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Good Girls: A Pilot

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Good Girls

Supplementary Materials

Kate Leonard

Submitted in Partial Fulfillment of the
Prerequisite for Honors in Cinema and Media Studies

April 24, 2012

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“We spent all day fighting injustice and then we would come back to Wellesley and play bridge. We were revolutionaries; we were trying to change the world. But at the end of the day, we were **good girls**.” - Jennifer Leonard, Wellesley Class of 1973

Thesis Proposal
Cinema and Media Studies
Kate Leonard '12
March 28, 2011

I. Eligibility

The minimum requirement to pursue departmental honors is a 3.5 GPA in any courses in the major above the 100-level. As demonstrated in the attached grade report, I have earned a 3.78 GPA in courses above the 100-level.

II. Advisor

Wini Wood and Salem Mekuria have both agreed to serve as my thesis advisors, with Wini Wood primarily overseeing the writing and research while Salem Mekuria will be more involved with the production portion of the project.

III. Project and Preparation

I intend to write and produce a 22-minute comedy television pilot about the Wellesley class of 1973 in their first year at Wellesley in the fall of 1969.

Written work alongside this video production will include regular research reports during the fall semester, drafts of the pilot that I will revise with guidance primarily from Wini Wood, a show bible for the series, and an essay accompanying the final project to summarize the knowledge and experience I will have gained.

In preparation for writing the pilot, I have taken both CAMS 227 and a course in television writing at Columbia University. For the production aspect of this thesis, I have taken CAMS 135 and 235 and will take 335 in the fall. In addition, I have written, shot, and edited a handful of digital shorts for my comedy troupe, Dead Serious.

IV. Proposed Timeline

Late spring and summer 2011

- Preliminary research
- Send surveys via e-mail to members of the class of 1973

Fall 2011

- Write script for pilot
- Cast and assemble crew
- Turn in regular reports of progress on research and writing to advisor

Wintersession 2011

- Additional research in the library archives
- Plan shooting schedule and begin arranging access to equipment and shooting locations

February-March 2011

- Shoot footage
- Begin editing

April 2011

- Finish editing
- Complete accompanying write-up and show bible
- Screen final version

May 2011

- Oral exam/thesis defense

In the fall of 1969, my mother, Jennifer Leonard '73, began her first year at Wellesley. She was 16, the valedictorian of her Washington, D.C., public school class, and her brother had just been drafted for service in the Vietnam War. Though her parents were expecting to deliver their youngest child to the same college that had kept a close eye on her older sister four years prior, the Wellesley College of 1969 diverged radically from the school they remembered: with the end of *in loco parentis*, curfews and three-on-the-floor rules ceased to exist. The school went a step beyond their lax new policy to encourage students to participate in political activism, prompting my mother and her six best friends to join anti-war, feminist, and civil rights efforts. They burned draft cards, played politically-charged folk songs in T stations, took Greyhounds to marches around the Northeast, and participated in a nation-wide student war protest in the spring of their first year.

Both Wellesley College and the nation as a whole underwent enormous cultural and political changes in the period surrounding my mother's first year of college. An entire generation of students mobilized to effect change in a way that they never had before, and my mother was at the forefront of these efforts. From the Miss America protest in 1968 to the Kent State shootings in the spring of 1970, the events of this period are a fitting backdrop for a television series about student activism and the women's college experience.

I intend to build on the experiences of my mother and her classmates to create a fictionalized version of Wellesley in 1969. Focusing on an ensemble cast of 7 women based loosely on my mother and the first-year hallmates who remain her best friends to this day, this pilot would offer a look at student activism with regards to feminism, civil rights, and the Vietnam war while also reflecting the more lighthearted ins and outs of student life and identities in flux.

The political climate of this era doesn't necessarily lend itself easily to comedy, but I have seen activism serve as a successful foundation for comedy in such series as *Arrested Development* and *Community*, both of which featured civic-minded female characters who are hindered in their efforts by misguided idealism and occasional selfishness. Rather than undermining my characters' best intentions as *Arrested Development* did, I intend to take an approach closer to that of the second and third seasons of *Parks and Recreation*, in which Leslie Knope, a government employee noted for her pluckiness and idealism, is a main source of humor but maintains fierce integrity and therefore the respect of viewers and fellow characters.

I do not yet know what sort of tone I plan to establish, but I plan to steer away from the set-'em-up and knock-em-down approach of *That 70s Show* as well as the contemplative drama of *Mad Men*, two shows that have a similar historical setting. While I think *Freaks and Geeks* successfully worked within a historical context while remaining funny and engaging for modern audiences, I am more interested in a fast-paced, single-camera sit-com style rather than a slower-paced dramedy; I will explore dramatic themes, but always through a comedic lens.

