

20th Century Women

by

Mike Mills

EXT. OCEAN - DAY

High overhead shot looking down on the Pacific Ocean.

TITLE: SANTA BARBARA, 1979.

EXT. SANTA BARBARA - VONS PARKING LOT - DAY

WIDE ON a plume of black smoke rising high into the air.

CLOSER ON a 1965 Ford Galaxy engulfed in flames.

DOROTHEA (55, short grey hair, Amelia Earhart androgyny) and JAMIE (15, New-Wave/Punk) jog their shopping cart toward the commotion, stunned to find their car in flames. Dorothea looks at the car and then at her son Jamie, concerned. People run for help. Sirens in the background.

DOROTHEA (V.O.)

That was my husband's Ford Galaxy. We drove Jamie home from the hospital in that car.

JAMIE (V.O.)

My mom was 40 when she had me. Everyone told her she was too old to be a mother.

DOROTHEA (V.O.)

I put my hand through the little window, and he'd squeeze my finger, and I'd tell him life was very big, and unknown;

JAMIE (V.O.)

And she told me that there were animals and sky and cities,

DOROTHEA (V.O.)

Music, movies. He'd fall in love, have his own children, have passions, have meaning, have his mom and dad.

VISUALS

1. BABY IN ISOLETTE

VISUALS

2. DOROTHEA'S HAND OPENING ISOLETTE WINDOW AND PUTTING HAND THROUGH 3. BABY'S FINGERS HOLDING HAND 4. STARS IN SPACE

VISUALS

5. MUYBRIDGE FOOTAGE OF ANIMALS 6. STILL OF THE SKY 7. CITY FROM DOROTHEA'S ERA

VISUALS

8. BACK TO DOROTHEA'S HAND OPENING ISOLETTE WINDOW AND PUTTING HAND THROUGH 9. BABY'S FINGERS HOLDING HAND.

JAMIE (V.O.)

When they got divorced, my father moved back east and left the car with us. He calls on birthdays and Christmas. Last time I felt close to him was on my birthday in 1974, he bought me mirrored sunglasses. I saw the president fall down the stairs, and I threw up on the carpet.

VISUALS

1. 15 YEAR OLD JAMIE ON PHONE DOING A REQUIRED CALL WITH HIS FATHER 2. HANDS DELIVER MIRRORED SUNGLASSES TO 8 YEAR OLD JAMIE ON MINIATURE GOLF COURSE 3. PRESIDENT FORD FALLS DOWN STAIRS ON THE TV AT GOLF AND FUN 4. WORKER CLEANS STAR FIELD CARPET IN ARCADE

INT. DOROTHEA'S LIVING ROOM

Dorothea and Jamie slouch on couch, with "JEEVES" the cat, watching her favorite film CASABLANCA.

DOROTHEA (V.O.)

Since then it's just been us.

Track in on television playing the famous end of the film.

RICK / BOGART

You're getting on that plane.

ILSA / BERGMAN

I don't understand what about you?

RICK / BOGART

I'm staying here with him till the plane get's safely away.

ILSA / BERGMAN

No Richard, what has happened to you, last night....

BACK TO VONS PARKING LOT: THE HULK OF THE CAR SITS IN A FOAMY WHIPPED CREAM PUDDLE. THE FIRE DEPARTMENT CLEANS UP. POLICE ARE THERE. DOROTHEA IS GREGARIOUS WITH THE FIREMEN WHO WORK AROUND HER. JAMIE WATCHES, STILL STUNNED, LIFE'S SURPRISES.

DOROTHEA

Listen, Captain. I am having a party tonight, it's my birthday actually, and I would like you to drop by so I can feed you

FIRE CHIEF

It's not necessary Mrs. Fields.

DOROTHEA

It's Dorothea - no, I insist,
please? That way I can thank you.

She hands her address to them.

EXT. PARKING LOT - SIDE OF FIRE TRUCK - DAY

Jamie and Dorothea sit on a side bumper of a fire truck,
movement around them. They look small, sit close, groceries
at their feet.

Dorothea watches Jamie. The fire scared her. She looks
vulnerable.

DOROTHEA

That was a beautiful car.

JAMIE

Mom, it smelled like gas and
overheated all the time, and it was
just old...

Dorothea's surprised, she didn't know they felt so
differently about the car.

DOROTHEA

(What?) Well it wasn't always old.

Dorothea goes to touch his hair. He bends away from her hand.
Jamie turns to his mom, trying to explain the contemporary
world to her.

JAMIE

You know, when the firemen come,
people don't usually invite them
over for dinner.

Camera tracks away, revealing them like refugees in the
parking lot.

DOROTHEA

Yeah? Why not?

MAIN TITLE ON BLACK: 20TH CENTURY WOMEN

INT. MARY'S THERAPY PLACE - DAY

Camera pans across teen therapy girl (IMPROVISE THERAPY TALK), sees a circle of 6 other teen girls having therapy, lands on JULIE (17, Something subversive below her good looks) similarly bored. The therapist MARY, (40's academic) listens. Julie stares at Mary, criticality brewing inside of her.

EXT. OUTSIDE MARY'S OFFICE

Julie lights up a cigarette, her real self, gets on her bike.

EXT. MONTECITO STREETS - DAY

Julie smokes and rides her bike, her real self more on view.

INT. OBGYN OFFICE

ABBIE (28, Sophisticated NYC art-punk type) stands in gown in OBGYN office, looking confused, vulnerable, but armed with a late 70's clunky Nikon camera. She studies her doctor putting a swab into a tube, writing her name; she takes a photograph.

Turns and takes a photo of the room, her doctor is used to this.

She watches an assistant come in and take the swab (and her future fate) in its plastic container away - go down the hall, and disappear around a corner.

INT. HOSPITAL HALLWAY

The technician carries the little swab down the hall, in a clear plastic bag.

INT. DOROTHEA'S SIDE DOOR

Abbie walks in, looking lost, puts her bag down in the kitchen.

INT. ABBIE'S ROOM

Now in her room, Talking Heads playing loudly, her pain peaks and she begins to dance alone.

EXT. DOROTHEA'S HOUSE

Julie rides her bike past a line of old VWs and an old 30's Chevy.

INT. DOROTHEA'S HOUSE

Julie enters the house, walks towards WILLIAM (Mid 40's post hippie type).

William takes on a major job on his own (tearing down ceiling in entry way). Reveal that this is a big house, needing repair under serious renovations.

WILLIAM

Oh, hey, sorry. Jamie's not here right now.

Julie walks past this. Follows the sound of music upstairs.

INT. HALLWAY/ABBIE'S ROOM

Julie can see Abbie dancing through a partially opened door, Abbie captivates her, she walks towards the room, Abbie sees her, snaps out of her dancing, turns off the record.

Julie enters, Abbie's still troubled by her OBGYN visit, Julie can't really take her eyes off Abbie.

ABBIE

They're not home.

Abbie takes her picture.

JULIE

Don't.

That doesn't stop Abbie. Not mean, just stubborn.

ABBIE

I'm taking pictures of everything that happens to me in a day.

JULIE

I don't like having my picture taken. I didn't happen to you.

She takes another.

INT. DOROTHEA'S KITCHEN AREA

Dorothea and Jamie make their way to the kitchen with all the groceries.

DOROTHEA

Hello.

WILLIAM

Hey.

William enters and helps them, Julie and Abbie enter a beat later.

DOROTHEA

Hi.

She hands William a bag of groceries.

DOROTHEA

You aren't going to believe what happened.

JAMIE

Our car burst into flames in the parking lot.

JULIE

Seriously?

WILLIAM

You OK?

ABBIE

How did it happen?

DOROTHEA

I don't know, they said probably just something electrical. We walked out and it was just sitting there, on fire.

Life's surprises.

WILLIAM

Oh man, I'm sorry.

Everyone's perplexed.

William helps unload groceries. Julie and Jamie IMPROV in background.

DOROTHEA PULLS ABBIE ASIDE, LOOKS AT HER, ABBIE DOESN'T WANT TO SHARE.

DOROTHEA

So, what happened?

ABBIE

They never tell you anything, I won't know for like a week.

Dorothea gives her an encouraging look.

ABBIE (CONT'D)

I'm gonna be late on rent.

DOROTHEA

That's okay, Don't worry about that.

ABBIE

Thanks.

Abbie looks at Dorothea with love and admiration.

INT. JAMIE'S BEDROOM - DAY

Jamie lies flat on his bed. Julie's next to him, processing, earnestly worried for him.

JULIE

What if you had been in the car?

He shrugs, gestures with his hand. She lays beside him on her side. She traces a finger across his hair, his forehead, nose, chest, their hands touch.

JAMIE

I wouldn't be here. You would've missed me?

JULIE

(Yeah) Don't joke.

She traces a finger across his hair, his forehead, nose, chest, their hands touch. He puts his hand on her bare knee, starts to slide up her leg. She easily pulls his hand off.

JULIE (CONT'D)

It was so much easier before you
got all horny.

He's tried this before, but he is really just her friend.

He leans away from her.

JAMIE (CONT'D)

It's not like you, don't -

JULIE

Do it?

She likes that she does it. He smiles, used to her love of
being provocative. Then serious.

JULIE (CONT'D)

Friends can't have sex and still be
friends.

She snuggles him again innocently, pressing her face into his
arm.

JULIE (CONT'D)

I like us like we are - OK?

JAMIE

OK?

Off screen, from far away.

DOROTHEA O.S.

Jamie ... Can you come help set up
please?

JAMIE

Can my mom just chill out?

JULIE

She's compensating for her
loneliness.

INT. DOROTHEA'S ENTRY WAY

William takes Dorothea to see the ceiling he worked on. She
loves it. It's pretty messed up. IMPROVISE ABOUT THE WORK
DONE.

WILLIAM

Dorothea, all that is beautiful
molding there.

DOROTHEA

It is.

WILLIAM

I want to continue that around the
side.

DOROTHEA

All right so we're gonna have to re-
match that, is that actually wood,
or is that plaster?

WILLIAM

No, the plaster is underneath it,
the molding on the outside there is
wood. It'll take some time...

INT. DOROTHEA'S DINING ROOM - NIGHT

Her party's in full swing. An eclectic mix of people. 15 plus
the regulars; construction guys, straight looking drafting
men, a few women Dorothea's age, and 4 firemen from before.
People are all talking and drinking, eating and moving around
the room. WE CROSS BETWEEN MANY SHORT INTERWOVEN MOMENTS
WITHIN THE PARTY. CAMERA MOVES WITH Dorothea showing the FIRE
CHIEF a little of the house. William silently glides with
them.

DOROTHEA

It was built in 1905, the same
family had it forever, but they
lost all their money during the
war, there was a fire - you
should've been here for that.
Anyway, so it was just a mess, they
just let it fall apart. Then a
bohemian inherited it in the 60's,
bunch of free spirits lived here,
and they lost it to the bank.

FIRE CHIEF

It's beautiful.

DOROTHEA

(I think so) I completely fell in
love with it.

CAMERA FINDS WILLIAM AND ABBIE, sitting on the couch talking.

WILLIAM

We're connected to the dirt because
we came from the dirt. The dirt is
made of stars and star dust the
same way we are, so when you put
your hands into that dirt and feel
the earth mother...

She laughs.

INT. DOROTHEA'S KITCHEN

Dorothea busily makes her famous angel food and strawberries
messy pile of a cake. Jamie's putting in the candles.
William's piling up the plates to take in.

DOROTHEA

William, it looks as though I'm
gonna be in need of a car. Do you
think you have something cheap?
Maybe that '49 deluxe?

WILLIAM

I think we can work something out,
maybe we'll trade for rent or
something.

DOROTHEA

Sure.

He takes the plates into the dining room.

Dorothea finishes lighting the candles, to Jamie.

DOROTHEA

OK, give me a minute, then come in.

She trots off to the party - Jamie waits a minute then heads
in.

INT. DOROTHEA'S DINING ROOM - DAY

Jamie brings the cake into the dining room, applause, cheers,
she's happy - blows out the candles.

TITLE: DOROTHEA FIELDS BORN 1924

JAMIE (V.O.)
My mom was born in 1924. When she was my age people drove in sad cars to sad houses with old phones, no money or food or televisions but the people were real.

VISUALS
1. REPORTAGE OF DEPRESSION ERA STREET SCENES 2. CARS 3. HOUSES, PHONES 4. FOOD 5. LIVING ROOMS 6. PEOPLE

JAMIE (V.O.)
When she was 16, the war broke out and she had to leave school.

VISUALS
7. REPORTAGE OF WW2 SOLDIERS MARCHING

JAMIE (V.O.)
Her dream was to be a pilot in the air force. She actually went to flight school. But the war ended before she was done.

VISUALS
8. REPORTAGE OF FEMALE US AIRFORCE PILOTS. 9. PLANES IN FLIGHT.

JAMIE (V.O.)
She became the first woman to work in the Continental Can Company drafting room. Then she met my dad. Then I came. Then they got divorced. But people from her time never admit anything went wrong.

VISUALS
10. REPORTAGE OF 40'S ERA DRAFTING ROOMS.

CUT FROM 40'S DRAFTING REPORTAGE TO:

INT. DOROTHEA'S DRAFTING ROOM - DAY

Dorothea works and smokes.

INT. BANK - DAY

Dorothea and EIGHT YEAR OLD JAMIE are sitting at a bank desk, talking with a MANAGER.

DOROTHEA

What do you mean?

