

(Printed with the demonstration version of Fade In)

STRAIGHT ENOUGH  
A Memoir

(Printed with the demonstration version of Fade In)

INT. LIBRARY - DAY

LORINDA moves gradually down an aisle of books, with a CD Walkman head-phones while she hums and bobs along, shelving returned books, entirely oblivious of her coworker, JASON, slinking up behind her. She unknowingly bends over and shoves a book into place, leaving her unprotected butt as an open target. He grabs a handful of her jeans and flesh, squeezes hard. She shoots straight up, but before she can pivot to face him, he pulls her into his chest. His sweaty hands fondle her breasts.

QUICK FLASHBACK CU: CHILD LORINDA IS KISSED BY HER UNCLE.

INT. LIBRARY - DAY

Jason takes control of Lorinda.

JASON  
Shhh...Don't tell anyone, George.

FLASHBACK:

INT. CHILDHOOD HOME - DAY

Pull back from the previous Flashback to reveal UNCLE, with Six year old Lorinda on his lap, looking terrified.

UNCLE  
Don't tell anyone, George, or bad things will happen.

INT. LIBRARY - DAY

Jason releases her and saunters away. When he's entirely out of sight, she exhales. She runs to the bathroom at the back of the library.

INT. LIBRARY - BATHROOM - DAY

She closes the door, locks herself inside. She stares at her reflection in the mirror.

UNCLE (V.O.)  
You're so pretty.

There's a light rap at the door.

JO  
Lorinda, you okay?

LORINDA

Yes.

Lorinda splashes cool water on her face, opens the door. She bump directly into JO's embrace. Jo is petite, with skinny legs and a backside so pancake-flat. Her hair is thinning. Jo pulls away, does a quick study of Lorinda's face, then grasps her hand and leads her to her desk.

INT. LIBRARY - DAY

Jo sinks into her chair; Lorinda leans against one of the bookshelves, facing her.

JO

Hun, what happened?

LORINDA

(timid whisper)

Jason grabbed me and felt me up.

Jo's expression of shock morphs into rage. She leaps from her desk, knocking her chair over, and storms away. Lorinda slides down the bookcase, watching as Jo marches to the director's office.

LORINDA (cont'd)

Oh God, forgive me.

Finally, the director opens his door, motions for Lorinda to come in.

INT. LIBRARY - DIRECTOR'S OFFICE - DAY

Lorinda comes in shaking.

DIRECTOR

Lorinda, please sit down. Can you tell me in your own words what happened?

JO

Honey, tell him what you told me.

LORINDA

Um, I don't know...

JO

Well, understandably, she's upset, but she told me and that should be enough!

The director sighs and pulls off his glasses.

DIRECTOR

Let's do this. Lorinda, you write down your version of what happened, and I'll have Jason do the same. Will that work for you, Jo?

He peers over his lenses at her. She nods. Lorinda writes down what transpired. I shoves the paper across the director's desk, and I flees, without a word.

EXT. BOOKMOBILE OFFICE - DAY

Lorinda chooses a spot on the floor between a desk and shelf of new books. And, finally, she cries.

INT. LIBRARY - DAY

Jo looks upset. She is reading some documents on her desk when Lorinda comes in.

JO

An anti-sexual-harassment policy has been drafted and delivered to each library employee in all twelve of our county's library branches, Lorinda. We will also be required to attend a seminar on sexual harassment in the workplace.

LORINDA

I may as well have leprosy for the wide berth everyone gives me. The mostly female library staff sneers behind my back at how ludicrous this sexual harassment training is.

JO

The library is more concerned Jason may take legal action against them. I am going to get him. But in the interim, you have to work with Jason.

EXT. FERRY - DAY

Lorinda sits rigid in the front passenger seat, staring straight ahead, and Jason routinely whistles cockily to himself.

EXT. MOBILE BOOK VAN - DAY

Before starting up the engine, Jason leans over so closely his shoulder brushes Lorinda. She vaults from her seat, recoils, then flattens cartoon-character-like against the door.

JASON  
Chill.

She doesn't.

JASON (cont'd)  
Whatever.

LORINDA  
Sorry.

JASON  
Meh. Sometimes I push the envelope.

INT. LIBRARY - DAY

CHET, another library employee, and Lorinda's husband speaks with Lorinda while stacking some books.

CHET  
The problem is you tend to be too friendly and talkative with men, you lead on with your smile, which could be mistakenly interpreted as flirting.

Jo notices the exchange and motions his to her desk.

JO  
Chet, if you need to talk about personal business with your wife, keep it at home, please.

Chet looks at both women, a little upset, and walks off to do a different task. Jo motions Lorinda to her desk.

JO (cont'd)  
I'm making progress. Jason is as good as fired.

INT. LIBRARY - EARLY MORNING

Lorinda comes in and finds a sign posted on the staff bulletin board.

INSERT SIGN: DELIVERY DRIVER NEEDED.

She smiles broadly. Jo comes up behind her.

JO  
I told you he'd be gone soon.

EXT. ROAD - DAY

Chet drives the Library VAN, with Lorinda riding shotgun. She looks content.

EXT. BELLINGHAM CITY LIMIT - DAY

Now, it's Lorinda driving alone. She's listening to CHRISTIAN MUSIC on the radio. The Bellingham City Limit sign looms above.

EXT. FARMLAND - DAY

The route winds for about fifteen miles in and out of farmland. Extensive cornucopia of farm animals, berry crops and hay fields.

EXT. LYNDEN LIBRARY - DAY

Lorinda jumps from the van and two FEMALE LIBRARIANS pushing book trucks meet her. They pile the boxes onto the carts, wheel them in through the back doors of the library.

EXT. NEAR SUMAS LIBRARY - DAY

The Library Van gets behind a tractor plodding along at ten miles per hour. Eventually, the road widens, and Lorinda pulls around. The FARMER waves and Lorinda nods in response.

EXT. SUMAS LIBRARY - DAY

The library shares space with the local seniors' center. Lorinda peeks around the wall, wave to the OLD PEOPLE, gray-haired men and women bent over bowls of soup. Some of them lift their eyes, smiling around their spoons, while others carry on as if they don't see me.

EXT. DAIRY QUEEN DRIVE THROUGH - LATER

The van sits high enough that Lorinda is level with the CLERK in the drive-up window. She's alternately chomping and snapping a wad of gum as she nods into her headset. She holds up her finger to Lorinda, turns to retrieve her tea, hands it to her just as a big pink bubble bursts flat against her mouth.

CLERK

Two dollars, fifty cents.

Lorinda hands over the exact change.

LORINDA

Thanks.

EXT. DEMING - DAY

Mount Baker, Deming has the feel of a mountain town. Ski shops, and pie and coffee houses dot the highway, along with signs warning of last stops for fuel. The Van passes tall trees and homes with chimneys.

EXT. DEMING LIBRARY - DAY

Lorinda swings into the Deming Library parking lot and backs up to the door. A YOUNGER WOMAN waits to help unload the van. They smile, greet each other as they move boxes. Some chemistry between them but it goes nowhere.

INT. LIBRARY - DAY

Lorinda peers over the stacks to get a better look at the new hire, ROBIN. Spiky coffee-and-cream-colored hair, khaki shorts, and unlaced, gray high tops. Somewhat masculine. Robin spins her head in Lorinda's direction and Lorinda ducks out of view. Robin rounds the stacks with Jo.

JO

Lorinda, this is Robin.

Robin thrusts out her hand and squeezes Lorinda.

ROBIN

Howdy.

Lorinda is in shock. Chemistry. Robin continues to smile, continues to hold her hand.

EXT. LIBRARY PARKING LOT - EARLY MORNING

Lorinda shows up to the library and Robin has the delivery van pulled into the garage and is humming and busily arranging boxes in the back. A cup of coffee, steam swirling and dissipating into the air, sits close by.

EXT. HIGHWAY - DAY

Robin drives and Lorinda rides shotgun.

LORINDA

"Chet asked me to marry him when I was sixteen while we watched a movie across the street from the drive-in, because we couldn't afford the price of admission. Later, he sold his motorcycle to buy me a ruby ring and we were married ten days after I graduated high school. We bought a house three months later.

She slows the van at a four-way stop. She turns to look at Lorinda.

LORINDA (cont'd)

Chet wants to have babies now, but I want to wait, because I don't feel ready.

Robin reaches over, gives Lorinda's hand a squeeze.

LORINDA (cont'd)

Do you live with anyone?

ROBIN

I live with my roommate, Lauren, in an apartment we rent together.

SUBTITLE READ: TWO YEARS LATER

INT. LIBRARY SHIPPING ROOM - DAY

Lorinda bursts through the door with two cups of coffee to discover Robin wiping tears from her eyes. Lorinda freezes. She wraps her arms awkwardly around her.

LORINDA

What's wrong?

ROBIN

Ah, nothin' darlin'.



LORINDA  
You can tell me.

ROBIN  
I'm fine.

Robin shrugs her away. Robin grabs her jacket in one hand, her coffee in the other, and walks out the door. Lorinda drapes her jacket over the back of her chair and picks up her lunch, walking out too.

INT. LIBRARY - DAY

Lorinda wanders into the main part of the library, down the hall to the staff room.

INT. LIBRARY - STAFF ROOM - DAY

The room is empty, aside from HOPE, one of the department managers. Dyed hair crimson, cut it into a spike, and pierced her nose and her eyebrow. Tattoos. She visibly avoids Lorinda putting on her headphones. Lorinda puts her lunch in the refrigerator and leaves.

INT. LIBRARY - SHIPPING ROOM - DAY

Two LIBRARIANS bent head-to-head in the shipping room are whispering when Lorinda enters.

FIRST LIBRARIAN  
(whispers)  
You're sure Hope is having an affair  
with Robin's partner?

Noticing her, they quit talking, hand her the books in their arms.

SECOND LIBRARIAN  
Here is the list of where these need  
to go..

Lorinda hauls the stack of books from the librarians to her desk. She packs and secures the box with packing tape, reaching for a label. Robin returns. She chucks the van keys on her desk.

ROBIN  
Ready?

EXT. SOCCER FIELDS - DAY

Robin and Lorinda stand along the curb waiting to cross and Lorinda can't keep her eyes from Robin.

ROBIN  
Hey darlin', not that I mind being checked out, but are you looking for something in particular?

A car sails by and Robin yanks Lorinda onto the road. They sprint across the street. At the field, they fall into a relaxed pace.

ROBIN (cont'd)  
You heard what happened?

Lorinda shrugs, continues to look at the ground.

ROBIN (cont'd)  
Look, I don't want to make a big deal out of it, I mean Lauren and I were pretty much over. I just didn't realize she was leaving me for Hope.

LORINDA  
So, you're uh, I mean you are a..

ROBIN  
I'm what? What, Lorinda? I'm what? Does it make a difference?

LORINDA  
No, but if you give yourself to God, your feelings for women will go away and you'll no longer be tempted.

ROBIN  
Well thank you, Pastor Lorinda. Shit, why didn't I think of that? Look, I'm gay and I'm fine with it. I thought you were, too. I guess I was wrong.

LORINDA  
You probably just need to meet the right man.

ROBIN  
Like you did?

LORINDA  
I happen to love Chet. And I'm happy.

Lorinda flees, darting across the street back to the library.

INT. LIBRARY - LATER

Lorinda gives Robin the cold shoulder, Robin returns the gesture.

INT. LIBRARY - DAY

Robin sits and flips coolly through the pages of an oversized book next to Lorinda who is sitting at her desk.

ROBIN  
Hey darlin'. How about we call a truce on this silent treatment?

Lorinda shrugs.

ROBIN (cont'd)  
I apologize. Okay?

Lorinda begins to cry, looks away, embarrassed.

ROBIN (cont'd)  
Hey. I really am sorry. I shouldn't have said what I did. I didn't mean it.

LORINDA  
I'm fine.

Robin stands and wraps her arms around Lorinda.

INT. LORINDA'S HOME - KITCHEN - NIGHT

Lorinda is preparing dinner. Chet sits next to her, reading a book.

LORINDA  
Where do you see yourself in five, ten, or fifteen years?

CHET  
With you, baby.

He holds her head firmly between his hands.

CHET (cont'd)  
All I've ever wanted is to be married and have kids.

INT. BEDROOM - NIGHT

Chet is having sex with Lorinda. He seems into it. She not so much. She rolls over.

LORINDA  
I'm sorry, I'm too tired.

CHET  
You said that last night.

LORINDA  
It hurts. Chet, it hurts.

INT. DOCTOR'S OFFICE - DAY

The GYNECOLOGIST examines Lorinda, and Chet sits next to her. She looks totally uncomfortable. She scoots her butt to the edge of the exam table, settle her feet into the familiar stirrups. Chet holds her hand. The doctor unscrews and removes the clamp. He puts the stirrups down, helps her to a sitting position. She pulls the paper drape tighter around her breasts and legs, hears it rip up the side.

DOCTOR  
Well, I'll send this in, but everything appears normal. Maybe your problems are psychological and manifesting as physical.

Chet gets down and whispers to her.

CHET  
You know, you're mine...

INT. LORINDA'S HOME - BATHROOM - NIGHT

Lorinda looks at the pregnancy test once more. The swab is blue.

INT. LORINDA'S HOME - NIGHT

She comes out and Chet is there, waiting excited.

CHET  
Well?

LORINDA  
It's positive.

CHET

Yes!

He looks elated. She looks worried.

INT. LIBRARY - DAY

Robin and Lorinda work together putting books back on the shelves.

LORINDA

You know, I'll make you a Christian before you makes me gay.

She chuckles, rolls her eyes.

ROBIN

WE can't make anyone anything, silly.

LORINDA

When I have the baby, I'll be on maternity leave for three months, and even when I return, it won't be full time. Chet and I agree we don't want a daycare raising our kids, so I will drop down to part time.

INT. HOSPITAL MATERNITY WARD - DAY

A DOCTOR stands next to Chet, who is watching his baby MICHAEL on an incubator behind a window. He is severely premature.

DOCTOR

He's seven weeks premature, so he will have to remain in the incubator a bit longer. He only weigh in at five pounds and two ounces.

INT. LORINDA'S HOME - DAY

MONTAGE: LORINDA BREASTFEEDING, ROCKING HIM, CHANGING DIAPERS, WASHING MICHAEL, ETC.

INT. LORINDA'S HOME - DAY

Michael is sleeping in his crib, and Lorinda is cleaning.

INT. LORINDA'S HOME - DAY

The doorbell rings, and Lorinda goes to answer it. Robin strides into the living room, enveloping Lorinda in a bear hug. Robin pulls away and her eyes search the room for Michael. Lorinda points to the swing where he's fallen asleep. She nods and they sit together on the couch. Robin drops a gift into her lap.

LORINDA  
Oh, should I open it?

ROBIN  
Yeah.

Inside is a handmade quilt with Michael's name and the date of his birth embroidered along one edge.

ROBIN (cont'd)  
This is mine!

Robin points to a green fish swimming in a blue square. Tuna Fish.

LORINDA  
I get it.

ROBIN  
This square is Jo. This is Rose.

Lorinda inspects each block of the quilt, identifying the creators by their initials embroidered in the corner of their patch.

ROBIN (cont'd)  
Work is not nearly as fun without you, though.

LORINDA  
Yeah, right. You probably haven't even noticed I'm gone.

ROBIN  
No, really.

Michael begins to fuss, milk drips down Lorinda's stomach. She stands and folds her arms over her chest.

ROBIN (cont'd)  
I really should get going.

Lorinda leans in and they embrace awkwardly.

LORINDA

I-

EXT. LORINDA'S HOME - DAY

Lorinda watches as Robin walks down the steps, gets in her car, and drives away.

EXT. LIBRARY PARKING LOT - DAY

Lorinda is driving into the library parking lot. Her hands shake on the steering wheel. She parks next to Jo's car and walks around to the back of the library.

INT. LIBRARY - DISTRIBUTION ROOM - DAY

Robin works at her desk packing a box, her back to Lorinda as she comes in. Without hesitation, Lorinda throws her arms around Robin from behind.

ROBIN

Well, howdy, darlin'.

LORINDA

I missed you so much.

INT. LIBRARY - STORAGE ROOM - DAY

Robin and Lorinda pack boxes.