The research for this project will include historical exploration, both through texts from and about the period and within the Wellesley College archives; research into the television industry, independent television production, and video production; and interviews with the class of 1973. The interviews will take place first, as I would like to contact members of the class listed on the W Network this spring with a short questionnaire about their experience at Wellesley and any particular memories or

impressions they would be willing to share. I will also do more in-depth interviews with my mother and her six friends, as they are the primary influences for the characters I will create. The Wellesley archives will grant me access to Wellesley-specific period information and a collection of images that will be useful in designing the appearance of the series. During the course of my research, particularly early in the fall semester, I will submit write-ups to Wini Wood detailing what I have found and how it will play into my production. Research about the production and design aspects of the pilot will take place primarily over wintersession, after I have completed the script.

One of the successful elements of period shows that I would like to uphold in my thesis is the use of era costuming, make-up, and set pieces. Luckily the campus has undergone little visible renovation since 1969, so restricting my shooting to indoor scenes and older buildings should allow for a lot of control over my sets. I also have access to a lot of my mother's clothing from her college years, which can serve as both physical costumes and costume inspiration.

I will shoot this pilot on a Canon XH A1S camcorder with a 50mm lens to decrease the depth of field. This equipment is my personal property, but I will be relying on cage equipment for lighting and sound. I will edit the project in Final Cut Studio, of which I have a licensed version on my personal computer, using Final Cut Pro for the basic editing, Soundtrack Pro to eliminate background noise and fix audio levels, and Motion to animate an opening credits sequence. The music for the pilot will all be legally obtained, and will include a theme song and closing credits song written and performed by a close friend who is a professional folk-American musician. While I am likely to use variations on this theme for music within the production, I may also choose to use royalty-free music in the public domain that could fit the as-yet-undetermined tone of the series better than acoustic guitar.

Because I intend to enter the television industry as a writer, I would ideally like to use this thesis as a key item in my portfolio and a calling card of sorts for finding a talent agent. I intend to take every possible measure to produce a polished piece of work so that I may submit it to the New York Television Festival pilot competition in 2012. Because the maximum length for this festival is 22 minutes, I intend to cut two version of the pilot, and write with this intention in mind: my full, official thesis version will be approximately 30 minutes long, while the reduced cut will fit the festival limitations. I plan to attend the New York Television Festival in 2011 to get a sense of the sort of work they accept.

Though this pilot will almost certainly not turn into a series, I still feel that it is important that I work within the standard model of a television pilot rather than produce a short film due to my interest in television and the serial form. Because the pilot will be self-contained, I will be able to cast Wellesley students who do not have an interest in pursuing acting professionally, as they will not have the opportunity to revive these parts. However, I will produce a show bible to demonstrate the direction of the series, as this is a key component of network television series and will allow me further experience with an aspect of production that is integral to a series' consistency and success.

Wini Wood, Salem Mekuria, and Maria San Filippo have already agreed to take part in overseeing this thesis. I also intend to enlist the help of Alison Brace '12, Carly Abarbanel '12, Lauren Woelfel '13, and other CAMS majors and interested students to assist with the pilot's production. As a member of Dead Serious, the Wellesley comedy improv troupe, I have access to a dozen talented comediennes who will be vital to helping

me establish tone and character as well as providing a great talent pool from which to cast some of the roles. I have not yet explored all avenues for securing funding, but I do intend to apply for department money as well as the Pamela Daniels Fellowship. However, I will work within a pre-planned budget and rely on volunteer student assistance to ensure that this remains a low-cost production.

This thesis will serve as a capstone experience in my Cinema and Media Studies major as well as provide a new opportunity to independently explore concrete elements of television production. It will function as both an artistic and intellectual endeavor, combining reflection on my own Wellesley experience with history both on- and off-campus. On a more personal note, I also intend to dedicate this project to my mother, who epitomizes everything admirable about Wellesley women and women in general and whose college experiences shaped her more than anything else in her life. I hope that I can create a legacy that honors hers while working within a medium that reflects my professional ambitions and personal interests.

Research

Status of research: Historical research is complete with the exception of set and costuming planning, which will fall under this semester's plans. Additional research on the role of women in television, both on- and off-screen, will also be conducted this semester and discussed in a Ruhlman presentation for which Wini has agreed to advise me.

Wellesley Resources

Archives: Editions of *The Wellesley News* from the 1969-1970 academic year

Yearbooks: *Legendas* from 1970 (year of pilot) – 1973 (class of subjects)

Image archives: photographs from 1969 moratoriums (October 15 and November 23), formal dinners, era fashion, and Junior Show

Junior Show: programs, correspondence, scripts, and music

Interviews

81 responses from alumnae of the Class of 1973 discussing personal experiences, general impressions, and stories of note. One phone interview and two in-person interviews to follow-up, as well as extensive discussion with my mother and her close friends.