MANAGER

He's too young to have an account
in his name only - little guy.

DOROTHEA

He's a person, not a half person,
not some cute little guy, he has
volition and autonomy and privacy
and he needs a bank account. Can
you do that for us?

MANAGER

I'm sorry, he's too young.

INT. JAMIE'S SCHOOL - DAY

Dorothea and 13 YEAR-OLD JAMIE are sitting in a school office
being scolded by a principal type. He hands her a note, she
resents this authority figure.

PRINCIPAL

Jamie, you can't just keep skipping
school and making excuses.

DOROTHEA

Well wait a minute, why not? Why
can't he skip school? If he has a
legitimate need to be away?

PRINCIPAL

Then I need a legitimate real note
from you with your real signature.

Hands her Jamie's forged note.

DOROTHEA

Okay, wow, how did you forge my
signature so well?

INT. DOROTHEA'S 1977 HOUSE - DAY

CUT TO: 12 year-old hands holding a check with Dorothea's
signature against a window, then placing the note over it and
tracing the signature.

DOROTHEA (CONT'D)

That's really ingenious. But, never
forge someone's signature, or do
something behind their back.

INT. SCHOOL - ADMINISTRATION OFFICE - DAY

12 year old Jamie walks in and hands a note to the secretary.
CLOSE ON the note.

DOROTHEA (V.O.)

Please excuse Jamie from school
this morning, he was doing
volunteer work for the Sandinistas.

The secretary looks incredulous, but files the note and let's
Jamie head to class.

DIFFERENT DAY: Jamie walks in, hands over a note. CLOSE ON
note.

DOROTHEA (V.O.)

Please excuse Jamie from school
this morning, he was involved in a
small plane accident, fortunately
he was not hurt.

The secretary looks up at Jamie and files the note.

INT. DOROTHEAS HALLWAY - NIGHT - 1979

William tries to teach Jamie how to help out around the house
with Dorothea's encouragement. IMPROVISE TALKING ABOUT
RENOVATIONS.

WILLIAM

You're going to be in for a
legendary surprise. It's mahogany
underneath.

JAMIE V.O.

She's always trying to bring a man
into my life.

WILLIAM

This is probably Honduran mahogany,
really fine grain...

CUT TO Dorothea and Jamie whispering away from William.

JAMIE
This is like, really boring,
he's talking about wood and
stuff.

DOROTHEA
Hey watch it, he's helping me
out, restore the house O.K.?

INT. DOROTHEA'S 1975 KITCHEN - MORNING - 1975

JAMIE (V.O.)

She writes down her stocks every morning,

10 YEAR OLD Jamie's and Dorothea's backs as they're hunched over the stock reports, writing down the day's numbers.

DOROTHEA

IBM?

JAMIE

\$213.20

DOROTHEA

GE?

JAMIE

\$51.62

JAMIE

She smokes Salems because they're healthier, wears Birkenstocks because she's contemporary. She read *Watership Down* and learned how to carve rabbits out of wood. And she never dates a man for very long.

VISUALS

11. SALEMS 12. HER BIRKENSTOCKS 13. DOROTHEA WORKS IN HOME OFFICE 14. DOROTHEA READING ALONE IN BED SMOKING.

INT. DOROTHEA'S FRONT DOOR / BACK TO DOROTHEA'S BIRTHDAY PARTY

The partygoers are heading out, Dorothea saying her good-byes. In foreground Julie whispers with Jamie.

JULIE

See you later?

JAMIE

Just don't hang out with that Chris guy anymore, okay? He's a skeez and he's kind of dumb.

JULIE

Exactly.

Turns to Dorothea as she leaves,

JULIE

Happy birthday.

DOROTHEA

Bye Julie.

She leaves Jamie and Dorothea alone on the doorstep.

JAMIE

Stop.

DOROTHEA

What?

JAMIE

Thinking you know everything that's
going on.

DOROTHEA

Having your heart broken is a tremendous
way to learn about the world.

INT. DOROTHEA'S KITCHEN - CONTINUOUS

They're alone now, doing the dishes together, he studies her.

JAMIE

Do you think you're happy, like as
happy as you thought you'd be when
you were my age?

DOROTHEA

Seriously, you don't just ask people
questions like that.

JAMIE

You're my mom.

DOROTHEA

Especially your mom. Look,
wondering if you're happy is a
great shortcut to being depressed.

He looks at her disappointed.

INT. KITCHEN - NIGHT

Dorothea is alone. Lost in thought. An ironing board in the background. Just smoking and thinking. Then, from above, PUNK plays. She looks up, in the direction of the sound. Rises.

INT. ABBIE'S ROOM - NIGHT

Jamie and Abbie sit together, listening to The Raincoats - Fairytale In The Supermarket. Abbie's looking at the cover, Jamie's looking through her other records.

Dorothea appears in the doorway, observing her son, and his obvious love of this. She enters, sits down and listens with them, an awkward moment.

DOROTHEA

What is that?

ABBIE

It's The Raincoats.

She nods awkwardly to the beat, trying to relate.

DOROTHEA

Can't things just be pretty?

JAMIE

"Pretty" music's used to hide how unfair and corrupt society is.

DOROTHEA

Ah, okay so... they're not very good, and they know that, right?

He just looks at her - 'why're you still here' - she looks at him confused by his pushing her away. Seriously curious.

ABBIE

Yea, it's like they've got this feeling, and they don't have any skill, and they don't want skill, because it's really interesting what happens when your passion is bigger than the tools you have to deal with it. It creates this energy that's raw. Isn't it great?

CU on Dorothea feeling like an outsider, lost.

INT. DOROTHEA'S BEDROOM

Dorothea sits at the edge of her bed, smoking and thinking.

DOROTHEA

My son was born in 1964.

DOROTHEA V.O. CONTD.

He grew up with a meaningless war, with protests, with Nixon, with nice cars and nice houses, computers, drugs, boredom.

VISUALS

1. VIET NAM BURNING ON TELEVISION
2. 1968 PROTEST ON TELEVISION
3. NIXON ON TELEVISION
4. CAR SALESMAN ON TV
5. FAST FOOD COMMERCIAL ON TV
6. 1979 PERSONAL COMPUTERS
7. DRUGS
8. BORED 1979 KIDS

INT. JAMIE'S BEDROOM

Jamie dances wildly alone, to punk music.

DOROTHEA V.O.

I know him less every day.

EXT. MONTECITO STREETS - DAY

Jamie skateboards down San Leandro, free, like he's flying.

DOROTHEA V.O.

He said it was just a game.

EXT. MONTECITO RAMP AREA - DAY

Jamie watches other kids do "the fainting game". One kid hyperventilates, another pulls on his diaphragm from behind. The kid faints and gets up, everyone laughs.

DOROTHEA V.O.

You breathe real hard and another kid pulls on your diaphragm and you faint.

Now Jamie tries it. He breathes heavily, kid pulls on his diaphragm from behind, FILM BEGINS TO SPEED UP, Jamie faints, he falls, he doesn't wake up.

DOROTHEA V.O.

He said you're supposed to come to a few seconds later, but it took Jamie almost a half an hour to wake up.

Julie runs from the ramp where she's been watching all this. She tries to wake him, tell's others to get help, she's panicked.

EXT. MONTECITO STREETS - DAY

Julie runs for help.

ALL IN FAST MOTION

INT. ABBIE'S CAR - DAY

Jamie is still unconscious, his head in Dorothea's lap. She looks terrified. Abbie and Julie are there, William drives.

EXT. HOSPITAL - EMERGENCY ENTRANCE

William runs, carries Jamie's limp body into the hospital, everyone follows.

INT. HOSPITAL - EMERGENCY AREA - DAY

LOOKING DOWN ON Jamie. STILL IN FAST MOTION.

They all watch nurses and doctors take his vitals. It's a confusing blur.

DOCTOR

(Tech talk - he's stable - We just have to wait - EKG)

Nurses

(Nurse tech talk, he's stable)

They turn to rush Jamie to a bed. A doctor takes Dorothea by the arm.

DOCTOR

Can you tell me what happened?

A parent's wild guilt and fear on her face.

NEARBY: Jamie's on a gurney, put into a small screened-in area, still limp, unconscious, swarmed by nurses and techs.

Abbie and Julie get swept-up in the screened off area. These two would never be together if it weren't for Dorothea and Jamie; Abbie, an older punk, Julie, a younger AP student.

The girls watch nurses take off his shirt, put on EKG nodes, his body is limp, Abbie starts to silently cry, Julie too?

Dorothea finds Jamie's screened in area. William sits politely outside. His concern is for Dorothea.

NOW Behind the screen, DOROTHEA FREEZES when she sees the wires all over his bare chest. Abbie and Julie are squished into a corner. Dorothea moves around the nurses and technicians still working, she finds his hand, puts it in both of hers, presses her forehead against it.

She takes his hand, like she did when he was a baby in the isolette, closes her eyes.

JAMIE REGAINS CONSCIOUSNESS - disorientated and confused, he clumsily tries to pull off the oxygen canula.

DOROTHEA

He's back.

The nurses and doctor scramble around him, doing vitals, asking questions.

DOCTOR

What's your name?

Confused, but present.

JAMIE

Jamie... Jamie Fields.

Dorothea looks on relieved but destroyed by this.

FAST MOTION ENDS.

INT. JAMIE'S HOSPITAL ROOM NIGHT

Jamie's asleep in hospital bed, Dorothea sits next to him worried, touching his hair. She gets up.

INT. HOSPITAL HALLWAY - NIGHT - CONTINUOUS

She exits his room, exhausted, she finds Julie and Abbie waiting in the hallway. This means a lot to Dorothea, she sits next to them.

INT. STAIRS - DAY

Jamie walks ahead going up the stairs. She walks behind, eying him. Her worry and fear rising, until she says...

DOROTHEA

Why did you do something so -
stupid (dangerous).

JAMIE

I don't know mom, everyone was
doing it.

Escalating fear and anger with each line.

DOROTHEA

So you just went along with it?

JAMIE

It looked like fun.

DOROTHEA

That's just dumb. Why would you do
something so stupid? Just following
along? You know you almost died,
right?

He gets very defensive, feels attacked.

JAMIE

You don't need to worry about me.

She doesn't buy it.

DOROTHEA

Why don't you think?

He turns away from her.

DOROTHEA (CONT'D)

Jamie, hey. What's going on with
you?

He walks off to his room. She follows.

INT. JAMIE'S ROOM - CONTINUOUS

She storms into his room, when she enters he heads to the other side. Dorothea's quite angry now.

DOROTHEA

(Jamie?!) What? You won't talk to me now?

He confronts her like he never has before.

JAMIE

I'm not the one who doesn't talk.

Dorothea's surprised.

DOROTHEA

What? Come on, you scared the hell out of me. Why did you hurt yourself like that?

JAMIE

Why do you smoke yourself to death?

(Some specificity) Why don't you go on dates?

DOROTHEA

(Shocked)

Hey-

Jamie is terrified, but he can't stop.

JAMIE

Why're you fine being sad and alone?

DOROTHEA

We don't talk to each other like that. (What's happening to you.)

He storms off, she's struck, she sits alone, she cries.

INT. DOROTHEA'S LIVING ROOM - NIGHT

Dorothea, still struggling, enters the living room, a movie plays blankly on the TV, she's surprised to find Jamie asleep on the couch.

She sits and looks at him, something she doesn't get to do in peace anymore - thinking as she looks at him.

EXT. EAST BEACH - DAY

WIDE ON a beautiful beach in afternoon sun. In street clothes, they look out of place surrounded by bikini-shorts clad happy beachgoers. Dorothea looks at the girls, nervous. She starts walking.

DOROTHEA

I think history's been tough on men, they can't be what they were, and they can't figure out what's next.

ABBIE

What're we talking about?

Dorothea struggles, wants them just to understand.

JULIE

Men?

ABBIE

I think history and men?

They stand talking on the beach...

CONVERSATION PRELAPS...

DOROTHEA

I think maybe you guys...

INT. KITCHEN - DAY

CLOSE on Dorothea - conversation continues. She is vulnerable. Seated at the table with Abbie and Julie.

DOROTHEA

...could help me - with Jamie.

Julie and Abbie look to each other and Dorothea. What's she asking?

DOROTHEA (CONT'D)

He needs help figuring out how to be himself in all this mess. And I can't be there, I can't be there with him, I need to let go.

JULIE

Is this because of the fainting thing? He's fine.

DOROTHEA

(No) it's because of everything.

ABBIE

I don't understand what you're asking.

DOROTHEA

How do you be a good man? I don't know how you do that nowadays. He's only got me, I mean, it's not enough.

JULIE

You're serious?

ABBIE

What about William? He's a guy, wouldn't he be better for this?

The girls look at each other, they take this more seriously.

DOROTHEA

Have you ever seen them have a conversation?

Very vulnerable for Dorothea, like a failure.

DOROTHEA (CONT'D)

He doesn't connect to men. He likes you two... he likes you two a lot.

ABBIE

But what if I'm not good at it?

JULIE

He's my friend, I don't want to be his mom.

DOROTHEA

No, I'm his mom.

JULIE

Don't you need a man to raise a man?

DOROTHEA

I don't think so. I think you're what's gonna work for him.

The girls don't know what to think.

DOROTHEA (CONT'D)

He just has me, think about it, that's not enough.