ROBIN

I could come to your house to hang out after work.

Lorinda shrugs, Robin shrugs.

ROBIN (cont'd)

Okay. If you don't want me to, that's cool.

LORINDA

I want you to! Maybe tomorrow. Let me ask Chet.

EXT. LORINDA'S HOME - EARLY MORNING

Lorinda and Chet are getting ready for work.

LORINDA

So, I'm wondering if it'd be cool if Robin hung out after work at our house?

CHET

I have softball tonight. Doubleheader.

Lorinda loops her arm under Michael's car seat handle and scoop up the diaper bag with her free hand. Chet locks the door behind them, then takes Michael's car seat from Lorinda. He buckles Michael into her car and gives each a peck on the cheek.

CHET (cont'd)

I guess she can, but don't let her take you away from me.

INT. LIBRARY - DAY

Lorinda and Robin work on shelving some books. When they finish, they go get their lunch.

LORINDA

Hey.

ROBIN

What's up?

Robin retrieves her coffee and an apple from her desk.

LORINDA

I'm wondering if you're busy after work?

Lorinda pulls a tuna sandwich from her bag.

ROBIN

Yeah, super busy.

LORINDA

Well, then... You want to come over?

ROBIN

Sure, little lady. Sounds fun.

INT. LORINDA'S HOME - BABY'S ROOM - NIGHT

Lorinda rocks Michael to sleep and lays him carefully in his crib. Then she fluffs up the cushions on the couch and straightens the magazines on the coffee table.



She shakes out her hair and puts on lip gloss. She checks the time: seven-thirty. She plops down on the couch, exhales. A knock on the front door brings her back, and she shoots off the couch. She pushes open the door. Robin balances an oversized can of tuna on her hip, grins.

ROBIN  
Howdy, darlin'. A gift for the  
hostess.

LORINDA  
(Lorinda) Come on in.

MONTAGE: ROBIN VISITING VARIOUS NIGHTS - PLAYING WITH  
MICHAEL, GOSSIP, LAUGHING, ETC.

INT. LIBRARY - DAY

Robin and Lorinda chat amicably as they work, laughing.

INT. LORINDA'S HOME - NIGHT

Instead of retreating to her end of the sofa, Lorinda boldly stretches out horizontally and rests her feet in Robin's lap. Robin smiles, wraps her hands around her feet, and begins to rub and knead at her soles. Slowly, she moves up her ankles to the tight muscles of her calves. Gently, she tugs at her legs, pulls her body closer to hers. Lorinda stiffens. In response, Robin's hands grow still, and she slides them back to her feet, where she squeezes to conclude the massage before pulling her hands away. Lorinda sits up and their eyes meet.

ROBIN  
Your muscles are tight!

LORINDA  
Yeah.

Robin stands, too.

ROBIN  
I should probably get going.

INT. LIBRARY - DAY

Lorinda and Robin work behind the desk.

ROBIN  
I'm going camping next weekend.

LORINDA

That's nice.

ROBIN

Come with me.

LORINDA

I'm not a nature person. Besides, how can I leave home for an entire weekend? I've never left Michael with Chet.

ROBIN

Come on, you deserve a break, a real break.

Lorinda shakes her head.

ROBIN (cont'd)

Lorinda, moms leave for a couple of days at a time. He does have a father. You are owed a well-deserved rest.

INT. LORINDA'S HOME - NIGHT

Chet and Lorinda are having dinner.

CHET

You should definitely go. Have some fun!

LORINDA

You're sure?

CHET

Yep! Me and the big guy will be fine, won't we?

LORINDA

What will you do without me?

CHET

Watch television, eat junk food, all the stuff we can't do when you're here.

EXT. LORINDA'S HOME - DAY

Lorinda and Robin are getting ready to go.

ROBIN  
I think Fort Ebey is about sixty  
miles away. I'm definitely going to  
need an espresso.

They climb into Robin's "vintage" car. The front seat is one  
especially long, tattered bench seat, and it's sticky.

ROBIN (cont'd)  
Just a little spilled Mountain Dew.

She starts the engine, pushes in a protruding cassette tape,  
and Tracy Chapman's "Give Me One Reason" fills the car.

EXT. COFFEE DRIVE THROUGH - DAY

At the espresso stand Robin hand-cranks the car window open,  
it gets stuck three-quarters of the way down. She sticks her  
head out the window, unfazed.

ROBIN  
Two espressos, please.

LORINDA  
Oh, I don't care for coffee.}

ROBIN  
Well then, darlin', maybe you haven't  
met the right coffee,

The espresso machine whirs, and a BARISTA flies around  
measuring and pouring. Robin hands Lorinda the steaming  
paper cup. She sips and gives Robin a nod of approval.

EXT. CAMPING SITE - DAY

Robin is a camping ace and has the car unpacked and the tent  
up promptly. Lorinda pulls their sleeping bags from the back  
of the car, but Robin grabs them from her and points in the  
direction of a camp chair she's set up.

ROBIN  
Sit.

LORINDA  
I can help.

But she's already settled in and closed her eyes.

FADE TO BLACK

EXT. CAMPING SITE - LATER

Robin gently shakes Lorinda's arm. Lorinda wakes up.

ROBIN  
I made something to eat.

Robin points a roasting stick with a perfectly cooked wiener in her face. Robin waves the stick under her nose.

ROBIN (cont'd)  
What are you waiting for?

Lorinda pulls it off the stick and tosses it back and forth while it cools.

EXT. CAMPING SITE - EARLY EVENING

When the darkness begins to settle around them, Robin puts another log on the fire.

ROBIN  
How does it feel to be free?

LORINDA  
I don't think I know.

ROBIN  
Darlin', everyone has a right to be free.

Lorinda stares at the fire, pensive.

ROBIN (cont'd)  
Want to play rummy?

She pushes her chair back, returns with a deck of cards. She takes a seat at the picnic table and shuffles the cards. Lorinda sits down across from her.

ROBIN (cont'd)  
You know, I spent time split between both my parents' houses. My father remarried and my stepmom didn't like my brother and me.

LORINDA  
What didn't she like about you?

ROBIN  
I wanted to be a part of my dad's life and she wanted him to herself.

LORINDA

I'm sorry.

ROBIN

It's not your fault, darlin'.

LORINDA

Did you still see your dad?

ROBIN

After he married her? Not much. He chose her over me and my brother. But my mom married a really nice guy. I call him Papa. So, all good.

INT. TENT - NIGHT

Lorinda burrows inside her sleeping bag, leaving only a small gap for air, and drifts effortlessly to sleep.

INT. TENT - DAY

The crackle of burning wood rouses Lorinda. She stretches, peers through an opening in her sleeping bag. Robin is perched over the firepit with a frying pan. Lorinda sticks my head out.

ROBIN

Howdy, darlin'. How did you sleep?

Two thumbs up.

EXT. MOUNTAIN TRAIL - DAY

While they hike, they joke, laugh. Occasionally, Robin points to a plant or an insect, and tells Lorinda all she knows about it. As the trail becomes more rugged, they get quiet. Robin looks back, her face glowing with perspiration. She keeps moving, but never pulls too far ahead.

LORINDA

Do you think you'll ever get married?

ROBIN

I'd like to.

LORINDA

I thought you were gay?

ROBIN  
You mean to a man?

LORINDA  
I guess.

ROBIN  
You know I'm gay. But I might meet  
the right woman.

Lorinda misses a step and trips over a root. She falls forward, landing hard into Robin. She turns quickly and halts my fall.

ROBIN (cont'd)  
Whoa, you okay?

Robin wraps her arms around her shoulders. She pulls her closer. Her mouth brush against Lorinda's cheek, finds her lips. They kiss. Lorinda steps back, touches her fingers to her lips.

FLASHBACK:

INT. LORINDA'S CHILDHOOD HOME - DAY

SARAH and YOUNG LORINDA, both young girls let their bare feet hang off the edge of Lorinda's waterbed. Sarah rests her head in the crook of Lorinda's arm as they stare up at the posters of Michael J. Fox and Ralph Macchio taped to the ceiling, above.

SARAH  
Michael J. Fox is obviously the  
better kisser. What do you think?

All Young Lorinda sees are her full, glossy red lips. Lorinda kisses her. Sarah she shoves her back, slaps her hand over her lips. She bolts over the side of the bed, scooped up her backpack, and runs out the door.

PRESENT:

EXT. TRAIL - DAY

Robin looks at Lorinda.

ROBIN  
Lorinda, I'm...

Lorinda runs back.

EXT. ANOTHER PART OF THE TRAIL - CONTINUOUS

Lorinda is running, crying.

EXT. CAMPING SITE - DAY

She reaches the campsite, climbs into the tent, and zips herself up in the sleeping bag.

FLASHBACK:

INT. CHURCH - DAY

LITTLE LORINDA is listening to the PREACHER give a sermon on the pulpit.

PREACHER

God has forbidden immorality of homosexuality. In Leviticus 18:22: "Thou shalt not lie with mankind, as with womankind: it is an abomination." Or Leviticus 20:13: "If a man also lies with mankind, as he lieth with a woman, both of them have committed an abomination: they shall surely be put to death." And never forget Revelation 21:8: "But as for the cowardly, the faithless, the detestable, as for murderers, the sexually immoral, sorcerers, idolaters, and all liars, their portion will be in the lake that burns with fire and sulfur, which is the second death."

END FLASHBACK.

EXT. TENT - NIGHT

Robin returns. She lays as far from Lorinda as she possibly can within the confines of the tent. She breathes quietly.

INT. TENT - DAY

The sun peeks over the shortest treetops, Lorinda wakes to find Robin's sleeping bag is already gone.

EXT. CAMPING SITE - DAY

Lorinda opens the tent flap to see Robin has cleaned up most of the gear and is packing the car. She rolls the sleeping bag and dump it into the back of the car. Robin quickly disassembles the tent.

EXT. COUNTRY ROAD - DAY

Robin's car weaves along narrow roads in silence. Robin pushes in the cassette tape and Tracy Chapman belts out "Give Me One Reason,".

EXT. LORINDA'S HOME - NIGHT

Lorinda walks up the stairs to the front door.

INT. LORINDA'S HOME - NIGHT

Chet is draped across the couch with a video game controller in his hand. Michael sits in a pile of blocks and toy cars sucking on a piece of Red Vine licorice, his mouth covered in bright red stickiness.

LORINDA

Hey.

Michael looks up, smiles. He pulls the licorice through his teeth and holds it out to me.

LORINDA (cont'd)

Hey hon'.

CHET

How did it go?

LORINDA

Okay.

Lorinda goes to Michael and kneels in front of him. He wraps his sticky arms around her neck. She hugs him close and tears up.

LORINDA (cont'd)

I think Robin likes me.

CHET

What do you mean 'likes you'?

LORINDA

I mean like, likes me.



CHET  
How do you know?

Chet puts the remote down, moves to her, his hands on his hips.

CHET (cont'd)  
Did she do something?

FLASHBACK:

INT. SHOPPING CENTER - DAY

TEEN LORINDA sits hunched over a book behind the counter of a Candy Store. JAMES, one of the SECURITY GUARDS walks in.

JAMES  
Hey. Slow night. You got caramels?

She pushes open the glass door, reaches in and pulls out a milk-chocolate-covered caramel. James hands her a dollar, and when I reaches to take it, his hand closes on hers. Chet barges through the door.

CHET  
What the fuck, James?

James lets her hand drop.

TEEN LORINDA  
Nothing is going on, Chet.

JAMES  
Just buying some chocolate, man.  
That's all.

James leaves, winking at Lorinda. Chet waits at the door.

EXT. SHOPPING CENTER PARKING LOT - DAY

Chet and Lorinda walk back to his car.

CHET  
That fucker needs to stay away from  
you.

INT. SHOPPING CENTER - CANDY STORE - DAY

Lorinda settles into her shift, she notices James peering cautiously through the front window. She motions for him to come in, but he turns away.

She gets up, walks around the counter, but before she gets the front door open, she sees the bruising on his cheek and the cut above his left eye.

LORINDA  
What happened?

She tries to touch his face, he pulls back.

JASON  
Your psycho husband came after me last night. Held me down with a gun to my head!

END FLASHBACK.

INT. LORINDA'S HOME - NIGHT

Lorinda snaps out of it.

CHET  
Lorinda! Did she do anything?

LORINDA  
No, nothing.

She puts Michael down.

CHET  
Because if she did anything, I want to know.

LORINDA  
I'm kidding with you.

She flashes a mischievous smiles and wraps her arms around him.

CHET  
Not funny.

He returns to the couch and picks up his game controller. She grabs her bag and takes it to the bedroom.

INT. LORINDA'S HOME - BEDROOM - NIGHT

Lorinda sits on the edge of the bed and covers her face with her hands.

INT. LIBRARY - SHIPPING ROOM - DAY

Robin backs Lorinda into a corner of the shipping room.

LORINDA

Move.

ROBIN

Not until you talk to me.

LORINDA

It's better this way for everyone.

Lorinda passes past her.

ROBIN

Not for me.

INT. LORINDA'S HOME - BABY'S ROOM - NIGHT

After putting Michael to bed, Lorinda turns to Chet who is playing a video game.

LORINDA

I'm going out to get some fresh air.

He nods in acknowledgement without breaking eye contact with the television.

EXT. STREETS NEAR BRIDGE - NIGHT

Lorinda strolls down the street. The farther she walks, the quicker she moves. Down the street, around the bend, and over the bridge, An older, worn-down apartment building comes into view. Lucinda slows down, casting sideways glances through sliding glass doors, hoping no one notices. She spots Robin flung across her bed. Robin leaps off her bed, grabs a baseball bat seemingly out of no-where, and throws open the sliding door with such force it bounces back. Robin throws the bat and hugs Lorinda.

ROBIN

I've been waiting for you.

INT. ROBIN'S HOME - NIGHT

Robin's and Lorinda make out in Robin's bed.

INT. LORINDA'S HOME - DAY

Robin is having lunch with Lorinda and Chet.

ROBIN

The mustang convertible is probably the best convertible, unless you like big cars, have you ever driven one, Chet?

CHET

Can't say I have, but you do have a point.

EXT. LORINDA'S HOME - DAY

Robin and Lorinda have set up a yard sale. Lorinda's MOTHER helps them. Robin and Lorinda sit melded together atop the cement steps. Under the cocoon of their blanket, Robin's knee presses into hers, and her hand closes firmly around Lorinda's fingers. From the yard, Mom holds a worn, plastic dish rack in one hand, while picking grass from her sandal with the other.

MOTHER

If we price too high, we'll have to carry all this stuff to Goodwill. What do you girls think?

Robin lets go of Lorinda's hand and splays her fingers across her thigh. Lorinda nod in agreement. Robin's hand travels covertly up her skirt. A mischievous smile spreads across her lips. Soundlessly, Lorinda wills her to stop. Mom suddenly looks up from her arranging. She tilts her head, narrows her eyes so slightly in a way that only a daughter would notice.

ROBIN

One earring is perfect for a nose piercing.

Mom rolls her eyes, tosses both the earring and candles into the "free box." Lorinda exhales silently, relaxing her grip on Robin's wrist. Robin gradually withdraws her fingers.

MOTHER

Lorinda, help me with the coffee.}

Lorinda immediately kicks herself free from the blanket and follows her.

INT. LORINDA'S HOME - KITCHEN - DAY

Mom looks upset as she makes the coffee.

MOTHER

I don't know what's going on between you and your friend, but it needs to stop. You know better.

She pushes past Lorinda, a bit of coffee sloshes from the mugs, splatters on the floor. Lorinda fetches a towel from the counter and bend to wipe up the droplets, but only manages to add to the mess with the tears that drip from my nose.

INT. LORINDA'S HOME - BATHROOM - DAY

Lorinda dashes into the bathroom and locks the door. She splashes cold water on her face.

EXT. LORINDA'S HOME - DAY

Mom and Robin engaged with yard-sale CUSTOMERS. Lorinda sits back down on the steps.

INT. LORINDA'S HOME - NIGHT

Chet and Lorinda are finishing up dinner.

LORINDA

Chet...

CHET

Off for a walk?

She nods.

INT. ROBIN'S HOME - NIGHT

Robin opens the door for Lorinda.

ROBIN

Hey darlin'.