Book Sources

Rebels in White Gloves: Coming of Age with Hillary's Class, Miriam Horn

- Provided background on the social climate at Wellesley in the previous year.
- Perspectives of individual students reacting to cultural shifts and the rift between students' ideals and those of their parents
- Discussion of the nature of memory and relying on oral histories to reconstruct the events and emotions of the past, relevant to my research methods

The Vietnam War on Campus, ed. Marc Jason Gilbert

- Students' accounts of involvement in the anti-war movement
- Sense of atmosphere on college campuses
- Identified tactics employed by student protesters and the relative efficacy of various paths to spreading information and seeking change, from letter-writing to violence (SDS)
- Applied primarily to larger schools

Women's America: Refocusing the Past, ed. Linda Kerber, Jane Sherron de Hart

- Essays on Civil Rights, anti-war movement, feminism, the sexual revolution, and pivotal moments in women's history written by and about women

Television and the Red Menace: The Video Road to Vietnam

- Media built around promoting an unquestioningly superior America prior to Vietnam and its impact on national sentiment at the start of the war
- Discusses events prior to thesis that would have shaped parents' views and those of a few students, including conservative backlash and renewed patriotism

The Movements of the New Left, 1950-75: A Brief History with Documents, Van Gosse

- Timeline of surrounding events provided through primary source documents with brief introductions
- NOW Statement of Purpose (Oct. 1966) addressed founding principles of second wave feminism
- Black Power statement from Stokely Carmichael and Charles V. Hamilton (1967) outlined intentions of the Black Panther party
- "We Refuse" (1967), a statement of Vietnam resistance, discusses ideological opposition to war and the class divide between legal and illegal alternatives to being drafted
- Declaration of Independence from the War in Vietnam (1967) from Martin Luther King Jr. was first major break between the Civil Rights movement and the Johnson administration
- "Night Flight to Hanoi" (1968) by Daniel Berrigan discusses destruction of A-1 draft cards. Exclusively male-oriented language, ignoring women in movement even when discussing anti-war ideologies of young Americans.
- New York Radical Women's statement of Principles and "No More Miss America"
- Third World Liberation Front's "The Politics of the Strike" (1968) from UC Berkeley discusses the interests of minority students in controlling the structure and content of ethnic studies courses
- "Toward a Revolutionary Youth Movement" (1968) by Mike Klonsky criticizes "chauvinist," "privileged" SDS for adhering to the same systems they oppose and urges students to view the University as an oppressor of the working class.
- Third World Women's Alliance: "Equal to What?" (1969) describes goals of SNCC's Black Women's Liberation Committee vis-à-vis Women of Color Feminism and creating a separate movement and identity for "third world" women.
- "Gay is Good" (1969) by Martha Shelley is a statement of purpose for the gay rights movement

When Everything Changed, Gail Collins

- Cultural shifts of the era, including increasing skepticism about power structures and authority figures in the aftermath of Civil Rights
- Consciousness-raising and working outside the home promoting increased hostility and criticism in marriages; "just a housewife" mentality from both sides
- Identified women's movement as "the only instance in which people being discriminated against lived in much more intimate association with the 'enemy' than with other members of their own group." In contrast to Wellesley.
- Discusses sexism in New Left and view of women involved as caretakers for the real (male) activists

- Women's movement had an FBI tail in 1969
- Views of Shirley Crisholm, 1970 Wellesley Commencement Speaker

Long Time Gone: Sixties America Then and Now, Alexander Bloom

- Division between achievements of Southern Civil Rights activists and the continuing struggle of urban black workers in the North
- "Of This Generation" by Wini Breines on the New Left and student movement
 - discussed the rapid increase in college attendance and the ties between universities and government/military
 - Family backgrounds and limited mentorship in movement
 - Idealism of early-mid 60s versus the cynicism of late 60s – New Leftists were defined by what they worked for while later activists were defined by what they worked against
 - Discussed the "military industrial complex"
 - Influence of counterculture, Black Power, Vietnam, repressive school regulations, and interest in drugs, sex, and rock and roll, as well as the intermingling of counterculture and activism
 - Discussed the 1967 Summer of Love in the Haight-Ashbury
 - Nixon Administration's attempts to discredit radical politics, in particular the Black Panther Party
 - Postwar prosperity allowing students time and resources to fight for their beliefs
- "Washington's War at Home" by Tom Wells discussed the October 1969 Vietnam Moratorium protests in which 2 million participated
- "Lyndon Johnson and the Roots of Contemporary Conservatism" by Tom Wicker discusses the rapidity of Civil Rights gains under the Johnson administration leading to a conservative backlash
- "Negroes No More: the Emergence of Black Student Activism" discussed the push in 1968 for black studies courses, full curricula, and black faculty