I/E. MONTECITO STREETS - DOROTHEA'S CAR - DAY

From inside Dorothea's car we watch Jamie skateboarding down a steep street. Dorothea loves this, we see her smile at his taking flight.

MOMENTS LATER: The car is parked at the bottom of the hill. She's just delivered the news. Jamie's angry, mortified, confused. She's more vulnerable and scared than she knows.

JAMIE

Help me with what?

DOROTHEA

Go through this part of your life, it's not easy, it's not easy for anybody.

JAMIE

You asked them to help me?

He gets out of the car, slams the door, but doesn't know exactly where to go. She's heartbroken but sticking with her plan.

DOROTHEA

I think they get it, Jamie. They like you.

JAMIE

They said yes?

Well, not exactly.

DOROTHEA

Yeah.

Fuck.

JAMIE

Hey?!

DOROTHEA

JAMIE

You just feel guilty - cause it's just you and me.

DOROTHEA

You don't know what I'm feeling.

JAMIE

Right, exactly, tell me.

That's complicated for her.

DOROTHEA

Jamie...

JAMIE

You never tell me what's going on with you, you just do things.

He skates off - his face filled with anger.

She's not used to him being this mad at her. She watches him get further and further away.

EXT. SKATE DITCH OR SKATE RAMP - DAY

Jamie skates with other kids. 7-10 kids hang out, some skating, some watching, smoking, talking.

Jamie's still angry. He overhears some older, tougher looking punk kids talking about going to a punk show in LA.

Jamie approaches them, they look at him.

JAMIE

You guys going to LA?

I/E. 101 FREEWAY - CAR - LATE AFTERNOON DUSK

Jamie's in the far back. The older punk kids are driving, talking excitedly about their adventure. Jamie mostly watches, but he loves this adventure.

EXT. SUNSET BLVD - NIGHT

A seedy section of Sunset, Jamie finishes a call and hangs up a payphone.

INT. DOROTHEA'S DINING ROOM - NIGHT

Dorothea, Abbie, and William are eating. Jamie's conspicuously absent, a place set for him. William returns to the table from the phone.

WILLIAM

That was Jamie. He's in LA, him and some friends went to a show.

DOROTHEA

O.K.

She lights up, she doesn't look worried.

ABBIE

Aren't you worried?

DOROTHEA

He's mad at me. This is his way of dealing with it, it's his right to be mad.

ABBIE

If it made him this mad, maybe it wasn't a good idea?

Dorothea looks at Abbie, smokes, inscrutable.

INT. PUNK CLUB

We see an intense swirling mosh pit, amidst all this action we see Jamie's body whirling by, his face ecstatic.

CUT TO REPORTAGE FROM MID-LATE 1970'S LOS ANGELES PUNK SCENE. THE GERMS, BLACK FLAG, THE WEIRDOS, THE MASQUE CLUB.

INT. DOROTHEA'S HOUSE - NIGHT - CONTINUOUS

Hard cut to Dorothea working on the house late at night. William sees Dorothea down the hall, working away, hard on herself. She looks up and sees him. Why is it easy for her to be vulnerable with William?

DOROTHEA

Maybe I did do the wrong thing?

WILLIAM

Jamie's energy's very unstable, I think that's why he does all this.

DOROTHEA

Well there's an energy crisis, that must be playing into it.

He just looks at her sincerely, why joke?

DOROTHEA

You don't have a lot of funny lines do you?

He doesn't react. She leaves the room, seemingly fine.

INT. DOROTHEA'S BEDROOM

She sits in bed and smokes, and thinks, and worries.

EXT. DOROTHEA'S HOUSE - NIGHT

Camera finds Julie, sneaking up to Dorothea's house in the dark.

INT. JAMIE'S BEDROOM - NIGHT - CONTINUOUS

Julie sneaks into his window. The way she does it tells us she's done it a lot.

She whispers for him but he's not there. Has this ever happened? She sits on his bed, lonely.

JULIE

Jamie.

She decides to get undressed, get's into bed.

INT. ABBIE'S ROOM

Abbie's taking photographs in her room, listening to Siouxsie And The Banshees. She takes a photo of her red shoes on a grey backdrop, she's excited.

INT. WILLIAM'S BEDROOM - NIGHT

William's still recovering from Dorothea's rejection. Abbie pops in, filled with energy.

ABBIE

Hey.

WILLIAM

Hey.

ABBIE

I had a new idea, for my work. Maybe just shoot all my stuff, everything I own, or everything that's important to me. A portrait of myself through all the objects I own? Can I show you?

WILLIAM

Yeah?

She lays out polaroids for him to see.

ABBIE

Bra, birth control, "On Photography" by Susan Sontag, my shoes, underwear, a picture of a picture of my mom... I'm gonna do a bunch of them.

He looks through some of her test Polaroids. Sort of immediately engrossed.

WILLIAM

It's sad in a way isn't it? All this stuff? You know what I mean?

She didn't expect him to get it. She's looking at one of her objects as she talks.

Longer eye contact than usual.

He sits, looks at her, his hand is next to her hand. Something's going on for her, takes a beat to say it.

ABBIE

You want to fool around, with me?

WILLIAM

Really? Yeah.

He touches her hair. She closes her eyes, melts more than she thought she would, just to be wanted is nice. She never tells people about her cancer.

ABBIE (CONT'D)

You know I'm recovering from cervical cancer?

WILLIAM

I know.

She can't believe he still wants to fool around. Everyone else treats her like a leper. Takes her a beat to assess what she feels capable of.

He kisses her. She smells his hair.

ABBIE (CONT'D)

Your hair smells good.

WILLIAM

I make my own shampoo.

ABBIE

Of course you do.

How did she get so far off course? She closes her eyes and kisses him again.

EXT. 101 FREEWAY - CAR - NIGHT

Jamie and his friends drive back from LA. He takes a beer from one of his passed out friends, drinks from it.

INT. DOROTHEA'S HOUSE - NIGHT

Jamie enters the front door, buzzed. He makes his way down the hallway, tipsy. Puts his beer on a chair. His ears ringing.

INT. DOROTHEA'S BEDROOM - NIGHT

Dorothea's smoking in bed, pretending to read, petting Jeeves.

DOROTHEA

It's OK Jeeves, he's home now, you can relax.

INT. JAMIE'S ROOM - NIGHT

Jamie sits on the edge of his bed, looking at Julie. How strange, how great. A bit tipsy.

JULIE

Where were you?

He thinks this is wild.

JAMIE

I went to LA. We went to the Starwood, saw a show.

She looks upset, he studies her.

JULIE

Are you drunk?

He sits down next to her, tries to kiss her.

JULIE

Don't.

JAMIE

What's wrong?

JULIE

Tim Drammer came inside of me.

JAMIE

I don't want to hear this shit.

INT. EMPTY SWIMMING POOL - NIGHT

Abandoned empty Olympic size swimming pool, Julie and friends are drinking, fucking around, some one skateboards through it all.

JULIE (V.O.)

We broke into that old pool at the
rec center. Got loaded. Fucked
around.

JULIE (V.O.)

Me and Tim ended up in his mom's
Maverick.

EXT. EMPTY PARKING LOT - NIGHT

Camera pushes in on a lone Maverick, we hear the sounds of
sex, we hear Tim orgasm.

JULIE

Did you just cum?

INT. TIM'S MOM'S MAVERICK - NIGHT

Tim's getting up off of Julie in the back seat, she sits up.

JULIE

You said you were gonna pull out?

TIM

Yeah, sorry.

Julie plays it like it's not a big deal, but it is a big
deal.

JULIE

I thought we had a deal there?

CUT BACK TO JAMIE'S BEDROOM

He hates hearing this.

JAMIE

Fuck. What're you gonna do?

JULIE

It'll be fine.

She's actually very worried. Her mind spins, disturbed. She changes the subject.

JULIE

Your mom asked me to like, help, like, raise you.

JAMIE

Yea I know. She was raised in the Depression, everyone helped everyone. The whole neighborhood raised the kids - Sorry.

She let's him know it's O.K. But she's still disturbed.

JULIE
Can we do therapy?

JAMIE
Jesus, I don't want to do therapy right now....

JULIE
Let's role play.

JAMIE
Please no.

JULIE

I'll be your mom, you can tell her what you want to tell her.

JAMIE

I don't want to talk to my mom.

JULIE

What would you say to her?

It takes him a beat to work up to it.

JAMIE

Well, mom, I don't need any help, I'm OK.

INT. WILLIAM'S ROOM - NIGHT - CONTINUOUS

Abbie and William are kissing, shirts off, she pulls back, stops. Looks at him strange.

ABBIE

I'm gonna need a story.

WILLIAM

A what?

ABBIE (CONT'D)

A story, like, you're a
photographer taking pictures of me,
I'm like a very normal woman or
something, you have to photograph
me, but you can't control yourself
and you start touching me, and you
shouldn't, but you can't stop and
you keep apologizing, 'I'm sorry,
I'm sorry, I'm sorry...'

WILLIAM

Can't I just be me?

ABBIE

No... sorry.

This isn't William's usual comfort zone, not his trip. But something about Abbie's strength has him.

CUT TO: William stands beside the bed, pretending to be her photographer. He wants to play her game, doesn't really know how.

ABBIE

Okay, so do I just?

WILLIAM

Hey, nice to meet you.

They shake hands.

ABBIE

Oh, Hi. Do I just look in the
camera, or should I look off to the
side?

WILLIAM

Let's start that way, looking in
the camera.

ABBIE

Okay, should I smile?

WILLIAM

Do you like to smile?

ABBIE

Yeah.

WILLIAM

Okay.

He pretends to take a picture.

ABBIE

Oh, you took it. I thought you would say like 1, 2, 3...

WILLIAM

No, I just wait for the moment.

ABBIE

Okay.

WILLIAM (CONT'D)

I just have to fix something.

He leans in and fixes her bra strap. She melts.

WILLIAM

Sorry.

ABBIE

Oh, no, it's fine. I've just never done this before so I'm a little bit nervous. But I can wear my hair differently if you want.

WILLIAM

Abbie.

ABBIE

Yeah?

He breaks their role playing and talks to her sincerely.

WILLIAM

I'm sorry. I'm really sorry.

She doesn't know what to say, what to feel, not where she expected to be. He kisses her.

INT. JAMIE'S ROOM - NIGHT - CONTINUOUS

Julie and Jamie are in bed, listen to Abbie's moaning through the walls. It's more real and adult than what Julie's ever experienced.

Camera tracks out as Jamie looks at Julie.

JAMIE (V.O.) PRELAP

Julie and I have been friends since we were little.

TITLE: JULIE BOWEN BORN 1962

INT. HIGH SCHOOL CHOIR ROOM: CAMERA TRACKS DOWN A LINE OF SINGING FACES, THEY'RE ALL HAPPY AND ENGAGED - THEN JULIE, REMOVED, GOING THROUGH THE MOTIONS.

JAMIE (V.O.) CONTD

She likes to say she's self destructive.

JAMIE (V.O.) CONTD

Her mother is a therapist. She makes Julie attend her teen group sessions.

INT. JULIE'S HOUSE: IMPROVISE, MARY TRIES TO RECONNECT WITH HER DAUGHTER, BUT SHE'S TALKING TO A WALL.

INT. MARY'S THERAPY OFFICE: CAMERA TRACKS IN ON MARY'S TEEN GIRL GROUP THERAPY. THE GIRLS IN A CIRCLE. JULIE RELUCTANTLY THERE.

CLOSE UP ON MARY: She talks to Julie as if she weren't her daughter.

MARY

How about the possibility... that you're choosing boys who are inappropriate - unconsciously.

This is humiliating for Julie, she hides it as best as she can.

INT. JULIE'S HOME: FAMILY DINNER WITH MARY, JULIE'S STEP DAD, AND AMANDA. MARY DOTES ON AMANDA AND JULIE'S STEP DAD. JULIE LOOKS ON IN DISBELIEF.

JAMIE (V.O.)

When her mother remarried, Julie changed. When her half sister Amanda was born with Cerebral Palsy, she changed more.

INT. JULIE'S BEDROOM: AMANDA DOES JULIE'S MAKE UP. THEY IMPROVISE.

AMANDA

It looks really pretty on you, it just makes your face pop, like pop.

Amanda's sweet and Julie's very far away emotionally.

EXT. JULIE'S BEDROOM WINDOW: JULIE SNEAKS OUT AT NIGHT.

INT. HESHER ROOM: JULIE DOES A BONG HIT WITH SOME SKETCHY GUYS.

JAMIE V.O.

She started fooling around. She started sneaking into my house. Sleeping over.

INT. DIFFERENT HESHER ROOM: JULIE MAKES OUT ON TOP OF ONE OF THE BOYS.

EXT. JAMIE'S HOUSE NIGHT - JULIE SNEAKS ACROSS THE YARD AND UP THE SIDE OF HIS HOUSE TO JAMIE'S WINDOW.

INT. JAMIE'S BEDROOM - NIGHT

Jamie and Julie lay next to each other, mid conversation.

JAMIE

Why'd you do it?

JULIE

Cause I'm crazy.

JAMIE

You wish you were crazy.

JULIE

Scratch me.

She lays her arm across him, something she does. He scratches her.

JAMIE

We should go up the coast
somewhere. Just me and you.

INT. HIGH SCHOOL CHOIR ROOM - SAME SHOT DIFFERENT DAY.

Julie sings the same song with the other girls.

JAMIE (V.O.) PRELAP

Julie works at the La Cumbre Plaza
mall.

