

**THREE WOMEN**

Episode 102

"Lina"

Written by  
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Based on the book Three Women by Lisa Taddeo

**INT./EXT. LINA'S CAR - DAY (MOVING) (D1) (FALL 2013)**

One of Lina's gloved hands grips the steering wheel as her truck moves down an endless flat of Indiana roadway. The other taps to the beat of "Chicken Fried" by Zac Brown Band.

From the back seat, we witness all that she sees under the limestone sky: FARM BUILDINGS and LIVESTOCK that give way to DOUBLEWIDES with WASHING MACHINES ON THE LAWNS.

There are acres with JUNKED CARS and MOUNDS OF USED TIRES. The fields have genuine, functioning SCARECROWS. One in particular holds a SIGN that reads: FUCK OBAMA.

The song ends, but the corn keeps stretching to the horizon. The VOICE of a CHRISTIAN RADIO HOST, with an incredibly pedantic, nasal tone, joins Lina's daily commute.

RADIO HOST (V.O.)  
Now, we all like a nice Friday  
night. But getting there, to get to  
Friday, we have to follow God's  
lyrics throughout the week. Now  
that means...

**EXT. HOPE SPRINGS UNIFIED - DAY (D1)**

The car pulls into the Hope Springs Unified School.

Finally, we get in CLOSE on Lina's face, she stares right at us, a wild look in her eye, and the beginning of a smile on her mouth. Why is she so *damn* happy?

Several mom-jeaned moms of kindergarteners stand in clusters, talking, waiting for their kids to exit the slightly run-down, small elementary school with very few windows.

It begins to pour and the parents dart under awnings, taking cover. The RADIO HOST drones on.

RADIO HOST (ON THE RADIO)  
...the role of the wife and mother--

**INT./EXT. LINA'S CAR - CONTINUOUS (D1)**

The car idling in park, Lina looks out the window, but it's hard to make out any figures through the rain. She turns to look behind her, sees Elliott napping in the car seat.

Satisfied, she turns back around, opens her FACEBOOK APP with ZEAL. Her heart is thumping inside her chest. She types AIDAN HART into the search box.

And. Holy Shit. There he is. AIDAN.

She takes a long, deep breath, then clicks on his picture to make it bigger. His profile fills her screen -- Aidan climbing rebar at a construction site. Sleeveless shirt, hard hat. His jaw, his arms, everything is *hard*.

Lina cannot believe her eyes. She begins to speak, addressing a sleeping Elliott.

LINA

Want to know something, honey?

She clicks for more photos, but she needs to add him as a friend first. She sends a FRIEND REQUEST, then almost drops the phone in nervous excitement.

LINA (CONT'D)

Your father has not touched me in three months. Now, I'm not bein lewd, sweetheart, I mean any kind of touchin at all, I mean the man has not accidentally brushed past me in the kitchen. Isn't that hilarious?

She looks at Elliott in the rear view mirror. He's still sleeping. Lina laughs at herself. Then, looks back outside the window for her son, Ryan.

No Ryan yet. She picks up her phone again, and uses her thumb and middle finger to zoom in on Aidan's face. Five o'clock shadow, sexy pink lips.

She changes the station. CHRISTIAN RADIO gives way to "Wicked Game" by Chris Isaak.

She turns to check on sleeping Elliott. Then, turns back and looks down. She unbuttons one of the sides of her overalls, and wriggles her hand through. Reaching...

A MAN'S HAND slips into the side opening of her overalls.

She looks beside her, and there is TEENAGE AIDAN, in the John Deere hat, smiling lovingly, mouthing the words to the song.

LINA (CONT'D)

(breathless shock)

Aidan.

She looks down. And grabs the bump of his hand on top of her jeans. Lina breathes out a quiet kitten squeal.

KNOCK KNOCK KNOCK at her car window!

It's a female TEACHER, 50, suspicious-eyed, holding an umbrella over her and Ryan's heads.

Lina yanks out her hand, like it's on fire, scrambles to unlock and power down the window, but she just keeps nervously fumbling. So, she gives up and opens the door. Rain floods in, onto her legs, soaking her pants.

LINA (CONT'D)

(stuttering)

Oh hey, hey Mrs. Matthews.

Mrs. Matthews looks at the car radio, like it's playing the Devil's beats. Lina takes the hint, turns it off.

TEACHER

He's leakin fluid from his left eye. Prolly pink eye. I'd suggest keep him home tomorrow, see the doctor.

LINA

Oh heck. Thanks, Mrs. Matthews.

Mrs. Matthews opens the back door of Lina's truck, waking Elliott. Ryan steps in, squeezing past his little brother.

TEACHER

I'd keep him away from the other un.

Lina nods, watching the boys nearly eye-kissing as Ryan moves across Elliott's car seat to get to his.

#### **INT. LINA'S HOUSE - LAUNDRY ROOM - DUSK (N1)**

Elliott stands in a laundry basket holding an unplugged iron. He clicks around with the water reservoir, reasonably engaged. Maybe he tries to drink from it.

Behind him, partially hidden by a row of Ed's shirts on hangers, Lina stands, in her bra and underwear, gloves still on. On her phone, the PROFILE PICTURE OF AIDAN at the site. Swipe to: Aidan drinking a beer and eating a turkey leg at a state fair. Then: Aidan in hunting camo, holding a rifle. Then: Teenage Aidan's high school yearbook picture. The way she remembers him. AH!

We pull back and see her free hand slip the MASSAGER under the bottom lip of her underwear. She turns it ON.

In the same moment, the door opens with a loud creak, and Ryan enters! Startled, Lina loses her grip on the massager.

It flies through the air and lands just next to Elliott's laundry basket. It scandalously SKITTERS and THUMPS.

RYAN

What are you doing, Mom?

Lina scrambles to pick up the massager. She tries to power it down, but she's not depressing the button long enough! Lina's breathing turns ragged. She tosses the massager in the corner of the room and muffles it with a heap of sheets.

RYAN (CONT'D)

Mom, what are you doing?

LINA

I was. Tryin to get a kink outta my back muscle. But. The darn back de-kinker's faulty.

She quickly throws on a pair of sweats from a clean pile of clothes on the dryer and picks Elliott up out of the basket. From under the sheets, the vibrator keeps BUZZING.

**INT. LINA'S HOUSE - KITCHEN - DUSK (N1)**

As the trio enters, Lina sees the water is boiling over onto the stove. She sets Elliott down.

LINA

(swearing)

Gosh-darn, gosh-darn.

She turns the stove off just as Ryan SPILLS a glass of orange juice off the table, splattering every single cabinet and appliance in sight.

Lina starts to SCREAM LOUDLY!

LINA (CONT'D)

RYAN! WHAT--

She suddenly goes limp! Her shoulders collapse and she slides towards the ground.

RYAN

Mommy!

Elliott starts wailing. Lina puts her hand to her thumping heart, sucks for air, and madly grabs the house phone to DIAL 911.

RYAN (CONT'D)

Mommy! Whats wrong!?

LINA

I need a second baby! One second,  
can you help your brother!?

Ryan also starts to cry.

Leaning her back against the refrigerator, Lina slides down  
to the floor, phone pressed to her ear.

RYAN (O.S.)

MOMMY! MOMMY!

911 OPERATOR (O.S.)

911. What's your address?

LINA

I'm havin a heart attack!

911 OPERATOR (O.S.)

I need your address, ma'am.

RYAN (O.S.)

MOMMY!!!!

LINA

My boys are here, please! I can't  
die in front of my boys!

**EXT. LINA'S HOUSE - NIGHT (N1)**

An ambulance parked at the curb. Its lights flashing. No one  
around.

**INT. LINA'S HOUSE - BEDROOM - NIGHT (N1)**

Lina lies in bed. Through the window, the RED FLASH of an  
emergency vehicle's lights. Off screen, we hear Ed saying  
goodbye to someone at the door.

ED (O.S.)

Well. Sorry to bring you all the  
way out here for a frazzled  
housewife.

EMT (O.S.)

Happens more often'n you think.

They both chuckle.

ED (O.S.)

I'm sure of it. Take care, now.

The sound of the front door closing and Ed heading up the stairs.

He enters the room. She looks at him beseechingly.

ED (CONT'D)

Big night.

Ed takes off his pants and gets in bed in her boxers and T-shirt.

LINA

I thought I was gonna die.

ED

Yeah, well. You didn't.

Ed shakes his head.

ED (CONT'D)

What a thing to come home to.

Ed neatly hangs up his pants on a hanger.

LINA

And what would you have said to the kids then?

ED

What, if you died?

Lina nods.

ED (CONT'D)

Come on now, Lina.

