

HIDE AND SEEK

by Su Friedrich and Cathy Nan Quinlan

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SCENE ONE--EXT. TREE HOUSE--DAY

Lou hammers up a "PRIVATE--DO NOT ENTER" sign on a tree in which she has a treehouse.

SCENE TWO--INTERVIEW SEGMENT

Marie

Oh yea, after I found out that it was wrong, there had to be a reason to do it, you had to develop a story around it because you couldn't just do it anymore and it couldn't just happen: we had to develop a story. So The Monkees was the one we attached ourselves to, and we used to pretend to be one of the Monkees and his girlfriend.

And I had learned that much: that there were boyfriends and girlfriends and that they did things. And they went away for weekends and it was always filthy. They never did nothin' else, just were filthy together.

So we used to go up to her room and I'd pack a plastic bag and she'd pack a plastic bag--which were our weekend cases--and we'd go up to her room and we'd say how we were making an appointment to have this room for the weekend and I was Davy Jones and this was Patricia Canny, or I was Marie Honan and this was Davy Jones. And we'd get the key, you know, we had all this ritualistic stuff we used to do and we'd lock the door. And then she'd say, "Well, Davy, it's time to go to bed". And we'd pull back the covers and get into bed. And then we'd just rub off each other frantically. Take off our clothes sometimes. We stopped taking off our clothes after a while because we had to get ready to leap out in case anyone came. And that was part of it--listenin' for someone coming. And so we'd do that for ages and then we'd get up and pack our plastic bags and go home in our car.

Cindy

Let me start early, okay? I was in third grade. No, fifth grade. And there was this teacher, her name was Miss Reed and she was about twenty three years old and she had really long, red hair and she put our desks in the form of a peace sign. She was really cool and really, really a good teacher, really cared about the kids and everything. And I remember she was forming this huge peace sign and in the middle of the peace sign she was hanging something on the ceiling and there was really high ceilings and she was on the top of this ladder and all the boys were under the ladder and I go under the ladder too and I look up and she's got black underwear on. I was like...I was like...I couldn't breathe.

The theme song from the TV show, "The Monkees"

*Here we come, walkin' down the street,
Get the funniest looks from everyone we meet
Hey, hey we're the Monkees
And people say we monkey around.*

*But we're too busy singing
To put anybody down.*

*We're just tryin' to be friendly,
Come and watch us sing and play,
We're the young generation,
And we've got something to say.*

*Hey, hey, we're the monkeys,
You never know where we'll be found.
So you'd better get ready,
We may be comin' to your town.*

SCENE THREE--EXT. FRONT OF SCHOOL—DAY

Lou and her two friends, LIZZIE and BETSY, stand by the front gate of their school. A car drives up.

LIZZIE

God, that must be her!

BETSY

Who?

LIZZIE

That lady that's driving the car!

MISS CALLAHAN

Hello, girls.

LIZZIE & LOU & BETSY

Hello, Miss Callahan.

LIZZIE

That was Miss Callahan's *girlfriend*.

BETSY

What do you mean?

LIZZIE

Didn't you notice that lady in the car? She's the one who brings Miss Callahan to school every morning.

LOU

Maybe Callahan doesn't have a car.

BETSY

Maybe they're roommates.

LIZZIE

Yea--cuz they're *lezzies*!

BETSY

But Miss Callahan is one of the nicest teachers in the whole school!

LIZZIE

That doesn't mean it's not true!

BETSY

Who said so?

LIZZIE

Janice told me.

LOU

I don't care what Janice says, I don't think it's true.

LIZZIE

It's not just Janice. *Everybody* knows. Callahan is a *homo*.

MAUREEN (OS)

Hey you guys!!

Their friend MAUREEN runs over to them.

MAUREEN

Guess what, guess what!?! My mom said I could have a slumber party!

SCENE FOUR--INTERVIEW SEGMENT

Alisa

I don't like the need to argue our right to exist based on a scientific inevitability: "We can't help it." I don't want to help it, I've never wanted to help it and I actually feel that, probably, I could help it if I worked at it. And maybe

there are a lot of people who don't feel that way. But gene theory to me is the least interesting and the most over simplified way of thinking about these things.

Ann I liked the idea of that gay gene theory, I thought it was a good thing, but I've been reading other things lately that have dissuaded me from that. I mean, one may have the predisposition, but also the societal factors have to be in place for it to be a possibility.

Claudia When I first began to understand that I am gay, I was looking for a cause and I have a very, very hard time to explain it. I wouldn't really come up with an answer in my case nor necessarily in anybody else's case. I mean, the only thing that maybe supported it was this very female environment, but my sister grew up in the same environment and she didn't feel that way about women. She likes women very much but she has no sexual interest in women. She even tried, just to be fair but it didn't work.

Edna I don't know, I mean they say a lot of things about how we got to be gay--you know, the genetic thing or the way you were raised. I don't know what it is. But I knew, and I was born that way, I was. That's just the way it was.

Not knowing what to do with the feeling that I had for other girls, I just left it alone. I did many things that typical girls in society do, because that's what I was supposed to do. I wasn't supposed to be a lesbian, so why would I even look into it? I had boyfriends because you're supposed to have a boyfriend.

Linda Maybe there is this gene that makes you gay. Maybe it is like eye color or hair color or something like that. I don't really know, I don't really think too much about it. I just know that I feel better this way and I spent so much of my life thinking about why am I gay and why am I this way and is it okay, is it not okay. It's like, I'm forty three years old now and I gave it up. I don't really want to know, I don't care anymore.