INT. CRABTREE AND EVELYN: JULIE HELPS A WOMAN PICK POTPOURRI.
SHE WANTS THE MONEY, SHE'S SMART, SHE COMPARTMENTALIZES.

JULIE

Spring rain features cinnamon,
jasmine, lily-of-the-valley and
rose.

INT. JULIE'S BEDROOM: JULIE READS FROM

FOREVER BY JUDY BLUME, 1975

JULIE (V.O.)

Sex is commitment, once you're
there, you cant go back to holding
hands, and once you give yourself
both mentally and physically, well
you're completely vulnerable.

INT. MARY'S THERAPY BUNGALOW: JUMP CUT THROUGH TEEN GIRLS
TALKING IN GROUP SESSION LED BY JULIE'S MOTHER MARY.

INT. CRABTREE AND EVELYN: JULIE HELPS A WOMAN PICK POTPOURRI. SHE WANTS THE MONEY, SHE'S SMART, SHE COMPARTMENTALIZES.

JULIE

Spring rain features cinnamon,
jasmine, lily-of-the-valley and
rose.

EXT. JULIE'S CREEK: JULIE READS THE ROAD LESS TRAVELED, BY M. SCOTT PECK, 1978.

JULIE (V.O.)

Of all the misconceptions about
love, the most powerful and
persuasive is the belief that
falling in love is love, or at
least one of the manifestations of
love.

EXT. ABANDONED PERGULA AREA: JULIE MESSES AROUND WITH A NEW BOY.

INT. JAMIE'S BEDROOM NIGHT: JULIE TALKS TO JAMIE IN BED.

JULIE

Love is supposed to be a feeling
that you feel. People say that
they're falling in love, but
they're not actually falling in
love. It's a fake connection that
you feel with someone, and marriage
should never happen.

INT. MARY'S THERAPY BUNGALOW: A GIRL BEATS A WOOD STUMP WITH A ROLLED UP MAGAZINE, "YOU SHOULD HAVE DIED, IT SHOULD HAVE BEEN YOU".

It's very cathartic and emotional. Mary watches the girl approvingly, Julie can't stand the whole situation.

EXT. DOROTHEA'S HOUSE - MORNING

Julie quietly escapes Jamie's window.

WE FOLLOW her around the house, ducking under windows until she gets to the front door, neatens a little, knocks and lets herself in.

INT. DOROTHEA'S KITCHEN - MORNING

Dorothea is preparing breakfast for the family. Julie walks in and helps bring dishes to the table.

DOROTHEA

Hey Julie, come in, Jamie's still asleep, he got home late.

JULIE

Yeah.

DOROTHEA

Help me bring this stuff in OK?

INT. DOROTHEA'S DINING ROOM - CONTINUOUS.

Julie, Abbie, Dorothea and William are having a very awkward breakfast. Dorothea eyes William and Abbie.

ABBIE

So, is Jamie okay?

DOROTHEA

Yeah, he's okay. I heard him come in last night. I was awake.

ABBIE

Right.

DOROTHEA

Yea, I couldn't sleep, so I was, listening for him.

It's clear she knows what happened, Julie really enjoys herself.

Jamie finally enters, a bit sheepish, he did run away.

DOROTHEA

How was the show?

JAMIE

Good.

DOROTHEA

Next time you take a trip just tell me, I won't make too much dinner.

Jamie's pissed to have his delinquency dismissed so. Wasn't she afraid?

CUT TO: Everyone cleaning up and heading off.

DOROTHEA

Hey, do the stocks with me?

Really?

DOROTHEA

C'mon.

CUT TO: Dorothea and Jamie are seated at the table, paper and pad and more tension than before. Everyone else is gone.

DOROTHEA

IBM...Xerox...GE...

JAMIE

\$69.73...\$53.92...

DOROTHEA

Abbie's got her appointment today. I have to work, maybe you can be here when she gets back, in case she needs support.

JAMIE

What if it's like, bad news?

DOROTHEA

You can handle it. Or if you can't, you just gotta start somewhere.

He's not so sure.

DOROTHEA CONTD

Men feel like you have to fix everything for women, or you're not doing anything. But some things can't be fixed. Just be there. Somehow, that's hard for you all.

JAMIE

I'm not *all* men, I'm just me.

DOROTHEA

Well, yes and no.

INT. ABBIE'S BATHROOM - DAY

Jamie watches a nervous, distraught Abbie re-dying her hair.

ABBIE

What if I have to do chemo, or have a hysterectomy? You know what that is?

JAMIE

I should go with you.

She's touched by his willingness.

ABBIE

Your mom did tell me to share my life with you...

JAMIE

I know. I'm sorry, she's from The Depression.

INT. OB-GYN - EXAM ROOM - DAY

CLOSE ON Abbie's confused, wide open face, hanging there. REVEAL she's in a paper gown.

DOCTOR (O.S.)

It's good news Abbie.

ABBIE

Yeah?

DOCTOR

No malignant cells, your biopsy's benign.

She tries to be happy. It takes a while to ask...

ABBIE

What about in the future?

DOCTOR

There was damage to the muscle wall, from the surgery. You have an incompetent cervix.

ABBIE

Incompetent?

DOCTOR

It may not be strong enough to go full term during pregnancy. As the baby grows, the cervix widens. If it's weakened, it's likely to open prematurely.

INT. HOSPITAL - HALLWAY - DAY

Abbie and Jamie walk down the hall. She looks at him, a swirl of pain and confusion.

ABBIE

He said I probably can't have kids. But I'm gonna be OK.

INT. DOROTHEA'S KITCHEN

ABBIE (CONT'D)

Having Jamie, was that the biggest thing that happened to you?

What can Dorothea say? Abbie can see this is true.

DOROTHEA

I guess so. You'll get through this. You will get through it. You will do it. This is the really hard part. And then what happens is, there's a hard part but then it gets better. Then it gets hard again.

She cries and laughs.

JUMP CUT TO DOROTHEA NOTICING ABBIE'S NEW BIRDS IN A CAGE.

DOROTHEA

You got birds?

ABBIE

That OK?

She gets up for a closer look.

DOROTHEA

Yeah, do they have names?

ABBIE

(No) It's a boy and a girl. The guy at the store said they're monogamous for life, if one dies the other one will die like a week later.

DOROTHEA

What about Maximilian and Carlotta? They deserve something grand, if they're gonna be monogamous their whole lives.

Dorothea hugs her, about to leave.

ABBIE (V.O.)

Max and Carlotta are really good names.

INT. DOROTHEA'S KITCHEN - DAY

Jamie's looking distraught after his visit to the doctor, with Abbie. It's a lot to take in.

AFTER A BEAT OF THAT - Dorothea comes to the door. She pauses, processing all that she just heard from Abbie.

Dorothea enters the room.

DOROTHEA

So, you went to her doctor's office with her, and waited there?

JAMIE

Yeah.

DOROTHEA

I told you to just wait here?

JAMIE

I thought it would be better to just go with her, really be there.

DOROTHEA

Well, are you OK, sweetie?

Then, awkward, out of character.

DOROTHEA (CONT'D)

She's really upset, that must have been a lot to deal with.

JAMIE

No, not really.

Already feeling her plan slipping away from her. A little regret.

JAMIE

I'm fine. I'm good. I learned a lot.

Off Dorothea, not sure how to take this.

NOW IN FAST MOTION, WE GO BACK IN TIME TO THE OBGYN OFFICE.

Abbie and Jamie look out of place sitting with five pregnant women and a couple of kids.

NURSE

Abigail Porter?

ABBIE

(whispers)

Punch me.

He does in slow motion, softly. She liked that. She leaves.

He picks up a magazine and does his best imitation of an adult who belongs there, but he's really just a nervous 15 year old punk kid pretending to read TIME.

A VERY PREGNANT TEENAGE GIRL enters, the weight of the world on her face. Jamie can't stop looking at her.

JAMIE (V.O.) PRELAP

Home pregnancy tests that women use safely and easily, a small revolution for women seeking to take control of their lives.

INT. PHARMACY - DAY

Jamie searches through the shelves in the women's section. He finds what he's looking for: an early E.P.T. pregnancy test.

At the counter, the PHARMACIST looks at it, perplexed. It's new to him. He figures out what it is. The pharmacist, appalled, BUT lets him buy it.

EXT. ROAD - DAY CONTINUOUS

Jamie skateboards down a long Montecito street.

INT. JULIE'S BEDROOM - DAY

Jamie and Julie sit in her bedroom. She unpacks the E.P.T kit. A lot of glass, hard angles, and mirrors, it looks very space-age. She's never seen anything like it before, glances at the instructions.

JULIE

Fuck, what is that?

JAMIE

It's a pregnancy test.

LATER: The door to Julie's attached bathroom is closed. She's in the bathroom, not happy about peeing in a cup. Jamie sits on the bedroom floor. Quiet, then the sound of pee in a cup. They speak through the door.

JAMIE

The doctor said, Abbie won't be able to have kids.

Look of confusion and heaviness on Julie. She opens the door, tube filled with urine in her hand.

JULIE

Why'd she take you?

Julie's jealous.

We watch her follow Jamie's instructions, it all gets more and more real for her.

JULIE

Now what?

JAMIE

Um, shake for 10 seconds.

She shakes the vial. Counts to ten, very nervous. He inspects it, reads the next part of the instructions.

JAMIE

Leave undisturbed for 2 hours.

She's shocked.

JULIE

Two hours?

JAMIE

Yeah, that's what it says. If it appears then you're positive, if no ring appears then the test is negative.

JAMIE CONTD

What do we do for two hours?

EXT. JULIE'S SAN YSIDRO CREEK, UNDER BRIDGE - DAY

Jamie and Julie stand in front of a long circular tunnel and smoke. Jamie holds the cigarette wrong, inhales wrong. He inhales, coughs. Looks at the cigarette.

JULIE

That's not how guys smoke. Don't hold it like that.

She imitates a real guy smoking.

JULIE

Like this. Hold it like this.

He echoes her smoking moves. Still off.

JULIE

Okay now walk, do like a cool cigarette walk.

He walks.

JULIE

Guys don't look like they're
thinking about what they look like.

JULIE IMPROVS acting like a man: holding a cigarette,
posture, walking. Jamie follows, mostly thinking this is just
a laugh.

JULIE

See?

He continues imitating her, but then he coughs. He throws his
cigarette away, grossed out. She teases him playfully.

JAMIE
Smoking's gross.

JULIE
No it's not.

JAMIE

Gives you cancer.

EXT. JULIE'S SAN YSIDRO CREEK, UNDER BRIDGE - LATER

Julie and Jamie sit and talk. She smokes.

JULIE

It's just my opinion, I think being
strong is the most important
quality, it's not being vulnerable,
not being sensitive, it's not even
about being happy, it's about
strength and your durability
against the other emotions.

INT. JULIE'S BEDROOM - DAY

They come back into the room. Julie's upset, Jamie looks into
the EPT test.

JAMIE

No ring.

She looks at him, uncomfortably vulnerable.

JULIE

No ring.

INT. JAMIE'S ROOM - NIGHT

Jamie's alone in his room. Abbie enters sits next to him, she seems changed, a little lighter.

ABBIE

Thanks for coming with me.

JAMIE

Yeah.

ABBIE

I made you this.

She hands him a mix tape.

JAMIE

A mix tape.

CUT TO - ABBIE'S GIVING JAMIE AN IMPROV DANCE LESSON.

ABBIE (V.O.)

These are a bunch of songs that I think my life would have been better if they would have been around when I was a teenager. And I'm hoping that if you listen to them now, you'll be a happier and more realized person than I could ever hope to be.

TITLE: ABBIE PORTER BORN 1955

JAMIE (V.O.)
From that night on, Abbie started telling me everything.

VISUALS
1. ABBIE AND JAMIE, LAYING ON THE BED, LAUGHING

JAMIE (V.O.)
She grew up in Santa Barbara, where everyone is happy, but that made her feel crazy.

VISUALS
2. ABBIE AND JAMIE TALK AT DOROTHEA'S SMALL KITCHEN TABLE.

JAMIE (V.O.)

In 1973 she moved to New York City and went to art school. New York City made her feel sane. It was so fucked up. She fell in love with photography, she learned to dance when she got sad. She saw The Man Who Fell To Earth and died her hair red.

VISUALS

3. EXT EAST VILLAGE: ABBIE WALKS DOWN THE STREET, ENTHRALLED 4. EXT. EAST VILLAGE: ABBIE TAKES PICTURES OF TRASH, HAPPY. 5. JUMP CUTS OF ABBIE GETTING DRESSED IN HER NYC MIRROR, SHE'S DISCOVERING A MORE SEXUALIZED LOOK.

INT. ABBIE'S ROOM - DAY

Abbie and Jamie are laying down - she tells him her story.

ABBIE

I figured out being looked at, you know? Making guys excited, uncomfortable. I was so cocky, and I was so angry, and I was so happy.

EXT. JERSEY CITY APARTMENT - DAY

Abbie and DANIEL (her teacher) sit on the front steps.

JAMIE (V.O.)

She fell in love with her teacher. Then she went to Planned Parenthood. Her friends couldn't deal with her having cancer, so she went home to her mom.