Ed starts moving sheets aside, looking for something.

LINA

Come on now what?

ED

(distracted by his search)  
You're a young healthy woman.  
Nothin's the matter with you. Any  
problems you got -- they're in your  
head.

Lina looks down at her hands, begins to massage the joints.

LINA

My pain's not in my head, Ed.

ED

Ok. What d'you think? That we were  
made to walk the Earth without  
incident?

He looks up from his search, suddenly gazing into her eyes.

ED (CONT'D)

Leen?

LINA

(hopeful)

What?

ED

Do you know where the remote is?

Half-disgusted, Lina shakes her head and turns away from him,  
settling down into the pillow, getting into sleep mode.

We watch Ed continue patting the bed, feeling around for the  
remote. Then, we see Lina, her hands holding onto the REMOTE  
tightly, shoving it under her pillow.

She closes her eyes, and smiles.

**INT. ST. JUDE THE APOSTLE CATHOLIC CHURCH - DAY (D2)**

A smallish church, wood beams, dusty stained glass,  
unremarkable but for a GIANT GOLD CROSS above the pulpit.

Lina, in the communion processional, steps up to the wormy  
priest, FATHER HINES, 50, and accepts the chalice of wine.  
She takes a sip, gazing directly into his eyes. Her  
expression is somewhat daring.

**EXT. ST. JUDE THE APOSTLE CATHOLIC CHURCH - DAY (D2)**

Lina walks down the front steps towards TWO TEEN GIRLS,  
sitting at a folding table in a grassy area by the parking  
lot. They're presiding over a number of different flyers.

GOD'S SPECTRUM - SUPPORTING CHRISTIANS WITH AUTISM  
THE UNHAPPY MOTHER - UNDERSTANDING BUT NOT EXCUSING  
CATHOLICS LOVE SEX - A YOUTH SEMINAR

Lina pretends to consider all of them, then surreptitiously  
snatches the CATHOLICS LOVE SEX flyer. As Lina walks away,  
the girls laugh behind her back.

Lina ignores them and continues walking, approaching her mother, ROSEMARY, 60, and her sisters, MISSY, 35, and RANDY, 30. All three in very conservative, drab outfits. Sour faces.

LINA

See you there.

Lina, by contrast, is wearing a bright yellow, flouncy dress, with a soft beige cardigan. When Lina gets close, they regard her quizzically. This bright tropical bird among crows.

Missy, out of shape, regards Lina somewhat enviously. Lina smiles at her, a little *fuck you, I look good*.

And rather than stopping, she walks right by her family, head up, shoulders back. She continues walking past other idling members of the congregation, cutting a path between them, and they part like drab halves of a sea around her, as she makes her confident way to the lot.

**INT. PLAINVIEW DINER - DAY (D2)**

Clattering plates, overweight customers stuffing their faces. Maple syrup flowing from canisters. Middle America decadence.

Randy and Missy go to town on the Breakfast Sampler and the Milk & Cookies Pancakes. Lina has fresh fruit in front of her. Rosemary sits, hands on her lap, waiting for her food.

Lina sits up straight, casting her neck back a bit, somewhat sensually, and fixes the straps of her pretty dress. Missy, who's been clearly holding it in, addresses her.

MISSY

(RE: her dress)

Well, that looks like a month of gymnastics.

LINA

It was on clearance.

RANDY

Ross?

LINA

Macy's.

MISSY

Fan-cee!

ROSEMARY

I spoke to Stacey Matthews.

Randy, pregnant and rubbing her belly, picks up the salt shaker by accident and dumps some into her coffee.

RANDY  
GodDAMN it.

Missy slaps Randy on the arm for her language.

ROSEMARY  
She said you were sleeping in the parking lot. At school.

RANDY  
In your car?

LINA  
I wasn't sleepin. I was just thinkin.

ROSEMARY  
Have anything to do with your 'episode?'

LINA  
Ed say that?! Jesus Christ. What are you, just spyin on my entire life?

ROSEMARY  
Watch your mouth!

Lina gestures to Randy.

LINA  
She said "Goddamn it!"

RANDY  
Cause I put salt in my GODDAMN coffee!

MISSY  
He's your husband, he's just worried about you.

LINA  
I'd appreciate it if ya'll wouldn't talk to my husband about my issues.

ROSEMARY  
So, y'all are havin issues.

LINA  
(attempting to get real)  
No. I'm just. Considering things.  
(MORE)

LINA (CONT'D)

Being interested in exploring things. And feelings.

MISSY

(putting a palm up)

Okay, okay, enough with your feelins, Leen. You got enough feelins to clog a toilet. Did y'all hear about this Senator guy?

RANDY

Oh, right. What's his name? I heard Jim goin on about him. Richard something?

ROSEMARY

If he knows how to cook eggs over easy, he's got my vote.

MISSY

Mourdock.

LINA

What about him?

MISSY

'Pparently, they say he might lose, now.

(looks around)

To the Democrat. Cause he was saying that if you get pregnant from--

(mouths the word RAPE)

It's cause God intended it.

LINA

From what?

RANDY

(mouth full of pancake)

Rape.

ROSEMARY

Randy. That's disgusting. Don't talk with your mouth full.

LINA

So, wait. He's sayin that being raped is all part of God's plan?

Lina speaks more eloquently than her mother and sisters do. The Waitress, AVA, 25, arrives back with Rosemary's breakfast.

ROSEMARY

Finally.

AVA

Sorry bout that, Ma'am.

ROSEMARY

Sorry schmorry.

Rosemary digs into her eggs, checking on the doneness of the whites. This time, they seem satisfactory.

MISSY

No, he's saying if you is raped and get pregnant you still shouldn't have an abortion cause the baby was God's plan.

ROSEMARY

Missy! No one is having no abortion.

LINA

So if I was raped by some animal, I couldn't have an abortion?

None of them say a word for several beats. Lina touches her hand to her heart, feels it racing.

RANDY

Can we talk about something else? I get 18 minutes a week without Todd and the little monsters. Sometimes they make me wish I wasn't such a Christian woman, if you know what I mean.

MISSY

Randy!

RANDY

Oh stop, I'm joking. Everyone knows Lina's the only one of us that'd ever have an abortion.

Missy giggles. Lina's heart pounding intensifies.

MISSY

Danica Tompkins had one.

LINA

(defensively)

That baby had problems, you know that.

ROSEMARY

That baby was a child of God! She  
had no right!

LINA

It could have killed her.

RANDY

See.

They all stare at Lina. Randy chews. Missy looks down at her plate. Rosemary judges silently. They wait for Lina to dispute the statement. She takes a little longer than she should, then shrinks into her seat.

LINA

(sotto)

And I would not. Have one.

Lina grips the table with both her hands, willing her heart to slow down. Her sisters chew and roll their eyes.

**INT. DR. HENRY'S OFFICE - DAY (D3)**

The usual, antlers and neon, fuckloads of Chi. Dr. Henry rolls towards Lina in his rolling chair.

He comes close and takes her gloves off. He places one of her hands between his knees to keep it warm as he massages the other one between his palms. Lina is more comfortable with Dr. Henry's physicality this time around. Sure, it's still bizarre, but it also gives her succor.

DR. HENRY

So tell me. What were you doing?

LINA

When?

DR. HENRY

When you called the ambulance?

LINA

I wasn't doing anythin.

DR. HENRY

Just sitting there staring at the  
wall?

LINA

Well no. My eldest had just spilled  
his OJ. So I was cleaning it up.

DR. HENRY

Hmm. Okay.

LINA

(quietly)

I also. I looked up someone from my past. On Facebook.

DR. HENRY

Ah.

LINA

But that didn't cause me any panic.

DR. HENRY

I wouldn't think so. How did you feel, seeing this person?

LINA

He. It's a he.

DR. HENRY

(kid-like)

Duh.

LINA

I felt. Alive.

(beat, recalibrating)

But it isn't right, I know it. Plus the fact that he's--

DR. HENRY

(cutting her off)

I'd say I want to hear all about it, love, but the truth is I got some investigators from Blue Cross comin. You do too much good for the community and people wanna know why. Nobody believes in goddamned HEROES anymore! So, two things. One. Best thing for anxiety is exercise. Walkin, liftin, *fornicatin*. But a very close number two. Is? talkin. I have an idea for you. A women's group.

LINA

A group?

DR. HENRY

Of sorts.

LINA

For what?

DR. HENRY

Talk about what's going on in your life. Have people that listen. Women don't have enough places like that.

LINA

Oh. Okay. How much does it cost?

DR. HENRY

Oh nothing, darlin! It's like a research group. Betty Lou will tell you all about it.

Dr. Henry stands, undoes his bolo tie and reaches for a regular tie, getting ready for the investigators.