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SCENE FIVE--INT. SCHOOL AUDITORIUM--DAY

PRINCIPAL

For the past five years, Mr. Hennessy has dedicated himself one hundred percent to our school and has helped us make it one of the finest schools in the city.

PRINCIPAL

I've been working as a teacher and administrator for the last thirty two years and I can't recall anyone who has worked as steadfastly and energetically as Mr. Hennessey.

PRINCIPAL (OS)

I'm sure you'll agree with me when I say that we're about to lose the best vice-principal this school has ever had. We're sorry to see Mr. Hennessy go, and this afternoon we're here to show our gratitude for all the hard work he's done.

PRINCIPAL

Mr Hennessy, why don't you stand up and take a bow?

Mr. Hennessy stands, the audience applauds.

PRINCIPAL (OS)

And now it's time for our farewell show, which was put together by a group of our sixth, seventh and eighth graders. They've planned a wonderful program, which I'm certain that you're all going to enjoy.

PRINCIPAL

So, without further ado, here is Mark Musinski, our emcee for the show. Mark?

MARK MUSINSKI

The first performance this afternoon will be by Denise Williams, who had one of her poems printed in the Sunday paper last week. Today she will read a poem entitled "Black Radiance."

Lou and her friends applaud enthusiastically as DENISE steps onto the stage.

DENISE

I'm going to read a poem I wrote about one of the great queens of ancient Africa.

DENISE

"Black Radiance"

*Black was the night,
Like ebony her skin,
Gold was her crown,
And her soul within.
Stronger was she
Than flood or fire.
Kinder was she*

Than heart's desire.

*Queen of the Desert,
Queen of the Night,
Queen of Love
And Queen of Light.
The great Queen of Sheba,
Was Noble and Right.*

SCENE SIX--INTERVIEWS AND EXT. ABANDONED LOT BY THE EAST RIVER--DAY

Alisa

And I think a lot of lesbians do the tomboy thing. You know, we figure out whether we played with dolls or played with trucks or whether we ever liked to wear dresses or that type of reconstructed memory that fits nicely into how we think lesbians are supposed to be. Of course, tons of lesbians played with dolls and never thought about having crushes on girls and even thought they were going to get married and have kids. So I just don't know what I think about lesbian childhoods, although, you know, if there is such a thing I had something close it.

Pat

When I was growing up there were two older cousins and they would take me with them to do everything that they did. We went to hunt fish or birds and we had a lot of animals so I went with them to feed the animals, I went with them to butcher the cows or the pigs or the goats or to build fences or to cut down trees. I think a lot of people mistook me for a boy 'cause I was always with them doing all these things.

INTERVIEWS over scene of Lou and two male friends playing in a rough and tumble area by the river.

Linda

Oh yea, definitely a tomboy. I mean, I sort of lead a dual life, 'cause when I wanted to be more of a girl I would go hang out with Mary Jane Koplowitz, and then if I wanted to be playin' baseball and stuff like that, I'd go hang out with all the boys.

I remember we used to have a lot of snowstorms, so there was always snowball fights and I could get to the lake in ten minutes from my house, so I could get there early before anyone else was on the ice. The ice would be smooth as glass, nobody would be on it. I used to think I was Sonja Henne, you know. I didn't know how to twirl or anything, I would just fake it. So that was great.

Ann

I was a tough little kid, as I recall. I could keep up. I mean, I would get taunted for being a girl but not because I threw like a girl or if the wind got knocked out of me playing football, they would not see a tear, there's no way. If they threw rocks at me, I threw 'em right back.

Marie

You know, when I'd done the house I used to go out into the fields and oh, it was such an amazing place, it really was. I mean, it was just fields, but they were just so full of wild flowers and streams and grass and weeds and I mean I used to lie down in the grass and no one would know I was there. I could hide for hours and it was my own world, it was my own place.

SCENE SEVEN--EXT.--EAST RIVER--DAY

LOU

I got it! I got it!

JACK

Hey Lou.

JACK (Cont'd)

I dare you to go into that building.

LOU

Why? What are you gonna give me?

JACK

Nothin', 'cause you're too *chicken* to go in.

LOU

I am not.

JACK

I dare you to go up to the second floor and wave to us from that window.

LOU

No problem.

INTERVIEW INTERVAL

Claudia

I was very scared during puberty of the changes that happened to my body. I didn't like the fact that I was getting breasts, and I was terrified that my father wanted to buy a bra for me. And then when I got my period--all of that--I really didn't want to acknowledge. And I think I had a very hard time parting with childhood, very hard. I didn't ever want to become an adult and I don't think I've reconciled with the idea even at this point.

JACK

Hey, where you goin', Lou?

ERNIE

Yea, what's the matter?

LOU

I just remembered I have to go!

ERNIE

Come to the park with us.

LOU

No!

JACK

Did ya see a *ghost* in there?

JACK

Aw, you're a sissy!

JACK

Sissy, sissy, sissy!!

SCENE EIGHT--INT. HALL OUTSIDE LOU'S BATHROOM--DAY

(no dialogue except sissy! Sissy!)

SCENE NINE--INT. LOU'S BATHROOM--DAY

(knocking sound)

ANABELLE

Hey Lou?

(knocking sound)

ANABELLE

Hurry up!... Are you okay?

ANABELLE

Let me in, I have to go to the bathroom!

ANABELLE

Jeeze--it's about time!

She looks into the tub and sees bloody underwear.