VISUALS

5. ABBIE AND DANIEL WALKING AROUND NYC 6. DANIEL PLAYING VIOLIN 7. ABBIE WAITS WITH OTHER YOUNG WOMEN IN PLANNED PARENTHOOD 8. LAB TECHNICIAN LOOKS AT ABBIE'S CELLS 8. MAGNIFIED CANCEROUS CELLS

EXT. NEW YORK CITY STREET - DAY

Abbie calls her mom from a phone booth on street.

ABBIE

Mom?

INT. S.B. OBGYN OFFICE: OBGYN TALKS TO GAIL AND ABBIE.

OBGYN

Gail, did you ever take DES? When you were pregnant with Abbie?

Confused, why is the question directed at her?

GAIL

Yes...I had two miscarriages before
Abbie...My doctor told me to take
it?

Abbie didn't know her mom had miscarriages. Gail's face
stiffens.

ABBIE (V.O.)

DES was a fertility medication they
gave to women, doctors prescribed
it to women. Later they figured out
it gave the daughters of those
women who took it cervical cancer.

CUT TO SINGLE DES PILL ON GREY.

INT. SANTA BARBARA HOSPITAL CORRIDOR: GAIL AND ABBIE LEAVE
OFFICE; ABBIE'S LOOKING AT HER MOM CONCERNED.

ABBIE

I didn't know you had miscarriages.

GAIL FEELS TRESPASSED IN MANY WAYS, NO WARMTH, ABBIE'S
SURPRISED.

INT. HOSPITAL ROOM: CLOSE ON DETAILS: THE CEILING, FLOWERS,
GAIL'S FACE.

REVEAL Abbie waking from her surgery, bleary, looking at
Gail.

JAMIE (V.O.)

When her mom found out it was
because she took that drug, she
wouldn't talk about it. And
everything Abbie did made her mad.

INT. ABBIE'S HOSPITAL ROOM DAY: ABBIE LOOKS IN PAPER FOR A
ROOM TO RENT.

JAMIE V.O.

So Abbie looked for another place
to live.

INT. DOROTHEA'S HOUSE: ABBIE MEETS DOROTHEA FOR THE FIRST TIME. ABBIE AND DOROTHEA TALK WARMLY IN THE KITCHEN. ABBIE UNPACKS IN HER NEW ROOM, SHE MEETS JAMIE FOR THE FIST TIME - HE LOOKS IN LOVE.

JAMIE V.O.

And she started renting the room upstairs.

EXT. SANTA BARBARA BEACH - DAY

Abbie, with a reporter friend, takes a picture of long-winded county supervisor for her work, how did her life end up like this?

END OF SEQUENCE

INT. MOTEL 6 DRAFTING ROOM - DAY

All the men have their heads down drawing. Dorothea, the only woman, is sitting up, looking around.

LATER IN THE BREAK ROOM: DOROTHEA SMOKES ALONE. CHARLIE ENTERS, DOROTHEA SALUTES HIM. HE LIGHTS UP, LOOKS AT HER.

CHARLIE

Hey Dorothea.

DOROTHEA

Hey Charlie.

CHARLIE

You wanna go out sometime? Get a drink?

Surprised, sincere.

DOROTHEA

Yeah? What the heck, Charlie.

CHARLIE

Oh, great, funny, I wasn't sure.

DOROTHEA

Of what?

CHARLIE

Some of the guys thought you're a lesbian, you know, which is no problem with me if you are, but you aren't.

DOROTHEA

Yeah, no, not a lesbian.

CHARLIE

OK, well then, let's go out?

DOROTHEA

Maybe come to dinner at my house again sometime? We could do that.

She leaves blasé, once out of sight, real hurt on her face.

INT. DOROTHEA'S BEDROOM - THAT NIGHT

Dorothea looks lost in bed alone.

INT. EXT. DOROTHEA'S WINDOW - MORNING

Dorothea's up early, tidying up the house. She sees Julie making her escape out of Jamie's window, climbing down the scaffolding, making her get away.

Dorothea is as impressed as she's angry.

DOROTHEA

Shit Julie.

Dorothea takes off.

EXT. SAN LEANDRO STREET/OAK TREE GLENN - DOROTHEA'S CAR - DAY

Julie walks down the street. In the distance we see Dorothea's VW BUG catching up, pulling up alongside Julie.

Julie sees the car, walks on the little trail in to the oaks.

Dorothea parks and catches up to her.

DOROTHEA

I saw you, leaving. Please don't turn me into the cop here, that's so boring you know?

Julie feels horrible but decides to stand her ground.

JULIE

It's nothing, I just end up there sometimes.

DOROTHEA

What do you guys do?

JULIE

I just sleep there. We talk.

CUT TO: They're sitting in the car. Dorothea lights up.

JULIE

Can I have one?

DOROTHEA

It's really bad for you.

JULIE

You smoke all the time.

DOROTHEA

When I started they weren't bad for you, they were stylish and sort of edgy, so it's different for me.

Dorothea gives her one, Julie lights up like a seasoned smoker.

DOROTHEA

You're good at hiding stuff, huh?

JULIE

My mom calls it "compartmentalizing", apparently I do that a lot.

DOROTHEA

Are you helping him?

JULIE

I'm trying.

DOROTHEA

Really?

JULIE

What about you? Have you thought about your impact on him?

DOROTHEA

Me?

JULIE

It's always about the mother. Like, do you think you've moved on, since his dad?

DOROTHEA

You know, you're not actually a therapist.

Julie's not easy to intimidate. She stares Dorothea down.

DOROTHEA

I've had new guys.

JULIE

No one appropriate.

DOROTHEA

Appropriate?

JULIE

Guys you're not going to risk anything with. Men you don't even really like.

DOROTHEA

Seriously, you're 17, maybe you can't see what's good in some of my guys?

JULIE

I'm talking about you. You never seem into it. Except for William, but he's... inappropriate.

That gets her.

DOROTHEA

Jesus. O.K. Yeah, hard to find a guy I really like. I had my chance, I had it twice, that part of life just never worked out right.

A reflective beat, they say goodbye and Julie gets out of the car.

Dorothea drives off, more unnerved than she expected.

INT. DOROTHEA'S HOUSE - DAY

Dorothea re-enters. Jamie's finishing the stocks - surprising Dorothea a little.

JAMIE

Where were you?

He's been lying to her, so why would she tell him the truth?

DOROTHEA

I had some errands... You did the whole list? You know all the stocks?

JAMIE

Yeah.

That means a lot to her. She's processing their life together a bit. William's watching them.

DOROTHEA

IBM's down again huh?

Jamie leaves. Dorothea watches him go down the hall. She lights up. Observes William.

DOROTHEA

William?

WILLIAM

Yes?

DOROTHEA

Do I seem, stuck, to you?

WILLIAM

How do you mean?

DOROTHEA

I guess I wouldn't know would I?

Abbie enters, awkwardly avoiding William, he's not used to being treated that way. Dorothea clocks all of this, amused, bit of a trouble maker.

DOROTHEA

Let's go out tonight? I'd like to see this modern world.

On Abbie's surprise.

WILLIAM

Can I come?

INT. BAUDELAIRES - NIGHT

Abbie leads Dorothea and William into the grungy, graffiti-lined club filled with Santa Barbara's punks. A local post-punk band blares from the stage.

Dorothea would never appear intimidated, but this is a strange and loud new world for her. William too.

Dorothea and William get a drink at the bar.

DOROTHEA

I don't know if I'm going to find an appropriate man here.

WILLIAM

You might.

He's looking right at her. He touches her hand on the bar, she looks at his hand like it's a foreign object.

DOROTHEA

Hello -

He leans in and gently kisses her on the lips, hoping she will get him out of the traps he's made. She seems completely unstirred.

DOROTHEA

What was that? What does that mean?

WILLIAM

...

DOROTHEA

Don't just kiss a woman if you don't have
some idea what you mean by it.

WILLIAM

...

DOROTHEA

Aren't you sleeping with Abbie?

WILLIAM

It's nothing serious.

DOROTHEA

Then why do it?

She turns away from him coldly, but we see the kiss affected her.

A band begins to play, a distorted WALL OF SOUND. Kids head toward the stage, some begin to dance. Dorothea walks through the crowd, curious about this world. Dorothea makes her way to the front, into the sea of noise and strobe light. William watches, impressed by Dorothea's willingness.

CLOSE ON Dorothea, strobe lit, her expressions searching for hope and meaning in this music, as her face goes ON...OFF... ON...OFF the music cross fades to score.

DOROTHEA (V.O.)

It's 1979. I'm 55 years old. This
is what my son believes in.

WE SEE: The band playing on stage.

CUT TO: REPORTAGE OF DIFFERENT 1979 PUNK PERFORMERS ON STAGE.
THEIR CHARISMA, THEIR ABANDON, THAT'S WHAT WE SEE.

DOROTHEA (V.O.)

These people, with this hair, and
these clothes, making these
gestures, making these sounds.

BACK IN BAUDELAIRES: DOROTHEA OPENS HER EYES, THERE'S THE BAND, SHE LOOKS PAINED.

DOROTHEA V.O.

It's 1979 I'm 55 years old. In 1999 I will die of cancer, from the smoking.

SHE HAS TO LEAVE. WILLIAM'S STILL WATCHING, HE CATCHES UP WITH HER.

WILLIAM

You're going?

DOROTHEA

Yeah. Do me a favor, stay here, take care of Abbie.

She points him to Abbie, begins to head out, turns back and looks at the 79 punks and the band in the distance.

DOROTHEA V.O.

They don't know this is the end of punk. They don't know that Reagan's coming. It's impossible to imagine that kids will stop dreaming about nuclear war, and have nightmares about the weather. It's impossible to imagine HIV and AIDS, what will happen with skateboard tricks, the internet.

VISUALS

1. REPORTAGE OF REAGAN IN OFFICE. 2. FOOTAGE OF NUCLEAR WAR FROM THE FILM "THE DAY AFTER" 3. 2010 GRAPHICS OF CLIMATE CHANGE AND RISING SEA LEVELS 4. MICRO-BIOLOGICAL SHOTS OF HIV 5. TECHNICAL SKATEBOARD TRICKS FROM 2000'S. 8. GRAPHIC VISUALIZATION OF THE INTERNET.

EXT. BAUDELAIRES

Dorothea exits, disturbed. Julian the doorman is there.

DOROTHEA

Julian, you got a cigarette?

Surprised she knew his name, he gives her one, lights it. She stares him down, he feels awkward and intimidated.

DOROTHEA

Thanks.

JULIAN

Did you have a good time?

DOROTHEA

Yeah, it was interesting.

She leaves, we follow her walking home, struggling inside.

DOROTHEA

Abbie's got your number? Maybe you
can come over for dinner some
night?

INT. DOROTHEA'S HOUSE - NIGHT

Dorothea enters, lost in her thoughts, walks through the rooms.

Jamie's half asleep, watching TV in the living room, half
waiting up for her, a role reversal.

JAMIE

It's late.

A strange, aloof look.

JAMIE

How was it?

DOROTHEA

Life changing.

She smiles through her lost feelings and walks off.

INT. DOROTHEA'S BEDROOM - NIGHT

Dorothea smokes, pets Jeeves, thinks.

CLOSE ON the smoke slowly rising into the air.

DOROTHEA (V.O.)

Before I die I will prepare for
Y2K. Canned food and water in the
garage. I put 16 thousand dollars
worth of gold coins into a safe
deposit box at the Bank of
Montecito. I died before the new
year, Dolphin shaped balloons
floated over my head, they were
playing Louis Armstrong on a boom
box.

LOUIS ARMSTRONG'S "BASIN STREET BLUES" PLAYS

INT. DOWNSTAIRS HALLWAY - NIGHT

Abbie stumbles in with a busted lip, disgusted with her
night. She doesn't know what to do, then decides to go up to
Jamie's room.

INT. JAMIE'S BEDROOM - NIGHT

There's a KNOCK. Julie hides under the covers.

JAMIE

Yeah?

Abbie enters, distraught. She sits on the edge of Jamie's bed.

ABBIE

I'm sorry, you awake?

JAMIE

Yeah.

ABBIE

I wanted to tell you, you just have to get out of this town, if you want to have any chance at an interesting life where you can move forward.

JAMIE (CONT'D)

What happened?

She sees Julie.

ABBIE

Oh, shit. I'm sorry.

JULIE

We don't have sex. I just sleep here.

She looks at Jamie for verification, he nods, 'sad but true'.

JAMIE

What happened?

ABBIE

Can I lay down?

JAMIE

Yeah, here, lay down.

He makes room, Julie's pissed. Half just to not be bossed around by Julie, Abbie lays down. Jamie's surrounded by two of the women he loves.

JULIE

We were sleeping.

ABBIE

I'm talking to Jamie for a sec, OK?

She composes herself on the bed,

ABBIE CONTD

Lynette Winters spit on me.

CUT BACK TO BAUDELAIRES - LYNETTE SPITS ON ABBIE. WILLIAM TRIES TO INTERVENE.

ABBIE (V.O.)

So then I hit her.

THEN ABBIE PUSHES LYNETTE TO THE FLOOR.

JAMIE (V.O.)

Why'd she spit on you?

ABBIE (V.O.)

Because I spit on her.

TO ABBIE'S SURPRISE LYNETTE LUNGES BACK AT ABBIE, KNOCKING HER TO THE FLOOR, STRADDLING HER, HITTING HER.

ABBIE V.O.

Right before I was going to New York and I thought I was never coming back. It felt very liberating at the time.