Sisterhood is Powerful, ed. Robin Morgan

- Collection of sexist quotes, including Stokely Carmichael's "The only position for women in SNCC is prone"
- History of radical activism and "guerrilla" protesting/theater, including WITCH
- Published in 1970, yet contains extensive investigations into intersectionality, including class, ethnicity, race, and ability, in contrast to contemporary view of second wave feminism, though Morgan rejects NOW on these grounds
- Direct evidence for gender oppression in psychology, both pop and academic
- List of "consciousness-raising" films and books, then intended as suggestions, that would have been in the collections of 1969 radical feminists

Script

Preparation for scriptwriting: courses in screenwriting and television writing at Columbia; ARTS 165 and 365 at Wellesley; internship at the New York Television reading and assessing comedy pilot scripts and reviewing produced pilots.

The script for the pilot is currently in draft 3 of 4, and will be modified slightly during the production process to suit the availability of campus resources and talent as well as the natural speaking patterns of actors cast. Improvisation on some dialogue will be encouraged during shooting, particularly since much of the humor relies on acting rather than scripted jokes.

Cast and Crew

Following registration for 370, I intend to post spam both online and on campus bulletin boards soliciting interested students to both audition for and volunteer to serve as crew members on the pilot. In exchange for participation by crew members, particularly those with more interest than experience, I will train them on lighting, sound, and set procedure. This system was successful for both Molly Wasser '09 and Laura Reddy '10.

For my crew, I have already solicited Grace Leeson, a sophomore, to serve as my production manager and assistant director. She has assisted me on shoots for Dead Serious and ARTS 365 and was my right hand in organizing the Dead Serious Comedy Festival, so she has both the technical and administrative skills to assist in the production. Additionally, current WCTV President Gladysz Soto has agreed to help me gather members of her production team for my crew, and several CAMS majors and friends have expressed interest in helping out.

I have written several characters for friends with acting backgrounds, though I will hold auditions for all parts. Members of Dead Serious and Upstage have expressed interest in auditioning and many of my friends have agreed to serve as extras. The actor from my ARTS 365 final has already been cast in one role.

Set and Costuming

To minimize res hall sets, I have written the script to require only one dorm room, for which I will use my own. All sets will be scouted in advance to eliminate anachronous elements, though currently all Wellesley sets require only limited adjustments. One classroom, a res hall hallway, a bell's desk, Alumnae Hall auditorium, Clapp Library, a classroom, and WZLY are the only other indoor sets, and the latter is the only one that should require a lot of set-dressing. Outdoor locations Severance Green, Green Beach, and the walkway beside Founders are roughly the same now as they were in 1969.

My mother has put together a collection of posters, room furnishings, clothing, and accessories from her first year. She is also assisting me in basic costume design to modify contemporary clothing to suit the era, and has suggested the use of basic ribbed turtlenecks for extras to fit both the season and the era as well as widespread availability. Goodwill will be a primary source for costumes.

Documents copied from the archives, including protest posters, Wellesley News editions, and photographs will also be used in set-dressing.

Schedule

The following is an outline of my anticipated schedule. Once actors and crew are assembled, my production manager and I will work out a specific shooting schedule based on the availability of actors, crew, and locations.

Mid-February: Auditions and crew assembly

First week of March: Complete shooting schedule

Second week of March: Complete costuming and set-dressing

End of March: Complete shooting

Second week of April: Complete rough cut

Third week of April: Complete fine cut with opening and closing credits

The final cut will be printed to tape and recorded to DVD at least 48 hours prior to the thesis deadline to ensure plenty of time for exporting, converting, and burning the pilot. It will be submitted as a DVD alongside a production journal, a short paper discussing the process and final product, and a show bible.

Meetings for 370

I would like to join the Art Department review meetings if possible. Additionally, I would like to arrange a regular meeting time with both Wini and Salem in order to track my progress and stay on top of deadlines.

Good Girls – Kate’s Thesis
Cast and Crew List 3/13/12

Meg	Vannessa Greenleaf	(626) 840 0929
Paulie	Sarah Heveron-Smith	(585) 834 1767
Nan	Sabrina Giglio	(310) 266 6974
Alice	Kelly Kern	(203) 505 0904
Debbie	Lela Paultre	(917) 657 1324
Alan	Jay Ben Markson	(508) 965 4120
Ted	Andrew Peabody	(978) 979 2322
Hippie	TBD	
Helen	Lilli Johnson-Moffet	(612) 987 1507
Jennifer	TBD	
Sue	Marge Dunn	(781) 572 5210
TZE Girls	Hannah Levine	(909) 965 5626
	Nathalie Davidson	(305) 582 4988
Coach	Haley Harris	(847) 962 6848
Bells Girl	Grace Owens-Stively	(401) 339 9138
Decliners	Katie Barsotti	(509) 951 0295
	Adrienne Ogle	(978) 578 2555
Assistant Director/ Production Manager/ Script Supervisor/ Casting Director	Grace Leeson	(404) 309 1940
Boom Operator	Katie Barsotti	(509) 951 0295
Best Boy	Adrienne Ogle	(978) 578 2555
PA	Hannah Levine	(909) 965 5626