ANABELLE

Oh my God, I can't believe it

(beat)

Lou...didn't Mom talk to you about it?

(beat)

Just wait a second--I'll help you.

Lou stand with a pout, staring at the floor.

ANABELLE (Cont'd)

Oh Lou, it's not like you just *died* or something!

Anabelle takes something out of the cabinet and hands it to Lou.

ANABELLE (Cont'd)

Here. You can wear my belt.

LOU

I don't want to wear that stupid thing. It's huge. Everyone will be able to tell.

ANABELLE

No, they won't!

LOU

Yes, they will!

ANABELLE

Not if you wear a skirt, they won't.

LOU

I don't *want* to wear a skirt all the time!

ANABELLE

It's not *all* the time.

ANABELLE (Cont'd)

And I bet some of the other girls in your class have it already.

LOU

What difference does that make?

SCENE TEN--INT. CLASSROOM—DAY

The room is dimly lit while the students watch a sex education film. Lou looks bored and uncomfortable.

(narrator in movie speaks)

NARRATOR (OS)

At about twelve and a half, Mary reached puberty. Around this time, she found that her friends wanted to talk about sex.

FIRST GIRL ON SCREEN

He opened the door and there she was lying in bed...(they laugh)

NARRATOR (OS)

Some of them got most of their information from off-color jokes that they didn't understand. Some of them learned about sex from books. But there were so many things that they didn't know.

SECOND GIRL

Does kissing have anything to do, I mean, with having babies?

THIRD GIRL

Are you afraid of having a baby, Mary?

MARY

No, I'm not, because after all, people have been having babies for thousands of years....

NARRATOR (OS)

For Mary, the fulfillment of a healthy sex life held no fears. Sex was not something sinister to be whispered about...

TEACHER

Girls! Am I going to have to separate the two of you?

NARRATOR (OS) (Cont'd)

...but it was a natural function which could contribute to the ultimate happiness of home and of family.

NARRATOR (Cont'd)

About this time, Mary developed a sudden, strong friendship with Lucille Williams. It seemed that Mary could talk better

with Lucille than with anybody. They had absolutely no secrets from each other. They were inseparable.

NARRATOR (OS)

To Mary's mother, it seemed unnatural, this continual intimacy, this concentration of affection on one, not very unusual, girl.

MAUREEN

Hey Lucille!

The girl sitting behind Lou hears the remark and giggles..

MARY

Oh Lucille, wait a minute! Ethel--We forgot about Ethel!

LUCILLE

Oh, we don't have to bring her. You know what she's like with boys and everything.

MOTHER

Mary, darling, you're keeping Lucille from her dinner.

LUCILLE

Oh, I was just leaving, Mrs. Gibbs.

MARY

Oh bye, I'll see you tomorrow!

NARRATOR

Mother forgets the devotion she had to her own girlfriend about 25 years ago.

NARRATOR (Cont'd)

Next there was a crush on Ethel Hampton, senior girl's tennis champion. Mary seemed to have a real need to be stirred up about someone.

NARRATOR (Cont'd)

It was a transition stage from the antagonism towards boys just before puberty to the next stage of falling in love with a boy. Soon she reached that stage.

NARRATOR

She spent hours trying to make herself more attractive, imagining herself in all kinds of romantic situations.

The loud ringing of a telephone breaks in.

NARRATOR (Cont'd)

It might be a boy!

SCENE ELEVEN--INT. SCHOOL HALL—DAY

Lou emerges in a huff from the classroom. Betsy and Maureen come out a moment later.

MAUREEN

Hey *Lucille*, you goin' over to *Mary's* house?

Lou turns angrily to her.

LOU

My name isn't *Lucille*, it's *Lou*!

SCENE TWELVE--INTERVIEWS AND EXT. STREET--DAY

Edna

But we never--in my family, we never talked about sex. To this day we never talked about it. Sex was taboo: Don't talk about it.

I don't know how I learned about sex...I learned about sex from my best girlfriend. She lived on the top floor, I lived on the bottom floor and you know, kids get on the bannister and slide down. And there was a ball at the end of this bannister and we--one of us--slid down this bannister and hit this ball and it was a different feeling. So one of us, whoever did it first, told the other one, "You gotta try that!" So we tried that, and that was our new friend--for a little while, just for a little while.

Cindy

I have a younger sister and I said, "You know, when I climb on the bannister it feels really good." And she told my mother. And my mother said, "If you do that you won't be able to have babies." So, you know, I guess I just figured, "Oh well!"

Alisa

It wasn't so much that I didn't know how babies were made, it was that I didn't know the mechanics, I didn't know what to do and I didn't know my own body and nobody was telling me anything about it. In fact, I probably didn't want to hear about it, it was probably really embarrassing. And for me--I think, you know, in this culture most people are embarrassed--but for me it was more embarrassing because that meant I was a girl, that meant I had to deal with what girls are and how that feels.

SCENE THIRTEEN--EXT. TREE HOUSE--DAY

Lou is up in her tree house. Betsy enters the yard and climbs up to it.

BETSY
Hi, Lou!

BETSY
Why didn't you come over?

LOU
I was riding around.

BETSY
Why?

LOU
I don't know.

BETSY
(more curious than worried)
Are you mad?

LOU
Yea.

BETSY
'Cause of Maureen?

LOU
Yea. She made me so mad, I felt like punching her in the face!

BETSY
You shouldn't listen to her! She's just trying to get everybody's attention.

Lou picks at a dried leaf....