WILLIAM FINALLY PULLS OFF LYNETTE - ABBIE, BLOODY LIP OR NOSE, IS ENRAGED AT EVERYTHING THAT'S HAPPENED TO HER, GRABS A CHAIR AND AWKWARDLY TRIES TO DESTROY IT AGAINST THE GROUND, OVER AND OVER.

ABBIE V.O.

And somehow I ended up breaking a chair.

EXT. BAUDELAIRES - NIGHT

Abbie quickly exits, bloody lip, torn up shirt. She rushes past Julian, "Hey, what happened?" She's running down the street.

It takes a block for William to catch up to her, he has to pull her to a stop. He has something to tell her.

ABBIE (V.O.)

And then William told me he didn't want to sleep with me anymore. Not that I ever really wanted to sleep with him.

She yells at William.

ABBIE

What are you saying? I don't like you, I don't like you, I don't like you, I don't like you.

BACK IN JAMIE'S BEDROOM: Abbie changes her mood again. Abbie gestures for Julie to look away.

ABBIE

(To Julie) I'm just gonna talk to Jamie for a second.

Set gets very close to him, almost sexual.

ABBIE (CONT'D)

Don't let her sleep here without having sex with you, it's disempowering. And get out of this town before you end up working in a sunglasses shop.

She looks at Julie.

ABBIE

That goes for you too.

And with that she gets up and leaves. Julie's jealous.

INT. DOROTHEA'S BREAKFAST TABLE

Julie, Jamie, Dorothea and William eat breakfast. Abbie shows up with a busted lip. Dorothea's curious - Abbie waves her off and glares at William. Abbie has some books for Jamie.

ABBIE

Here's some books from my feminism class.
I thought they might be good for you, a
woman's perspective.

JAMIE

Thanks.

DOROTHEA

What happened to your lip?

ABBIE

There was a fight.

DOROTHEA

What?

ABBIE

It was ridiculous.

William picks up "Our Bodies Our Selves".

WILLIAM

I read this. The chapter on home birth.
It was pretty helpful.

He digs into it, he's a mystery to them. Does he read something
aloud?

JULIE

Home births actually stunts the
baby's growth personality.

ABBIE

What is a growth personality?

JAMIE

It's a real term.

WILLIAM

"And who knows what it means for a newborn to see wood walls and carpeted floors and to smell real human smells and to feel wool and cotton and flannel clothes instead of starchy, white, deodorized..."
to me, that meant, what else?

Dorothea looks on, perplexed, what is this world?

INT. JAMIE'S BEDROOM - NIGHT

Jamie in bed looks through the book SISTERHOOD IS POWERFUL.

TITLE: THE POLITICS OF ORGASM - SUSAN LYDON, 1970

He finds the essay, begins to read.

JAMIE (V.O.)

'Women's sexuality, defined by men to benefit men, has been downgraded and perverted, repressed and channeled...

EXT. BACK YARD - SKATE RAMP - DAY

Good 1979 style ramp skating. Punk on a boombox. Jamie and other skaters sit on the roll-out deck. MATT, hardcore punk style, holds court.

JAMIE (V.O.)

Anatomically, all orgasms are centered in the clitoris, whether they result from direct manual pressure applied to the clitoris, indirect...(fades out)

MATT

I fucked Heather so hard, she came like three times.

JAMIE

How did you stimulate her clitoris?

What?

MATT

With my dick.

JAMIE

Women need direct clitoral stimulation,
with fingers or a vibrator or something.
She probably faked it, women fake it all
the time.

All the boys feel betrayed on a deep level. Matt focuses on Jamie's
TALKING HEADS 77 shirt.

MATT

Talking Heads're a bunch of fags.

JAMIE

There's a girl in the band and she goes
out with the drummer, so...

CUT TO: Jamie and Matt FIGHTING AT THE BOTTOM OF THE RAMP. Matt is
stronger, he rubs Jamie's face in the dirt.

EXT. SANTA BARBARA STREET - DAY

Jamie skateboards home after the fight.

INT. DOROTHEA'S HOUSE - DAY

In the bathroom, Dorothea cleans up Jamie's face.

DOROTHEA

What was the fight about?

JAMIE

Clitoral stimulation.

Dorothea's stung by him saying that. Drops the washcloth.

DOROTHEA

Why do you need to fight about that?

JAMIE

I want to be a good guy.

She's lost.

JAMIE

I want to be able to satisfy a woman.

DOROTHEA

I'm sure you will.

She exits.

EXT. DOROTHEA'S HOUSE - MORNING

Dorothea's on her way to work. "ART FAG" is spray painted on one side of her car. "BLACK FLAG" on the other side.

DOROTHEA

Jesus.

CUT TO: Dorothea drags Jamie, Abbie and William out.

JAMIE

That's what Matt called me. Cause I like the Talking Heads.

Dorothea lashes out at Jamie and Abbie.

DOROTHEA

What's Black Flag?

ABBIE

They're a hardcore band, people who like them hate the Talking Heads.

DOROTHEA

What?

ABBIE

The punk scene's very divisive.

DOROTHEA

You all're so advanced, aren't you?

She gets in the car and heads out.

INT. ABBIE'S ROOM - NIGHT

Abbie's taking Jamie's portrait.

ABBIE

When dudes tell you their sex stories, don't contradict them, trust me, just go with their fantasy of what happened.

Jamie laughs. Abbie smiles, but is sad underneath.

JAMIE

How are you holding up with everything?

ABBIE

You're very sweet to me.

She plops back on her bed. Referring to everything that's happened to her.

ABBIE (CONT'D)

Whatever you think your life is going to be like, just know, it's not going to be anything like that.

JAMIE

Right.

She smiles at his attempt to be her equal.

JAMIE (CONT'D)

Take me to that club.

INT. HALLWAY - UNDER CONSTRUCTION - NIGHT

Dorothea is in work clothes, sanding. She looks up. Sees Jamie leaving.

DOROTHEA

Kid?

Jamie looks back.

DOROTHEA (CONT'D)

Where are you going?

JAMIE

Out. With Abbie.

Jamie, "See ya." He heads out of the house. On Dorothea, longing for her boy.

INT. BAUDELAIRES CLUB - NIGHT

Abbie and Jamie walk through the club, dingy, graffiti, bare bulbs. Jamie's enthralled.

Abbie takes a sip of beer, pushes it to Jamie, he gulps. She watches him take all this in, so young and alive, it makes her feel good to be helping him.

CUT TO: Abbie and Jamie standing in the crowd with TRISH (Abbie's punk friend). Abbie whispers in his ear, he repeats.

JAMIE

I'm into older women.

TRISH

Oh? How old are you?

Abbie whispers, he repeats.

JAMIE

Age is a bourgeois construct.

TRISH

Good answer.

JAMIE

Age is a bourgeois construct. OK, OK.

ABBIE

All in front of Trish...

ABBIE (CONT'D)

If she asks any questions, just say as little as you can. Let me see your most inscrutable face.

He kind of makes one.

CLOSE ON Jamie and Trish on the dance floor, punk music blaring.

Abbie has found a moment of freedom.

INT. DOROTHEA'S HOUSE - NIGHT

William and Dorothea sit at the kitchen table, drinking a beer after working on the house.

Dorothea's feeling pretty mixed up, hurt and lost. William can see it.

We enter mid conversation.

WILLIAM
I don't really choose...
certain women, just...

DOROTHEA
Come to you.

He's not proud of it.

DOROTHEA

You're so hard working and talented
- cars, carpentry, electrical,
plumbing, you can do anything. You
could have more than that.

WILLIAM

That's not how most people see
it... What about you? What happened
to Jamie's father?

DOROTHEA

He didn't turn out like I thought
he would.

WILLIAM

Must've been something good about
him.

She stops and thinks.

DOROTHEA

He was left handed.

She acts it out.

DOROTHEA

I'm right handed, so in the
morning, we could go through the
stock reports together, he could
write with his left hand and
scratch my back with his right.

WILLIAM

That's it?

DOROTHEA

I liked that.

She slips into memory, looks sad, goes back to work. He pulls
the plug on her sander.

WILLIAM

You ever meditate?

INT. WILLIAM'S ROOM - NIGHT

He's sitting on the edge of his bed, eyes closed. Dorothea's in a chair across from him, sneaking peeks at him.

There is something calming about it, and his strange little room with his pottery in it. She finds her cigarettes, lights up. The sound wakes him up, she mimes 'keep going, I'm fine, I'm just gonna smoke while I meditate.'

William laughs, enjoys her humor, they share a look.

He smiles at her.

DOROTHEA

You're such an odd bird sweetie.
How'd you get like that anyways?

TITLE: WILLIAM SAUNDERS BORN 1939

EXT. WILLIAM'S CAR AREA

William works on a car - he does not love this work.

DOROTHEA V.O.

William's dad managed an auto
repair shop in Cleveland.

DOROTHEA V.O. (v.o.)
Engines always made sense to him. He tried to put himself through college, but couldn't afford it. He met Theresa in 1963, she was smart, brave, better off, they were in love. They moved to Oakland, then to a commune in Sebastopol.

VISUALS
1. CONTEMPORARY WILLIAM WORKING ON A CAR. 2. PERSONAL PHOTOS OF THERESA IN 1960'S - BEAUTIFUL, LAUGHING AT CAMERA, AN ANIMATED SOUL. 3. STILLS OF BERKELEY IN 1960'S 4. STILLS OF NORTHERN CALIFORNIA COMMUNES.

INT. WILLIAM'S ROOM - WHERE THEY WERE MEDITATING

Now they're both talking and smoking, drinking wine.

WILLIAM

I learned to be like them, you know? As it turns out, it was a lot easier than I thought it would be, but it wasn't really me, I was doing it so I wouldn't lose Theresa.

Dorothea smiles.

DOROTHEA

Sounds horrible.

DOROTHEA V.O.

He started looking like them, talking like them, but they made him feel old and uneducated and poor. Theresa started thinking he was uptight and possessive and she left him.

VISUALS

5. REPORTAGE OF 60'S COMMUNAL LIFE AND EVENTS - STILL AND MOTION 6. WILLIAM AT THE DINING TABLE, TRYING TO JOIN THE GROUP.

WILLIAM (V.O.)

After Theresa women didn't have to look one way or the other, or be a certain way. I think that I just want to win them over so that I won't be lonely. But once I have them don't really know what to do with them.

VISUALS

7. DIFFERENT WOMEN ON THE BED LOOKING INTO CAMERA 8. WILLIAM WASHES GREASE AND DIRT OFF HIS HANDS, DIRTYING THE SINK 9. WILLIAM FIXING A PRETTY BLONDE'S CAR AND HAS SEX WITH HER. SHE LEAVES.

DOROTHEA V.O.

What he likes is making bowls. He doesn't smell like oil and grease, his hands don't look like a dumb mechanic's hands.

VISUALS

10. WILLIAM HAPPILY MAKING A BOWL.

INT. DOROTHEA'S KITCHEN - SAME NIGHT

William and Dorothea are drinking wine, William has just finished his story. They're both looking at a bowl he's made on the table. Silence for a beat then...

DOROTHEA

That's beautiful.

EXT. DOROTHEA'S SIDE YARD - NIGHT

The 1939 Ford is in the front of the line of cars. William's inside, he's not sure it's going to work, turns the key, the engine starts.

DOROTHEA

You fixed it?

WILLIAM

Maybe? It's part Volkswagon now. I had to improvise.

DOROTHEA

Can we take it for a ride?

WILLIAM

I think so.

EXT. SANTA BARBARA STREETS - NIGHT

They cruise in the old Ford.

INT. MEL'S BAR - NIGHT

Dorothea at the juke box, she selects an old GENE AUSTIN song. She sways alone on the empty dance floor. William appears and dances, fluid hippie style. She looks at him in disbelief.

DOROTHEA

My, dear. How can you learn about a person over there?

He stops, OK, how do you do it?

DOROTHEA

First, you introduce yourself to her, a little small talk, then you ask her to dance.

WILLIAM

I'm William, I live downstairs, with all the cars.

DOROTHEA

Hello William.

WILLIAM

Would you like to dance?

She reaches out and takes his hand, awkwardly pulls him in.

DOROTHEA

This hand goes here, this one round here.
And just, be with her, all she really
wants is some company.

CLOSE ON William, it's still mysterious what he feels, but he's definitely happy. They dance to Gene Austin. CLOSE ON Dorothea, the contact, the dancing affects her more than she planned.

40's music is taken over by DAVID BOWIE'S 1979 SONG "DJ"

INT. BAUDELAIRES - NIGHT - CONTINUOUS

BOWIE'S "DJ" BLARES: Jamie, Trish, Abbie and some older guys dance to chaotic, intense music.

CLOSE ON ABBIE: feeling some of the freedom she's been missing, some of the liberation this world used to give her.

EXT. AROUND BANDSHELL PARK - NIGHT

Everyone piles out of the car, running across the empty dark park.

Abbie lays down in the wet grass. Jamie comes over, trying to make her feel better.

JAMIE

I understand you. We should go away, just
you and me, get up the coast, be alone
somewhere.

ABBIE

Hey - Jamie. You're in love with
Julie. Don't let her just run over
you. Tell her what you want.

JAMIE

I know.

But he's heartbroken for Abbie. They share a look of love and regret. She touches him sweetly, somehow older than she was an hour ago, more alive to how complicated it all is.

She punches him in slow motion.

INT. DOROTHEA'S ENTRY WAY

Dorothea and William return home from the bar. Having passed the "Art Fag" car on the way in, they discuss.