DR. HENRY (CONT'D)

But, honey, if lookin' your high school flame up on Facebook was a crime? Whole world'd be in jail.

Lina smiles. He smiles and nods, like *OK, off you go, now.*

**INT. LINA'S CHILDHOOD BEDROOM- NIGHT (FLASHBACK) (FB-N1)  
(FALL 1995)**

Teenage Lina stares at her face in the mirror. She's wearing jeans, a white undershirt and an unbuttoned flannel on top. It's a casual outfit, but looks carefully curated.

GIA (V.O.)

There are two kinds of fifteen-year-old girls, Lina knows, and she belongs to the kind that does more sticker-collecting than French-kissing.

She looks long and hard at her face.

Then, covertly, she opens a drawer and pulls out the book *The Art of Kissing*. A 1950s-looking couple in deep make-out mode on the cover.

GIA (V.O.)

In her bedroom she closes her eyes and imagines falling in love. Lina wants that more than anything else.

She uses her hand to simulate another person's mouth while she holds the book with her free hand. She begins to mouth her hand. But it's not silly or juvenile.

Rather, Lina is gifted. She tries out precise moves. Very pointed movements of the tongue. We get in close.

GIA (V.O.)  
Downstairs her mom is cooking meat  
loaf.

ROSEMARY (O.S.)  
Lina! Phone!

GIA (V.O.)  
Lina hates it.

Teenage Lina hides the book under her mattress and runs out of her room.

**INT. LOCATION TBD - NIGHT (FLASHBACK) (FB-N1)**

Extreme C.U. of Jennifer talking on the phone, mostly her mouth close to the phone receiver.

INTERCUT AS NECESSARY WITH LINA ON THE PHONE, OFTEN TIGHT ON BOTH GIRLS' MOUTHS/FACES AS THEY CONSPIRE.

**INT. LINA'S CHILDHOOD HOUSE-LIVING ROOM-NIGHT (FLASHBACK) (FB-N1)**

We hear but do *not* see Lina's mom banging pots and pans in the unseen nearby kitchen.

The handset dangles by its cord below the wall-mounted phone; everything else is completely out of focus. Lina's hand comes into focus as it rises to her ear. We might see her Mom, out of focus, moving in the background.

TEENAGE LINA  
Hello?

JENNIFER (O.S.)  
Bitch! It's a double date!

TEENAGE LINA  
And he thinks it is? With me?

JENNIFER  
Lina! He, like, *likes* you. He told  
Dustin.

TEENAGE LINA  
You're sure Dustin wasn't confused  
or something? Because...

JENNIFER

What?!

TEENAGE LINA

It's just crazy.

JENNIFER

What's crazy?

TEENAGE LINA

I can't get Aidan Hart. I'm not.  
You know. Hot.

JENNIFER

That's true. But.

Lina looks horrified that Jennifer just agreed with her.  
Maybe she looks to see her mom, out of focus, staring at her,  
too.

JENNIFER (CONT'D)

He still likes you.

TEENAGE LINA

What movie?

JENNIFER

Seven.

TEENAGE LINA

That's scary, innit?

JENNIFER

(mischievously)

So? I ain't gonna be watching it.

PRELAP: Crazy Man's voice from Se7en.

CRAZED MAN (O.S.)

He had a gun!

**INT. MOVIE THEATER - NIGHT (FLASHBACK) (FB-N2)**

Tight on faces is FINE. Lighting and cleared movie sounds.

Lina is sitting between Aidan and Jennifer, who makes out  
with Dustin. Lina shifts her hand closer to Aidan's on the  
arm rest, brushing her pinkie against his.

CRAZED MAN (O.S.)

(sobbing)

He made me do it! He put that thing  
on me!

Lina glances at him hoping he'll look at her. Nothing. She puts her hand in her lap.

CRAZED MAN (O.S.) (CONT'D)  
And then he made me wear it! He  
told me to fuck her. And I did.

She watches the movie with a growing horror. She glances at Aidan. All his attention is still on the screen. She might as well not be there.

CRAZED MAN(O.S.) (CONT'D)  
I fucked her! Oh God.

The horror of the movie and of the night going wrong makes her feel like she might throw up. She gets up and flees the theater.

CRAZED MAN (O.S.) (CONT'D)  
He had a gun in my mouth. The  
fucking gun was in my throat. Fuck!

**EXT. MOVIE THEATER - UNDER THE MARQUEE - NIGHT (FLASHBACK)  
(FB-N2)**

Lina exits the movie theater. She's alone under the marquee, catching her breath, trying not to cry.

Suddenly, the metal door clangs behind her. It's Aidan. He goes to Lina, now really looking at her, his eyes full of concern.

TEENAGE AIDAN  
Too scary?

LINA  
(lying)  
No.

Silence. He smiles. His eyes still on her.

TEENAGE AIDAN  
Okay.

She holds his eyes.

TEENAGE LINA  
Maybe a little.

They stand under the warm glow of the movie lights. The streets are empty. It's getting colder. Then...

TEENAGE LINA (CONT'D)  
You're gonna miss the ending.

TEENAGE AIDAN  
Na. I seen it already.

TEENAGE LINA  
You really like it? The movie?

TEENAGE AIDAN  
Nah.

TEENAGE LINA  
Then why'd you come?

Aidan looks around at nothing, smiles.

TEENAGE AIDAN  
'Cause I wanted to sit next to Jen  
and Dustin as they made out all  
night.

TEENAGE LINA  
You know how to talk.

TEENAGE AIDAN  
Actually I'm not much of a talker.  
Must be bein around you.

Lina smiles. He steps into her. She slaps his chest and he  
backs off a bit.

TEENAGE LINA  
You're a silly boy, aren't you?

TEENAGE AIDAN  
Oh I'm the silliest, Kid.

With a glow and a newfound confidence, she steps back into  
him.

TEENAGE LINA  
Not too silly, though.

She starts to kiss him. Employing ALL the book techniques.

TEENAGE AIDAN  
(in her mouth)  
Course not.

Suddenly and lightning fast he spins her down and dips her to  
the side, something he learned from a different movie.

Just then, the movie lets out and the huge crowd of folks  
exiting the building engulfs them as he keeps kissing her  
utterly ignoring the crowd around them. Lina is glowing.

The miracle has happened. The ugly duckling has been transformed by the kiss of the "prince."

A freight train crossing signal SOUNDS in the distance, rising up from the noise of the crowd. It gets louder and louder.

**INT. LINA'S CAR - DUSK (MOVING) (D3)**

A FREIGHT TRAIN zooms past the front of Lina's car. Finally it passes, the ringing stops, and the crossing guard raises back up. Lina pulls forward and on her way.

**INT. LINA'S HOUSE - LIVING ROOM - NIGHT (N4)**

CLOSE on Aidan's eyes -- but it is a photo. Lina's back on Facebook. Across the room, Ed is eating butter pecan ice cream directly from the pint container. He clears some freezer burn from the top with the sleeve of his shirt. We hear his lapping ice cream noises, and we see how they land on Lina. She's just about disgusted, curling her lip.

In Facebook, she begins COMPOSING A MESSAGE to Aidan.

We see it in quick shots, watch her agonizingly deleting, retyping, ellipsis subbed for a dash, then back to ellipsis.

Ed's ice cream licking noises have fallen away and all we see is Lina's text, and all we hear are the noises of her tapping letters. Ed looks at her. She switches the phone to silent.

LINA

Some of these ladies. These moms.  
They go on Ladies' Nights quite a  
lot. Then they post all these  
pictures, drinkin pictures.

ED

Generational, I think. Like your  
mom, she never went out or nothin.  
Never used a babysitter.

LINA

(flatly)

My mom was a terrible mother.

Finally, she hits SEND. As soon as she does, her face is full of anxiety. She puts her hand to her heart, it's racing.

PRE-LAP: The sound of a roaring river.

**EXT. THE RIVER - NIGHT (FLASHBACK) (FB-N3)**

Teenage Lina and Teenage Aidan hold hands and walk to a clearing by the embankment of an inky river. Overhead, wide open sky, starlight.

TEENAGE LINA  
You goin' to college next year?

TEENAGE AIDAN  
Don't think so. No reason to, really.

TEENAGE LINA  
Better job?

TEENAGE AIDAN  
Ah. Maybe. My pops would call me a pussy if I tried to get an office job.

TEENAGE LINA  
That ain't true. He wouldn't say a darn thing if you paid off his house.

TEENAGE AIDAN  
Shit. That'd be something. He'd probably burn it down 'fore he let me do that.

TEENAGE LINA  
Why?