INT. ROBIN'S HOME - BEDROOM - NIGHT

Robin is eating out. Without warning, Lorinda sits straight up, alarming Robin, who stops suddenly.

LORINDA  
You take my place.

She makes Robin lie down. Lorinda tugs off her shorts but don't bother with her underwear. Multiple Orgasms. Afterward, they prop against the headboard. Robin leans over kiss her and she pushes her away.

LORINDA (cont'd)  
Honestly, you wore me out.

Robin whispers in her ear.

ROBIN  
Be with me.

Robin bounds off the bed and disappears into the closet. She emerges with a book, front cover-side-down.

ROBIN (cont'd)  
Before you freak out, just let me talk.

She flips the book over and Lorinda reads the title.

LORINDA  
From Wedded Wife to Lesbian Life.

ROBIN  
This could work. This book is full of women who made a change from being married to men to being with women.

LORINDA  
You genuinely think reading a book can miraculously avoid destroying my marriage and devastating my family? And what about Michael?

She gets up, snatches her clothes from the floor.

ROBIN  
I'll take care of you and Michael. You know we belong together.

Lorinda looks away.

ROBIN (cont'd)  
(angry) How long are you going to do this to us?

LORINDA  
To us?

ROBIN  
Yes, us! What about me?

Lorinda yanks her hand from the door, pushes it open, and takes off, running.

INT. LIBRARY PARKING LOT - DAY

Lorinda comes out of her car and Robin, who arrives at the same time, turns her back to her.

INT. LIBRARY - DAY

Lorinda walks across a shelf and runs into Robin, who turns her back to her.

INT. LIBRARY - SHIPPING ROOM - DAY

Lorinda actively approaches Robin, blocking her path.

LORINDA  
I'm sorry I ran out on you.

Robin wraps her in a hug.

LORINDA (cont'd)  
Will you come stay the night  
Saturday?

ROBIN  
Overnight? Are you sure?

LORINDA  
Chet has a tournament out of town and  
won't be back until late afternoon  
Sunday.

Robin whoops aloud, grabs Lorinda around the waist, and swings her in a circle.

INT. LORINDA'S HOME - BEDROOM - DAY

Chet bends down, kisses Lorinda's cheek. The brim of his baseball hat tousles her hair and she roots deeper into the blankets.

CHET  
I'll be back Sunday night.

He hefts his bat bag over his shoulder and turns to go.

She peers from her cocoon as he disappears through the door. When she hears his car pull away, she swings her legs out of bed. From the bottom of a drawer she pulls a soft pink camisole nightie, puts it on. From the opposite end of the tiny house, she hears a faint tapping on the window.

INT. LORINDA'S HOME - BABY'S ROOM - DAY

She shoves open the bedroom door, creeps quietly to Michael's room and peeks in on him. The soft hum of his breathing assures her he is sound asleep.

INT. LORINDA'S HOME - DAY

She slides across the hardwood floor of the living room directly into the kitchen. She presses her nose against the window. Robin peers from the other side. Lorinda flings open the door and yanks her inside. They both giggle. Her eyes widen as she takes in the skimpy negligee. Lorinda turns a circle in front of her, flicking her hair dramatically over her shoulder.

LORINDA  
Want coffee?

Robin shakes her head, wraps her arms around Lorinda.

ROBIN  
Bedroom.

INT. LORINDA'S HOME - BEDROOM - DAY

Barely inside the bedroom door, Robin steps out of her jeans, pulls off her sweatshirt, and tosses it on the floor. She runs her hands up and down over Lorinda's smooth nightie. They fall across the bed.

PREACHER (V.O.)  
Marriage should be honored by all,  
and the marriage bed kept pure, for  
God will judge the adulterer and all  
the sexually immoral.

Lorinda tenses. But Robin melts her.

ROBIN  
I love you.

She peppers Lorinda's skin with kisses. Suddenly they hear a door slam. Robin and Lorinda freeze.



CHET (V.O.)  
Lorinda?

Lorinda searches the room frantically for her clothes and finds Robin's sweatshirt. She pulls it over her head, yanks it down to cover my thighs. Robin leaps out of bed and tugs on her jeans. Chet is at the bedroom door. Robin pushes Lorinda behind her half-naked body, squares her shoulders, and swings open the bedroom door. Chet is forced to take a couple of steps backward as Robin strides out of the bedroom and into the living room. Lorinda trails her, watching as Chet's eyes squeeze into slits. He takes a step toward Robin. Lorinda stumbles to get in front of Robin and falls her knees between them, her hands clasped prayer-like in front of me.

CHET  
Is this what you want?

Chet cries. Lorinda cries.

LORINDA  
No, no, no.

Chet kicks his bat bag out of the way, pushes past Robin, and throws open the front door.

CHET  
Take that off.

She looks around confused.

CHET (cont'd)  
Take off her sweatshirt.

Lorinda tugs off the sweatshirt. He rips it out of her hands and throws it at Robin.

CHET (cont'd)  
Get out!

Robin puts it on.

ROBIN  
I love you, Lorinda.

CHET  
I said, get out!

He stomps toward Robin.

CHET (cont'd)  
If you ever come around here again,  
I'll kill you!

Lorinda collapse, prone on the floor, naked.

CHET (cont'd)

Get up.

She follows Chet to our bedroom and shuts the door.

INT. LORINDA'S HOME - BEDROOM

In one motion, he lifts her off her feet, onto the bed, and lands solidly on top of her. His body is heavy, She struggles to breathe from beneath him. He rapes her.

INT. LIBRARY - DAY

Lorinda comes in, looking terrible. Jo approaches her slowly.

JO

Are you ok?

Lorinda nods.

JO (cont'd)

I'm sorry, but Robin quit. She called to say she would not be coming in.

Lorinda tries to hold it together and starts to shake. Jo wraps her arms around her. She breaks into tears.

LORINDA

Now, I have nothing.

JO

Oh honey. I'm here for you.

Jo kisses her cheek and hands her a tissue.

INT. LIBRARY - SHIPPING ROOM - DAY

Lorinda slumps into her chair and turns to look at Robin's desk.

EXT. STREETS - NIGHT

Lorinda drives to Robin's apartment, parks, walks up to her porch, and pounds on the door. Robin's BROTHER answers the door.

BROTHER

What do you want?

LORINDA

I just want to talk to her.

BROTHER

Don't you think you've done enough?

He spits chew from the bulge in his lower lip. Brown liquid hits the step next to her shoe. He wipes his mouth with the back of his hand, starts to close the door.

LORINDA

Wait!

BROTHER

Look, my sister's not here and if you know what's good for you, you'll turn around and never come back. Whatever made you two women think you could be together? You have a husband, for Christ's sake!

Lorinda covers her mouth with both hands, turn, and runs back to her car. She wriggles behind the steering wheel, glances longingly and whisper goodbye.

INT. LORINDA'S HOME - DAY

Lorinda studies the bible.

INT. LIBRARY - DAY

Lorinda studies the bible.

INT. LIBRARY - SHIPPING ROOM - DAY

Lorinda is praying.

INT. LORINDA'S HOME - DAY

A group of BIBLE STUDENTS, all couples, sit around the living room with their bibles. Chet watches Lorinda as she picks a verse and reads it.

INT. LORINDA'S HOME - KITCHEN - NIGHT

Lorinda is preparing dinner. Chet sits next to her, watching her work.

CHET  
I've been thinking we should have  
another baby.

She turns to him, a defiant look on her face, but then lowers her head in defeat.

LORINDA  
I'll stop taking my pills.

He smiles.

INT. LORINDA'S HOME - BEDROOM - NIGHT

Lorinda comes out of the bathroom. Chet is playing with Michael on the bed.

LORINDA  
I'm pregnant.

He whoops and hollers and hugs Michael.

CHET  
You're going to be a big brother!

INT. LORINDA'S HOME - BABY'S ROOM - DAY

Lorinda is re-arranging the room to acomodate another crib.

MICHAEL  
Is that for my baby brother?

LORINDA  
Yes. Are you happy he's coming?

MICHAEL  
Yes.

LORINDA  
I hope so.

INT. LORINDA'S HOME - BATHROOM - DAY

Lorinda hustles into the bathroom to pee. She pulls down her pajama bottoms, and blood spills from the crotch of her pants, pooling on the floor. Strong waves of nausea and piercing abdominal cramps cause her to double over.

LORINDA

Chet! Chet!

Chet runs in and he helps her to the floor as she passes out.

INT. HOSPITAL MATERNITY WARD - DAY

Lorinda is getting ready to undergo a dilation and curettage procedure.

LORINDA

Is this really necessary, doctor?

DOCTOR

The dilation and curettage procedure is necessary to prevent infection.

LORINDA

What if God will view this as an abortion?

DOCTOR

The baby will die anyway. I'm sorry.

INT. HOSPITAL MATERNITY WARD -

Lorinda walks in holding Michael and they both sit in front of the Doctor. The Doctor offers her a seat.

DOCTOR

How are you feeling these days?

Michael picks a treat from the treasure chest. Lorinda shrugs my shoulders. The doctor pats my shoulder. Michael holds a shiny fire truck sticker in one hand and a dinosaur eraser in the other.

MICHAEL

Mommy, can I have these?

She shakes her head, but the doctor gives Michael a nod. Michael claps his closed fists together, twirls about.

DOCTOR  
Lorinda, have I ever spoken to you  
about a therapist by the name of  
Michelle Beller? The loss of a  
pregnancy can be difficult.

He hands her a slip of paper.

DOCTOR (cont'd)  
It's okay to ask for help.

MICHAEL  
Our baby died.

The doctor pats him on the head. Michael wraps his arms  
around her leg, She picks him up. The doctor sticks out his  
hand and she maneuvers around Michael's wriggling body to  
shake it.

DOCTOR  
You take care.

INT. LORINDA'S HOME - NIGHT

Lorinda takes the doctor's note out of her purse, looks at  
the telephone, and puts it back.

EXT. WHATCOM FALLS PARK - DAY

Lorinda takes Michael in his jogging stroller and rolls him  
to the trail that leads to Whatcom Falls Park. Michael  
points out every rabbit, squirrel, and deer he spots.

MICHAEL  
Mommy, please let me out of the  
stroller.

She lets him out to collect rocks.

INT. LORINDA'S HOME - BEDROOM - NIGHT

Chet caresses her hair in bed.

CHET  
Don't worry, we'll have another baby.

EXT. SOFTBALL GAME - NIGHT

Lorinda sits keeping score, as she watches Chet playing. Suddenly, Chet hits a double-play, and when he runs into the dugout he kisses her. He picks her up and swings her around, which makes the PLAYERS whoop and holler.

INT. LORINDA'S HOME - BEDROOM - NIGHT

Chet is making love to Lorinda, and although it's obvious she does not enjoy it, she seems more relaxed.

INT. HOSPITAL MATERNITY WARD - DAY

A NURSE gives Lorinda cup to pee in. She hands Chet her purse and take my plastic cup down the hall to the bathroom. The Doctor looks at Chet, who also looks nervous.

FADE TO:

The Doctor sits patiently looking at the couple:

DOCTOR

The pregnancy hormone, HCG, has been found in your urine.

CHET

Will the fetus be affected by sexual intercourse?

DOCTOR

(chuckles) No, not at all. You have my permission to have sex for as long as is comfortable.

Chet looks elated. Lorinda looks upset.

INT. LORINDA'S HOME - KITCHEN - DAY

Chet walks in the kitchen and wraps his arms around Lorinda from behind.

CHET

Hey.

They embrace.

CHET (cont'd)

Michael down for a nap?

She nods hesitantly and he slips his hands under her shirt. She twists away from him.

CHET (cont'd)  
Ah, come on.

He grabs her head.

CHET (cont'd)  
Just give me a blowjob then.

LORINDA  
Stop!

CHET  
Geez, sorry.

Chet throws his hands up in surrender and stomps away. She returns her attention to folding towels, fighting back tears. She folds the last towel and returns the laundry basket to the utility room.

INT. LORINDA'S HOME - BEDROOM - DAY

Chet is stretched across the bed looking at a magazine. Lorinda rolls my shoulders back, takes in a deep breath, and lies down next to him. He puts down his magazine and she reaches for the zipper on his jeans.

EXT. PARK - DAY

Michael stays right at his dad's side as Lorinda lays out a blanket, for their lunch spot, she makes eye contact with Chet. She motions toward the trail. He gives her a half nod and she takes off.

EXT. TRAIL - DAY

Lorinda is walking, when somewhere around the lake, her forehead becomes damp with sweat and her breathing is labored. She veers off the trail to rest against a huge fir tree. She flattens her lower back into the trunk. A branch breaks somewhere behind her, she whips her head around and comes face-to-face with RUSS. He grins, displaying yellow teeth. He reaches for her arm, but she slaps at him. Russ cocks his head, and spits a brown wad on the ground. Then, he seizes her around her waist. She shoves him hard in retaliation and he stumbles backwards.

RUSS  
Bitch.



He lets her go.

LORINDA  
You don't tell me when to go!

He gapes at her wide-eyed as she marches forward and presses my chest against his, knocking him aggressively into the tree trunk behind him. He throws his arms in the air in mock resignation and smirks. She yanks his sweats down to his ankles. She gives him head. He ejaculates. She spits the whole wad on his foot. Then she stands, brushes the dirt from her knees.

LORINDA (cont'd)  
Fuck you.

She leaves him limp against the tree with his pants down.

INT. LORINDA'S HOME - BEDROOM - DAY

Lorinda rolls across the bed into the warm spot left behind by Chet. She buries her face in his pillow. The tears rush to her eyes, soaking his pillow. She grabs Chet's pillow and press it against her face. She holds her breath, sucks the pillowcase fabric into her nostrils.

MICHAEL (V.O.)  
Mommy!

She dangles one leg out of bed, skimming the cold floor with her foot.

MICHAEL (V.O.) (cont'd)  
Mommy!

She turns quickly into the bathroom, just barely flipping up the toilet seat in time. She vomits.

INT. LORINDA'S HOME - BABY'S ROOM - DAY

Michael is banging on his bedroom door from inside his room.

MICHAEL  
Mom!

LORINDA  
Back up, Michael.

She pushes the door open. He holds his stuffed gray-and-white shark in one hand, his blanket in the other, his face red with exertion.

LORINDA (cont'd)  
Sorry, buddy.

She kneels and wraps him in her arms. He puts his hand on her stomach.

MICHAEL  
Hi baby.

INT. LORINDA'S HOME - DAY

Lorinda fishes out the paper with the number for the psychologist, and dials the number.

INT. DR. BELLER-SIEGFRIED'S OFFICE - DAY,

Lorinda sits perched on the edge of the leather couch, self-consciously rubbing her hands over her marginally protruding belly. DR. BELLER rocks back and forth in her rocker. Her long skirt balloons, then deflates with the motion.

DR. BELLER  
Why do you think your doctor referred you?

LORINDA  
He believes I'm unhappy.

DR. BELLER  
Do you think you deserve unhappiness, Lorinda?

Lorinda nods.

DR. BELLER (cont'd)  
Why?

No answer.

DR. BELLER (cont'd)  
Lorinda, where are you right now?

Still no answer.

DR. BELLER (cont'd)  
Talking can be difficult. How do you feel about writing?

She selects a pen and pad of paper from her desk, holds them out to Lorinda. She takes them. She scribbles, then hands the paper to Beller. She puts on her glasses.

DR. BELLER (cont'd)  
(reads) I do not think there could be anyone in this world that despises me more than I do. If I were a better person, I wouldn't be so unhappy.

Beller takes off her glasses.

DR. BELLER (cont'd)  
Why do you despise yourself?

LORINDA  
I deserve to go to Hell.

DR. BELLER  
And why do you think you deserve Hell?

Silence. She hands Lorinda the pad of paper.

DR. BELLER (cont'd)  
Write down your feelings, whatever comes to mind. Bring it back next week.

INT. LORINDA'S HOME - KITCHEN - DAY

Lorinda is writing on the pad. Tears roll off her cheeks and hit the paper, smearing the ink, but she keeps writing. She finishes writing and hides the pad of paper under a stack of photo albums in the bookcase.

INT. LORINDA'S HOME - BEDROOM - NIGHT

Chet sleeps but Lorinda is still awake, worried.

