.
The Singer continues to play.

JUNE
(continues V.O.)

If you are really in the family, you better understand that our family will always have only each other. Please Cheryl, make our history before we are all dead and gone.(pause) I've included some of the PHOTOS she had left of back then. I should have thrown them out but maybe now you can make what was wrong right.

I hope this note guides you on that right path to using them properly.(pause) I've been in the hospital before so don't worry none. I got friends there. I got friends everywhere.

CUT TO:

57. EXT CITY STREET SAME DAY FILM
M.S.of Cheryl at a pay phone holding receiver:

CHERYL
Yeah. It's me.

57A. INT. VIDEO STORE SAME TIME FILM
M.S. of Tamara on phone in video store:

TAMARA
You don't sound like you. (pause) Guess what? Stacey and I are going to the Poconos...tonight and for the rest of the weekend.
Can you work for me?

57. BACK TO M.S. of Cheryl:

CHERYL
I don't know.(pause) You know I went to visit Fae's lover, right?

57A. INT. VIDEO STORE SAME TIME FILM
 CONTINUED
 BACK TO M.S. of Tamara:

TAMARA

Yeah, but did you hear the part about Stacey and me?

57. BACK TO M.S. of Cheryl:

CHERYL

Yes, Tamara!! But did you hear me?

57A. BACK TO M.S. of Tamara.

Tamara is seen in the foreground and Bob is seen walking behind her in background.

Tamara pretends to be preoccupied with entering information on the computer:

57A. M.S. of Tamara on phone in video store:

TAMARA

Kool and the Gang, Cheryl. I heard you.

57. BACK TO M.S. of Cheryl:

CHERYL

Well I went and her next door neighbor said she was in the hospital and...

57A. BACK TO M.S. of Tamara:

TAMARA

(un-enthusiastically)
 No way.

57. BACK TO M.S. of Cheryl:

CHERYL

...She left me this note in which she reads me about some deep shit. I don't even know the woman but it really got to me. Let me read this one part to you.

57A. BACK TO M.S. of Tamara:

TAMARA

(whispering)
 Read quick, Bob's here clocking me.

A MAN walks to the counter. Bob gives Tamara the "eye" and walks to foreground to wait on the man.

BOB

Can I help you?

57A. INT. VIDEO STORE SAME TIME FILM
CONTINUED

TAMARA

Cheryl...Cheryl I got to go....call back in a bit. OK?

57. BACK TO M.S. of Cheryl:
Cheryl is seen silently crying, holding the receiver to the pay phone.

CHERYL
Yeah.

57A. BACK TO M.S. of Tamara, Bob and Man:

TAMARA
Just come by the store, Cheryl.

CUT TO:

58. PHOTO FLASH
Flashed on the screen in quick progression are the PHOTOS given to Cheryl by JUNE. MUSIC is heard.

PHOTO/
Page kissing Fae at a speakeasy.

PHOTO/
Page and Fae in park.

PHOTO/
Publicity shot of Fae dressed as a maid looking silly.

PHOTO/
Fae and Page in Hollywood.

SUPER 8mm
Page and Fae at Hollywood party. Image freezes on the two of them waving to camera.

CUT TO:

59. EXT SOUTH STREET DAY FILM
L.S. HAND HELD of Cheryl holding the video camera in her hands while nosing around the rubble of an abandoned store front.

L.S. PAN of COP 1 and COP 2.
COP 1, 30+ white man, and COP 2, 30+ Black man, walk their beat and spot Cheryl. They walk towards her:

COP 1
Why it's our little crack head thief.

CUT TO:

315. EXT. SOUTH STREET DAY
L.S. HAND HELD of Cheryl holding the video camera in her hands while nosing around the rubble of an abandoned store front on South Street. The sign on the building's door reads 'NO TRESSPASING.' She pulls a wrench out of the bag she carries and starts to forcibly hit the rusted lock on the building's door with the wrench.

CHERYL
(to self)

Damn!....this lock isn't as old as it looks.

Cheryl continues to hammer away at the lock.

CHERYL
(to self)

I don't care what the sign says, I've got to get inside...now!

316. L.S. PAN of COP 1 and COP 2
COP 1, 30+ white man, and COP 2, 30+ Black man, walk their beat and spot Cheryl. Cheryl stops hammering and puts the wrench back in her bag. They walk towards her:

COP 1

I wonder what that kid is up to?