TEENAGE AIDAN  
Spite. I don't know. He's the angriest dude you ever seen. And an downright asshole when he's drinkin'. That's why I don't drink.

Teenage Aidan bends down and grabs a rock from the ground, tries to skip it into the river.

TEENAGE LINA  
But you smoke?

TEENAGE AIDAN  
(quietly)  
Smoking don't make you an asshole.

Teenage Aidan leans in slowly. She leans into him.

TEENAGE AIDAN (CONT'D)  
(whispering)  
We should be getting a blanket for winter.

She smiles. He suddenly pulls back, walks over and sits on the bed of his truck. Lina follows. He lies back, and so does she. He lights a cigarette and looks up at the sky. Aidan is smoking and Lina is pretending not to stare at him.

TEENAGE LINA

You ever. You know when you're listening to a song, and it seems like it's about one person. Every song, I guess. Is about that person?

TEENAGE AIDAN

Hmm.

He lifts a can of Mountain Dew from the truck bed and downs half of it in one gulp. Teenage Lina looks nervous, racking her brain for a good topic.

TEENAGE LINA

Oh! I watched that program you told me about, *Star Search*.

TEENAGE AIDAN

Oh yeah.

TEENAGE LINA

There was one girl on there, she sang "Crazy." Only she did it very fast-like. It was nice, but.

TEENAGE AIDAN

But.

TEENAGE LINA

I don't know, I'd have done it. Regular.

TEENAGE AIDAN

Yeah. Regular's nice.

Teenage Aidan is a man of few words, but when he does speak the effect is transcendent.

TEENAGE AIDAN (CONT'D)

You got a real nice voice, you know that. Maybe you could get on there.

Teenage Lina turns away from him, growing confident with his compliment.

TEENAGE LINA

Well it's funny you say that because I filled out one of those cards with my name and number on it. To try out. And my momma saw it. Told me it was ridiculous. She threw the card out. Made me feel silly about the whole thing.

TEENAGE AIDAN

Well you shouldn't let her do that.

She turns back towards him. There's a tear in her eye. He reaches to wipe the tear away with his thumb.

Then he leans in with his face without moving his body. Teenage Lina does the same. Their mouths meet and open to one another's. The slowest, deepest kiss in the history of the world.

It is a Princess Bride kiss. We pull up above them to see how singular this moment is.

TEENAGE LINA

Thank you.

TEENAGE AIDAN

For what?

TEENAGE LINA

Just.

She looks into his eyes. She means just *everything*. CLOSE on Teenage Aidan's eyes.

**INT. LINA'S HOUSE - LIVING ROOM - NIGHT (N4)**

Lina staring up, not at Aidan anymore but Ed. He stands on a chair over the table, fixing a light that's hanging from the wires. Ed catches her looking at him with a scowl.

ED

What?

Lina shakes her head. Her phone CHIMES. She opens it and flips through it.

ED (CONT'D)

New smartphone there?

LINA

It's a free upgrade.

Lina opens Facebook on her phone.

ED

What about them 'extra services'?

LINA

Facebook? It's free.

ED

Free. Nothin's free.

LINA

Didn't you just buy yourself a new  
fishin' pole?

He shuts the fuck up and goes back to fixing the light. Lina continues to scroll.

LINA (CONT'D)

Oh. Hmm. It seems Sara-Beth is  
getting married. Having a  
bachelorette party and the whole  
nine? Wow. Hm.

ED

Who's Sara-Beth?

LINA

Sara-Beth Herman. From IU! We  
haven't spoken in years but we were  
so, so close in school.

ED

If you haven't seen each other then  
why is she invitin' you to her  
party?

LINA

I don't know. Doesn't matter, it's  
in Indy. Can't imagine how I'd do,  
seein' as how. I'd probably have to  
stay overnight.

ED

And plus the fact. You lost touch  
for a reason.

LINA

Can you imagine? Ryan's just about  
seven and in all those years I  
never spent one night away from  
'em. Inn't funny?

ED

What's funny is the way women  
started copying the boys.  
Bachelorette isn't even a real  
word.

Lina, crestfallen, hits DECLINE on the Facebook invitation.  
Her shoulders drop.

LINA

(quietly)

It is, too.

ED

What do they all do? Get together  
and rag on their husbands?

She dries her hands, grabs her purse and walks out of the  
kitchen.

ED (CONT'D)

Where ya goin?

LINA (O.S.)

It's Tuesday! I told you.

ED

(yelling after her)

What about the boys?

From the other room we just hear the front door open and then  
close.

**INT. DR. HENRY'S OFFICE - FISH TANK - NIGHT(N4) (RESHOOT)**

The bubbles from the filter fill the screen. Focused on the  
bubbles and the noise. We rack focus THROUGH to the other  
side of the tank, through the bubbles, and see Gia who is  
focused on a Dead Floating Fish. PORTRAIT of a woman about to  
freak the fuck out.

She stuffs her hand in the tank and grabs the fish out of the  
tank and frame.

CUT TO:

**INT. DR. HENRY'S OFFICE - BATHROOM - NIGHT (N4)**

MUSIC CUE: NON C'E PIU NIENTE DA FARE, BOBBY SOLO

The woman we saw in the pilot, GIA, 29, stands over an empty  
sink, examining a dead fish in the drain. She pokes it.

She tries to palpate it. The pads of her index and middle fingers press against the fish's soft body, trying to press life back inside.

But. It's fucking dead.

She takes a moment, reflecting. She looks in the mirror, as the music seems to become practical.

Then she pulls out her phone and texts Kim: "I'll be there tomorrow. Are you around?" After a moment, there is no response. She puts her phone back in her pocket, grabs the fish and exits quickly.

**INT. DR. HENRY'S OFFICE - DISCUSSION GROUP-CONTINUOUS (N4)**

Two of the women, MAXINE and KAREN are chatting at the door, gathering for the upcoming meeting. In the background we see Gia quickly exit the bathroom, speed past the fish aquarium and into Dr. Henry's office.

**INT. DR. HENRY'S OFFICE - CONTINUOUS (N4)**

Gia aggressively and quickly slams the door shut. Dr. Henry jumps back in his chair, startled. This woman seems to be losing it. She drops the DEAD FISH onto his desk.

DR. HENRY

Jesus!

GIA

Your fish is dead.

Henry slowly gets up out of his chair, careful not to startle a clearly-unhinged Gia.

DR. HENRY

How do you know?

GIA

It's not moving. Don't they normally flop around?

Henry grabs a waste basket and a letter opener and gently pushes the dead fish into the garbage.

DR. HENRY

You may be right.

GIA

I'm sorry I got your desk all wet.

DR. HENRY

The desk is fine, but are you?

GIA

You know I actually have no fucking idea.

She leans forward, pressing her hands on his desk. Threatening, beguiling, chilling... and scared, at once.

GIA (CONT'D)

(whispering)

I think I might be about to.  
Freak... the... Fuck..... Out.

Dr. Henry pauses. Any other man would look afraid, any other doctor would call for backup.

He rises and moves towards her.

DR. HENRY

Well, look. Sometimes. Sometimes we gotta fake it to make it.

...as he walks her to the door of his office and opens it...

MUSIC CUE: NON C'E PIU NIENTE DA FARE, BOBBY SOLO continues from where we left off and plays us through to the end.

And gently but nonetheless deliberately presses Gia into an almost otherworldly room full of the 8 DISCUSSION GROUP WOMEN, plus the receptionist, BETTY LOU. We allow the time to move across each of their faces, to take them individually in, each woman looking at the camera in honest, compassionate, attractive, compelling PORTRAITS.

Their expressions are warm and gracious and exciting and kind and raw and wise and powerful, and they are also an optimistic beseeching, requiring something from the person they're looking at -- nothing too big at all -- but more than this person expected.

Off Gia's face, the final portrait, the person the women are looking at.

And she's looking... Freaked the Fuck Out.

**INT. DR. HENRY'S OFFICE - DISCUSSION GROUP - NIGHT (N4)**

Dr. Henry's waiting room has been transformed (by Gia previously) into a little conference zone, with a long folding table and 8 WOMEN seated around it. All different ages, some shy, some in big earrings.

Mixed nuts, a box of wine. Lina sits with them but is not yet participating. Just watching. Dr. Henry leans against the wall, hovering.

KAREN

It is a solvable problem, ya'll.

CATHY, 50, a big-haired mother hen, has the room's attention.

CATHY

I'm not talkin' about just your run  
of the mill female B.O. What's goin  
on down here...

(she spreads her legs and  
makes air traffic control  
signs, extending her  
arms)

...it's somethin' between a fish  
hatchery an' a can of wet  
cigarettes.

The women are laughing. Lots of cross talk and laughter and organized chaos.