Cast and Crew Update 4/12/12

Meg	Katie Barsotti	(509) 951 0295
Ted	Tim Dudley	(978) 944 7764
Hippie	Andrew Heine	(336) 264 1525
Sue	Hannah Levine	(909) 965 5626
Jennifer	Lesley Scott	(650) 291 9925
Boom Operator/ Best Boy	Adrienne Ogle	(978) 578 2555

Good Girls – Kate’s Thesis
 Props and Costumes

Character	Actor	#	Scenes	Days	Clothing
Meg	Katie	1	Dining Hall	Monday, 9pm	Red sleeveless dress blue button-down, green cardigan, h-w jeans, sandals
		2	Lake Dorm	Sunday, 1:30pm Sunday, 9pm	
		3	Classroom Train Station Protest	Monday, 5pm Saturday, 12pm Saturday, 2:30pm	
Paulie	Sarah	1	Dining Hall	Monday, 9pm	Maxi wrap skirt, white sandals, top TBD
		2	Lake Dorm	Sunday, 1:30pm Sunday, 9pm	
		3	Classroom Train Station Protest	Monday, 5pm Saturday, 12pm Saturday, 2:30pm	
Alice	Kelly	1	Dining Hall	Monday, 9pm	Granny dress, brown loafers
		2	Lake Dorm	Sunday, 1:30pm Sunday, 9pm	
		3	Courtyard/Protest	Saturday, 2:30pm	
Debbie	Lela	1	Dining Hall	Monday, 9pm	Maxi dress, white poncho, brown loafers Black and red romper, fur vest, brown boots
		2	Lake Dorm	Sunday, 1:30pm Sunday, 9pm	
		3	Courtyard/Protest	Saturday, 4:30pm	
Nan	Sabrina	1	Dining Hall	Monday, 9pm	White shift, light shoes white button-down, seersucker skirt, light shoes pink sleeveless dress, light shoes
		2	Lake Dorm	Sunday, 11:30am Sunday, 9pm	
		3	Courtyard/Protest	Saturday, 2:30pm	
Helen	Lilli	1	Dining Hall	Monday, 9pm	Red top, skirt wide-leg jeans, flannel top maxi dress
		2	Lake	Sunday, 11:30am	
		3	Protest	Saturday, 2:30pm	
Martha	Grace O-S	1	Bell's Desk (Alan) Bell's Desk	Monday, 8pm	Brown dress
		2	(Phone)		

Hair	Make-up	Jewelry/accessories	Ownership	Props
Straight, side part	Minimal	Apron	Dress (Kelly)	tray, plates, food
Ponytail with scarf	Minimal	Hair scarf	Scarf (Kate)	books, notebook, pen Book, clothes
Straight, pouffed	heavy top liner, blush ("date")	B/Br purse	Dress, Cape (Kate)	books, notebook, pen
Ponytail with scarf	Minimal	Hair scarf	Skirt (Kate), Scarf (Kate)	Books, notebook, pen Records
Ponytail with scarf	Minimal heavy top liner, shadow/too mod	Hair scarf Fringe purse, swirl earrings	Scarf (Kate) Purse (Sabrina), Earrings (Kate)	Books, notebook, pen
Down, center part	liner, dark/curled lashes	Hair scarf	Dress (Kate), Scarf (Kate)	Tray, plates, food Guitar
Down, center part	liner, dark/curled lashes	Sunglasses	Sunglasses (Sarah)	Gardening gloves, plant, joint
Down, center part	liner, dark/curled lashes	Sunglasses	Sunglasses (Sarah)	Guitar
Straightened	Minimal			Tray, plates, food Book
Straightened	Minimal		Patch shirt (Kate)	Book, notebook, pen
Covered by scarf	Minimal	Scarf - important	Scarf (Kate)	
Straightened, scarf headband	Bright; liner, dark/curled lashes	Scarf headband		Tray, plates, food
Straightened, scarf headband	Bright; liner, dark/curled lashes	Scarf headband		Magazine
Straightened, scarf headband	Bright; liner, dark/curled lashes	Scarf headband		Sign
Maximal	Minimal			Food
Maximal	Minimal			
Maximal	Minimal			
Straight, scarf/headbanded	Minimal	Scarf/headband	All clothes (Kate)	Notebook, PA Phone