COP 2 takes out his billy club and walks to other side of Cheryl. CAMERA follows action.

COP 2

What do you think you're doing?

CHERYL

Just looking and mindin' my business.

COP 1 rests his hand on his gun and walks to other side of Cheryl boxing her in.

COP 1

Minding your business, boy don't you know that's private property. (pause) Where'd you get the camera?

CHERYL

Excuse me, but I'm not a boy.

COP 2
Don't trip on us you freak, you look like a boy. Let's just see your ID.

CHERYL
I don't have it on me.

CAMERA pans to a PASSERY BY who stops and watches then pans back to action. Cheryl pick up her video camera.

COP 1
A smart ass with no ID, possible stolen property...

COP 2
...And trespassing.

COP 1
Yeah trespassing.(pause) I think you're going to have to come with us.

COP 1 grabs Cheryl's arm while COP 2 grabs the camera from her.

CHERYL
Get you hands off of me! I didn't do anything!

COP 1 pushes Cheryl against the wall and forces her hands above her head.

CHERYL
This is really ridiculous. I'm sorry, Sir... I know I was trespassing but I'm sure...

COP 1
It's too late for that now. I'm sick of punk niggers thinking you can just say whatever the hell you feel like saying. It's time to teach you a lesson.

COP 2 grabs Cheryl's wrists and handcuffs them.

CHERYL
Hey, fuck you guys...your hurting me!

The COP 1 pushes at Cheryl.

COP 1
Walk!

COP 2
I'll call for a wagon.

CAMERA hold on trio walking away from camera. PEOPLE are seen watching.

CUT TO:

317. INT. POLICE STATION LATER
M.S. of Cheryl sitting in a small room with a big table.

CHERYL
(to herself)
Shit!

Cheryl bangs table and rests head on it.
A POLICE WOMAN enters room and stands behind Cheryl:

POLICE WOMAN
Let's go, Doll. You've been bailed out.

CHERYL
Where's my camera? I want my camera back.

POLICE WOMAN
Do you want to go or stay.(pause) Let's go.

Cheryl stands and exits room. The Police woman follows.

CUT TO:

CUT TO:

61. **EXT** **POLICE STATION** **A BIT LATER** **FILM**
 L.S. of Diana as she stands in front of the station. Cheryl
 exits and walks towards her and stands looking around:

CHERYL

Where is Tamara? I called Tamara.

DIANA

She called me from the store. She couldn't leave cause she's the
 only one there.

CHERYL

Great (pause) They took my camera. And they thought I was a
 crack head.

Cheryl walks away from Diana and Diana follows.
 CAMERA DOLLIES following their actions.

DIANA

Is that all you can say to me?

Cheryl walks down the street, in front of Diana.

CHERYL

I didn't ask you to come. I asked Tamara to come.

DIANA

Don't give me attitude Cheryl. I just bailed you out.

Cheryl stops walking. Diana walks in front of her and stands.
 A BLACK COUPLE is seen in background watching them.

CHERYL

I didn't ask you to bail me out; Diana.

Diana embraces Cheryl. Cheryl pulls back and moves away. Cheryl
 looks at the Black couple. The Black couple looks at Cheryl.
 Diana looks at Black couple, then at Cheryl:

DIANA

What is wrong with you? An hour ago you were sitting alone in a
 jail cell feeling like shit. I come to your rescue and now I get
 treated like shit.

Cheryl looks at Diana coldly.

CHERYL

Diana, you have to leave me alone right now, OK. (screaming) Just
 leave me the fuck alone!

61. EXT POLICE STATION A BIT LATER FILM
CONTINUED

Cheryl walks out of frame.
The Black couple and Diana watch her leave. Diana begins to cry.

DIANA

OK, Cheryl. I'll leave you alone. (pause) Bitch!

Diana walks out of the opposite frame. The Black couple stand shaking their heads.

CUT TO:

62. INT CHERYL'S APT DAY VIDEO
BLACK
Cheryl is heard. BLACK is seen.

CHERYL

I'm speaking to you now on a tape recorder because the police kept the camera. I know they'll never give it back but Tamara and I plan to go tomorrow and complain. (pause) I quit my job yesterday. I just didn't show up. Bob kept calling and calling. (pause) I fucked up royally with Diana. I tried to call her but she won't answer. (pause) I don't know-- but-- I guess things happen for a reason, you know what I mean. I have to finish this film and move on. (pause) It's like you work on something hoping to learn something, and then you move on. (pause) If there is one lesson to learn about this project it's moving on...that's what Fae did. She moved on from being just a singer to a movie star,...then she was lovers with a Martha Page, then she moved back to Philly to be with June,...then she died. (pause) She was in control of her life and did what she wanted. She called herself the Watermelon Woman and lived as the Watermelon Woman until she wanted to be...to be herself. (pause) I guess that's what I learned from this project...be yourself cause you know what, that the only person who you can be.