Gia fills little wax paper cups with Chardonnay out of a box. She's still trying to hold it together when all of a sudden the word cigarettes brings her around to a calmer, looser place. Dick jokes and female camaraderie will get her through.

GIA

Menthol?

MAXINE

(laughing)  
This is wild!

CATHY

Menthol? I wish.

GIA

But dicks also smell...

BARBARA

(mimes a vomit)

Barf! Dicks don't stink as bad as  
balls. 'Specially old Balls. OB  
'steada BO!

GIA

Eww, totally. Like malt balls and horses.

MARGARET

Oh my god! Oh my god!

Collective, knowing laughter.

LIZZIE, 28, very attractive, gets up and grabs an extra chair and puts it right next to her.

DELIA  
Doc's balls don't stink!

He moves to leave.

DR. HENRY  
That is my cue to leave!

Lina looks at Gia, clearly wanting to say something.  
Something in their eyes connects.

Gia realizes Lina has been quiet this whole time. Is about to ask her something when Lizzie chimes in.

LIZZIE  
I've got something freaky.  
Happened to me to last week.

FRANCINE  
Oh for fuck's sake!

The room's attention shifts to Lizzie. Gia is clearly tired of hearing Lizzie speak. Gia looks to her NOTES from Cathy's share session.

On the pad we see: *Why do women care that their vagina smells? Dicks smell bad, too. Why does no one talk about disgusting dick-and-ball smell?*

LIZZIE (CONT'D)  
So me and Jeff, the new one, are goin at it, and he says to me, "What's your last boyfriend's name?" And so I tell him.

GIA  
Kent?

LIZZIE (CONT'D)  
Haha. Yup, you got it. Kent. So he says to me, "Did you like it when Kent fucked that fat pussy?"

An audible gasp from all the women. Some laughter. Some horror. KAREN, bad attitude, shakes her head.

KAREN  
(raising her hand)  
Um. Literally, as the only lesbian in here: No, thank you! Fat Pussy? Come on now, girl.

She is the only lesbian. But also the only woman of color. The other (white) women wonder if she's being funny...or what.

LIZZIE  
Wait! I don't know what came over me. I just turned into a whore!

LINA  
What did you say?

LIZZIE (CONT'D)  
I said, "Fuck yeah! He liked it."

The group erupts in laughter.

LIZZIE (CONT'D)  
Then I said, "He liked to come in it, too."

Lina covers her mouth with both hands. Shocked!

LIZZIE (CONT'D)  
Then he just finished, right there.

BARBARA  
Did you?

LIZZIE  
'Course not.

FRANCINE  
'Course not.

GIA  
Did you like it?

LIZZIE  
Um. I don't know. Kind of? It was confusing. Like, what is that?

GIA  
Cuckolding.

MARGARET  
Cock what?

GIA  
Cuck. Cuck. Cuckolding. Some dudes like to watch themselves get cheated on.

LIZZIE  
And some just like to hear about it?

KAREN  
Sounds about right.

DELIA  
Wait, hold on a second. You really liked it?

Lizzie shrugs.

FRANCINE

Why does he get to just say that?  
Without at least asking first.

CATHY

I get it. I guess. I get it AND I  
don't like it.

GIA

I had a boyfriend that liked me to  
wash him while he bathed. Like I  
was his mommy.

Assorted WHATs and OMGs!

LIZZIE

I mean it made me really, you know,  
lubricated. But like, does that  
mean, am I disgusting? I didn't  
like it, but clearly my  
(air quotes)  
"fat pussy" did.

The group laughs. Cathy starts clapping. Lina, laughing, also  
begins to get comfortable. There is a lull so Gia does what  
she does best.

Gia, easing into her leadership role, looks at Lina. Nothing  
yet.

GIA

Lina are you married?

LINA

Yes.

GIA

Kids?

LINA

Two.

The one word answers force Gia to lean into a joke. After  
all, she's not fully comfortable with what's going on in her  
own life.

GIA

He like to watch you with other  
guys?

LINA

God, no! Actually. He said that kissing me gave him the heebeegeebees. The way wet wool does.

CATHY

That fucker!

GIA

What did that feel like to you?

Lina clears her throat. And looks up at the ceiling and thinks for a second. She then remembers something!

Everyone looks at each other. Gia, looking concerned, moves to get up but just then Lina returns with a book from the other room.

LINA

Um. Okay. I read this in the waiting room. It's some silly James Bond story, an I thought it was gonna take me outta my own head. But then... it ended up being basically about my marriage.

GIA

Wait a sec. *Quantum of Solace*?

LINA

(clearing her throat)  
Yes!! How'd you know?

GIA

I saw the book out in the waiting room. I love that story.  
(beat, then wistfully)  
Actually, it was my dad...who loved it. And he wasn't the kind of dude who read short stories.  
(back to Lina, pivoting to not seem sentimental)  
Tell them!

LINA

So... the James Bond writer talks about this law he created called the quantum of solace, and all our marriages and relationships and friendships will be fine if we just treat each other like we're all humans.

(MORE)

LINA (CONT'D)

When we start bein' cruel and when we start to treat each other like we really don't care if the other person is dead that's when we've crossed over into the end of times. Like in your marriage or in the world. Once you've crossed over into the quantum of solace. There's really no turning back from that. An. That's me and Ed.

She looks up. The women are wide-eyed, either lost in confusion or rapt with intrigue.

LINA (CONT'D)

That's me and Ed. Well, it's Ed. And me. He hasn't touched me in (looking up, remembering) ...It'll be three months in 17 days. I have a calendar. I clean his urine off the seat. I pack him a lunch to go, same as I do for the kids. He takes out the trash. He doesn't hit me. He pays the bills. But he doesn't touch me. In fact, I don't know if we ever truly kissed.

An 'Oh, honey' from someone in the group.

GIA

Kissing is important.

LINA

(eyes lighting up)  
The very most important thing in the whole world to me.

Gia nods, falling in love with her.

LINA (CONT'D)

And so you see, the other day, I got on Facebook... I reconnected with an old friend on Facebook.

LIZZIE

(interrupting)  
Reconnectin' with an old friend on Facebook. Ha! That's how come I got a kid!

LINA

(ignoring her, because  
it's HER TURN to talk)

It was my true love, from high school. My one true love. The only man I ever wanted. And I saw 'im on Facebook. He looked. Great. Better. You know how men age, how they get those JAWS. The stubble.

The women collectively nod. Lina's so passionate that they can't help but get on her page.

LINA (CONT'D)

And.

(turning breathless)

And, I wrote him a note. I'm embarrassed to say how long I took, erasin, rewritin, puncutation, no punctuation. Spent near a whole hour! But.

(Softly)

But. It was the best hour I've spent, in I don't know how long. He. His face. His.

(beat)

He takes my whole breath away.

The group leans back in their chairs, as though they've all just had a collective orgasm.

Gia sits back. She circles Lina's name three times on her note pad.

CATHY

Are you going to meet up?

LINA

I took an oath before God so I have mixed feelings about bein' dishonest with Ed. But he took an oath too. I will tell y'all this, though. The S.O.B has 17 days left to touch me. Or I'm leaving.

GIA

On the nose?

LINA

(soberly)

On the nose.

There is some grumbling amongst the group. Cathy notices that Gia might not be doing too well. She leans over.

LINA (CONT'D)  
Seventeen left. I'm done.

CATHY  
(whispering)  
Are you okay?

Gia pauses from writing this all down to wipe her eyes. The other women talk amongst themselves.

GIA  
(brushing her off)  
Allergies.

Gia circles Lina's name a fourth time, and adds several EXCLAMATION POINTS.

**EXT. DR. HENRY'S OFFICE - NIGHT (N4)**

The group exits the office. Lizzie corners Gia.

LIZZIE  
The other thing about Jeff is he  
loves me to put my finger in his  
butt. D'ya think that means he's a  
little. Gay?

Gia watches Lina walk away, longingly.

Lina exits alone. Then drives away.

Finally, she pries herself away from Lizzie, but by the time she gets out to the parking lot, Lina is gone.

GIA  
Shit.

Gia pulls out her phone. It's a text from KIM: *Can't Wait!*

**INT. LINA'S HOUSE - BEDROOM - NIGHT (N4)**

Lina scrolls through her phone. Ed is on the other side of the world -- his side of the bed -- watching the news. A GOP senate candidate is saying that even pregnancies that are borne from rape are part of God's plan.

Just then, a TEXT comes through from AIDAN!

Lina shoots up from the bed! Her face lights up as she reads.

*Well, hey Kid, it's been a minute. Good to hear you're still in the hood. You ever get up to Camby, give a shout, we can meet for a drink or somethin'.*

Lina's hands tremble. She suppresses a squeal!