Jennifer	Lesley	1 Dining Hall	Monday, 9pm	Green dress
		2 Courtyard/Protest	Saturday, 2:30pm	Red and white dress
Sue	Hannah	1 Dining Hall	Monday, 9pm	Pink and white dress
		2 Courtyard/Protest	Saturday, 2:30pm	Black and white dress
Decliner 1	Grace	1 Lake	Sunday, 11:30am	Pink plaid romper
		2 Courtyard/Protest	Saturday, 2:30pm	Grey coat, blue sweater, plaid skirt, light shoes
Decliner 2	Adrienne	1 Lake	Sunday, 11:30am	White blouse, jeans, light shoes
		2 Courtyard/Protest	Saturday, 2:30pm	Blue coat, white sweater/top, embroidered skirt
Coach	Haley	1 Lake	Sunday, 11:30am	Wellesley t-shirt, shorts
Alan	Jay Ben	1 Classroom	Monday, 4pm	Green flannel, brown jacket, jeans
Ted	Tim	1 Classroom	Monday, 4pm	Flannel, jeans
Hippie	Andrew	1 Train/Protest	Saturday, 1pm	Brown jacket, blue shirt, jeans

Straight, side part	Maximal			
Straight, side part	Maximal		Dress (Marge)	
Straight, center part	Maximal			Food
Straight, center part	Maximal			
Straight, side part, slightly puffed	Minimal		Romper (Marge)	
Straight, side part, slightly puffed	Minimal		All clothes (Katie)	
Headband, bangs dried to center rather than side	Minimal (mascara)		All clothes (Katie)	
Headband, bangs dried to center rather than side	Minimal (mascara)	Hair scarf	All clothes (Katie)	
Ponytail	Minimal	Lanyard with whistle	Lanyard (Ali Brace)	
				Book, notebook, pen
				Book, notebook, pen
Disgusting			Jacket, shirt (Kate)	Keys

Good Girls – Kate’s Thesis
 Shooting Schedule – Saturday 4/14

Waiting at the Train				
<i>Call: 12:30 - crew, 12:00 - actors</i>				
Event	Time	Location	Talent	Aim
Sarah Call Time	12.00pm	Orchard	Sarah	Wardrobe Sarah-3
Car Load/Unload	12.30pm	Dower lot		Drive to Wellesley Square station in Sarah's car, set up shots
Paulie on Payphone/Keys	1.50pm	Payphone TBD		Two: med/wide VAS, close S
"What time did they say?"	1.00pm	Wellesley Square Station	Sarah, Katie	Three: wide, close V, close S
"Might I interest you in..."	1.20pm		& Andrew	Four: wide, med VA, close A, close S

The Protest				
<i>Call: 2:30 - crew, 3:00 - actors & extras, 4:30 - Lela</i>				
Event	Time	Location	Talent	Aim
Space Prep	2.30pm	JAC sculpture court		Eliminate modern references, light stairs/ all wardrobe 3 (2 for supporting)
"But they guide me..."	3.00pm	JAC stairs to sculpture court	Andrew, Sarah, Katie	One: top of stairs, hold on A after SV exit
"Hi."/Bogarting cookies	3.15pm	JAC sculpture court	Andrew, Kelly, Katie	Four: A in/Hi, K Hi, A sit, V>KA cookie pan
TZE circle	3.30pm		Lesley, Marge, Hannah, Sabrina	Three: Group w/S, close S, group emph. L
Guitar failures/crowd song	3.50pm		Sabrina, Kelly, group	Four: KS, K, S, group
"Ignored and disrespected"	4.10pm		Sarah, Katie, group	Four: S, group, group, V
"Of course you were."	4.25pm		Sarah, Katie	One: med VS
Lela Arrives	4.30pm			Wardrobe: Lela-3
Nan/Debbie shots	4.32pm		Sabrina, Lela	Three: med SL, close S, close L
Nan/Helen shots	4.40pm		Lilli, Lela	Two: med LL, close Le

Notes	Props	Equipment
Actors show up in costume, make-up and hair will be done for you at call.		
Grace picks up Andrew in Kate's car		
Paulie on phone is one shot; second is angle on Paulie walking away from Andrew, then returning. He follows off/toward camera.		Camera - standard lens, daylight setting; Shotgun mic with XLR; Boom pole; Headphones; Bounce
Careful with scream - not too loud	Keys, purses, payphone receiver.	If no payphone, shoot same time of day later in the week, different location.