INT. DR. BELLER-SIEGFRIED'S OFFICE - DAY

Back in their original positions, Lorinda hands the tablet to Beller and Beller reads it. When she's finished, she looks at Lorinda.

DR. BELLER  
Lorinda, this is good writing. How did you feel writing this?

Lorinda shrugs.

DR. BELLER (cont'd)  
Well, don't stop writing. If this is how you are able to share with me, then this is what we will do. You will talk when you are ready.

LORINDA  
Oh, thank you.

INT. LORINDA'S HOME - KITCHEN - DAY

Lorinda is writing again. This time she looks a lot more confident.

INT. DR. BELLER-SIEGFRIED'S OFFICE - DAY

Dr. Beller reads the new pages.

DR. BELLER  
And this is why you think you will go to hell?

Lorinda nods.

DR. BELLER (cont'd)  
There's a lot to unpack here, and if you are willing, I am here to help you.

Lorinda buries her head in her hands. Dr. Beller hands her a Kleenex box.

DR. BELLER (cont'd)  
There is something I would like to ask you. Have you considered maybe you'd rather be with women and not men?

LORINDA  
No,

DR. BELLER  
You haven't?

LORINDA  
I mean, yes. But no, I can't.

DR. BELLER  
Why can't you?

LORINDA

Because that's not allowed. I could never...

DR. BELLER

What would happen if you decided to leave Chet?

Lorinda shakes her head again and closes her eyes. }

EXT. HOSPITAL - DAY

A NURSE pushes Lorinda and TAYLOR, a normal-sized, healthy baby. Chet walks beside them, proudly.

INT. LORINDA'S HOME - BEDROOM - NIGHT

Taylor sleeps with Lorinda.

INT. LORINDA'S HOME - DAY

Lorinda breastfeeds Taylor in the rocking chair.

INT. GYM - DAY

Lorinda works giving a fitness class. She faces a whole group of STUDENTS, jumping and doing cardio to dance music.

EXT. TOWN - DAY

Taylor sleeps soundly in the jogging stroller while Michael points out every bird he spots to Lorinda. They near the city library and she rolls the stroller past the front door. Michael shouts gleefully. Lorinda follows his pointing finger, stuck out like a bird-dog tail, and sees Robin leaning against a book dolly, having just unloaded the delivery truck. She smiles hesitantly. Michael tries to unbuckle himself from the stroller. Robin abandons the dolly and approaches the stroller. She kneels and takes his hand in hers.

ROBIN

Hey there, how've you been buddy?

MICHAEL

Robin, I have a new car! You want to see?

Michael kicks his heels against the stroller, waking Taylor. Robin reaches over and pulls the blanket away from Taylor's face. He lets out one quick cry and then immediately smiles.

ROBIN

Now that you've had another baby,  
you'll never leave him. He has you.

She grabs the dolly of books and wheels into the library, the heavy glass doors shut behind her.

INT. LORINDA'S HOME - DAY

Lorinda is cleaning her house furiously. Sweeping, moping, looking frustrated.

EXT. NEW HOUSE - DAY

Chet and Lorinda are moving into a new house. They stand outside, watching the movers work.

CHET

My parents were nervous about  
loaning me the money, but my job at  
the Alcoa aluminum smelter is solid.

LORINDA

This is our fresh beginning, a new  
house in a new neighborhood  
everything will be better. I can feel  
it.

INT. NEW HOUSE - KITCHEN - DAY

Chet looks totally depressed. He is holding a newspaper that reads: Alcoa lays off two hundred workers.

LORINDA

What are we going to do now?

CHET

I qualify for the worker retraining  
pro- gram, I can attend community  
college free of charge to acquire  
skills for another job. But the  
program is two-to-three-years long,  
with no guarantee of a job at the  
end. Meanwhile, I collect  
unemployment and you can increase  
your hours at the gym.

LORINDA

We don't have money enough to pay  
back Chet's you parents.

CHET

They understand.

EXT. NEW HOUSE - DAY

Chet is getting ready to go.

CHET

Hey, I'm heading over to study group,

His flannel pajama bottoms cover the tops of his feet,  
exposing only his toes, which poke over the ends of his  
flip-flops. Books tucked under one arm, his other hand is  
jammed into the pocket of his sweatshirt.

LORINDA

You're going to study group in your  
pajamas?

CHET

It's informal. Besides, it's  
Saturday.

LORINDA

Wait, we have family coming today.

He raises his hand in recognition and gets into his car.

INT. NEW HOUSE - KITCHEN - DAY

Lorinda glances at the clock. Finally she dials Chet, but he  
doesn't answer.

VOICEMAIL

Hi this is chet, leave your message.

INT. NEW HOUSE - OFFICE - DAY

Lorinda scours the computer desk for his group's numbers.  
She finds a list buried at the bottom of a messy stack of  
school notes and dial the first number.

BIBLE STUDENT (V.O.)

Who are you looking for?

LORINDA

Chet.

BIBLE STUDENT (V.O.)  
Uh, no. We aren't meeting today that  
I know of.

INT. NEW HOUSE - DAY

The doorbell rings and Lorinda opens it. Jo come in.

JO  
Hi hon',

Her eyes dart around the room.

LORINDA  
He should be here any minute.

The door rings again, and Lorinda is about to open it when Chet bursts through the kitchen door and darts upstairs. Lorinda's PARENTS, who come in, turn to watch him, then their eyes settle on Lorinda.

LORINDA (cont'd)  
Hi, mom, hi dad. Excuse me a second.

INT. NEW HOUSE - BEDROOM - DAY

Chet's locked himself in the bathroom.

LORINDA  
Hey!

CHET (V.O.)  
Be right there!

LORINDA  
Where were you?

He opens the door.

CHET  
I told you. I was studying.

He pushes past her to the dresser and forcefully begins opening and slamming drawers. He pulls out shorts and a tank top, and starts getting dressed.

LORINDA  
I called everyone on your study group  
list. Who were you with, Chet?



CHET

Hey cheater, you have no right to  
accuse me.

LORINDA

That was a long time ago and I've  
told you I'm sorry.

CHET

Oh, I see. You say you're sorry and  
I'm just supposed to forget?

LORINDA

What do you want me to say?

CHET

Nothing!

INT. NEW HOME - DAY

The family gathering goes well, and everybody seems to have  
a good, time, especially CHET. Lorinda watches him,  
concerned.

INT. NEW HOUSE - BEDROOM - NIGHT

Chet lays down next to Lorinda in bed.

CHET

She doesn't mean anything to me, I  
told her I couldn't see her again.

She flips back the blankets, grabs her pillow and plods  
downstairs.

INT. NEW HOUSE - NIGHT

She hurls the pillow at the couch, pick it up and hurl it  
again.

LORINDA

Asshole!

She flops back onto the couch, covers her face with the  
pillow and screams. Screams turn to sobs.

EXT. TRAIL - DAY

Lorinda is running with her new friend TARA.

EXT. NEW HOUSE - DAY

Tara and Lorinda come back, sweaty and exhausted from their jog.

INT. NEW HOUSE - DAY

They push open the front door, Chet is rummaging through the junk drawer in the kitchen.

LORINDA

Hey.

They continue past him and follows Tara upstairs.

INT. NEW HOUSE - BEDROOM - DAY

Lorinda puts out some towels and Tara showers in her bathroom.

INT. NEW HOUSE - KITCHEN - DAY

Chet's lunch box sits on the kitchen counter, but he's nowhere to be found.

LORINDA

Chet?

She fills two mugs with coffee and heads back upstairs.

INT. NEW HOUSE - BEDROOM - DAY

Lorinda balances both cups and pushes at the corner of the bedroom door with her toes. The door swings open. Chet is lying prostrate on the floor holding a mirror under the door, straining to get a glimpse of Tara.

LORINDA

Chet! What the...

Caught like a wild animal in headlights, he stares. He scrambles to his feet, tosses the mirror under our bed, and tears past Lorinda out of the bedroom. Tara opens the bathroom door.

TARA

Wow, thanks! What service!

Lorinda forces a smile, nods.

TARA (cont'd)  
You know, they say we're gonna get a very cold winter. The weather has been getting colder but a nice hot shower like that is all I need. Well, I'm off.

INT. NEW HOUSE - KITCHEN - DAY

Lucinda dumps her coffee down the drain and starts a fresh pot. She stares blankly out the window. Michael and Taylor clamber down the stairs. Lorinda pulls a box of pop tarts out of the cupboard. Her cell phone buzzes, and she flips it open.

INSERT MESSAGE: PLEASE FORGIVE ME.

She puts the phone down and a second message rings.

INSERT MESSAGE: ITS YOUR FAULT TOO

INT. NEW HOUSE - DAY

Tara sits with Lorinda drinking coffee.

TARA  
I can't run any more, Lorinda.

Lorinda looks extremely sad by this.

TARA (cont'd)  
I've developed pain in my feet. My doctor diagnosed me tarsal tunnel syndrome, and because of other issues with my feet, he told me I shouldn't run again.

Lorinda cries, a bit more than normal. Tara cries.

TARA (cont'd)  
But we can still ride bikes.

EXT. TRAIL - DAY

Lorinda runs alone, focused, but not nearly as happy as before.

INT. GYM - DAY

Lorinda looks at a poster for "RUNNING CLUB" on the wall.

EXT. RUNNING FIELD - DAY

Lorinda has joined a group of RUNNERS, including AARON, who was in her fitness classes. The Runners take off and Lorinda is bumping along toward the back of the pack.

FADE TO:

EXT. RUNNIG FIELD - DAY

Lorinda kneels to tie her shoelace, and Aaron sidles up to her.

AARON  
Can I run next to you?

LORINDA  
Why? You're much faster.

AARON  
Please.

LORINDA  
I don't know..

AARON  
I insist.

LORINDA  
I mean, if you want to...

EXT. RUNNING TRAIL - DAY

Aaron and Lorinda laugh nearly the entire run. When they reach the finish line, she turns to him.

LORINDA  
Do you have a running partner?

AARON  
I do now.

INT. NEW HOUSE - BEDROOM - NIGHT

Lorinda uses Chet's side of the sheet to wipe away what he's left behind.

CHET  
You could at least pretend to be interested.

He rolls off the bed and stomps into the bathroom. He turns the shower on. When he emerges from the bathroom, a towel wrapped around his waist, Lorinda hustle to give him a kiss. But he spins away from her and out of the bedroom.

INT. NEW HOUSE - BEDROOM - DAY

Lorinda gets up and dresses quietly into her running clothes. She scoops up her cell phone. A message from Chet:

CHET (V.O.)

I'm not even going to try to touch you anymore. If you want to have sex, you will have to initiate it. I'm done. I'm sick of you making me feel like some monster. Why do you even want to be with me at all? I'm just done trying with you...

She glances at his side of the bed, it's empty.

INT. NEW HOUSE - DAY

Lorinda tiptoes downstairs to where Chet snores soundly on the family room couch. She slips quietly out the front door.

EXT. NEW HOUSE - DAY

Lorinda runs quickly down the driveway to where Aaron waits at the trail's entrance. He smiles, nods, and they take off.

EXT. TRAIL NEAR BRIDGE - DAY

They zigzag in and out of thick masses of trees. They reach a spot where the trail turns into a bridge that arches over the road. They stop and lean against the railing. Aaron's hand settles on the small of her back.

AARON

Brilliant.

She nods in agreement. He winks and takes off running again.

EXT. TRAIL - FIR TREES - DAY

Aaron slows and Lorinda plows teasingly into the back of him. Abruptly, he whirls around, whisks her off the trail and into the dense concealment of the fir trees.

He pulls her into him, kisses her hard on the mouth. She matches his urgency. He digs into his jacket, pulls out a condom.

FADE TO:

EXT. TRAIL - FIR TREES - DAY

They rest against a fir tree, exhausted.

AARON  
Was it okay?

She nods.

EXT. NEW HOUSE - DAY

Lorinda leaps up the steps of her front porch.

INT. NEW HOUSE - DAY

Chet is leaning against the kitchen counter drinking a cup of coffee.

CHET  
How was your run?

He holds a steaming mug for her.

INT. DR. BELLER-SIEGFRIED'S OFFICE - DAY

The Beller stops rocking, pulls herself closer to the leather couch.

DR. BELLER  
Lorinda, do you want to be married?

LORINDA  
Of course I want to be married.

Dr. Beller picks up the tablet and Lorinda in a momentary panic, hears her own mind before Dr. Beller starts to read the actual words.

LORINDA (V.O.)  
In truth, I cheat on Chet, tell Aaron we're through, then swear I'll never cheat again.

(MORE)

LORINDA (V.O.) (cont'd)  
But I do cheat again because I'm now  
hostage to the ensuing junkie high,  
false sense of control, and power. As  
a result, I inadvertently distance  
myself from Chet, going as far as to  
scoot away from him in bed at night,  
pretending to be asleep. When we do  
have sex, I don't conjure images of  
the man in the woods or Aaron, I sum-  
mon the memory of Robin. Even now,  
nearly a decade after our affair, I  
ache for her. I recall the sensual  
touch of her hands cupping my  
breasts, slipping between my thighs,  
the heat of her breath on my skin,  
the pulse of our hearts beating in  
unison, and I realize losing her has  
torn a hole inside me. I haven't left  
her behind at all.

DR. BELLER  
(reading) I want to be the kind of  
wife God wants me to be. The kind of  
wife Chet deserves.

Beller shakes her head a little. Lorinda looks guilty.

DR. BELLER (cont'd)  
My intention is to listen, Lorinda,  
not to judge.

I nod.

INT. NEW HOUSE - BEDROOM - DAY

Lorinda hurriedly steps from the shower, pulls on jeans,  
yanks a T-shirt. MICHAEL (11) and TAYLOR (9) run into the  
bathroom.

TAYLOR  
Mom, it's my turn to feed the cats.

MICHAEL  
Not true, it's my turn, moooooommm.

INT. NEW HOUSE - KITCHEN

Lorinda hands them each a scoop and positions them in front  
of the cat food. Trying not to trip over the cats circling  
her legs like hungry sharks, she supervises as the boys dig  
into the cat food bin. They each jockey for the biggest  
scoop before dumping the dry food mostly into the bowls.

Lorinda grabs pop-tarts from the cupboard, and hands them to the boys as they run past her.

EXT. STREET ROADS - DAY

Lorinda chews on the tip of her fingernail while she waits for the light to change. The boys argue behind her inside their seats.

EXT. MICHAEL'S SCHOOL - DAY

Michael hops out of the car. The DRIVER in front of Lorinda leans from her window to chitchat with another MOM. Lorinda is totally upset by this.

LORINDA  
Jesus Christ, lady!

Taylor rolls his eyes. He waves his free arm out the open window. The woman cranes her neck around to glare at Taylor and drives away.

EXT. TAYLOR'S SCHOOL - DAY

After a quick hug, Taylor jumps from the car and runs inside. Her cell phone vibrates as she leaves the parking lot.

INSERT MESSAGE FROM AARON: MEET ME.

EXT. AARON'S HOUSE - DAY

Lorinda walks in the direction of Aaron's house, but avoids going to the front door. She sneaks in through the garage entrance.

INT. AARON'S HOUSE - DAY

Aaron wraps his arms around her. They kiss. He lays her out on the kitchen table. Aaron climbs over a chair with a booster seat strapped to it. He balances above her on his forearms. He bangs her on the table. She scratches him in passion.

AARON  
Careful, I don't want to have to explain any marks.



LORINDA  
Get the fuck off!

She shoves him away and clambers off the table. Her foot lands on the upturned plastic bowl and she loses her balance, but before she hits the floor, Aaron catches her.

AARON  
You okay?

She shrugs him away. He huffs, throws his hands up, and lets her find her way out.

EXT. NEW HOUSE - DAY

Lorinda pulls into the garage; the door closes automatically behind her.

INT. NEW HOUSE - GARAGE - DAY

Inside the car, she shuts her eyes and leans her head into the steering wheel and closes her eyes. Robin's image reappears next to her. At the sudden blast of the car horn, Lorinda jerks her head up from the steering wheel.

INT. NEW HOUSE - BEDROOM

Lorinda wakes up as if from a horrendous dream.

EXT. TRAIL - DAY

Lorinda brushes pine needles from her running tights. She straightens her clothes, stretch her neck, ready to run on. But Aaron doesn't move. His jaw is set. He's angry.