She opens up Facebook. Changes her reply from DECLINED to YES, ATTENDING! to Sara-Beth's Bachelorette Party!

Then, she texts back to Aidan:

*I may, in fact, be down in your woods this Saturday night for a friend's bachelorette party...you round?*

**INT. LINA'S HOUSE - LAUNDRY ROOM - DAY (D7)**

Lina has, little by little, turned her laundry room into her little makeup trailer. Light-up makeup mirror balanced on shelf over washer, mini boom box, etc.

MONTAGE:

Lina in get-ready mode, painting her nails, tweezing her brows, pumicing her feet, mouthwash, teeth-brushing in the laundry basin, mouthwash again. LOTS of attention being paid to the kissing appendage.

**INT. LINA'S HOUSE - LIVING ROOM - NIGHT (N7)**

Lina, in a vibrant red dress, walks down the stairs like a girl on her way to prom. Practically floating. Ed looks up. Smiles.

ED  
(kindly, approvingly)  
Fancy!

LINA  
Aw, thanks, Ed.

Lina walks over to the boys and kisses them both. (We don't need to see their faces.)

LINA (CONT'D)  
See you in the morning, loves.

RYAN  
The morning!

LINA

Yes baby. You'll be asleep soon.  
(looking at Ed)  
Right?

ED

It just doesn't make that much sense, to spend the money on the hotel. You're only goin 35, 40 miles away. I just can't square it.

LINA

Ed. Please. They're bathed, they're fed, all you have to do is get them to sleep. I have to worry about driving an hour home? I told you I'm splittin the room with three other girls, for cryin out loud!

As Lina opens the door...

ED

What happened, Buddy?!

Lina looks over to find that Ryan is standing there, blood dripping from one nostril. He touches it with his finger and looks at it. He looks like he might start crying.

Ed looks stricken. Lina shakes her head, like *of fucking course this is happening right now*.

She walks over, pulling a baby wipe from her bag, kneels down to Ryan and holds the wipe to his nose, showing him how to hold it there himself. She rubs his shoulders.

LINA

It's okay, baby. It's just dry out.

Ed sees an opportunity.

ED

That's a lotta blood! You're really gonna leave, now? Like this?

Something comes over her. She's mad as hell and is not going to take it anymore! She kisses Ryan on the forehead and then stands.

LINA

(towards Ryan, sweetly)  
He's gonna be just fine in a couple minutes.  
(to Ed, sarcastically)  
But...

(MORE)

LINA (CONT'D)  
you still know how to dial 9-1-1?  
Yes? Can you remember the numbers?

Ed is taken aback. Then...

ED  
'Course I can. I'm still paying off  
your false alarm!

Lina exits the door. It slams shut.

**EXT. LINA'S HOUSE - FRONT DOOR - NIGHT (N7)**

She exhales, in rage-victory.

LINA  
FUCKER!

**INT. HOP SING'S ASIAN BISTRO - INDIANAPOLIS - NIGHT (N7)**

From above: A large Asian-themed chain restaurant, sparsely populated.

We zoom in on one table. TEN WOMEN, LATE 20s, EARLY 30s, wearing bachelorette hats and one-shouldered tops. They sip mixed drinks and pass around large shared plates of lettuce wraps and spare ribs and wontons.

Lina sits with her PHONE on her napkin, on her lap. A WAITER carries a large drink with a sparkler across the restaurant.

DONNA, 32, who loves tunics stands up and taps her Blue Curacao with a chopstick, trying to get the laughing group's attention.

In short order, they quiet down and look to Donna, who looks meaningfully at SARA-BETH, 33, the bride-to-be, wearing a giant dick hat and smiling. Then, Donna addresses the group.

DONNA  
Now, most of us have known Sara-Beth since IU, and we've seen her go pretty wild. I'm thinkin of one night in particular, two boys, both named Lou--

ANOTHER WOMAN  
(chiming in)  
The Terrible Lous!!!

The table hoots and laughs uproariously. Lina looks up from her lap, smiling, excited for the pep. Donna waits for the group to quiet down.

DONNA

That's right. There's only one Sara-Beth, and I'm not gonna lie, it's a lil' bittersweet to watch her shut down the 24-hour Speedway between her legs.

More laughter. Sara-Beth, smiling, mouths *You bitch* to Donna.

DONNA (CONT'D)

Now hold on just a second. Hold on.  
On the 700th day, even God rested.

CUT TO:

**INT. HOP SING'S ASIAN BISTRO - LATER (N7)**

The group is now looser, even noisier.

Lina looks down at her phone.

The last message is to Aidan, and reads:

*Hey friend, I'm by you tonight, if you want to meet up for a drink.*

No response yet.

LINA

(sotto)

Fuck it.

She sets her phone face-down on the table. She turns her attention to the WAITER, 22 and handsome, who's come around for a drink order.

WAITER

Anyone need any fill-ups? Refills?

The other women are all too busy talking to each other and slurping Dan Dan noodles. But, Lina is like a beacon. She's been switched on and is ready to party.

Lina takes hold of his arm and whispers something in his ear.

CUT TO:

**MOMENTS LATER (N7)**

The waiter brings a giant, red VOLCANO DRINK, LIT ON FIRE, with ten straws, for the group to share. He sets it down in the middle of the table. The women look at it.

SHERYL, 35, loud and brash, jumps back in her chair. Laughter.

SARA-BETH  
Who ordered that?

LINA  
I did.

Everyone turns to look at Lina. It's like they've just noticed her for the first time. She stands.

LINA (CONT'D)  
It's Sara-Beth's last night as a single gal! I say we get a little wild!

DONNA  
Actually, the wedding ain't till next weekend.

LINA  
Who's with me!? Who's with me now!?

Lina looks around the table hopefully, a bit of a nutso look in her eye. She leans over the flaming drink and drinks from it before the waiter can put the fire out. The flame SINGES the ends of her hair! Lina barely registers it.

Suddenly, we hear the beginning notes of "Castaway" by Zac Brown Band.

LINA (CONT'D)  
Woohoo! Come on ladies! This song!

She shoves away from the table a little, and begins to perform an improvised Midwestern hula.

After a beat, she grabs the cute waiter's arm. He's startled at first, but her body language is persuasive as she begins to DANCE with him. Her red dress TWIRLS. She looks Stunning.

The bachelorette ladies turn to watch her. In fact, half of the empty restaurant watches as Lina, drunk but not wasted, dances gracefully and almost professionally. In the middle of this kind of sad chain restaurant in Indianapolis, Lina Parrish has just ACTIVATED.

The song ends and Lina takes a laughing bow to a few smattered claps from the room. On her face, eyes glittering: *Nobody can take this moment away from me.*

**EXT. CHATEAU HAWAII MOTEL - NIGHT (N7)**

A quirky tiki-signed lodge that has been stuck in time, almost feels like we are in the 50s especially the glowing red Vacancy sign.

Lina, overnight bag in hand, steps out of her open car door, teetering a little in her heels. Shuts the door. And walks a bit unsteadily to the entrance.

**INT. MOTEL ROOM - NIGHT (N7)**

CLOSE on Lina's face, looking at a clock on the wall.

Pull out to see she's in the hotel room. It's small and the quilt is stained.

Still dressed up, Lina sits on the bed. She picks up her phone, desperately willing a message from Aidan to come through. But nothing.

LINA

Oh God please, please God. You know me. You know I. I deserve this. I deserve One. Good. Thing.

(beat)

Besides the kids. You know how I mean.

**INT. MOTEL ROOM - BATHROOM - NIGHT (N7)**

Lina, resigned that the evening is over, stands over the sink in a t-shirt and shorts. She is mid-face washing when her phone dings. Holy Shit!

It's Aidan.

*You still in my woods, Kid?*

She turns off the water and wildly begins to dab her moist makeup back together, reassembling the puzzle of her face.

**INT. MOTEL ROOM - NIGHT (N7)**

Lina, back in the red dress, sits on the edge of the bed, remote control in hand. She clicks through channels.

Stops on a Real Housewives show, nope! Keeps clicking until she lands on National Geographic. Bumblebees mating. Yes.

A knock at the door. She shakes her head, wills breeziness into her expression, and heads to the door.

She opens it. There he is. All breeziness leaves her. She can't help her jaw from dropping.

This is the first time she's seen Aidan since high school. He's got a beer belly and looks a little wrecked by life, but he is still effing HOT.

He wears a hoodie and Carhartt work pants. She regards him like he's the sexiest man alive, like he's a model in a tuxedo.

AIDAN  
Well hey, Kid.