BETSY (Cont'd)
She didn't mean anything by it!

LOU
I guess... (beat)
You want my other Suzie-Q?....

She hands it to Betsy.

LOU (cont'd)

It's kind of squished.

BETSY

Thanks.

Betsy starts eating her Suzie-Q and then stops, wide-eyed.

BETSY (Cont'd)

You want to hear something Maureen told me?

LOU

About what?

BETSY

About what happens when you do it.

LOU

Do what?

BETSY

It.

LOU

How does she know?

BETSY

I think her Mom told her. I don't know. She said you have to get into bed--*naked*--and close your eyes and then your husband gets on top of you and he puts his thing in and then you have to lie *completely* still without moving a muscle for twelve hours.

LOU

For twelve *hours*?!

BETSY

Uh huh. You can't move *at all* or it doesn't work.

LOU

I could never lie still for that long.

BETSY

Let's try it!

BETSY

Lie down, and the first one to move even an *eyelash* has to pay fifty cents.

BETSY (Cont'd)

C'mon, lie down.

SCENE FOURTEEN--INTERVIEWS AND ARCHIVAL FILMS

Dorothy

I had this mad crush on this other little girl when I was seven, but all of that was tolerated and we were told that it was normal. But I was really in love with this little girl Laurie. And it's funny because, looking back, everything's sorta come full circle, because my girlfriend now reminds me so much of Laurie. But then, you know, none of the little books had the two little princesses getting married or anything, it was always the prince and the princess and the king and the queen.

(I think there's some VO in here that I didn't transcribe—if so, can you include that?) Cut to a scene from an actual educational film, "Role Enactment in Children's Play", which shows a group of six and seven year olds in a day care center playing out a wedding ceremony. The "bride" and "groom" walk up to the little "priest" and he mumbles something about "Okay, now kiss each other...". The boy and girl kiss and then start to giggle.

"Children's Fantasies".

SOME FANTASIES OF CHILDREN ARE USEFUL, SOME ARE DESTRUCTIVE.

TO OUR CHILDREN, ALL FANTASIES ARE VERY REAL AND HAVE AN INFLUENCE ON THEIR DEVELOPMENT.

SOME UNDERSTANDING OF THESE FANTASIES IS IMPORTANT TO ALL PARENTS AND EDUCATORS.

Gina

Oh yea, I wanted to be a boy and grow up and marry my cousin Phillip, and I think that sums up everything.

FIRST WOMAN

That's right, I really think it's just a passing phase. But children's fantasies are fascinating, aren't they? We could go on talking all night.

SECOND WOMAN

It's a tremendous subject. And we haven't even touched on those secret, inner fantasies that children build up for themselves by misinterpreting the actions and words of adults.

FIRST WOMAN

Oh, you read about terrible cases that affect children's whole personalities.

MAN

How do you mean, affect their whole personalities?

Claudia

She was a neighbor and she was very beautiful and I had a very strange relationship to her because I adored her beauty. She had long blonde curls, and she was very thin--I was a chubby kid.

Her body intrigued me completely. She had something that to this day I find the most erotic thing and that is if women have very delicate legs, then the knee, the back of the knee, you can see this...this tendon. And I think that's so beautiful. It was the most erotic thing. So I would love to walk behind her when she walked up the stairs, so I could see that.

Kelly

I wanted to be a lesbian child, really, I wanted to kind of decide that I had crushes on all my friends, but I don't think I really did. I had very few experiences with boys and no experiences with girls, but I listened to everybody else's stories.

Claudia

I remember in the evening she would turn cartwheels in the garden before she had to go to bed--because she could do this very well--and she would be naked already after having taken the bath to go to bed. She would turn cartwheels and I would always like to look between her legs, but it would just be a glimpse. And it was not this exploration that I guess would be normal for kids.

SCENE FIFTEEN--EXT. MOVIE THEATER--DAY

Lou and Betsy run up to the box office of a movie theater that's playing "My Life with the Lions". They buy tickets and go in.

(Then there's a scene of archival footage from a Martin and Osa Johnson movie, one sees them hunting large animals in East Africa and an African cameraman filming them)

SCENE SIXTEEN--INT. LOU AND ANABELLE'S BEDROOM--NIGHT

Lou is in bed in her pajamas cutting out a picture of a lion and woman and hanging it on her wall.

SCENE SEVENTEEN--EXT. SCHOOL PLAYGROUND--DAY

Lou and Betsy emerge from the school building and look back into the playground area where a group of girls have gathered.

LOU

Oh, Lizzie and Denise! Let's see what they're doing.

Three girls are dancing and singing as the Supremes....

Stop! in the name of love before you break my heart

*Baby, baby I'm aware of where you go
Each time you leave my door
I watch you walk down the street
Knowing you your other love you meet
But this time before you run to her
Leaving me alone and hurt*

*Think it o-o-ver
After I've been good to you
Think it o-o-ver
After I've been sweet to you
Stop! in the name of love before you break my heart
Stop! in the name of love before you break my heart
Think it over
Think it over*

*I've known of your, your secluded nights
I've even seen you, baby once or twice
But is her sweet expression
Worth more than my love and affection?
This time before you leave my arms
And rush off to her charms
Think it o-o-ver
Haven't I've been good to you?
Think it o-o-ver
Haven't I've been sweet to you?
Stop! in the name of love before you break my heart
Stop! in the name of love before you break my heart*

*I've tried so hard, hard to be patient
Knowing you'll stop this infatuation*

*But each time you are together
I'm so afraid of losing you forever*

*Stop! in the name of love before you break my heart
Stop! in the name of love before you break my heart
Think it over...
Think it over...*

SCENE EIGHTEEN--ARCHIVAL FILMS AND INTERVIEWS

[see the opening shots of an old educational film about psychology called WHAT'S ON YOUR MIND? In which the title is gradually superimposed on an image of an eye.]