AARON  
Who else are you seeing? I saw you, talking to that guy in the gym. You had your head tilted and you were practically fucking him with your eyes.

LORINDA  
What are you talking about?

AARON  
I told you I didn't want you to see anyone else.

He spits on the ground and takes off jogging.

EXT. TRAIL - FIR TREES - DAY

Lorinda catches up to Aaron, and maneuvers in front of him.

LORINDA  
I don't even know who you're talking  
about!

AARON  
Whatever.

He takes off. She lets him go.

INT. GYM - DAY

Lorinda shoves her bag into an empty locker. Out on the main floor, she heads to the weights section. Picking up a set of hand weights, she positions herself in front of the mirrors. From behind, BLAKE, a guy with rabbit teeth smiles at her.

BLAKE  
So, I'm thinking of hiring a trainer.  
You free?

LORINDA  
(cold) Nothing is free.

BLAKE  
Train me, Lorinda. Or do you only  
like certain guys?

She steps away from him, glancing nervously over her shoulder.

LORINDA  
I have to go to the bathroom.

She drops the hand weights to the floor, and beelines for the women's locker room.

INT. WOMEN'S LOCKER ROOM - DAY

Lorinda locks herself into a stall and sits down on top of the toilet lid. Her cell phone buzzes.

INSERT AARON'S MESSAGE: I'M TAKING YOU OUT OF MY PHONE.

Lorinda stifles a cry. She stuffs the phone back, stands, takes a deep breath, and pushes open the stall door. Then, she collects her things from the locker and walks out.

INT. GYM - DAY

Blake is perched at the end of a weight bench a few feet from the entrance of the women's locker room. His bag is slung over his shoulder.

LORINDA

So, where do you want me to train  
you?

He grins back, stands, and motions with his head her to follow him.

EXT. GYM PARKING LOT - DAY

Lorinda tosses everything except her cell phone and keys into the backseat, locks up the car, and waits. Blake pulls alongside in his black BMW. She gets out of her car and into his.

EXT. EXIT RAMP - DAY

Blake drives out of town. Around the lake, fir trees, heavy under the burden of their branches, line the road on both sides.

EXT. BLAKE'S HOME - DAY

A gate swings wide and they slowly drive through. The garage door is already. They park. They get out and she follows him up the steps.

INT. BLAKE'S HOUSE - DAY

They step into his mudroom, and she kicks her shoes off next to his. A dog barks from the kitchen.

BLAKE

That's Russ.

RUSS lifts his head and gazes at Lorinda through one open eye.

LORINDA

My feet are warm!

BLAKE

Heated floors.

She squints at him in disbelief, then bends down and touch the floor. Blake wraps his arms around her.

BLAKE (cont'd)  
So much to teach you.

She reaches under his shirt and rakes her nails down the bare skin of his back. He laughs, grabs her around the waist. They slide along the wooden floor through his dining room, past a massive fireplace, then climb the stairs.

INT. BLAKE'S HOUSE - BEDROOM - DAY

Blake pushes open a door and leads her inside. Green and mauve floral drapes hang from the only window in the room, and a duvet of the same color and pattern lay spread across the bed. A wooden picture frame etched with the word "Forever" sits empty on the nightstand alongside a crystal vase filled with web-covered eucalyptus sprigs. Blake reaches out his hand, leads her to the bed. She lets him direct her back onto the mattress. He pulls her shirt over her head, then pulls off his own. She loops her fingers around the buttons of his jeans and pull. She starts to give him a blowjob. Suddenly Blake jerks out.

LORINDA  
What the fuck?

BLAKE  
I don't want to do this, I invited you here because I want to help you.

She wraps her arms around her chest and scrambles off the bed. She retrieve her shirt from the floor, puts it on.

BLAKE (cont'd)  
I'm sorry.

LORINDA  
Whoever gave you the idea that I need help?

BLAKE  
God did, Lorinda. I've been praying for you and God told me to intervene.

LORINDA  
Intervene?

BLAKE  
I know about you, I can help you. We can help each other.

LORINDA

Blake, I don't know what you want from me, but I want you to take me back to the gym.

BLAKE

I'm not going to hurt you, I just want to be with you. To pray with you. We can support each other without having sex.

He reaches out his hand, takes hers, and pulls her toward him.

BLAKE (cont'd)

I understand what you're going through. We are the same.

LORINDA

I don't know what you're talking ab-

He slaps her.

BLAKE

Yes. You. Do. You're a sex addict just like I am.

Lorinda lunges for the waste can and vomits. He grabs her hair.

BLAKE (cont'd)

Flee from sexual immorality. All other sins a person commits are outside the body, but whoever sins sexually, sins against their own body.

Blake pulls her into his chest and strokes her head. Then he lets her go.

BLAKE (cont'd)

I'll take you back.

EXT. ROAD - DAY

Blake's gaze is fixed on the road ahead and the warmth in his touch has disappeared.

EXT. GYM PARKING LOT - DAY

Blake squeals his tires as he pulls into the gym parking lot, barely rolling to a stop before he reaches across pushes the door open, and shoves Lorinda out. She walks to her car and stays there to calm herself.

INT. NEW HOUSE - NIGHT

Chet and Lorinda sit with their feet kicked up on the coffee table. A superhero movie plays in the DVD player. She leans on Chet's shoulder. He doesn't embrace her. Her phone vibrates. Chet has it in his hand and is reading the partial message displayed across the screen.

INSERT: "HEY, WANNA MEET?"

She snatches the phone from his hand.

CHET  
Who wants to meet you?

LORINDA  
A friend from the gym wanting to meet for a run.

INT. GYM - DAY

Lorinda is teaching her class full of STUDENTS.

INT. GYM - DAY

Lorinda is training a FEMALE CLIENT, Her phone rings. She looks at the message:

INSERT MESSAGE FROM AARON: LETS HAVE A COFFEE.

She answers the message.

INSERT ANSWER: NO, I CAN'T.

INT. NEW HOUSE - BATHROOM - DAY

Lorinda dims the vanity lights and peels off her clothes. She takes a deep breath, angles her cell phone camera, and clicks. Then she sends it.

INSERT MESSAGE FROM CHET: HELL YEAH! SMILEY EMOJIS.

INT. NEW HOUSE - NIGHT

Chet walks through the door and grabs Lorinda from behind. She giggles.

INT. NEW HOUSE - BEDROOM - NIGHT

Chet's already naked and waiting for Lorinda in bed. She slides between the sheets and barely has a chance before he's on her.

SP/X CHET BECOMES ROBIN

Chet tries to kiss her lips, she turns away. His kiss lands on her cheek. Jolted from the dream, he becomes Chet again. When finally he spasms, gasps, and rolls off her, he's pissed. Wordlessly, they turn away from each other.

INT. DR. BELLER-SIEGFRIED'S OFFICE - DAY

Dr. Beller peers at Lorinda from behind her reading glasses, rocks back and forth.

DR. BELLER  
Tell me what's going on, Lorinda.

Silence.

DR. BELLER (cont'd)  
Have you started to see Aaron again?

Silence.

DR. BELLER (cont'd)  
Lorinda. Have you thought that maybe you would rather be with women?

The Beller lays the clipboard on her lap.

DR. BELLER (cont'd)  
Being gay is not an illness, Lorinda.  
It's not a sin.

Lorinda picks up the pad.

LORINDA  
I'm not interested in women. I want to be sexually attracted to Chet. I want to stop sleeping with other men.

She shoves the clipboard back into The Beller's hands. She reads.

DR. BELLER  
So, you're not attracted to women?  
And you want to be with your husband?

Lorinda nods.

DR. BELLER (cont'd)  
Couples' counseling could be helpful.

INT. CHURCH - DAY

Lorinda sits next to Chet.

PREACHER  
Living Waters is a program that will take place on Mondays for the next nine months in the old sanctuary. This program is suitable for our brothers and sisters dealing with unwanted same-sex attraction, victims of sexual abuse, and really all those who are experiencing sexual brokenness. If you would like more information, you can call the number on the back of today's bulletin.

INSERT BULLETIN: LIVING WATERS, A GROUP FOR THE SEXUALLY BROKEN.

EXT. TRAIL - DAY

Lorinda jogs. Her pocket vibrates. She ignores it. She notices the dense expanse of trees as they sway along the borders of the trail, slows at the top to gaze down at the view of the city below. Cell phone buzzes again, she pulls it from her pocket.

INSERT MESSAGE FROM BLAKE: HAVE YOU BEEN TESTED FOR STDs? FOR AIDS?

LORINDA  
No.

She punches it in before zipping the phone back into her jacket pocket. Phone rings. She answers it.

BLAKE (V.O.)  
How can you be sure?



LORINDA

I just am.

BLAKE

I want you to get tested. It's the only way I'll be able to let it go.

LORINDA

Why don't you get tested!

She turns it off, keeps running.

EXT. NEAR NEW HOUSE - DAY

The path gives way to the paved cul-de-sac where her house sits between two others. She spots Blake pacing back and forth in front of his BMW, parked police-barrier-style across my driveway. She runs up the porch stairs.

LORINDA

You shouldn't be here.

BLAKE

I'll take you to the clinic.

His hand closes tightly around her shoulder, her keys slip from her hands.

BLAKE (cont'd)

Get. In. The. Car.

She follows him to his car and reluctantly climbs in.

BLAKE (cont'd)

There's a clinic downtown that tests without appointments.

INT. CLINIC - DAY

Blake hands some cash to the NURSE behind the counter. She, in turn, hands him a clipboard with several forms attached and a pen sprouting limp fabric daisies. He hands Lorinda the clipboard and pen.

BLAKE

Use my address and phone number.

LORINDA

You want the test; you fill out the papers.

He does so, hands the paper to the Nurse.

NURSE

The AIDS results will be mailed to  
the address you've provided.

EXT. EMPTY CONSTRUCTION SITE - DAY

Instead of returning her home, Blake drives her to an empty construction site. He parks behind a dumpster. Blake's fingers roughly lift her chin. His kiss is angry, almost cruel in its harshness. She lunges at Blake, covers his mouth with hers. His hand snakes up the back of her shirt and unclasps her bra. They make out.

INT. NEW HOUSE - BATHROOM - LATER

Lorinda walks numbly into the shower. As soon as the water hits, she scrubs until it hurts.

EXT. LIVING WATERS HOUSE - DAY

The little blue house sits directly across the street from the church and is not unlike the other houses on the block. The yard is neatly trimmed, encircled by a white picket fence. Planter boxes brim with fall foliage and the red front door frames a welcome sign painted in shapely black cursive letters. The sign reads: LIVING WATERS. Lorinda looks at the sign and walks in.

INT. LIVING WATERS HOUSE - DAY

DAWN, gorgeous, hair coiled in a bun held by a pencil, looks up from behind her desk. Lorinda is stricken.

DAWN

Hello, I'm Dawn, and you must be  
Lorinda?

Lorinda nods, take a step closer to her desk.

DAWN (cont'd)

Welcome. I have just a bit of  
paperwork for you to fill out.

She points to a stack of forms piled neatly on her desk. Lorinda picks up the papers and sits down in a corner of the room and props the paperwork on the chair arm and starts filling out the form.

DAWN (cont'd)  
"The first meeting is tonight in the  
old sanctuary.

She hands Lorinda a stack of books.

DAWN (cont'd)  
Bring these.

Lorinda takes them and exits the little blue house.

INT. NEW HOUSE - NIGHT

Dinner is laid out on the table when Chet walks in. Michael and Taylor bounce in their chairs, thrilled to have their playmate home. Chet tosses his lunch box on the counter and ruffles the boys' hair before he pulls back his chair. When Chet bows his head, the boys quiet and say a prayer of thanks for the meal.

LORINDA  
I have a meeting at the church  
tonight.

CHET  
What kind of meeting?

LORINDA  
It's about intimacy stuff.

He nods as he holds her gaze.

CHET  
So, is this Living Waters something  
we both need to attend?

Chet touches her gently on the cheek. She tenses.

LORINDA  
No, I need to do this myself. It's my  
problem, I need to work it out.

He rests his hand on her shoulder, his expression serious.

CHET  
Robin was older than you, she  
persuaded you. I hope this program  
will help you let go so we can move  
on.

He kisses her on the forehead.

EXT. CHURCH PARKING LOT - DAY

Lorinda parks in the back of the parking lot away from all the other cars and head toward the building.

INT. CHURCH - DAY

Lorinda walks through the doors of the old sanctuary and pulls her coat a little tighter. The old space has been repurposed as a meeting room. The windows on the doors are covered with black paper. Rows of folding chairs, an aisle down the middle, face the stage where a wooden cross looms from the center. The room fills with the sounds of shuffling feet and groaning chairs as PEOPLE settle into seats. Dawn grabs a microphone.

DAWN

Welcome to Living Waters. Andrew Comiskey, the founder, formed the program in 1980 while serving as a staff member for the Vineyard Church in west Los Angeles. That same year, he married his wife, Annette, and they eventually had six children. Comiskey professes that through his relationship with God, he was able to leave behind the gay lifestyle and transform into a straight man. Comisky claims that Living Waters is not conversion therapy but rather a pathway to healing and restoration to sexual wholeness. His program has grown beyond healing homosexuality to include healing for the sexually abused, as well as for addiction to pornography and sex addicts. So welcome. I won't take any more of your time, and lets get right to your testimonies. Someone wants to go first?

NINA, a tall woman with graying hair comes up and takes the microphone.

NINA

Hi, mi name is Nina, and I've been healed from the sin of homosexuality. I had a long-term relationship with a woman five years earlier. But I'm not currently in a relationship.

She pauses, looks down at the floor.

NINA (cont'd)  
I haven't been since... But I am  
completely fulfilled in my  
relationship with God.

Nina finishes, lifting her hands to heaven as people nod and murmur "amen".

MONTAGE: MORE PEOPLE GIVE THEIR TESTIMONY.

Finally, Dawn comes back up to the microphone.

DAWN  
Well, that was amazing. Lets give a  
big applause to all our testimonials.  
We will spend the next hour in  
worship.

A couple MUSICIANS gather in the front with guitars and microphones. People raise their arms in surrender, and sing along with the lyrics projected on the wall.

FADE TO:

INT. CHURCH - DAY

Lorinda barely has time to grab a cup of coffee before Dawn picks up the microphone again.

DAWN  
We'll be breaking into small groups.  
Throughout the sanctuary, our small  
group mentors will hold up signs with  
names of those in their group.

Nina holds up a sign with Lorinda's name. Lorinda follows Nina to a corner of the sanctuary. Lorinda chooses a seat, sets the coffee cup carefully beneath. A FAT WOMAN plops down next to her, round face glistening with a fine sheen of sweat. She wrestles with a heavy bag slung over her shoulder. The bag lands in her lap, her fleshy arm grazes my shoulder.

FAT WOMAN  
Sorry.

NINA  
Hi, we're all here? Now lets go  
around the circle and everybody  
introduce yourselves, please. Also,  
give us a short explanation as to  
what you hope to accomplish in the  
program. I'll get things started.  
(MORE)

NINA (cont'd)

I'm Nina. I've been with the Living Waters program five years. I joined to deal with my unwanted same-sex attraction. I've been free from the bondage of homosexuality for five years now.

GRACE

Hi, I'm Grace. It's my first time here. I'm dealing with feelings of unworthiness after suffering years of sexual abuse by my father. I recently broke off my wedding engagement because I'm terrified I won't be able to perform sexually with my husband.

NINA

Thank you Grace. Who is next?

LOUISE

(mumbles) My name's Louise and I'm here because I like sleeping around.

NINA

Thanks. Who is next?

MARIA

(giggles) Oh, hi, I'm Maria and I'm searching for healing for my marriage. Her husband cheated on me, and though she I know I have a right to leave him, I've totally forgiven him. He's sorry. He promises it was a one-time thing, and I think it was mostly the other woman's fault.

Next is a woman sitting with her back stiff against her chair, her lips pressed into a thin line.

NINA

If you aren't ready to share, we can—

FAT WOMAN

My husband molested our nieces and nephews and will probably go to prison. He's enrolled in the program, too.

The woman goes silent. It's Lorinda's turn.