DOROTHEA

If you were to listen to it, what does that mean, "Art Fag"? What is, think about it, from more like a sociological prospective. What is that?

WILLIAM

Abbie understands it.

DOROTHEA

Abbie does not understand it, she's just a part of it.

INT. ABBIE'S ROOM - NIGHT

Dorothea and William find the BLACK FLAG record. Dorothea puts NERVOUS BREAKDOWN on the turntable. They jolt with the first guitar blast. Dorothea's trying to understand it. William doesn't get her efforts, he takes the needle off.

WILLIAM

We don't need to like this.

Dorothea needs to know why this works, she puts the needle back on, the music starts up again.

DOROTHEA

What's he saying?

With love, William talks them out.

WILLIAM

'Head on my shoulders, it's going berserk.'

DOROTHEA

Is that interesting?

WILLIAM

I don't know either Dorothea.

He takes her hand, stands her up.

WILLIAM

Maybe we're over thinking it.

CUT TO: The MUSIC's LOUDER. William and Dorothea dance hesitatingly, sort of a light mosh, awkward. They slowly stop.

DOROTHEA

What about the other one? The art fag one?

CUT TO: William and Dorothea listening to TALKING HEADS "THE BIG COUNTRY." The music is odd, but spacious.

William does a more fluid, semi-hippie dance. Dorothea does an imitation of him, half mocking him. He smiles.

DOROTHEA

I guess we're more art fag types.

They continue to dance, free, awkward, filled with life.

EXT. SANTA BARBARA STREET - NIGHT

Jamie, Abbie and the others make their way down the beach, lit only by Abbie's flashes. They're drinking, rowdy. Trish has her arm around Jamie.

CUT TO: Trish and Jamie are away from the group. Her cut-up T-shirt reveals her cleavage, Jamie can't help but notice.

TRISH

What're you looking at - inscrutable boy.

She kisses him and then pushes him away.

Abbie's seen this happen with very mixed feelings.

They all run down the beach at night.

ABBIE (V.O.) PRELAP

I gave him beer, taught him how to verbally seduce women, we drove drunk, but I stopped that, and then he kissed Trish? Then we walked home.

CUT TO: ABBIE'S BEDROOM

Abbie's talking to Dorothea in her room. Looking guilty.

Dorothea cringes in motherly fear, but this is what she wanted.

DOROTHEA

Ah. Is he OK?

To Abbie's surprise.

ABBIE

You're not mad? You're mad. You should be mad.

It's not that - Dorothea's processing a lot.

DOROTHEA (CONT'D)

You get to see him out in the world as a person, I never will.

Abbie feels for Dorothea. She hands him one of the Polaroids from the night, Jamie looking wild eyed, having fun.

ABBIE

There, there he is.

Dorothea looks at the stranger in the picture.

INT. DOROTHEA'S BEDROOM - NIGHT

Dorothea lays in bed, worrying.

EXT. EUCALYPTUS AREA - DAY

Julie and Jamie are alone. Reading. Julie with "Forever" and Jamie with "Our Bodies Our Selves."

Julie looks to him. Critical. Takes the book from him.

JULIE

I can't believe that Abbie gave you this.

He looks at it with her.

JAMIE

It's interesting.

He takes it back. Reads a little more.

JAMIE (CONT'D)

What's it like, for girls?

She looks to him.

JULIE

What, sex?

JAMIE

Orgasms.

She rolls her eyes. She goes back to reading. So does he.

JULIE

You really want to know?

JAMIE

Yeah.

JULIE

I don't have them. None of my friends do.

JAMIE

What? Why do you do it?

JULIE

There's other reasons.

The way they look at me, the way they all get a little desperate at some point. The little sounds they make.

She begins to imitate the sexual grunts of one of her guys.

JULIE (CONT'D)

And their bodies.

CUT TO REPORTAGE OF SEXUALIZED TEEN BOYS FROM 1970'S;
PHOTOGRAPHS BY JOSEPH SZABO.

JULIE V.O.

You don't know exactly how they're gonna look, or smell, or feel or whatever until you do it. But yeah, half the time I regret it.

JAMIE

So why do you do it??

JULIE

Half the time I don't regret it.

Off Jamie, "Women are even more of a trip than I thought."

INT. JAMIE'S BEDROOM

He's reading again from *SISTERHOOD IS POWERFUL*.

TITLE: IT HURTS TO BE ALIVE AND OBSOLETE: THE AGING WOMAN BY ZOE MOSS, 1970.

JAMIE (V.O.)

I am gregarious, interested in others, and I think intelligent.

JAMIE (V.O.)

All I ask is to get to know people and to have them interested in knowing me.

VISUALS

1. JAMIE'S POV: DOROTHEA AT ONE OF HER PARTIES, HOLDING COURT 2. DOROTHEA HELPING WILLIAM LEARN HOW TO COOK, LOOKING AT HIM, WONDERING WHAT HE THINKS OF HER

JAMIE (V.O.)

I doubt whether I would marry again and live that close to another individual. But I remain invisible.

VISUALS

3. JAMIE WALKS UP TO DOROTHEA AT WORK WITH ALL THE MEN THAT DON'T GET HER 4. JAMIE REMEMBERS DOROTHEA WITH YOUNG DOCTOR FROM BEGINNING

JAMIE (V.O.)

Don't pretend for a minute, as you look at me that I'm not as alive as you are, and I do not suffer from the category of which you are forcing me. I think stripped down I look more attractive than my ex-husband, but I am sexually and socially obsolete and he is not.

VISUALS

5. DOROTHEA IN HER BATH - SHE AVOIDS HER OWN NAKED BODY 6. DOROTHEA LOOKS AT A 1979 PORN MAGAZINE SHE FOUND IN JAMIE'S ROOM

INT. DOROTHEA'S BEDROOM - DAY

Jamie's reading *SISTERHOOD IS POWERFUL* to Dorothea - she's interested, but truly uncomfortable with all that she's heard. We set up him reading to her, then do a long track in on her face as she hears all this.

JAMIE

I have a capacity now for taking people as they are, which I lacked at twenty; I reach orgasm in half the time and I know how to please. Yet I do not even dare show a man that I find him attractive. If I do so, he may react as if I had insulted him. I am supposed to fulfill my small functions and vanish.

He's feeling for her and trying to connect with her situation. He stops, long pause.

DOROTHEA

What do you think of all that?

JAMIE

Maybe, I'm a feminist?

DOROTHEA

That's easy for men to say.

She looks at him, yearning for something she's not getting.

DOROTHEA

You think that's me?

JAMIE

I don't know.

DOROTHEA

You think you know me better cause you read that?

JAMIE

No.

DOROTHEA

Then why're you reading this to me?

JAMIE

I just thought it was interesting.

DOROTHEA

I don't need to read a book to know
about me.

He's pushed out of the room by her vibe. Dorothea's becoming angry.

INT. BEACH - DAY

Dorothea sits alone on the beach. Smoking and thinking,
feelings brewing.

INT. DOROTHEA'S KITCHEN - DAY

Dorothea finds Abbie in the kitchen, something's on her mind.

DOROTHEA

I appreciate you trying to help, I
do, but just think you're taking it
too far. And this stuff, with the
women's movement, I respect but
It's complicated for him.

Abbie's confused.

ABBIE

What?

DOROTHEA

He's fifteen. This hardcore
feminism stuff is going too far.

Abbie's surprised at Dorothea's change, she feels she was
really helping, she's excited by what's been happening.

ABBIE

(What're you talking about?) He's
getting so much out of it. He loves
it. It's helping him a lot.

Dorothea sounds more angry.

DOROTHEA

Helping him what?

Abbie tries to reach out, only making things worse.

ABBIE

Helping him become a man, like you
were talking about.

DOROTHEA

Learning about a female orgasm is helping him be a man?

ABBIE

Well what man do you know who cares anything about that? It's a miracle!

DOROTHEA

But he's a high school kid, okay? It's too much. I'm telling you.

ABBIE

I think he seems really okay with it.

DOROTHEA

It's not like you actually know what you're doing here.

Abbie's stung - hurt, betrayed.

INT. DOROTHEA'S DINING ROOM - NIGHT

Dorothea, Jamie, Julie, Abbie, William, Julian the doorman, a couple of carpenters from Dorothea's crew and Charlie from her work are gathered around the television, watching Jimmy Carter's Crisis of Confidence speech.

JIMMY CARTER O.S.

As you know, there is a growing disrespect for government. The schools, the news media, and other institutions. This is not a message of happiness or reassurance. But it is the truth. And it is a warning.

TITLE: CRISIS OF CONFIDENCE SPEECH, JIMMY CARTER, 1979.

JIMMY CARTER CONTD.

It is a crisis of confidence. We can see this crisis in the growing doubt about the meaning of our own lives...

TITLE: KOYAANISQATSI; DIRECTED BY GODFREY REGGIO, FILMED 1975-1979, RELEASES 1982.

JIMMY CARTER CONTD.

...and in the loss of a unity of purpose of our nation. Too many of us now tend to worship self indulgence and consumption. But we've discovered that owning things and consuming things does not satisfy our longing for meaning. We always believed that we were part of a great movement of humanity itself, involved in the search for freedom. We are at a turning point in our history. The path that leads to fragmentation and self-interest, down that road lies a mistaken idea of freedom. It is a certain route to failure. Thank you, and good night.

VISUALS

1. KOYAANISQATSI 2. JULIE SHRINK WRAPPING A GIFT BASKET 3. JAMIE VACUUMING 4. DOROTHEA AT WORK 5. WILLIAM FIXING A CAR 6. ABBIE PLAYING WITH HER BIRDS 7. JULIE SMOKING UNDER THE BRIDGE 8. DOROTHEA SMOKING AT THE DINNER TABLE 9. HOUSE PARTY 10. JAMIE SLEEPING ON THE COUCH 11. DOROTHEA LAYING IN BED.

INT. DOROTHEA'S LIVING ROOM - NIGHT

All our main characters watching his strangely vulnerable speech.

JIMMY CARTER (V.O.)

Thank you and good night.

Everyone, in different ways, is surprised by that speech. It takes a minute for anyone to talk.

CARPENTER

Oh, he's screwed. It's over for him.

DOROTHEA

That was a beautiful speech.

They all look at her.

INT. DOROTHEA'S KITCHEN

Everyone's gathered around the table, busy, messy, helping themselves to Dorothea's food as she finishes getting the big meal ready. Through all the people, Camera finds Julie and William having an intense conversation - Jamie's eavesdropping one person away. We come in mid conversation.

WILLIAM

Sex during menstruation can be very pleasurable for a woman, even provide relief from cramps. Jamie, I also want to say, never have sex with just the vagina, have sex with the whole woman.

DOROTHEA

You too?

Julie's mad at Dorothea for trying to control her relationship with Jamie - she looks straight at Jamie...

JULIE

My first one started while I was watching One Flew Over The Cuckoo's Nest with some guy. I told him I had to go, went to the market, got a box of tampons, went home, read the instructions on the box in my bathroom, figured out how to put them in. I never told my mom, she never asked, I never saw the end of Cuckoo's Nest.

Silence. Jamie and Dorothea are getting more and more uncomfortable.

WILLIAM

Jack Nicholson's character gets a lobotomy so the big Indian guy, like suffocates him with a pillow - so he'll be, I don't know, free.

More long looks at William.

DOROTHEA

Let's talk about something else.

William's hurt. Julie's buzzed with attention, can't stop lashing out.

JULIE

First time I had sex I was 14...

JAMIE

Julie?!

JULIE

I just decided one night I was going to lose my virginity, didn't matter who.

Jamie's mad or protective, or both. He tries to stop her.

JAMIE

Can you chill out?

ABBIE

Let her talk.

JULIE

I picked this guy I didn't know at a party, had fairly painful sex in his van parked in the street, just spit in his hand for lubrication, got home in time for my curfew. The carpet in his van smelled like spilled bong water.

The men are awkwardly mute. Julie wakes up to what she's done, surprised she hurt Jamie. Dorothea's had it with these girls as well.

DOROTHEA

Okay, lets call it a night. C'mon guys.

Dorothea herds the men from the table. Abbie examines Julie anew. Julie's finally become interesting to her, sympathetic.

Dorothea pushes them out of the living room.

DOROTHEA

Show's over girls.

Everyone's leaving the party.

INT. DOROTHEA'S KITCHEN

Abbie helps Dorothea clean up. It's hard for Abbie to get Dorothea's attention.

DOROTHEA

Jamie, we need to, there's a lot of stuff happening, I'd like to know what's going on with you. This has all been a lot for us to deal with.

She just lost him, he makes an exasperated gesture.

JAMIE

I'm dealing with everything, you
are dealing with nothing.

He leaves, wildly pissed. Abbie and Dorothea share an angry
look themselves, Abbie leaves. Reveal William was there, he
looks disappointed, avoids Dorothea.

INT. JAMIE'S BEDROOM - NIGHT

Julie comes through the window. He's angry with her, sitting
on the bed.

JULIE

Hey?

JAMIE

I can't believe you told everyone
all that.

JULIE

I can say what I want to say.

JAMIE

They're just gonna think you're
some... they're gonna get the wrong
idea about you.

That's not like him, she's surprised, hurt.

JULIE

(A slut?) Is that what you think?

Jamie's truly confused by it all.

JAMIE

You can't sleep here and just want
to *talk* with me anymore.