LINA  
(barely able to breathe)  
Hey yourself.

She steps back. He steps in. The heat between them is unbelievable.

AIDAN  
I uh. I had a few. So.

He's definitely a little drunk. What happened to the kid who said he wasn't gonna drink like his dad?

LINA  
I had a few, too.

AIDAN  
My stepdad died.

LINA  
What?

AIDAN  
I'm just comin' from his funeral.  
Well, the afterparty.

LINA  
Oh. I'm so sorry.

Aidan nods and walks past her towards the bed.

AIDAN  
It's mighty hot in here.

He takes off his hoodie. Places it on the bed.

LINA

I can turn the thermostat down. Or  
we could open a window. Or.

Aidan smiles and shakes his head. They look at one another a moment, laser-beaming passion between their eyes.

LINA (CONT'D)

It's been a heck of a long while,  
Mr. Hart.

AIDAN

Sure has.

Suddenly morphing into somebody else, perhaps the woman who danced at the restaurant, Lina grasps Aidan gently, at the chin, and brings his face to hers.

Their lips are one centimeter away from each other. For a very long time. This is the kiss Lina has been waiting for since that last time at the River.

Their lips meet. We can hear the soft SOUND of them touching.

At first the kiss is slow and unsure and gentle, and then it explodes off a precipice, into something that cannot be contained with their mouths. He sucks her deep into his own mouth, she moans unabashedly.

He begins to shimmy off her pants.

LINA

Aidan.

AIDAN

Hmm.

LINA

I'm on my period.

He ignores this, pulling off her dress and bra.

She undoes the belt of his pants and he lets them slip down. She tries to push him up against the wall, but he barely moves. They both laugh. She kneels on the floor, and begins to blow him.

He picks her up and carries her to the bed. His face is right up against hers.

AIDAN

So, you're raggin?

She curdles a bit at his verbiage, but regroups.

LINA  
(breathily)  
Yeah. That OK?

AIDAN  
More than OK.

LINA  
I want to feel you inside of me.

AIDAN  
Uh huh.

LINA  
Want me to go get a towel? I'll go  
get a towel.

**INT. MOTEL ROOM - BATHROOM - CONTINUOUS (N7)**

Lina quickly looks in the mirror at her face, stretches out the crow's feet at her temples. But she doesn't get upset. She just smiles at her reflection. She is fucking exactly where she wants to be.

She tugs on a string, removing a tampon from between her thighs. She wraps it up in toilet paper and tosses it deep into the wastebasket.

**INT. MOTEL ROOM - CONTINUOUS (N7)**

She returns with the towel and turns off the light. She lies down and he gets on top of her. They're kissing passionately and she feels him about to enter her, when she puts a hand to his chest.

LINA  
(out of breath)  
Wait a second. Wait. It's been a  
long time since I've been with  
another man. Eleven and a half  
years.

AIDAN  
Mmm hmm.

LINA  
I'm sorry if I'm a little tight.

She grabs his rear, guides his body closer so that he's nearly inside of her. And then she brings him in at the same time that he plunges inside of her.

And it's ON. It is hot and lovely and we watch Lina regarding every part of him, his strong jaw, his hands as they run through her hair.

LINA (CONT'D)  
(whispering, surprising  
herself)  
I want you to flood me.

And after a few moments, he does. They both have explosive orgasms. They lay there a second, breathing, recovering. Then, Aidan uses the towel to clean her body. Lina looks around, sees the bed is a mess. She picks up the bloody towel, drops it on the bathroom floor. Aidan stands to help her clean up, picks up her discarded dress from the floor and lays it neatly, almost lovingly, across a chair. From the dresser, he pulls out Lina's neatly folded going-home jeans and pretends to try them on, but he's unable to get them up past his knees.

AIDAN  
Hey, Kid, these almost fit!

She laughs so hard. She is so fucking happy!

LINA  
You're still the silliest boy,  
arentcha?

Then he starts to put his own pants back on.

LINA (CONT'D)  
Hey, bud, dontcha wanna clean up  
before you go home?

AIDAN  
No, I'm good.

LINA  
But.

AIDAN  
It's late, I'm not gonna go up to  
the bedroom. I'll sleep downstairs  
with the dogs.

Lina smiles. This sounds like the most romantic thing she's ever heard.

**INT. MOTEL ROOM - AT THE DOOR (N7)**

At the door, Lina covers her body up with the ugly print sateen motel quilt. Aidan kisses her deeply. We have never seen a woman so damn happy.

LINA

It's really good to see you.

AIDAN

Good to see you, too, Kid.

He steps out of the door, doffs his hat.

AIDAN (CONT'D)

Thank you.

LINA

Thank you.

He nods and walks backwards down the hallway, smiling at her. She shuts the door and FREAKS OUT. Jumping up and down and covering her squealing mouth.

LINA (CONT'D)

Thank you, God. Oh thank you, thank you, thank you!

**INT. DR. HENRY'S OFFICE - DISCUSSION GROUP 2 - NIGHT (N8)**

Same group of women. This time there's rosé and Carr's. Delia has her own private bag of Cheetos. Gia looks like utter SHIT. We don't know this yet but she's just had a miscarriage in a random motel bathroom and abandoned the father-to-be. The fish tank is empty.

LINA

I think mostly it was 'cause of being here, with all of you, that, like, primed me to have fun with the girls. And then with Aidan.

(beat)

And I was about to give up on him and he Facebooks me right at that moment. Like. Honestly.

(quietly)

Like God compelled 'im to do it.

Looking around the room, both Gia and Lina can see that the other women are no longer supportive. In fact, they appear downright angry.

CATHY

(shocked)

And. You. You had sex with this man.

LINA

It's not a man. It's. Aidan.

Lina looks around the room.

LINA (CONT'D)

You ever have it, like, you ever make love and nothing about it is wrong. Everything is beautiful? His lips and yours and you get lost, you know, I spent my whole life worrying about what God would think. And there I was, lyin in a hotel bed with a man who was not my husband. And, I felt that God. That this is what it was all about.

Now the other ladies are a mix of titillated and disgusted. Delia, mouth full of Cheetos, swallows big.

DELIA

You think you're really, um, you know, comporting yourself the way a mother should?

By the faces around the room, we can see most of the ladies agree with Delia. But Lina has had enough from Ed and her family, and certainly enough from these uptight strangers.

KAREN

Hold on, now.

LINA

(voice rising)

I want you to know I felt no pain that night. My whole life is pain, my joints, inside me, all over. But I'm not in any pain when I'm with that man. So you can judge me, you can all judge me, but I found something to take away my pain, and until you have felt what I have felt, I'm not gonna give a flying. *FUCK*. What y'all think.

She's about to walk out when:

LINA (CONT'D)

And what the FUCK is this stupid group anyway!

Possibly the first (and second) time Lina has ever said the word, *FUCK*, aloud. It doesn't land well. Raised eyebrows, *who the fuck does she think she is*.

Meanwhile, Gia suddenly SNAPS out of her bored depressed trance. Finally! The inspiration and courage she's been looking for! Has just come from Lina!

**EXT. DR. HENRY'S OFFICE - PARKING LOT - NIGHT (N8)**

Lina is sitting, crying in her car. Gia exits the building and sees Lina's car idling in the parking spot. She runs up and knocks on the window.

GIA

I'm sorry. It's all my fault. I started the stupid group in the first place.

LINA

What even is the point? How is that helpin' anyone?

GIA

It's not, I guess.

LINA

I have to get home.

GIA

Could you -- could you maybe give me a ride? I don't have a car anymore.

Lina reads her desperation. Waves her in.

**INT. LINA'S CAR - NIGHT (N8)**

Lina wipes her eyes as Gia gets into the passenger side.

GIA

They were just being jealous dicks in there.

LINA

(shrugging)

Where are you going?

GIA

I need to eat. I want beer. Where  
can I get wings and beer?

Lina doesn't really go out to eat but.

LINA

Kilroy's has beer. And wings.  
Probably.

GIA

Kilroy's then! You want to go to  
Kilroy's with me?

Lina smiles.

LINA

I should go home but... I sorta do.  
Why is that? I mean, who are you?  
You don't really seem like a  
therapist to me.

GIA

Because I'm not. I'm about the  
farthest thing from a therapist I  
could imagine. Especially right  
now, when, if I'm honest, I think I  
might be going a little... nuts.

Lina nods, maybe laughs.

LINA

No. No, I get it.

GIA

Can I ask you a question?

Lina nods.

GIA (CONT'D)

How many people have you slept  
with?

LINA

Um. Four. No... actually... five,  
now! You?

GIA

Ten... venteen.

LINA

Huh?

GIA

Seventeen.