LORINDA

I'm Lorinda. I'm hoping for healing.

NINA

Is there a specific area in your life  
for which you are seeking healing?

Lorinda shakes her head.

Without missing a beat, Nina nods.

NINA (cont'd)

Thank you, Lorinda. And everybody  
else for your openness and bravery.  
Can I have an amen?

All the women repeat: "Amen".

EXT. CHURCH PARKING LOT - DAY

Lorinda parks her car and comes out. Nina is there, waiting  
for her.

NINA

I see you're back again. Well, don't  
be discouraged, you can still hear  
from the Lord, if you truly surrender  
to him.

EXT. GROCERY STORE - LATER

Lorinda swings into the parking lot, notices a black BMW  
parked and hogging up two spaces.

LORINDA

Asshole.

She finds a spot close to a cart return. She comes out and  
pops the trunk.

BLAKE

Need some help?

LORINDA

What do you want?

Not waiting for a response, she stomps toward the store, but  
he catches up, steps in front of her.

LORINDA (cont'd)

Move.

He remains in place.

LORINDA (cont'd)  
What do you want?

BLAKE  
Don't be angry. I was cleaning off my  
desk and found this.

He holds out an envelope.

BLAKE (cont'd)  
And I realized I never called you  
with the results.

She reaches for the envelope, but he pulls it away, holds it  
over her head.

BLAKE (cont'd)  
So, I stuck it in my car in case I  
was lucky enough to run into you.  
And. Here. You. Are.

He leans into her ear.

BLAKE (cont'd)  
You're clean.

She shrugs him away, shoves the envelope into her coat  
pocket and leaves him standing where he is. She scoops up a  
basket from the stack inside the door.

INT. GROCERY STORE - DAY

Lorinda does some shopping. A HANDSOME MAN raps a cantaloupe  
with his knuckles, then holds the melon to his nose. He  
catches Lorinda staring. He winks. She turns away. When she  
thinks he's not looking, she peeks again. The cashier hands  
her a receipt.

EXT. GROCERY STORE PARKING LOT - DAY

Lorinda leaves carrying her shopping bags in both arms, and  
spies winking produce guy leaned up against a tree in front  
of Starbucks smoking a cigarette. When he spots Lorinda, his  
eyes crinkle around the edges, he winks again. She goes up  
to him.

HANDSOME GUY  
Do I know you?

He slides his arm through hers. She laughs, nods, and lets  
him lead her to his car. He takes her bags, tosses them into  
the back seat of his car, and locks the doors.



EXT. TRAIL NEAR STORE - DAY

She follows him as he walks to the very edge of the parking lot, behind the store, and down to the trail below. Aside from an elderly GENTLEMAN leading his equally elderly golden retriever DOG by a leash, all is quiet. The ground here is softer, covered by pine needles. He runs his hand up her back and bends her forward. He pulls her pants down enough to drive himself inside her. He pulls her hair, slams her from behind, and in a matter of seconds, he comes. He flips her around, kisses her on the mouth. She shoves him away hard, but he only laughs and zips his pants. He strides away. His semen trickles down the inside of her thigh.

EXT. GROCERY STORE PARKING LOT - DAY

Lorinda slinks back to her car.

INT. NEW HOUSE - KITCHEN - LATER

Lorinda pushes open the kitchen door, sets the keys on the counter. She pulls down a stack of plates, then arranges the table for dinner. The crockpot timer sounds, and she lifts the lid. Steam from the browning chicken hits her in the face. She remembers her lost bags. Panick. She turns to the fridge to search for something else to serve, but as she scans the shelves, her vision blurs with tears.

INT. NEW HOUSE - BEDROOM - NIGHT

Chet plays video games downstairs, Lorinda slips between the covers and moves into the middle of the bed.

FADE TO BLACK

Chet grunting in her ear breaks the spell of sleep. She protests, attempts to roll away, but his legs on either side of her body pin her in place. When finally, he releases her, he rolls over, but Lorinda waits until he's dropped off to sleep before she scoots away from him. She pulls her knees into her chest, lets the tears roll down her cheeks.

INT. LIBRARY - DAY

Jo greets Lorinda at the door.

JO

Full time mom, training instructor,  
wife, and you can fill in for Diane?  
I don't know how you do it?

LORINDA

I missed you guys. It's been a while.  
I'm glad I'm here.

INT. LIBRARY - SHIPPING ROOM - DAY

The whirring of laminator fans, the snipping of scissors, and the hushed voices of library EMPLOYEES all meld together in a familiar hum. Lorinda glimpses a single remaining photo she tacked to the wall years earlier, she leans closer to get a better look.

INSERT PICTURE: LORINDA AND ROBIN BEHIND HER.

She slides her finger under the photo, pulls it free from the wall, lets the tacks fall to the ground. She shoves it into her pants pocket just as the delivery room door flings wide and the current delivery DRIVER walks in.

DRIVER

Can I help you?

Lorinda shakes her head.

INT. LIBRARY - ACCOUNTING DEPARTMENT - DAY

Lorinda is on the computer, checking emails. There are hundreds of them. She looks at one that surprises her. She clicks on it and reads it:

ROBIN (V.O.)

Hey, Lorinda, it's me, Howdy,  
darlin', I'm not sure you will ever  
see this, but I thought I'd give it a  
shot. Here's my phone number: (208)  
555-5778. Love you, Robin.

The ACCOUNTANT looks up from her own screen.

ACCOUNTANT

Can you run this deposit to the  
treasurer's office, please?

The accountant holds a money bag in her direction. Lorinda takes the bag from her. She jots down the number on her screen, turns off the computer and goes out.

EXT. COURTHOUSE - DAY

Lorinda drives to the courthouse and as she does, she puts out the sticky note with Robin's telephone on the empty seat next to her. Finally, she taps Robin's number on her cell, hold the phone to my ear. By the sixth ring, she give up.

INT. COURTHOUSE - DAY

The courthouse is filled with a new round of jury duty VICTIMS. They file in like a row of unruly school children on a field trip. There's no easy way around them, so Lorinda waits. When she spots an opening in the line, she darts through, heads to the treasurer's office.

INT. TREASURER'S OFFICE - DAY

She pushes open the heavy wooden doors and takes her place in the back of the line.

COUNTER WOMAN

Next!

The COUNTER WOMAN leans heavily on her elbows, tapping out a staccato rhythm with the tip of her pencil. Lorinda shoves the money bag across the counter. She counts it, enters the deposit, hands Lorinda a handwritten receipt and the bag.

COUNTER WOMAN (cont'd)

Next!

EXT. COURTHOUSE - DAY

When she opens the door to her car, she hears vibrating coming from the glove-box. She lunges across the passenger seat and rips open the glove box. She fumbles around, trying to grab her phone before it quits ringing, and somehow, manages to answer.

LORINDA

Hello!

ROBIN (V.O.)

Well, howdy, darlin'.

Lorinda begins to cry.

LORINDA

(crying-hiccups) I'm sorry.

ROBIN (V.O.)

Darlin', I'm so glad to hear from you.

LORINDA

Where are you? What happened to you!

ROBIN

After leaving the library, I moved to Idaho with a woman I met in Bellingham. When that relationship didn't work out, I moved in with another woman in Ritzville, and even though that hasn't worked out either, I'm still here with the her and our animals. When I come to Bellingham to visit my family, will you see me?

LORINDA

Certainly.

ROBIN (V.O.)

I love you.

LORINDA

Me, too.

INT. CHURCH - DAY

The Living Waters meeting is on. Nina has her group in a circle, Lorinda just next to her.

NINA

So, let's check in. Lorinda, let's begin with you.

LORINDA

I'm doing really well.

FAT WOMAN

You don't look well.

NINA

In what way do you think Lorinda looks unwell?

FAT WOMAN

She looks nervous. Like she's not telling the truth.

NINA

Lorinda, how do you feel about what she's saying?

LORINDA

There is a woman...

NINA

What about the woman?

LORINDA

We were once involved, I heard from her last week for the first time in ten years. And I love her.

Nina rests her hand on Lorinda's shoulder.

NINA

Please, everybody, hold hands.

Everybody does.

NINA (cont'd)

Let's bow our heads and listen for the Holy Spirit to speak.

GROUP

Praise be to God! Your will be done!  
Amen.

FADE OUT

Lorinda folds her chair. She places it carefully along the wall with the others and notices Nina on the other side of the room talking with Dawn. She buttons her jacket.

DAWN

Lorinda, can you stay behind for a few minutes? We'd like to talk to you in private.

Nina flashes a limp smile. When the last person exits the sanctuary, Dawn motions for Lorinda to sit down on the steps of the stage between her and Nina. Dawn holds a clipboard and pen on her lap.

DAWN (cont'd)

Lorinda, I hope by now you know how loved you are by all of us and by your heavenly father. As a way of maintaining healthy boundaries and ensuring this program continues to provide a safe healing place for you and everyone, I'd like you to read and sign this contract.

She holds out the clipboard. Lorinda takes it, reads in silence.

LORINDA

(reads) I will abstain from contacting persons of the same sex for the purpose of sexual relations, or physically intimate relationships of any kind beginning this day... Abstain.

DAWN

You will need to sign and date the form and then Nina and I will sign as witnesses.

LORINDA

And what happens if I don't sign?

DAWN

Then we will have to ask you to leave Living Waters until you are willing to sign.

Lorinda looks at Nina.

LORINDA

Then I will have to quit.

She walks deliberately away, pushes open the sanctuary doors.

EXT. CHURCH - DAY

Lorinda is blasted with a gust of cool air. She wraps her arms tightly around and hurries to the truck. Not until she's inside, she begins to shake. She cover her face with her hands and cries. She rolls straight through the vacant lot, driving over parking curbs as if in a monster truck.

EXT. ROAD - DAY

Lorinda is a mess. With one move of the steering wheel, she thuds against something solid. A guardrail. She shakes her head, puts the truck in reverse, turns around, and heads for home.

INT. DR. BELLER-SIEGFRIED'S OFFICE - DAY

Lorinda is still a mess.

DR. BELLER

Lorinda, can you tell me what happened?

Silence.

DR. BELLER (cont'd)  
Lorinda.

LORINDA  
She's here.

DR. BELLER  
Who's here?

LORINDA  
Robin.

Lorinda shivers with the cold. The Beller pulls an afghan from the back of her rocker, holds it out to her. Tears drip down her cheeks.

DR. BELLER  
Do you mean here in Bellingham?

Lorinda blows her nose.

DR. BELLER (cont'd)  
You've missed her, haven't you?

Lorinda laughs.

DR. BELLER (cont'd)  
Have you talked to anyone in your church program?

LORINDA  
I got kicked out!

DR. BELLER  
Tell me more.

LORINDA  
I'm a cheater, an adulterer.

DR. BELLER  
Have you considered that you are not the only one responsible for what's going on in your marriage? That maybe your husband plays a part as well?

LORINDA  
All Chet's ever been is a good husband and father.

DR. BELLER

Well, I would disagree. In fact, I would even go so far as to suggest that at times he has been abusive. I have a name and number I would like to give to you.

Beller finds a sheet, hands it to Lorinda.

DR. BELLER (cont'd)

Domestic Violence and Assault Services. No one has the right to force you to do anything you don't want to do. Not even your husband.

She nods, folds the paper in half.

INT. DR. BELLER-SIEGFRIED'S OFFICE - BATHROOMD - DAY

Lorinda crumples the paper with the help-line number and tosses it into the trash can.

INT. GYM - DAY

Within minutes of finishing a highintensity workout class, Lorinda cools down. Her phone vibrates in her coat pocket, she flips it open.

ROBIN (V.O.)

Hey darlin', I'm in town visiting my family. Can I see you? Let me know, I have to head back soon.

Lorinda calls the number.

LORINDA

Meet me at Barnes & Noble in fifteen minutes.

EXT. BARNES & NOBLE - PARKING LOT - DAY

Lorinda finds a parking spot close to the front door. She turns off the engine.

INT. BARNES & NOBLE - DAY

Inside, The café is busy, the line loops around the tables. Lorinda scans the room but doesn't recognize anyone.



The BARISTAS are efficient, and soon she has a steaming latte in her hands. She finds a seat away from the other tables and next to the window. She closes her eyes.

FADE TO BLACK

INT. BARNES & NOBLE - DAY

Robin stands over her.

ROBIN  
Howdy, darlin'.

She sits across from Lorinda, and Robin reaches over and squeezes her hand. Lorinda glances nervously over her shoulder.

ROBIN (cont'd)  
I don't think I've been followed.

She gestures toward the Starbucks' counter, gets up to put in an order. The barista giggles. Robin returns with a piping cup of coffee and settles back into her chair.

ROBIN (cont'd)  
Well, how are ya?

Lorinda shrugs.

ROBIN (cont'd)  
The weather was crappy on the way here. In the next couple of weeks, I'll be leaving Idaho and moving closer to home. I'm moving to Tacoma, about two hundred miles south of where my family lives . . . and to where you live, too.

LORINDA  
Why are you moving?

ROBIN  
Cuz I'm getting old, With this arthritis pain in my hip, I'm no good for farm work anymore. I need a more manageable, single-floor dwelling closer to town. I've been hired by a Starbucks in Tacoma, and, as luck would have it, I have a friend who's asked me to move in as well. (pause) Ugh! I haven't given you a chance to speak!

Silence.

ROBIN (cont'd)  
Honey, what is it?

LORINDA  
I've tried so hard to live my life  
right for my kids, for Chet...

ROBIN  
I know, I know.

LORINDA  
But I'm awful, totally awful.

ROBIN  
Tell me. It's okay.

MONTAGE: LORINDA SPILLS HER GUTS OUT TO ROBIN

FADE IN:

Robin is amazed, puzzled, and distraught. She pulls Lorinda's head into her chest.

ROBIN (cont'd)  
Oh baby. When are you going to accept  
that you are like me and that we are  
okay?

LORINDA  
I am not gay!

Lorinda grabs her wallet and half runs, trying not to trip, down the magazine aisle.

INT. BARNES & NOBLE - BATHROOM

Lorinda flushes a wad of toilet paper full of snot. Robin pushes her way inside her stall and slides the lock. She takes Lorinda's face in her hands, cocks her head slightly then kisses her on the lips. She slides her hand up the back of Lorinda's shirt, under the band of her bra and unhooks the clasp; her breasts fall free.

ROBIN  
You sure about that, darlin'?

EXT. TRAIL - DAY

Lorinda jogs down the trail to Barnes & Noble.

INT. BARNES & NOBLE - DAY

Her hands circle around the warm cup. Her cell phone rings. She answers.

LORINDA  
Hello.

CHET  
So, I spoke with the bank yesterday.

LORINDA  
Good morning to you, too. (pause)  
What about?

CHET  
We've lost the house.

LORINDA  
What?

CHET  
Just come home.

Her phone slips and lands on the floor.

INT. NEW HOUSE - DAY

Lorinda explodes through the front door and finds Chet standing lifeless in front of the fireplace, his face pale.

LORINDA  
What the fuck happened?

CHET  
Lorinda, I'm sorry. We fell behind on our mortgage payments.

LORINDA  
Well, no shit!

CHET  
Lorinda, I swear, the loan company turned out to be fraudulent. They took our money. It's not my fault!

Exasperated, Chet throws his hands in the air, walks out of the room. Lorinda falls heavily into the loveseat. She laughs out loud, then buries her face in her hands and sobs.

EXT. TRAIL - FIR TREES - DAY

Aaron and Lorinda meet me in their usual spot.

AARON  
Are you sure Chet is being honest  
with you?

LORINDA  
Of course! He doesn't want to lose  
our house, either!

AARON  
If I can do anything to help...

He folds her in a hug.

INT. DR. BELLER-SIEGFRIED'S OFFICE - DAY

Dr. Beller is shocked.

DR. BELLER  
Wow, Lorinda. I am so sorry. How are  
you doing?

Lorinda shrugs.

DR. BELLER (cont'd)  
Have you and Chet spoken with a bank  
or is there anyone who can help?

LORINDA  
I did this.

DR. BELLER  
What did you do?

LORINDA  
All of it.

DR. BELLER  
Lorinda, this is not your fault. Can  
you look at me? This is not your  
fault. You did not cause this.