Papers are heard shuffling and MUSIC is heard.

63. PHOTO MONTAGE

Seen are Photographs of Fae Richards' life the following titles appear over each picture. Closing credits are inserted between PHOTOS. MUSIC is heard.

PHOTO

Fae Richards, Winner of the Beechy Beechum Bicarbonate Jingle Contest, Philadelphia, 1922.

63. PHOTO MONTAGE

CONTINUED

PHOTO

Oscar Williams, Fae's first and only male companion, and Fae, North Philadelphia, 1923.

PHOTO

Reba Richards, Fae's baby sister, portrait by Cohen Brother's.

PHOTO Palace, Broad Street, Philadelphia, 1924.

PHOTO

Fred De Shields, Fae's favorite "boyfriend," Strawberry Mansion Bridge, Philadelphia, 1925.

PHOTO

Fae and friends at Josie's rent party, South Street, Philadelphia, 1926.

PHOTO

Fae "Watermelon Woman" Richards and Sandra Vincent in "Jersey Girl," Newark Studio, 1931.

PHOTO

Martha and Fae, Picnic at Garden State Park, 1933.

PHOTO

Fae and the girls at the Hotspot, Harlem, 1933.

PHOTO

Film still, "Louisiana Lady," Fae Richards, a Page/Newark Production, 1933.

PHOTO

Martha and Fae in Martha's new Brentwood home, 1935.

PHOTO

Fae, Reba and Fred De Shields at Fae's, Inglewood, CA, 1935.

PHOTO

The Watermelon Woman's most popular publicity still, Silverstar Pictures, 1936.

PHOTO

Hollywood gala at Talula's, 1936.

PHOTO

Film still, "Mr. Owens Meets His Match," with Claude Thornton and The Watermelon Woman, 1937.

PHOTO

Film still, "Plantation Memories," 1937.

63. PHOTO MONTAGE

CONTINUED

PHOTO

Fae's glamour series, Hollywood, by Monsieur Max, 1938.

PHOTO

Still from screen test for "Merry-Go-Round," Cassandra Brooke, Fae Richards and Willa Clarke, Silverstar Pictures, 1938. The film was never released.

Press **PHOTO**, Fae Richards greeted by the NAACP, Philadelphia, 1939.

PHOTO

Fae signs contract with J. Liberty Wells, president, Liberty Studios, 1940.

PHOTO

Fae Richards, by Kenny Long, Philadelphia, 1940.

PHOTO

Film still, "Souls of Deceit," J. Liberty Wells and Fae Richards, 1941.

PHOTO

Film still, "Mr. and Mrs. Big," Liberty Studio, Philadelphia, 1942.

PHOTO

Film still, "Black Guns," Fae Richards and Ray Blake, Philadelphia, 1942.

PHOTO

"When Things Go Blue," Fae Richards at The Standard, South Street, Philadelphia, 1944.

PHOTO

Fae's 57th Birthday, Fae and June's, Philadelphia, 1957.

PHOTO

June as the champ, West Oak Lane, Philadelphia, 1962.

PHOTO

Fae and June on a stroll, Center City, Philadelphia, 1966.

PHOTO

Fae in Sunday best, West Oak Lane, Philadelphia, 1973.

CAMERA pulls out to reveal that this **PHOTO** is on a funeral handbill. The title reads, Fae Richards, 1908-1985.

CUT TO:

64. INT. STUDIO DAY VIDEO
Seen in front of CAMERA is Cheryl. She smiles at the camera then put on sunglasses. She looks off screen and gestures for Tamara to enter frame. Tamara enters frame, She also wears sunglasses. The two women play 'cool' in front of the camera and put their arms around each other's shoulders. Cheryl turns and gestures for Diana to enter frame. Diana enters frame and stands on other side of Cheryl. Tamara looks over at her and shakes her head. Cheryl pinches her and she rubs her arm. Cheryl kisses Diana's cheek then Tamara's cheek. The TRIO look into the camera and smile.

THE END