Kelly

The idea of a lesbian for me was some kind of shadowy, evil thing; it was definitely tied to this idea of a perverse girl. I didn't identify it at all with what I was.

NARRATOR

The purpose of this film is to help you judge the emotional reaction of others. You will see these two people...

NARRATOR

...reacting to stories they have been told to believe are true.

An intertitle comes on screen: A SAMPLE STORY INVOLVING....PAIN. and we see a man and woman at a table listening to a story

Del

I remember my best friend, Jennifer. She had really pretty, curly hair and she was my best friend, I liked her a lot. But I'll never forget--rumors started flying around about this public high school in the neighborhood. They were saying bulldaggers--I remember that word--were just terrorizing the women in the school. No, now that I think back, I remember my mother even talking about it, everybody knew about this. And what they would do is they'd hang out in the girl's bathroom and so the women who'd come in, you know, they'd attack them. And now that I think, this must have been bull shit, it must have just been, but, you know, with broomsticks, the whole bit.

And so of course my friend and I, Jennifer, we'd talk about it and I was terrified because that word sounds so frightening. And I'll never forget, once we were in the bathroom alone together and she said, "Well, what do you think of that?" and I said, "I don't know--it scares me." And she said, "Well, what do you think if we fucked?" And I looked at her and she said, "No, I'm just kidding," and she kind of laughed. And I thought about that. It freaked me out, and I had to have been like maybe eleven or twelve.

And I thought she had just heard that word somewhere and she was just using it, but then years later it turns out she's a lesbian. So maybe she was kind of coming to that awareness too at that point, I don't know.

Edna I thought that they were all bad, they all had terrible relationships. They beat each other up and they just wanna have sex. That's it. I don't know where I got that from, but somebody made me believe that.

Mindy And I'd had a friend, probably all through grade school. We were really close friends from probably second grade on and when I got to be in around sixth grade people started saying she was a lezzie, you know, "She's a lezzie. You don't want to hang out with her." And it wasn't, I mean, she wasn't, she was very... well, it turned out later she was, but at the time she wasn't and she didn't understand it and we didn't understand it. It was just this feeling about her--she spent too much time with girls, she was very physical with girls. And I wound up actually not being friends with her for a while. I think it was attached to that, I think there was something about that.

Cindy Oh, I really loved my childhood. I think the fact that I didn't know I was a lesbian helped a lot to have fun.

Lou and Betsy are sitting facing each other on a stoop playing a hand-clapping game.

LOU and BETSY

...Ate a box of candy, three dee,
Jumped out the window--now I know you're really crazy!
Eenie, meenie, siskaleenie,
Ooh, bop, bopaleenie,
Atchie, katchie, liberace,
I love you!

Kelly I remember thinking that it must be an amazing thing that either somebody has the freedom to deal with their body that way, or to play with other girls that way, in kind of this relatively innocent experimentation. I think it's good to have some kind of relationship with your body and other people's bodies.

And they were doing it when they were four and five and six and seven and I was like, I was starting to play around when I was like eighteen, you know?!

SCENE NINETEEN--INTERVIEWS AND INT. LIZZIE'S PARENTS' BEDROOM—DAY

Lizzie is making the bed while Denise sits watching her in an armchair.

LIZZIE

I can't believe my mom is making me do all this! My

brother is *much* worse than me and all he ever has to do is take out the garbage.

DENISE

That's the way it is with me and Jerome.

LIZZIE

Yea..... God, these always get so tangled up!

DENISE

Here, I'll help you.

MOM (OS)

Lizzie! Lou's here!

LIZZIE

Okay! I'm in your room!

Lou enters the room.

LOU

Hi, Lizzie. Hi, Denise.

LIZZIE

Hi, Lou.

DENISE

Hi.

Denise suddenly stops what she's doing...

DENISE

I found a magazine.

LIZZIE

Under the mattress? Let me see!

DENISE

It's a Playboy!

DENISE

I've never seen one of these before.

LOU

Me neither.

The three girls sit on the floor and cruise through the magazines.

INTERVIEW INTERVAL

Tracy I just have to figure out if I'm going to lie to you or not. No, no, no, I won't, I'll tell you the truth. I just might keep some of that truth to myself.

INTERVIEW INTERVAL

Tracy There was a comic strip out, Vampira or something, so really, the pictures I had when I was younger were drawings of some voluptuous, seductive, bad vampire woman with the most incredible attitude. But she was just beautiful and she was really naked and I had to have a picture of her, she was gorgeous. So I ripped the picture out of the magazine in the K&B and I hid it and I would look at it all the time.

I would hide it in my jewelry box because I figured nobody would ever go in my jewelry box. And one day my nosy mother went in my jewelry box and found this picture and she woke me up--because I was asleep—she woke me up and she said, "Tracy, you just can't, what is this? This is the horrible sin of lust, I know it!" And I was like, "Oh god, she's beautiful though, she's beautiful."

SCENE TWENTY--INT. CLASSROOM--DAY

Class is in progress. Lou enters and hurries to her seat.

LOU

Sorry.

MISS RIVERA

That's okay.