INT. GYM - DAY

Lorinda finishes up a class and one of her older students,  
SANDY, stays behind. Sandy puts a reassuring hand on  
Lorinda's shoulder.

FADE TO:

Sandy finishes hearing Lorinda's sad tale.

SANDY  
Oh no! Maybe I can help.

LORINDA  
Oh, no...

SANDY  
Look, I'm a lawyer. Maybe I can help.  
I can come over and look over your  
loan paperwork.

INT. NEW HOUSE - DAY

Sandy sits, crossing and uncrossing her feet as she reads  
and rereads the stack of papers in her lap.

SANDY  
I'll need to do some research to find  
out more about thi modification loan.  
In the meantime, let me see if we can  
meet with the new owner. If we can  
work out a rental situation, you may  
not have to move right away. It just  
makes me sick that this can happen. I  
am so sorry for you.

Chet. He's staring at the floor, stoic. Sandy stands.

SANDY (cont'd)  
I'll talk to you soon.

Then, she holds her hand out to Chet where he remains  
seated.

SANDY (cont'd)  
Nice meeting you.

He takes her hand but says nothing. Sandy leaves.

CHET  
Is she a lesbian?

LORINDA  
I don't know.

CHET  
I think she is.

He leaves the room without another word.

INT. BARNES & NOBLE - DAY

Sandy, Lorinda, and Chet wait sitting in a large table.

SANDY  
Make nice with him. I hope to find out if he intends on living in the house or renting it.

LORINDA  
It's our house.

SANDY  
We could attempt to persuade him to rent to you.

A bell chimes and PAUL, a hardened looking man ambles through the door carrying a worn messenger bag over one shoulder. He wears grimy overalls and hefty work boots. He stares directly at Chet, bobs his head in greeting. Chet comes out of his chair, shakes the man's hand. Sandy reaches out her hand.

SANDY (cont'd)  
I'm Sandy. Thank you for agreeing to meet with us.

PAUL  
Paul.

SANDY  
As I told you on the phone, I'm a good friend of this couple's.

Paul sits silently, unmoving.

SANDY (cont'd)  
The reason for meeting is to inquire about your intentions for the house. If your plan is to rent it, they'd like to be considered as possible renters.

PAUL  
Yes, well... My daughter is moving in.

Lorinda starts to cry.

SANDY  
What you are likely unaware of is the fact that this couple was forced out of their home.

(MORE)

SANDY (cont'd)

They were deceived by a fraudulent loan company and lost their house where they've lived with their children for over ten years.

PAUL

I'm not in the business of throwing families into the street. I bought this house from an auction. I'm sorry you've lost it, but...

Lorinda bawls louder. Customers turn, gawk. Sandy presses her car keys into Lorinda's hand. She snatches the keys, turn on Chet.

LORINDA

You will tell our children! You will!

She shoves open the door.

EXT. BARNES & NOBLE - PARKING LOT - DAY

Lorinda finds Sandy's car, gets inside. She slams against the seat. Over and over. Sandy opens the driver's side door and gets in. Chet climbs into the backseat without a word.

SANDY

Well, this didn't go as we'd hoped, but you will get through it. Losing a house is not worth losing your marriage for.

Chet gets out of the car.

LORINDA

Thank you.

Lorinda follows Chet.

INT. NEW HOUSE - KITCHEN - DAY

Lorinda is packing up her dishes into boxes.

FADE TO:

Lorinda is throwing the dishes against the wall, screaming at the top of her lungs. TAYLOR (9) trails her, recording the house with his cell phone camera.

INT. NEW HOUSE - BEDROOM - DAY

Taylor follows Lorinda into the master bedroom, where he films the vinyl quote pressed into the wall above their family pictures. "We may not have it all together, but together we have it all," it reads.

EXT. RENTAL HOME - DAY

Once again, the family moves into a new home.

INT. RENTAL HOME - DAY

MONTAGE: HARDWOOD FLOORS AND GRANITE COUNTERTOPS, A FIREPLACE IN THE MASTER BEDROOM, AND JETTED BATHTUBS IN THE BATHROOMS.

INT. RENTAL HOME - KITCHEN - LATER

Chet and Lorinda argue.

LORINDA

We need beans, milk, sugar. Also, we have to fill the gas-tank.

CHET

I told you we don't have money.

LORINDA

Well, you just got paid Friday!

He stomps off.

INT. RENTAL HOME - DAY

Lorinda is cleaning, Chet plays his video game.

LORINDA

I spoke to Sandy. Chet, are there any documents you forgot to include with those he gave her.

CHET

Jesus, Lorinda, just forget it. Let it go. The house is gone.



INT. SANDY'S LAW OFFICE - DAY

Tucked between a conference room and another office, Sandy's office is quite informal. Behind her desk is a wall of books sprinkled with awards and thank-you cards. One in particular catches Lorinda's eye: LGBT Advocate Award. Sandy smiles, takes her glasses off. Lorinda sits down across from her.

SANDY

Are you actually aware of the status of your finances? That's where I'd begin if I were you.

Lorinda shakes her head.

SANDY (cont'd)

I'm not accusing anyone of anything, but if Chet has been at all untruthful about where your money has gone, you have a right to know. Stop by the bank on your way home and ask to change your passwords, it's as simple as that.

INT. BANK - DAY

Lorinda sits across a BANK ASSOCIATE, changing the passwords to her account.

BANK ASSOCIATE

These are the statements you requested.

She hands Lorinda a big stack of papers.

INT. RENTAL HOME - KITCHEN - NIGHT

Chet sits down at the kitchen table stone-faced. The bank statements lie on in front of him.

LORINDA

I've never had an affair! You have no right to accuse me!

He stomps off. She trails him closely.

INT. RENTAL HOME - BEDROOM - NIGHT

Chet weaves around the boxes that are yet to unpack and disappears into the oversized closet.

LORINDA  
Where's our money?

He emerges from the closet with a suitcase. He rips clothes from hangers and tosses them in the suitcase.

LORINDA (cont'd)  
No.

He shoes her away like a bug.

LORINDA (cont'd)  
Chet, in seven more years, Taylor will be out of school... can't you-

CHET  
I've wasted the best years of my life on you! No, I will not wait seven more years!

LORINDA  
Please don't leave, Chet.

She slides down to her knees in front of him.

CHET  
Why not? You did. Years ago.

INT. RENTAL HOME - BEDROOM - NIGHT

Lorinda sleeps, alone. Chet returns. He climbs into bed. Lorinda lays awake, unable to calm the shaking. She gets up, turns on the gas fireplace, watches as the flames flicker to life around the faux logs. She curls up on the floor, waits for the heat to permeate my trembling body.

FADE TO BLACK

Chet is gone again.

INT. RENTAL HOME - DAY

Lorinda comes home and finds every photo of her face down on the dresser. Chet plays his video game.

LORINDA  
What's this?

CHET  
I can't move on as long as you're here.

He paces back and forth, darting glances in her direction, rubbing his hands down his pant legs.

LORINDA  
What are you saying?

He turns hands on either side of her head, brings his face within inches of her.

CHET  
If you weren't so beautiful, it'd be so much easier to leave you.

He covers her lips with his. When he pulls away, his eyes are wild. Without a word, she slide slowly down the wall. His eyes follow, as she unbuttons his pants, reaches inside his underwear, and takes him in her mouth.

INT. RENTAL HOME - LATER

Chet plays his video game. Lorinda prepares lunch for the children.

CHET  
Monday, I'll be leaving for union officer training in Louisiana for a week.

Lorinda holds out her open palm to him.

CHET (cont'd)  
What do you want?

LORINDA  
I want the money for rent.

CHET  
The management company said we can pay when I return.

He pushes past her.

EXT. RENTAL HOME - DAY

Chet opens the trunk of the car.

LORINDA  
Really, Chet?

CHET  
Yes, Lorinda. He throws his stuff into the back of his car.

He yells goodbye to the boys, speeds off.

INT. RENTAL HOME - KITCHEN - DAY

Lorinda tries to call Chet.

CHET (V.O.)  
This is Chet. Leave me a message.

EXT. RENTAL HOME - DAY

Lorinda returns home from picking up the boys from school. She spots a yellow slip, glowing like a caution light, from the front door. She jumps out of the car, rips the note from the door. In shock, she pulls out her cell phone and dials.

LORINDA  
(breaks into sobs) Mom?

MOTHER (V.O.)  
What is it, hon'? Hang on, Dad and I  
are coming.

I sniffles back her tears, gets back into the car with the boys.

EXT. PARENT'S HOME - DAY

Lorinda parks in front of her parent's house.

LORINDA  
Grandma and Grandpa are coming to get  
you. You're going to stay with them  
for a while, okay?

They look at each other.

LORINDA (cont'd)  
GO!

The boys dash for the house.

EXT. PARENT'S HOME - DAY

MOTHER and FATHER watch as the boys climb on their truck.

LORINDA  
Thank you for for taking the boys.  
I'll call you every day.

Father hugs her.

FATHER  
Love ya, sugar. You take your time;  
we've got the boys.

EXT. ROAD - DAY

Lorinda grabs her cell phone.

LORINDA  
Sandy? I need you help.

INT. REAL ESTATE COMPANY OFFICE - DAY

Chester, the house manager, greets Sandy and Lorinda warmly,  
shows them to their seats.

CHESTER  
I do have copies of post-dated checks  
Chet dropped in the after-hours box.  
Of course, we do not accept post-  
dated checks, and though I've left  
several messages to that effect on  
Mr. Gebhart's voice mail, he's not  
responded.

SANDY  
This is all new to Mrs. Gebhart.  
She's a victim here.

CHESTER  
They haven't made a payment in the  
four months they've lived there.  
Look, best I can do is give you two  
days to get your stuff out and get on  
your way.

Lorinda is in utter shock.

EXT. REAL ESTATE OFFICE PARKING LOT - DAY

Sandy holds firmly to Lorinda's arm as they walk back to her  
car.

SANDY  
We can get this done. We just need to  
call some people to help.

EXT. RENTAL HOME - DAY

Lorinda watches as FRIENDS and FAMILY pack twenty years of belongings into their trucks and cars. Sandy stands next to MIKE, one of the volunteers.

SANDY

Lorinda, this is my friend Mike, he volunteered a unit at his storage company free of charge for as long as you need.

MICHAEL (16) waves at his Grandfather as he helps pack his truck.

MICHAEL (16)

So, that's it then, we're homeless. And we don't know where Dad is? At least Taylor is staying with our grandparents.

LORINDA

No, we don't know where Dad is but we're not homeless. We're staying with Sandy.

MICHAEL (16)

But it's not our home.

Lorinda breaks into tears.

MICHAEL } (16)

Mom, it will be okay.

He wraps an arm around her shoulder.

EXT. SANDY'S HOUSE - DAY

A large home. Lorinda and Michael walk in.

INT. SANDY'S HOUSE - GUEST BEDROOM - DAY

The boys have settled into their new room. Lorinda looks miserable.

EXT. SANDY'S HOUSE - DAY

Lorinda sits in the front of the house. The swing sways back and forth in the breeze when her phone rings.

INSERT PHONE: IT'S CHET

LORINDA  
Where are you?

CHET  
On the freeway. Coming home.

LORINDA  
Home where? We've been evicted!

CHET  
Why didn't you just pay it?

LORINDA  
Because you have all the money!

CHET  
You could have borrowed it!

She tosses the phone in the air as if it were on fire.

LORINDA  
Fuck you, Chet. Fuck you.

INT. LIBRARY - DAY

Lorinda is getting dressed next to one of her friends, AIMEE.

AIMEE  
Dude, I got an email from your husband.

Lorinda opens up her laptop.

LORINDA  
I got it, too.

AIMEE  
Have you seen Facebook?

Reluctantly, Lorinda logs in and find Chet's letter in its entirety.

AIMEE (cont'd)  
It's going to be okay, I know it seems like the end of the world, but it's not. Your parents don't have email or Facebook.

LORINDA  
I have to write back. Deny  
everything.

She starts to type furiously. Then, a light in her head. She stops. She closes her laptop.

AIMEE  
Are you a lesbian now?

Lorinda looks at Aimee as if she were an alien.

MONTAGE FACEBOOK POSTS:

"Seriously, you've been lying all this time?"

"You're a cheater!"

"You know being gay is against nature, right?"

"You're going to Hell."

Lorinda looks at the emails with growing horror.

LORINDA  
Chet wants to take the kids away from  
me. He tells me they want to be with  
him, because I'm a liar who has  
broken up our family.

AIMEE  
What do you think?

LORINDA  
I think he's right.

EXT. WHATCOM FALLS PARKING LOT - DAY

Lorinda pulls into a parking spot in Whatcom Falls Park, mindlessly places her car keys under the seat. She opens the door, steps out onto the wet pavement.

EXT. WHATCOM FALLS BRIDGE - DAY

She walks across the bridge, following the trail leading to the top of the falls.

EXT. WHATCOM FALLS - DAY

She makes her way to the bank's edge. Her foot slips, as she considers jumping. Her phone vibrates.



INSERT PHONE: IT'S SANDY.

She brings the phone to her ear.

SANDY (V.O.)  
Lorinda, where are you? Please, tell  
me where you are.

LORINDA  
"The waterfall.

SANDY  
Whatcom Falls?

She pulls the phone away from her ear, nods. She covers her  
face with her hands.

FADE OUT

EXT. WHATCOM FALLS - DAY

Sandy runs in Lorinda's direction. When she's in front of  
Lorinda, Lorinda collapses into her strong arms. She drags  
her away from the cliff.

SANDY  
This isn't how it ends.

EXT. WHATCOM FALLS PARKING LOT - DAY

Sandy has her arm around Lorinda's waist. She half drags  
Lorinda to a car, the driver's door is still flung open.

SANDY  
"I had to borrow another lawyer's car  
because I rode my bike to work.

She opens the passenger door; Lorinda drops into the leather  
seat.

SANDY (cont'd)  
Why would you do this, Lorinda? Why  
would you even con- sider this?

Silence.

SANDY (cont'd)  
I called your work to check on you, I  
just had this feeling. No one had  
seen you.

Lorinda stares mutely out the windshield.

INT. SANDY'S HOUSE - BEDROOM - LATER

Sandy helps Lorinda into bed.

EXT. LORINDA'S NEW HOME - DAY

The house is about eight hundred square feet in size. Lorinda and her kids look on, as Sandy puts her hand on her shoulder.

INT. LORINDA'S NEW HOME - BEDROOM - DAY

The room looks a bit like Robin's.

LORINDA

Taylor, this is going to be your room. Michael, you get the basement.

I give it to Taylor and take the one at the end of the hall. Michael gets the basement bedroom.

INT. LORINDA'S NEW HOME - KITCHEN - DAY

Lorinda's Mom scrubs the kitchen.

MOTHER

This is going to be so cute!

INT. MICHAEL'S SCHOOL - GERMAN CLASS - DAY

The GERMAN TEACHER and Lorinda stay after class.

GERMAN TEACHER

Mrs. Gebhart? Thanks for coming. I asked you to come see me because I'm wondering if Michael is still planning on going to Germany with us?

LORINDA

What do you mean?

GERMAN TEACHER

Well, the trip fee is due next week and you have yet to pay anything toward it.

EXT. MICHAEL'S SCHOOL - PARKING LOT - DAY

Lorinda calls Chet on the phone.

LORINDA  
You seriously didn't pay for  
Michael's trip? He's been planning  
for a year!

CHET (V.O.)  
The trip is not a necessity, Lorinda.

LORINDA  
Oh, I see, but gambling away all of  
our money in Vegas is?

INT. LORINDA'S NEW HOME - KITCHEN - DAY

Lorinda and Sandy are drinking coffee.

LORINDA  
Kelly Blue Book price online says I  
should try to sell it for thirty-five  
hundred dollars. The client didn't  
flinch.

SANDY  
Lorinda, this is fabulous! I'll write  
up a contract and help with the  
transaction if you'd like.

EXT. GYM PARKING LOT - DAY

Slowly Lorinda turns and sees Chet is marching across the  
parking lot.

CHET  
That truck is half mine! You've taken  
everything! I want half of the money  
from that truck!

Lorinda twirls on her heel, walking away.

INT. GYM - DAY

Lorinda pushes open the gym door. Sandy can tell something  
is wrong. She sees Chet stalking the truck. Without a word,  
Sandy grabs the file with the contract she's written and  
goes out to stand on the other side of the truck.