Notes	Props	Equipment
		Kate will prep that morning as well!
	Keys	
Finish with Andrew ASAP, Grace(?) drive him back // crowd sways to song	Cookie plate	General props: protest signs
No shot where Debbie would be sitting // crowd sways to song	Guitar	Above PLUS Arri kit, two lanterns with bulbs/cords, C-stands, gaff tape
No shot where Debbie would be sitting // crowd sways to song		
crowd sways to song		
"can't do homework" / Nan body shift > "is there an end time?"		

"stronger voice than us"	4.50pm	Lela, Kelly, Sabrina	Two: med LKS, close K
Debbie reactions	4.55pm	Lela	One
Closing group	5.00pm	Lela, Kelly, Sabrina, Sarah, Katie	One

Courtyard *Call: immediately following protest - Lela, Kelly, Sabrina, Marge, Lesley, Grace, Adrienne*

Event	Time	Location	Talent	Aim
Walking out of Tower	5.12pm	Tower courtyard	Lela, Kelly, Sabrina	Three: long LKS, med LKS, close S
"Very committed"	5.20pm		Lela, Sabrina	One: LS
"YES!"	5.23pm		Lela, Lesley	Two: close Lesley, med group then all out leaving Lela
"Norma"/"First-year physics?"	5.30pm		Lesley, Marge, Sabrina, Kelly	Three: med LMSK, med LM, med SK

Re "ignored and disrespected," Nan falling

Keep Andrew's spot out of frame

Notes	Props	Equipment
Frame Lela to one side Keep Lela's space out of frame		Camera - standard lens, daylight setting; Shotgun mic with XLR; Boom pole; Headphones; Bounce

Good Girls – Kate’s Thesis
 Shooting Schedule – Sunday 4/15

Boating Scene				
Event	Time	Location	Talent	Aim
Crew Call Time	11.00am	TCE 524		Equipment > Boathouse
Actor Call Time #1	11.30am	Boathouse	Lilli, Sabrina, Grace, Adrienne, Haley, Kelly, Lela	Wardrobe, run-throughs
Canoe Load-In	12.00pm	Boathouse	Kelly, Lela, Haley, Lilli, Sabrina, Grace, Adrienne	Load actors and crew in canoes, paddle to mid-lake
Coach sequences	12.10pm	Lake/GreenBeach	Kelly, Lela, Haley	Three: wide KLH, med-close K, med-close H
Establishing/"Every boat for itself!"	12.40pm	Lake/GreenBeach	Lilli, Sabrina, Grace, Adrienne	One: wide LS
"My father's a doctor"	12.50pm	Lake	Lilli, Sabrina	Three: med LS, close L, close S
Decliners	1.20pm	Lake	Grace, Adrienne	Three: med declining, long hand-paddling, med paddles floating
Kate, Grace, Adrienne return to shore	1.40pm			
"In the mood for a cookie."	2.00pm	Green Beach	Kelly, Lela	Three: med est./surprise, med-close K, med-close L
"Student senate's voting..."	2.30pm	Green Beach	Kelly, Lela, Katie, Sarah	Seven: med-close each (4), wide all, med boat, med grass
"this thing tomorrow."	3.30pm	Green Beach	Kelly, Lela, Katie, Sarah	Two: long walk over, med sit down
Dinner/evening break	4.00pm			

Notes	Props	Equipment
	Textbooks, pen, paper, guitar	
	Megaphone for Haley?	Camera with standard lens, tripod, shotgun mic, radio lav mic
5 Boats: Haley; Lilli/Sabrina; Grace/Adrienne; Kelly/Lela; Kate/Katie (paddleboat)	Paddles (string for floaters?)	
Inc. end of class call on med-close H	Megaphone for Haley? // guitar, books, pen, paper	Lela and Kelly can take a nice long break.
Lilli and Sabrina paddle into mark, Kate stays out by beach to shoot // Decliners paddle past		
Kate paddles in to shoot closer.	Close to straight-on; med includes redirected rage	Lilli can leave after; may run a little long
	Guitar, books, pen, paper	
Inc. both scenes, minus walk over		

Good Girls – Kate’s Thesis
 Shooting Schedule – Monday 4/16

Classroom				
<i>Call: 3:30 - crew, 4 - student actors, 5 - Wini and extras</i>				
Event	Time	Location	Talent	Aim
Crew Call Time	3.30pm	Founders 207		Set up classroom
Cast Call Time	4.00pm	Ext. Founders	Jay Ben, Tim, Sarah, Katie	
"The Ted Show"	4.15pm	Ext. Founders		3: long Katie/Sarah, med bump, med-long Tim/JB
Paulie storms off	4.30pm			3: close to long Sarah storming, med Tim, med Katie/JB
All go inside	4.45pm	Founders 207		
Shuffling in late	5.00pm		Wini, Katie, Sarah	2: long/close reverse
Wini's lines	5.10pm		Wini	3: o/s med, close, long
Meg's lines	5.20pm		Katie, Jay Ben, Tim	3: close, close w/Jay Ben, med
"that's the most basic"	5.30pm		Katie, Jay Ben, Tim, Sarah	3: wide, close Tim, close Sarah
Ted showing off	5.40pm		Tim	2: wide, close Tim
Paulie's irritated	5.50pm		Sarah	2: close board reaction, close Tim reaction (diff angles)
Dinner Break	6.00pm			