LINA

Holy crap!

Gia, surprised by the judgment, kind of laughs.

LINA (CONT'D)

Sorry. You just.

GIA

Don't look like a whore?

LINA

No of course not. I would never call you that! I wasn't gonna say that. I was going to say you seem smart.

GIA

(re: Jack's pickup line)

Ha. I've heard that before.

Gia throws caution to the wind and starts talking a million miles an hour.

GIA (CONT'D)

Can I be real with you for a second? I'm like. I'm in a really effed up place right now. I have some really, really bad personal shit going on...

Gia looks to Lina, not ready to give up the story.

GIA (CONT'D)

But mostly I'm... I'm going to get sued.

LINA

Sued?

GIA

By a big publisher for stealing all their money and not writing a book. And I just like need a friend. And someone to write about.

LINA

For a book?

Gia looks deeply at Lina.

GIA

I think the way you love and want to be loved is how we all feel. And I really don't know what the fuck I'm doing. I just want to listen to you for a while.

LINA

Like hang out?

GIA

Yeah. Hang out. Whatever. Maybe there's like one girl on the other side of the world that reads about you and says, "My God! That's what I feel like, too!" Maybe she doesn't feel alone for a couple of minutes.

LINA

Like Quantum of Solace.

GIA

Like Quantum of Solace.

LINA

It's not quite really like that. With Aidan. Some great love story. To say the truth. Really, it's more like I'm reeling him in. It's. shameful. Crazy.

GIA

It's not crazy.

LINA

(nodding, yes yes!)  
I actually don't think it is, either. I just know what other people think. So sometimes I say what I know other people want me to say.

GIA

I do that, too.

LINA

I... actually... think nothing you do for love is crazy.

GIA

(thinking about what Jack has just done)  
You're right. Fuck!

LINA

What?

GIA

Come on can I buy you a beer? Let's go for a beer!

LINA

I really have to get home. But I can get a babysitter this week?

Gia opens Lina's glove box and rips a piece of paper off the car's manual and writes down her number with the pen that was in her hands.

GIA

Yes! Call me. I live here now.

LINA

(lighting up)

You live here? Why?

GIA

(deeply)

I was trying to find you.

Lina smiles, excited by this.

GIA (CONT'D)

(one last thing)

You really think that?

LINA

What?

GIA

That nothing you do for love is crazy?

LINA

No.

(beat)

I think giving up on love is crazy.

Gia takes that in. Lina smiles. Gia smiles back. Their eyes. They've both discovered something. Then...

GIA

Can you still give me a ride?

Lina laughs, turns on the car.

**INT. LINA'S GARAGE - DAY (D9)**

Lina is giddily loading old Leapfrog computers, drones, stuffed animals, Tickle Me Elmo, a bright green and white plastic lawnmower, into the trunk of her car, which is absolutely stuffed with toys.

Ryan walks over to the car.

RYAN

What are you doing with all my toys?

Lina, manic.

LINA

You mean things you haven't played with in two years! The house is not a museum for your PLASTIC CRAP!

Ryan flinches.

LINA (CONT'D)

Shit. I'm sorry.

Lina hugs him close to her.

RYAN

You said, *Shit*.

LINA

Shit. I'm sorry, honey.

A battery-operated toy makes noise from inside a big garbage bag.

RYAN

Green Ranger?

Lina smiles. Goes into the garbage bag and pulls out the GREEN POWER RANGER.

LINA

Power of water, power of light...

LINA/RYAN

Powers unite!

She hands the Power Ranger to Ryan and he smiles.

Then, a text. From Aidan.

*Kid, it's gonna be tough, not sure I can make it.*

Lina looks as though she might vomit.

LINA  
Go inside now, go watch the game  
with Daddy.

Ryan, happy, goes.

Now Lina goes into Survival mode. Then calls him. The phone rings. We don't see Aidan's end of things when he finally picks up.

LINA (CONT'D)  
(into phone)  
Well come on now, I have all the  
darned toys packed into my car!

AIDAN (O.S.)  
Work ran late, Kid, how about next  
week?

LINA  
(into phone, trying but  
failing to keep her cool)  
I can't keep all these toys in the  
car all week!

After a moment of silence.

AIDAN (O.S.)  
Okay. I'll make it work.

Lina fist pumps in the air.

LINA  
(into phone)  
Okay! Great! I'm excited.

The phone clicks off.

**INT./EXT. LINA'S CAR - DAY (MOVING) (D9)**

Lina drives down a neighborhood street. The same Christian radio host still blathering on about things.

She passes the Fuck Obama signs and the barren land that was so desperate-seeming before is newly aglow for her.

PASTOR ON THE RADIO  
But, most of all, the sanctity of  
marriage as conferred by the  
vows...

**INT. HOPE SPRINGS UNIFIED - HALLWAY-DAY(FLASHBACK)(FB-D4)**

TEENAGE LINA stands in the middle of a hallway.

JEFF, 18, fresh from basketball practice, strolls up to her. His hands are in his pockets until he takes one out, like he's angry, and hands a wad of cash over, kind of roughly.

JEFF

Here!

Teenage Lina counts it all.

TEENAGE LINA

This is only four hundred and twenty. Twenty-two. I told you it was \$480.

JEFF

That's all we could put together.

TEENAGE LINA

Well now. That's. It's not enough.

JEFF

Just. Cover the rest. I'll get it to you next week. But you have to do it this week, right?

TEENAGE LINA

Well. Yeah.

JEFF

So just do it, we'll figure out the money later.

TEENAGE LINA

I don't have...

(Lina does math in her head)

The extra sixty? Where am I gonna get an extra sixty?

JEFF

You mean \$58.

Lina shakes her head, about to cry.

JEFF (CONT'D)

Look, I don't know. Just figure it out!

Lina steps back, startled by the sudden anger.

JEFF (CONT'D)

Look, it was all just a bad mistake. We're not all gonna just flush our lives down the toilet cause we got drunk and did stupid kid stuff.

Teenage Lina puts her head down.

LINA

Ya'll not going to tell Aidan, right?

JEFF

No, of course not.

LINA

Thanks.

Jeff puts his hands back in his pockets.

JEFF

Hey. I'm sorry you got to do that to yourself. Sucks big time.

LINA

Yeah.

Close on Lina's young, sad face.

**INT./EXT. LINA'S CAR - DAY (MOVING) (D9)**

MATCH CUT: Lina's older, still-sad face.

But no! She's done with that life, that shit.

With a vicious TWIST of her fingers, Lina TURNS the dial, smiling triumphantly as she finds a country music station.

**EXT. THE RIVER - DAY (D9)**

Lina turns off her car, seeing Aidan's already parked, leaning against the hood of his car, smiling. She can hardly believe it. Biggest damn smile on her face.

She gets out and walks towards him. He stays put. There's country music coming out of the speakers of his car. It's the same song she was listening to. She coyly walks right by him (game!) and circles to the back of her car. She pops the trunk and he walks over, regarding the bounty.

AIDAN

You got a toy store in here.

LINA

You can have 'em all.

AIDAN

I don't have the space for 'em all,  
haha.

LINA

Well take what you want then. I'll  
donate the rest to Goodwill.

They stand there, looking at the toys. Lina watches him look at the toys. He turns to see she's staring at him. Suddenly, Lina swipes all the toys onto the ground, and hops to sit on the edge. She thinks it's a bold, sexy move, but Aidan just looked confused.

AIDAN

What'd you do that for?

She reddens in terrific embarrassment.

LINA

I don't know. It was stupid. I'm  
stupid.

He starts picking up the toys and loading some into his car, and the rest back into her trunk.

AIDAN

It's all right, Kid. Don't say  
that. I got to beat it, anyway. The  
old lady's been on a tear, lately.

As if on cue, his phone rings. He looks to it.

AIDAN (CONT'D)

Speak of the devil, ha.

Seeing Lina's disappointment, he ignores it. Silences the phone.

AIDAN (CONT'D)

Hey. I'm up in Camby again next  
week for a job. They give us a room  
at the Best Western, but maybe you  
come up--

LINA

I could get my own room!

AIDAN

Yeah.

She lights up, all over again. He moves close and kisses her softly on the nose. And that's it. On Lina's face, HOLY NEED. Nobody's ever longed for MORE in the history of the world.

The phone, now on SILENT, begins to BUZZ. He walks to his car and answers it.

AIDAN (CONT'D)

(into phone)

I'm on my way home, babe.

Something comes over Lina as she watches Aidan drive away, talking to his wife. Some of the wild crazy we've seen throughout this episode suddenly crystallizes, and she fully and irrevocably TURNS ON. Off her face, madness and, finally, life.

**END OF EPISODE**