EXT. GYM PARKING LOT - DAY

Sandy stands, holding a fistful of money in her hand and a satisfied smile across her face. Chet is nowhere to be found.

INT. MICHAEL'S SCHOOL - GERMAN CLASS - DAY

Lorinda walks into German class and hands the teacher thirty-two hundred dollars.

LORINDA  
Michael will be going on the trip.

EXT. MICHAEL'S SCHOOL - PARKING LOT - DAY

In the parking lot, Lorinda climbs her bike, and rides high on my triumph.

INT. LORINDA'S NEW HOME - LIVING ROOM - DAY

Lorinda watches her window for Robin's truck through the sheer curtains of her living room. Robin pulls up, Lorinda grabs her fleece vest and runs out to meet her.

EXT. LORINDA'S NEW HOME - DAY

Lorinda climbs into the cab; Robin leans over and pecks her on the cheek.

ROBIN  
Howdy, darlin'. Where do you want to go?

Lorinda shrugs, leans back into the seat.

LORINDA  
(chuckles) Are you living in here?

Robin chuckles, snags a sock and tosses it over her shoulder.

ROBIN  
Practically, I've been working full-time at Star- bucks and evenings delivering pizzas for Domino's.

EXT. PIER ONE PARKING LOT - DAY

Robin swings into the Pier One Imports parking lot.

INT. PIER ONE - DAY

Lorinda maneuvers around the floor of littered, neon, plastic patio furniture. Robin stops in front of a huge bin of table settings, rifles through the mess. She pulls out an oversized bejeweled napkin ring, pushes it onto Lorinda's ring finger.

ROBIN

Marry me!

The ring twirls comically around her finger, finally sliding off and hitting the floor. Robin scoops it up, chucks it back onto the pile.

ROBIN (cont'd)

Seriously, though, why can't we be together?

Lorinda takes her hand.

EXT. PIER ONE PARKING LOT - DAY

They climb somberly back into Robin's truck.

LORINDA

Let's stop by Starbucks.

INT. STARBUCKS - LATER

Lorinda gives Robin a peck in the cheek. They finish their coffees. Robin looks disappointed.

INT. FANCY RESTAURANT - NIGHT

Sandy and Lorinda are having dinner.

SANDY

I understand why exposing your affair with Robin drove you to feel suicidal, it's traumatizing, it is to be outed. That's why I want to help you with your divorce. What he did is extremely unjust and I aim to prove it.

EXT. VANCOUVER FERRY - DAY

Emerald waves lap at the sides of the ferry, Sandy and Lorinda sit on deck, watching the waves.

SANDY  
Tofino, British Columbia is far  
enough from everything, and everyone,  
to feel like a real getaway. You need  
a getaway, Lorinda.

Suddenly the ferry lurches, knocks Lorinda off balance, but Sandy grabs her.

SANDY (cont'd)  
You doing okay?

EXT. VANCOUVER FERRY - PARKING LOT - DAY

Sandy and Lorinda slowly follow the snaking line of automobiles onto one of the island's main highways.

EXT. VANCOUVER CABIN - DAY

Sandy drives to a cabin nestled in among towering trees. The lime green door and brightly contrasting orange trim give the little cottage a whimsical feel.

INT. VANCOUVER CABIN - DAY

The charm continues inside with warm, cherrywood cupboards filled with oversized coffee mugs, wine glasses, and cheerfully mismatched dishware. Sandy and Lorinda fill the fridge with food.

INT. VANCOUVER CABIN - BEDROOM - DAY

A queen-size bed dominates the bedroom, the nightstands on either side nothing more than slivers of wood. Lorinda picks the side farthest from the door and unpacks her clothes.

EXT. VANCOUVER CABIN - NIGHT

Sandy grilled salmon for dinner as they sip glasses of wine on the deck. Lorinda lays her head back against the deck chair, closes her eyes and laughs.

SANDY  
How do you feel?

LORINDA

Free.

SANDY

Should we go to bed?

Lorinda nods. Sandy holds her around the waist, and kisses her.

INT. VANCOUVER CABIN - BEDROOM - NIGHT

Sandy guides Lorinda into the cabin to the bedroom. They sink into the bed and Lorinda doesn't resist when Sandy pulls open her shirt.

EXT. CRAFT & ANTIQUE FAIR - DAY

Lorinda and her Mother wind in and out of displays of hand-poured candles and thick blocks of earthy-scented soap inter-spersed with antique tablecloths and doilies. Aimee follows with her own mom, LINDA.

AIMEE

Mom, I need to use the ladies' room.  
Lorinda, come with me.

LORINDA

Oh, look at this lovely emerald  
bracelet!

Linda turns her attention to the bright bangle.

LINDA

I love it!

Her eyes widen as she peers closer at the gleaming jewels. Aimee's blonde hair bobs in the distance. She's running in Lorinda's direction. Lorinda's Mom's back disappears through the glass doors.

AIMEE

I told her, as we planned, but it  
didn't go too well. I'm sorry.

INT. LORINDA'S NEW HOME - KITCHEN - NIGHT

Lorinda calls her parents.

FATHER (V.O.)

Hello?

LORINDA  
Can I talk to her?

FATHER (V.O.)  
She's locked herself in her room.

SPLIT SCREEN: MOTHER/LORINDA

MOTHER  
Hello.

LORINDA  
Mom, I'm so sorry—

MOTHER  
I will never accept this. The thought is disgusting and makes my stomach turn. When your husband called and told us about you, I didn't believe him but... Lorinda, you know better.

LORINDA  
My being a lesbian does not justify what Chet has done to me and our kids. You have no idea what I've been through. The years I've poured into studying the Bible. The church programs I've attended. And therapy... So. Much. Therapy. I can't change!

MOTHER  
The Bible is clear. I know what I believe.

LORINDA  
You believe what you've been told! You have no desire to learn. You're a robot. And running off like a child is unacceptable. When you want to talk to me like an adult, you know where to find me.

Lorinda slams the phone.

INT. LORINDA'S NEW HOME - BEDROOM - NIGHT

Lorinda has the flu. Her sinuses run freely. The phone rings.

SANDY (V.O.)

(MORE)



SANDY (V.O.) (cont'd)  
Hey, did you get my text?

LORINDA  
(sniffles) Oh, no, sorry.

SANDY  
Come over, I'm taking you to dinner!

EXT. RESTAURANT PARKING LOT - NIGHT

Sandy opens the passenger door for Lorinda.

SANDY  
How are you feeling?

LORINDA  
Not great.

SANDY  
I'll get you a hot drink. You'll feel  
better in no time!

INT. FANCY RESTAURANT - NIGHT

Sandy gives the hostess their names and she sits them at a table against the wall close to the fireplace.

JOHN  
Good evening, ladies. Will we be  
enjoying the usual?

He pulls the menus from under his arm, swings them back and forth. They nod. He tucks the menus back under his arm, heads toward the kitchen. Sandy holds her glass to Lorinda.

SANDY  
To us!

FADE OUT

After they finish their meal, Lorinda pushes away her empty plate. John returns to the table to collect the dishes and places a steaming mug of hot buttered rum in front of Lorinda.

LORINDA  
I didn't order this—

SANDY  
Thank you, John.

She winks. He winks back.

Lorinda holds the mug.

LORINDA  
It's like Christmas in a cup!

SANDY/LORINDA  
(laughing) The Proposal!

Sandy reaches across the table, takes Lorinda's hands in hers. She clears her throat, looks into her eyes.

SANDY  
Speaking of The Proposal...

She pulls a blue box tied in a white satin bow from her jacket pocket, slides it across the table.

SANDY (cont'd)  
Open it. Open it.

Lorinda tugs gently at the ribbon. Sandy lifts the lid, exposing the largest, shiniest, most perfect diamond ring. She pulls it out, holds it delicately between her forefinger and thumb.

SANDY (cont'd)  
Lorinda... Lorinda, will you marry me?

LORINDA  
(shouts) Yes, yes, I will marry you.

They kiss. Sandy slides the diamond onto her finger.

SANDY  
Whew.

A gust of wind blows through the restaurant as the door opens and friends DINA and GARY enter. Lorinda laughs. They wrap us in hugs and shower us with congratulations. John appears again, balancing a tray on the tips of his fingers.

JOHN  
Congratulations!

INT. SANDY'S HOUSE - KITCHEN - DAY

Lorinda and Sandy sit drinking coffee.

SANDY

You deserve a good life, Lorinda. You deserve to be happy and those who absolutely love you will want that for you, too.

INT. LORINDA'S NEW HOME - BEDROOM - NIGHT

Lorinda is watching the news. A NEWSCASTER comes on.

NEWSCASTER

Governor Christine Gregoire signed legislation today that establishes full marriage rights for same-sex couples in the state of Washington.

INT. SANDY'S HOUSE - DAY

Lorinda is jumping up and down in Sandy's living room. They are watching the amazing news over and over on the television.

INT. LORINDA'S NEW HOME - KITCHEN - DAY

Lorinda sits with TEEN MICHAEL and TEEN TAYLOR.

TEEN MICHAEL

Well, mom. You deserve to be happy.

TEEN TAYLOR

Yeah.

INT. STARBUCKS - DAY

Lorinda sits with Aimee and JERRIE, drinking.

LORINDA

But despite their brave faces, I see pain in their eyes, the demise of their parents' marriage has not left them unscathed.

AIMEE

If you are happy, your children will be, too.

INT. SANDY'S HOUSE - KITCHEN - DAY

Sandy puts her arms around Lorinda.

SANDY

This isn't something we have to do any specific time. We can wait until you are ready.

She kisses the top of her head.

INT. LORINDA'S NEW HOME - BEDROOM - NIGHT

Lorinda is reading her Bible. She has bookmarked several passages.

LORINDA

Leviticus 18:22: "Thou shalt not lie with mankind, as with womankind: it is an abomination." Leviticus 20:13: "If a man also lies with mankind, as he lieth with a woman, both of them have committed an abomination: they shall surely be put to death." These words come as easily as my own name and I have no idea how to drown them out. Revelation 21:8 reads: "But as for the cowardly, the faithless, the detestable, as for murderers, the sexually immoral, sorcerers, idolaters, and all liars, their portion will be in the lake that burns with fire and sulfur, which is the second death." This verse clearly states that if I don't repent, turn from my evil ways, I'll burn for eternity in Hell. For this reason alone, I know Mom will never change her mind about me. What kind of mother would she be if she turned her head, condoned behavior condemning me to Hell forever?

INSERT FACEBOOK POST: Sandy and Lorinda in front of a rainbow flag holding up a pair of socks. Both say "bride."

INT. LORINDA'S NEW HOME - KITCHEN - DAY

Lorinda is on the phone with her mother.

LORINDA

So, we decided to marry and the date is set, mom.

SPLIT SCREEN: LORINDA/MOM

Mom averts her eyes to the ground.

MOTHER

I don't think we can come. You should  
be able to enjoy the day.

EXT. BOATHOUSE - DAY

The Boathouse has been decorated for the wedding. Dozens of  
GUESTS go in, expectantly.

INT. BOATHOUSE - DAY

The sun rays entering through the windows of the boathouse,  
warming the shoulders of the guests. Sandy and Lorinda stand  
together just outside the door waiting for our HANNA to  
signal them to begin the ceremony. Aimee's eyes fill with  
tears as she gives Lorinda a nod and mouths the words "I  
love you." The signal is given and they walk to the altar.

MONTAGE: THE VOWS AND RINGS.

HANNA

I pronounce you hereby married. You  
might kiss.

Sandy and Lorinda kiss. They throw their arms up in  
celebration, and the entire room erupts in applause and  
cheering. They make their way around the room, hugging and  
thanking our guests. Then they dance to "Make You Feel My  
Love," as sung by Adele. When they finish, uncle DAVID,  
takes Lorinda's hand.

UNCLE DAVID

I must dance with my niece on her  
wedding day.

Without missing a beat, he pulls her into step.

INT. BELLWEATHER HOTEL ROOM - NIGHT

Lorinda and Sandy fall into bed, exhausted, exuberant, and  
most amazingly, married.

LORINDA

I love you, Sandy.

SANDY

We are going to have a beautiful life together.

They kiss.

EXT. FARMHOUSE - DAY

Lorinda, Sandy, their THREE SONS sons and various pets settle with the help of moves into a remodeled, hundred-year-old farmhouse, complete with a barn, potting shed, huge garden, and even a gazebo. They hold hands as the MOVERS do their stuff.

EXT. FARMHOUSE - GARDEN - DAY

Lorinda is working in front of the house and attacking flower beds near the porch. Her cell phone rings. She answers.

LORINDA

Hello?

FATHER

Lorinda, it's Dad. Your Aunt Gayle has died. Your mother needs you. We're at Gayle's apartment.

EXT. GAYLE'S APARTMENT - DAY

Sandy drives as she and Lorinda pull into the parking lot where Sandy parks next to Mom's van.

SANDY

Honey, I'll wait for you in the car.

INT/EXT. GAYLE'S APARTMENT - DAY

Mom is wrapped in Dad's arms; he looks up when he sees Lorinda. She tentatively touches Mom's back; she turns to face her. She pulls mom into her. They both cry. Two UNDERTAKERS carry Aunt Gayle's body down two flights of stairs and roll it into the back of a minivan.

LORINDA

You're in no shape to drive. I'll take the van.

EXT. ROAD - DAY

Lorinda drives her mother's van.

EXT. PARENT'S HOME - NIGHT

Lorinda walks her mother up the stairs of her house and frantically grabs for her hand.

LORINDA

That could have been you in that body bag today. What would it matter, then, Mom, if I were gay or straight? I'm still me.

MOTHER

You've changed, Lorinda. You may not see it, but you have. I'll never accept you being gay.

LORINDA

Then don't. But don't shut me out either.

Mom folds Lorinda into her arms and sobs into her shoulder.

EXT. FARMHOUSE - DAY

Mom's van pulls into the driveway for the first time.

INT. FARMHOUSE - DAY

Lorinda peers cautiously through the curtained window, watches mom make her way up the steps to the front door. She opens on the first knock. Mom thrusts a pot of sunshine daffodils and purple hibiscus under Lorinda's nose. Lorinda accepts the potted plant, motions for her mom to come in. She steps inside and immediately wraps her daughter in a hug.

MOTHER

Oh, Lorinda.

LORINDA

Welcome to our home, Mom.

INT. DR. BELLER-SIEGFRIED'S OFFICE - DAY

Lorinda looks upbeat for the first time in the office.

DR. BELLER  
Lorinda, you are a gifted writer, and  
I believe your words could really  
help others.

She hauls out a stack of papers she's collected.

DR. BELLER (cont'd)  
I couldn't bear to throw them out.

INT. FARMHOUSE - DAY

Robin and Lorinda are in a video conference on their  
respective laptops.

LORINDA  
You read it?

ROBIN  
I did.

LORINDA  
And?

ROBIN  
And... I trust you to write our  
story.

LORINDA  
Hey, almost-birthday-girl. You have  
big birthday plans?

ROBIN  
Nah. You tell me about your day.

LORINDA  
Farming is a lot of work. Do you  
think I should cut my hair or let it  
grow long again? I'm getting a new  
car...

ROBIN  
Hey, I've always loved you.

LORINDA  
And I've always loved you.

EXT. ROBIN'S FUNERAL - DAY

The BARISTAS arrive, twelve in all, wearing signature



green Starbucks aprons. In the right corner of each apron is a photo button of Robin's smiling face. They bring her apron along, too, splayed out for everyone to see. It's covered front and back in Sharpie-written messages from both adoring COWORKERS and CUSTOMERS. Starbucks gift cards Robin had saved and collected over the years lay scattered over the tables in front of the sign, urging people to take one in remembrance. Lorinda runs the tips of her fingers over them, stopping at one with a drawing of a single coffee cup. She picks it up, holds it in her hands, and rubs her thumbs over the image.

LORINDA

Oh, I don't care for coffee.

ROBIN (V.O.)

Well then, darlin', maybe you haven't met the right coffee.

Lorinda nods and she and Sandy start to leave. At the door, she lifts her coffee cup, gives Robin's picture a wink.

LORINDA

This one's for you, darlin'.