MISS RIVERA

Now what was I saying? Oh yes. His name is Mr. Perez, Anthony Perez. I've known him for almost three years, but we just decided a few weeks ago.

Lou turns to Denise, who's sitting behind her.

LOU

What's going on?

DENISE

Miss Rivera's getting married.

MISS RIVERA

You can ask more questions later, but now we have to get on with the class.....Last night, you were supposed to diagram ten sentences. I've written some new ones on the board for today. They're a little more complicated. Who wants to come up and diagram the first one?

Lou's hand shoots up.

MISS RIVERA

Lou?

(the sentence on the blackboard to diagram is....)

*After the drought, the parched grass
was in danger of catching on fire.*

(a scratched word intertitle appears on the screen...)

I'M NEVER GETTING MARRIED

Close up of Lou's hand on the board as she writes, "on fire."

MISS RIVERA

Very good.

SCENE TWENTY ONE--INT. LOU'S KITCHEN—DAY

Lou enters the kitchen and rummages through the fridge and cookie jar for some snacks.

MOTHER (shouting OS)

I'm tired of arguing with you about this! I said no dating until you're sixteen and I meant it.

ANABELLE (OS)

Mom!! That's not fair!! It's not really a date, it's a party!

MOM (OS)

Well, in that case, I'll drive you there and pick you up when it's over.

ANABELLE (OS)

Oh sure! And let all my friends know you treat me like a child?!

MOM (OS)

You *are* a child. And I don't like Billy. As far as I'm concerned, he only has one thing on his mind.

ANABELLE (OS)

You *always* say that! How do *you* know what he's thinking?

As Lou puts the lid back on the cookie jar, it makes a bang.

MOM (OS)

(calling out)

Lou?

Lou runs out the back door.

SCENE TWENTY TWO--EXT. TREE HOUSE--DAY

LOU is climbing the ladder that leads to the tree house. We hear SUMMER SOUNDS--birds, lawn mowers, kids playing--mixed with AFRICAN SOUNDS--the roar of lions and elephants, the thundering of large herds, etc.

. The AFRICAN SOUNDS become confused. VOICES intrude. Familiar voices.

ANABELLE

(screaming)

I *hate* you! I wish I was *dead*!

African sounds again—monkey cries, etc.

SCENE TWENTY THREE--ARCHIVAL FILMS AND INTERVIEWS

FATHER

I want to explain about Pat. She's not exactly like the other kids and well, I don't want you to get the wrong slant on her.

TEACHER

Wrong slant? In what way, Mr. Kelly?

FATHER

Well, you see, her mother died when she was four years old and I guess I kind of raised her like a boy. You know, around ball parks, locker rooms and hotels. It's pretty hard

for a ball player to settle down.

INTERVIEW INTERVAL

- Claudia I don't know, when my niece was living with me, I did have an affair then with somebody and she was very curious about this. And she saw me kissing that woman and she, she commented on it, because the gender expectation already is set. [How old is she?] She's five. And she said, "Well, this is not a boy." I said "No, it's not a boy." And then she asked, "Well, is she a little bit a boy?" I said, "She's a little bit a boy." She always told me, "I see, I see."
- Marlene [Did you ever want to be a boy?] No, I wanted to have a cock a couple of times but I never wanted to be a boy. No, no, I can't say that I ever wanted to be a boy. I mean, growing up I saw what boys went through and what girls went through and to me it was equally just as silly, you know, the rites of passage that each one has to go through.
- Kelly I think when I was little I didn't really identify as being a girl or a boy, I just kinda thought I was what I was and it wasn't either of those.
- Alisa I know I did not wake up in morning wanting to have a penis or, you know, for my voice to grow low at puberty or, you know, to have hair all over my body. That was never a thing I wanted. But I definitely, definitely, definitely wanted things that boys had. You know, boys were treated better--and they still are.
- Tracy Nope. No, the women in my family were very strong figures, they were really happy to be women. They dolled me up a lot, you know, but I got lots of attention. It never kept me from being smart, it never kept me from being talented, I could still go fishing, I could do anything I wanted to and be a girl. I didn't have to be a boy. Who wanted to be a boy? That wasn't necessary.
- Claudia No, I wanted to be a beautiful, elegant woman like the ones from the French novels who has a pocketbook that goes under the arm like this, like a big envelope, and a tight skirt and very beautiful black pumps. I mean, I never managed, and I never really tried to fit that image, but in my fantasy that's what I would have liked to have been.
- Linda Sometimes I would think of that, you know, wouldn't it be so nice to be a little boy and carry a little girl's books home from school? There was something I had heard when I was really young, that if you could put your mouth on your elbow you could become a little boy. I remember somebody telling me that and I remember going to bed at night and trying to do that--put my mouth on my elbow so I could have all these girls for girlfriends.

. Archival film of a boy and a girl playing basketball. A shout is heard from inside the house.

MOTHER

Cindy! Come on in, Cindy!"

CINDY

Guess we'll have to finish the game tomorrow afternoon.

BOY

Tomorrow? I'm going to Mary's party tomorrow, aren't you?

CINDY

A party?! Why, I didn't even....No, I don't like parties, I never have any fun at parties.

BOY

I was kinda hoping you'd go. Parties are more fun when all your friends are there.

And again.....

MOTHER

Cindy!

BOY

Well, I'd better go. I'll see ya. Here's your ball.

SCENE TWENTY FOUR--INTERVIEWS AND INT. MAUREEN'S LIVING ROOM AND BEDROOM--NIGHT

Intercut with the interviews, a girl's overnight party is in full swing. They play the séance game, the fainting game, etc.