Pause, that really scares Julie.

JULIE

Really?

JAMIE

Yea.

JULIE

I'm sorry. I'm sorry. OK?

She feels horrible, and surprised, reeling.

Jamie's silent.

JULIE (CONT'D)

Let's get out of here, like you
said, let's go up the coast. Just
the two of us.

Off Jamie, looking like he's going to shut her down.

INT. KITCHEN - DAY

Dorothea finds the note Jamie left.

JAMIE (V.O.)

Mom. Julie and I took the car.
We're taking a trip up the coast.
Just to get away. You don't need
to worry about us.

I/E. 101 FREEWAY - DAY - MONTAGE

Dorothea's VW bug makes its way up the 101.

Classic California coast. Half painted over "ART FAG" still
visible on the side of the car. Inside the car, Julie smokes
and drives, punk cassette on the radio.

Jamie stares out the window, his arm around the back of her
neck. They look like a couple in love.

EXT. RUGGED COASTLINE

Julie and Jamie explore the rugged rocks along ocean.

They sit on some rocks, the rough ocean down below.

EXT. BAUDELAIRES CLUB - NIGHT

Weeknight at the club, only the usual denizens are dancing.
After a beat we reveal Dorothea entering the punk club alone.
She's not really looking for Jamie, she's looking for his
world.

EXT. S.L.O. LIQUOR STORE PARKING LOT - NIGHT

Jamie and Julie eye a skeezy middle aged man on his way in.

JULIE

Excuse me sir, maybe you'd buy us some wine coolers? You can keep the change.

The man takes the money, walks in.

JULIE

Strawberry, or anything berry.

I/E. S.B. STREETS - 39 FORD - NIGHT

Dorothea smokes and drives - dealing with her frustration. Then cops lights behind her.

CUT TO: Cop asking her questions.

DOROTHEA

What's the matter?

COP

You changed lanes in the intersection back there.

DOROTHEA

Seriously, that's all?

COP

Yes. I need to see your license.

Dorothea's anti-authority thing kicks in.

DOROTHEA

Well what if I don't have my license?

COP

What's your name, address and date of birth.

DOROTHEA

Those are personal questions, I mean we've just met. What's your name? Where do you live? Right? It's a little forward.

She looks at him mischievously.

INT. HOTEL ROOM - NIGHT

Julie smokes in bed and undresses. Jamie comes in and sits on the bed. Something's brewing in Julie. Jamie's looking confused, out of body himself.

JAMIE

I love you.

He tries to be sweet and caress her, she pulls away.

JAMIE

What's wrong?

JULIE

Nothing.

JAMIE

What is it?

JULIE

I think I'm too close to you to have sex with you, it confuses me. I'm sorry.

JAMIE

I can help you get over that.

JULIE

I don't want to get over it.

JAMIE

Yeah you do.

JULIE

You're being like the other guys.

JAMIE

I don't want to just, have sex with you, I want...you.

JULIE

But that's like, *your* version of me, that's not me... It'd be better if you just wanted sex... You *are* like the others, you just pretend to be all modern about it.

Jamie rises, hurt and angry, gets dressed.

JULIE

Jamie?

He doesn't talk. He leaves in a rush.

EXT. SAN LUIS OBISPO HOTEL

Jamie exits the room, and takes off.

EXT. SAN LUIS OBISPO - NIGHT

Jamie hurriedly walks the streets of this sleepy town alone.

INT. S.B. POLICE STATION - NIGHT

Dorothea waits on a bench, after being processed. Long shot down the hall, Abbie walks up to her and sits by her. Dorothea, hair a mess and kind of sweaty looks at her confused, down the hall she can see William waiting patiently, not wanting to add to her pain.

DOROTHEA

These people have no sense of humor.

ABBIE

Let's get out of here.

Abbie neatens Dorothea's hair, tidies her up a little bit, takes her arm and they walk out past the male cops, who don't get out of the way, Abbie has to shoulder butt one as they pass, holding their dignity together.

INT. ABBIE'S CAR - NIGHT

Abbie drives her home. She's exhausted, doesn't want any pity or judgement.

INT. DOROTHEA'S BEDROOM - NIGHT

Abbie helps Dorothea into bed, gets her a glass of water.

ABBIE

Having a kid seems like the hardest thing.

DOROTHEA

How much you love the kid is the hardest thing. You're just pretty screwed.

Abbie feels the loss of what she can't have.

EXT. SLO AGRARIAN FIELD - DAWN

Jamie, strung out and tired is walking down a dirt road next to an agrarian field. As he walks, a group of 30 or so Latino migrant workers cross the road and the frame. They're heading to work, some are as young as Jamie it seems, he stops as they all cross him, none of them look at him. Two different worlds.

INT. DOROTHEA'S KITCHEN - MORNING

Dorothea enters, finds Abbie and William at the table. She looks at them, not sure, mixed feelings, anger and vulnerability.

DOROTHEA

Julie called, they're in San Luis
Obispo, but she can't find him.

She looks at them, more open and real.

DOROTHEA

Will you guys please come with me?
Up there?

I/E. 101 FREEWAY - 1939 FORD - MORNING

William drives Dorothea and Abbie up the 101 freeway.

EXT. CENTRAL COAST - SAME LOCATIONS AS THE BUG

Beautiful landscape, the Ford makes its way up the coast.

EXT. HOTEL ROOM PARKING LOT - DAY

The Ford pulls up, Julie's waiting, smoking. Dorothea comes to her concerned. Julie's totally torn up, she looks like she knows she fucked up.

DOROTHEA

Where is he?

Julie points to the edge of the hotel, down by the oak tree.

To Julie's surprise, Dorothea touches her sweetly.

DOROTHEA

Thanks for calling me.

EXT. DRY CREEK BED - DAY

Dorothea finds Jamie, alone, angry, at first not wanting to talk to her. They've both been up most the night, they both look rough. He walks away, she follows.

DOROTHEA

Julie's a really complicated woman. I'm impressed in a way, but that's a lot to take on.

He keeps walking, heads into the connecting vineyard. She calls after him, he doesn't look back, she follows. Catches up with him.

JAMIE

Aren't you going to get Julie? To come talk with me?

DOROTHEA

Jamie!

JAMIE

What?

DOROTHEA

I thought they'd help.

That stops him, changes him.

JAMIE

It just seemed like you couldn't deal with me anymore.

DOROTHEA

Look. I wanted. I. I don't want you to end up in the same place as me.

JAMIE

What does that mean?

DOROTHEA

Well, I wanted you to be happier. I just didn't think I could do it by myself.

JAMIE

Okay..I thought we were fine
though, just me and you.

DOROTHEA

Yeah?

JAMIE

Yeah.

INT. HOTEL ROOM - NIGHT

Dorothea, Abbie, Julie, Jamie and William sitting in the room
eating take out dinner. JUMPS CUTS; Dorothea finds an oldies
station, 30's-40's music plays.

Dorothea teaches Jamie to dance, Abbie joins in, then Julie
and William, they all find a partner.

A small moment of grace between these 5 people.

EXT. HOTEL PARKING LOT - DAY

Abbie, Julie and William are loaded up in Dorothea's car, waving,
heading off. IMPROV GOODBYES.

Dorothea and Jamie are alone now, they have to face each other.

DOROTHEA

Maybe we don't go back yet?

JAMIE

O.K.

INT. SLO SUPERMARKET - DAY

Dorothea and Jamie walk down the aisle.

JAMIE

I want to dye my hair.

She's not really comfortable with that.

DOROTHEA

Really?

JAMIE

Well, yeah.

Dorothea can't relate, but wants to relate.

INT. S.L.O RESTAURANT - DAY

Jamie and Dorothea have a picnic.

JAMIE

Were you and dad ever in love?

DOROTHEA

At first. Or maybe I was just supposed to be in love. Or scared that I'd never be in love. So I picked the best solution I had at the time.

INT. MOTEL BATHROOM - DAY

JUMP CUTS: Dorothea washes Jamie's hair / rubs in the dye / waits with the little plastic baggy over his head / washes it out / dries his hair. She feels deep bittersweet heartbreak, loves him so much, understands him so little.

JAMIE

Are you lonely?

DOROTHEA

Well, in my next life, I might marry Bogart, we'll see.

JAMIE

He's... dead.

DOROTHEA

I'm talking about next life right? So he may be around, and we might meet and something might happen between us, OK?

JAMIE

What about having that in the real world?

DOROTHEA

This is no time to get rational sweetie, can you just go with this?

JAMIE

O.K. - keep going.

DOROTHEA

He knows what I'm thinking, and what makes me laugh - he can really see me. And, you know he's gonna do what he says he's gonna do, so it's easy.

JAMIE

He sounds great.

EXT. MID-COAST LONELY ROAD - DAY

Dorothea drives. REVEAL that Jamie is on his skateboard hanging onto the passenger door, window down.

JAMIE (V.O.)

I thought that was just the beginning of a new relationship with her, where she'd really tell me stuff. But maybe it was never really like that again. Maybe that was it.

INT. NONDESCRIPT ROOM: SMOKE RISES

DOROTHEA (V.O.)

In March of 1999, I'll start to feel tired and confused. When I finally go to the doctor, he will say that the cancer in my lungs had already travelled to my breast and brain. I'll try to teach Jamie what to do with my stocks, but my instructions will be impossible to understand.

VISUALS

1. STOCKS IN NEWSPAPER 2.
JAMIE AND DOROTHEA SITTING ON
THE COUCH WATCHING TV

INT. DESKTOP: DOROTHEA'S VERY OLD HAND IS WRITING A NOTE, BUT HER HANDWRITING IS INDECIPHERABLE.

INT. JAMIE'S BEDROOM: JULIE AND JAMIE LAY IN BED AND TALK

JULIE (V.O.)
 Abbie will take me to Planned Parenthood. And I will go on the pill. I will go to NYU and lose touch with Jamie and Dorothea, and I will stop talking to my mom, I will fall in love with Nicholas, we will move to Paris, and choose not to have children.

VISUALS
 1. ABBIE AND JULIE AT PLANNED PARENTHOOD 2. JULIE ALONE IN PLANNED PARENTHOOD ROOM, LEARNING ABOUT BIRTH CONTROL. 3. JULIE LOOKING AT CAMERA 4. JULIE'S MOTHER LOOKING AT CAMERA 5. JULIE STARING AT CAMERA SMOKING IN HER CREEK.

INT. ABBIE'S ROOM: JAMIE AND ABBIE DANCING - REPEAT SCENE

ABBIE (V.O.)

I will stay in Santa Barbara.

INT. BIRD CAGE: CARLOTTA THE FINCH LIES LIFELESS ON THE FLOOR OF THE CAGE. MAX FLIES AROUND.

EXT. SUBURBAN YARD: ABBIE DIGS A HOLE, PUTS SOMETHING IN IT. WE SEE DEAD BIRD IN ABBIE'S HAND.

ABBIE (V.O.)

A month after I get married Carlotta will die. A week later, Max will die too.

INT. GARAGE: PORTRAIT OF ABBIE IN HER STUDIO.

ABBIE

I will work out of my garage and show in local galleries.

EXT. SUBURBAN STREET: ABBIE STANDS IN FRONT OF A HOUSE, NEXT TO A MAN, THE REPORTER SHE WORKED WITH BEFORE. A BABY IN HER ARMS, 2 YEAR OLD BY HER SIDE.

ABBIE

Against my doctor's advice, I will get pregnant, and by the time I'm 30 I'll have two boys.

INT. DORTHEA'S KITCHEN - DAY

Dorothea sits down to do her stocks. William comes and sits on her left, picks up a pen with his left hand, scratches her back with his right, like they do.

WILLIAM (V.O.)

I'll live with Dorothea for another year.
Then I'll open a pottery store in Sedona
Arizona.

EXT. WILLIAM'S POTTERY AREA: WILLIAM TALKS TO CAMERA.

WILLIAM

I will marry Laurie, a singer-
songwriter. We'll get divorced in a
year. Then I'll meet Sandy, we will
marry, and I will continue to do my
pottery.

VISUALS

1. STILL OF SEDONA LANDSCAPE 2. RUSTIC
CLAY POT 3. LAURIE WITH GUITAR 4. CAT
SCAN OF BRAIN TUMOR 5. WILLIAM WITH SANDY
6. RUSTIC CLAY POT

EXT. AIRPORT: DOROTHEA IS WALKED TO A BIPLANE BY A SWEET, ROUNDISH
JIM BROADBENT TYPE OF MAN. HE HELPS HER INTO THE PLANE. KISSES HER,
AND WATCHES AS SHE TAKES OFF.

JAMIE (V.O.)

My mom will meet Jim in 1983,
they'll be a couple until she dies.
On her birthday each year, he will
buy her a trip on a biplane.

INT. DOROTHEA'S LIVING ROOM: SHE AND JAMIE DANCING

JAMIE (V.O.)

Years after she's gone I'll finally
get married and have a son.

I/E OLD BIPLANE HEADS DOWN THE RUNWAY, LIFTS INTO THE AIR -
DOROTHEA LOOKS HAPPY AND FREE.

JAMIE (V.O.)

I'll try to explain to him what his
grandmother was like - but it will
be impossible.

CLOSE ON DOROTHEA'S FACE AS THE PLANE FLIES ABOVE THE SANTA
BARBARA COAST, THE EXCITEMENT OF FLIGHT IN HER EXPRESSION.

AS TIME GOES BY PLAYS.