INTERVIEW INTERVAL

Alisa

The cantor's daughter at synagogue. The cantor's daughter, Lisa Avery. I think I was seven and she must have been seven or eight years older than I was. And she was just heaven to me. I went to synagogue...my family went to synagogue every Saturday. And I was one of the more dutiful ones. And part of why I always went was to see Lisa Avery. Absolutely. And to smell her, because she always wore 'Love's Baby Soft', the lemon...Awful stuff! I loved it, I mean, I knew she was around. And she had this way of saying her ss'es, she whistled her ss'es, so I really could hear her across the room.

Betsy is at the head of a supine girl, they're doing a séance/lifting game, she's telling a spooky story

BETSY

...and all the mirrors broke. She ran out, and everyone who was at the carnival had disappeared, so she was all by herself. And the guy came up behind her and he slit her throat.

Then she says

"Light as a feather, stiff as a board", (a phrase which is picked up and repeated by each girl kneeling around Denise.)

INTERVIEW INTERVAL

Marlene I was a wild...I was a wild kid when I was younger.

Me off camera: [Like, how young were you?]

Marlene Mmmm well, I remember the first time, well, before my mother died. My mother died when I was seven, and I remember her once giving me a real serious ass whipping for some sexual things I had been found doing. So I guess it started before that.

Me off camera: [Did she catch you or did she hear about them?]

Marlene I think the first couple of times she heard about them and then she came upon me, so then she knew that everything she'd heard....that I'd said, "Oh no, that wasn't happening..." she realized it was true. So she wasn't very happy about it. I don't know why, because I learned later that she used to do those kinds of things too! In fact it's been my experience that almost everyone does these things, it's just, you just don't talk about it.

Cheryl Before we moved to Long Beach I lived in Canarsie and there was a little girl...and we used to tie each other up--like, you know, arms spread out and feet spread out and lie on top of each other and kiss and kind of do role playing stuff. Like one of us was the bad guy and one was the good guy...But one time she was tied up on the bed and I was standing on the bed over her and we were both naked and her mother walked in the room and freaked out, just totally started screaming.

I was never so scared. I was so scared, you know, running around trying to get my clothes and she's screaming and untying her daughter. And I didn't see her again. That was it. I wasn't allowed over to her house anymore. And I think that

she told my mother, too.

All the girls are in their pajamas in the bedroom. Four of them are sitting on the floor playing a card game while three others are on the bed looking at a teen magazine.

JANICE

Oooh, look at that dress!

BETSY

I like that one better.

MAUREEN

My mom said I could get that dress.

JANICE

Everyone's gonna love it.

BETSY

How are you gonna get the \$35.00?

MAUREEN and JANIE and BETSY

Oh! Look at that one!

DENISE

Maureen: truth or dare?

MAUREEN

Truth.

DENISE

Have you ever kissed a boy besides your father?

MAUREEN

Yea...

All the girls shout out "Who? Who?! Tell us!"

MAUREEN

Nope, I'm not telling.

The girls groan in disappointment.

DENISE

Fine. Lizzie?

LIZZIE

Betsy: truth or dare?

BETSY

Truth.

LIZZIE

What boy do you have a secret crush on?

BETSY

Eric Renaldi.

Another shout fills the room, this time with Janice and Lizzie saying he's cute and Denise and Lou saying he's ugly.

BETSY

He's cute!

The other girls continue to argue.

JANICE

He's cuter than all the other guys!

The banter continues.

BETSY

He's cute!

LIZZIE

Maureen, it's your turn.

MAUREEN

Lou: truth or dare?

LOU

Truth!

MAUREEN

Is it true that you've already gotten your period?

LOU

No.

Maureen rolls her eyes in disbelief, Betsy looks worried, Lou slumps down in her seat and stares at the floor.

INTERVIEW INTERVAL

JANE

Well, I would mostly pick poems, just pick them at random out of collections and memorize them. There was one that I remember: "I met a girl the other day, some twelve years old or so, the image of a nymph I loved some twenty years ago," and it goes on to describe the sparkling eyes, the raven hair of this beautiful girl, and the last line is, "Much like my perfect Mary was some twenty years ago." I don't know why I picked it.

SCENE TWENTY FIVE--EXT. BRONX ZOO--DAY

Lou, Betsy and Maureen are at the penguin pool.

INTERVIEW INTERVAL

Kelly

And I think I went through a period of time to try to find the lesbian bits and then kind of realized that that wasn't a narrative I could really impose on those years, 'cause those years were more about, well, especially when I was twelve to eighteen, just holding it together. Or realizing that I was one thing and feeling like I was one thing, but knowing that I was moving through this whole world that I wasn't a part of.

LOU

Look, you guys! The penguins!

BETSY (OS)

Look at that fat one. He reminds me of the principal.

Maureen laughs.

MAUREEN (OS)

Betsy, guess what? I'm going to my aunt's house Saturday to get my ears pierced.

BETSY

You're so lucky! I want to get mine pierced too!

MAUREEN

You should come with me.

BETSY

My mother won't let me.

MAUREEN

You could talk her into it!

BETSY

I tried to, but she said I had to wait until I was twenty one.

BETSY

What kind of earrings did you get?

MAUREEN

Well, you have to wear real gold at first or you get an infection, so my aunt is giving me a pair...

LOU

Did you know that eskimos kiss with their noses?

MAUREEN

Everybody knows *that*.

BETSY

I didn't..... Does it feel good?

LOU

Let's see!

. She leans forward and starts rubbing noses with Betsy, who giggles. Maureen rolls her eyes.

MAUREEN

You guys are *so* queer!

Now Lou is at a fence looking at lion while Maureen and Betsy sit on a nearby bench and talk.

MAUREEN

...and she had these diamond earrings and then these little curls and her shoes were white satin...

Lou comes over and sits down beside them.

LOU

I'm going to live in Africa when I grow up.

MAUREEN

You are *not*! Who ever heard of living in Africa?

BETSY

Some people do that. We saw a movie about it.

LOU

Yea. I'm going to the part where there are lots of wild animals, and I'm going to live in a tent and have a baby monkey as a pet.

MAUREEN

Well, *I'm* going to be a famous movie star and eat out in a restaurant every night and have a floor length mink coat.

MAUREEN (Cont'd)

And anyway, what are you gonna do there --just talk to your pet monkey?

LOU

I'll be a veterinarian and take care of the animals.

MAUREEN

(disdainfully)

Typical. You always want to do what *boys* do!

LOU

And all you ever think about is boys.

MAUREEN

Let's go to the cafeteria. I want to get a milk shake.

Maureen gets up, waits a minute for Betsy, then sees she isn't leaving and walks away.

BETSY

But Lou, you *can't* go to Africa.

LOU

Why not? What do you care?

BETSY

(more urgently)

I thought we were always going to be friends, and when we got married we'd live next door to each other, and then all our kids would be best friends just like we are.

LOU

(bitterly)

Well, I changed my mind.

BETSY

Why? You never told me!

(beat)

C'mon, Lou, let's go to the cafeteria.

LOU
See! All you care about is Maureen!

BETSY
That's not true and you know it!

LOU
Then why can't we go there together?

BETSY
'Cause Africa is too far away! I want to live here, with you
and my friends.

LOU
You just want to stay here so you can be with *glamorous* Maureen!

BETSY
No, I don't. But she's my friend, too!

LOU
Well, if she's your friend then I'm not!

BETSY
I'm going to get a hot dog.

SCENE TWENTY SIX--INT. LOU AND ANABELLE'S BEDROOM--NIGHT

A RADIO sits beside Anabelle, who's painting her toenails. We hear "King of the Road" playing.

King of the Road...
I know every engineer on every train
All of their children, and all of their names
And every handout in every town
And every lock that ain't locked
When no one's around.

I sing,
Trailers for sale or rent
Rooms to let, fifty cents
No phone, no pool, no pets
I ain't got no cigarettes (starts to fade out here)
Ah, but, two hours of pushin' broom
Buys an eight by twelve four-bit room

*I'm a man of means by no means
King of the road.*

Lou enters the room, sees what Anabelle is doing, smirks, and walks over to her own bed.

LOU

In case you didn't notice, it's not summer anymore.

ANABELLE

What do you mean?

LOU

Well, nobody can see your toenails when you have your shoes on.

ANABELLE

I know *that*. But I'm going to a party tomorrow night.

LOU

Are you going barefoot?

ANABELLE

No.

Now we hear the first chords of "Dream Lover."

ANABELLE

Oh, I love this song!

Lou buries herself under her covers as the song continues; Anabelle sings along to it.

*Every night I hope and pray
A dream lover will come my way,
A girl to hold in my arms
Show the magic of her charms
Because I want a girl to call my own
I want a dream lover so I don't have to dream alone...*

INTERVIEW INTERVAL

Marie

It felt so good. And it was a very strong drive. And then when I was about six my mother told me that it was wrong-and she told me never to do that again. I couldn't understand what I'd done. "But what? Do what?" And she said that is BAD, that's BAD.

And I think that's when I started realizing that my body was something apart from what I thought it had been-that it was separate. Because I do remember a

feeling of not being separate. And I split. But I still continued. I mean, it took on a different connotation. But myself and Patricia and Geraldine and Marion continued.

SCENE TWENTY SEVEN--INT. MAUREEN'S HOUSE—NIGHT

Flashback to the another segment of the party scene from earlier—now, at the point when the girls are all dancing in the living room to “You Can’t Hurry Love” by the Supremes.

*I need love, love, to ease my mind,
I need to find, find, someone to call mine,
But mama said
You can't hurry love
No, you just have to wait
She said love don't come easy
It's a game of give and take
You can't hurry love
No, you just have to wait
You gotta trust, give it time
No matter how, long it takes*

*But how many heartaches must I stand
Before I find a love to let me live again?
Right now the only thing that keeps me hangin' on
When I feel my strength, yeah, it's almost gone
I remember mama said
You can't hurry love
No, you just have to wait
She said love don't come easy
It's a game of give and take
How long must I wait?
How much more can I take
Before loneliness, will cause my heart to break?*

*No, I can't bear, to live my life alone
I grow impatient for a love, to call my own
But when I feel that I, I can't go on
These precious words keep me hangin' on
I remember mama said
You can't hurry love
No, you just have to wait
She said love don't come easy
It's a game of give and take
You can't hurry love
No, you just have to wait
She said trust, give it time*

No matter how, long it takes

*No love, love, don't come easy
But I keep on waitin', anticipatin'
For that soft voice to talk to me at night
For some tender arms to hold me tight
I keep waitin' until that day
But it ain't easy,
It ain't easy, but mama said
You can't hurry love
No, you just have to wait
She said trust, give it time
No matter how long it takes
You can't hurry love...*

--END--