Bell's Desk				
<i>Call: 7:30 - crew, 8:00 - actors</i>				
Event	Time	Location	Talent	Aim
Crew Call Time	7.30pm	Sev Bell's Desk		Set up space, lighting
Cast Call Time	8pm	Sev Bell's Desk	Jay Ben, Grace O-S	Check costumes, run lines
Establish	8.10pm			1: wide
Alan's side	8.20pm			2: med os, close
Martha's side	8.30pm			2: close os, med side
Phone call	8.40pm		Grace O-S	1: med-close

Notes

Low desk density, bell curve on board

Props

books

EquipmentCamera with standard lens,
tripod, shotgun micall carrying
books

books

plus reactions

NotesRemove modern references,
Wellesley News, etc.**Props**Notebook,
PA**Equipment**Camera with standard lens,
shotgun mic, boom pole,
tripod, lanterns
w/bulbs&wires, desk lamp

Begin setting up dining hall if extra ti

shoot whole scene from wide

notebook

poss 3: close w/PA

Jay Ben wraps

no phone at desk; snag receiver from
public phonephone
receiver

Grace O-S wraps

Dining Hall				
<i>Call: 8:40 - crew, 9 - actors</i>				
Event	Time	Location	Talent	Aim
Crew Call Time	8.40pm	Sev Dining Room		Set dressing
Cast Call Time	9.00pm	Sev Dining Hall	Katie, Sarah, Lela, Kelly, Sabrina, Lesley, Hannah, Lilli, extras	Costume check, run- throughs, seating arrangements
Helen's table	9.20pm		Lilli, Sarah, Lela, Sabrina, extras	5: close os Sarah, close os Lilli, wide table, Sabrina passes, Lela passes
TZE table	9.40pm		Lesley, Hannah, Sabrina, extras	5: close Sabrina, wide table, close Lesley, close Hannah, close mashed
Main table	10.00pm		Lela, Sabrina, Sarah, Katie, Kelly	11: close each (5), med pairs (3), Lela sitting, Sabrina sitting, Sarah sitting
Serving/opening	10.30pm		Lela, Sabrina, Katie, Kelly	8: close each (4), close pairs (2), med side, long exiting

Notes	Props	Equipment
Arrange remaining furniture, remove visible spam (as possible), arrange food on plates		
Costumes for extras in box	Trays, plates, food, mashed potatoes, serving spoon	Camera with standard lens, tripod, shotgun mic
Sarah returns to other table; pay attention to order of passing/sitting for background	passing with trays	table extras wrap
	tray, potatoes, plates w/food, serving spoon	table extras wrap
on exit: Nan and Meg swapping conversation	trays, plates, food, mashed potatoes	Sarah wraps

Good Girls

Reflections on the Thesis Project

In the summer of 2010, while visiting North Carolina for my older brother's wedding, my mother and I happened upon our first gun show. We walked the aisles, my mother dusting off her childhood Virginia accent to play at a window-shopping marksman, and noted that the hot pink revolvers for sale would really add to my collection. Making our way past an air gun display, a proprietor stopped us to compliment our sundresses. "Thank you ladies for dressing like ladies," he remarked. "I don't like seeing women walking around in work pants like men."

While we both feigned appreciation at his attempted compliment, our ensuing conversation attempted to discern whether his statement was sexist, as my mother claimed, or misogynistic, as I did. My mother questioned my assertion that his statement was borne of a misogynistic worldview. "He doesn't hate women," my mother argued. "He just thinks he can tell them how to dress. Be glad that's not the norm, because it certainly was when I was young."

She threw in some college anecdotes to color her argument, including one about the old man who used to pick up Wellesley students hitchhiking back from Boston, only to scold them for their short dresses and dangerous travel methods. "You hitchhiked?" I asked, genuinely shocked. "What else did you do then?"

Perhaps under the influence of the North Carolina humidity, my mother saw fit to tell me everything, sparing no detail in her recounting of weekends spent at Harvard and joints puff-puff-passed on the roof of Shafer Hall. Her vast skirt suit collection was preceded in her college years by two pairs of jeans and one flannel work shirt, a self-imposed uniform worn to every class. On the weekends, when I might go to the movies or peruse the shops on Newbury Street, my mother sat in T stations with her friends, playing half-baked covers of her favorite folk tunes on a hand-me-down guitar. When they made enough in change, they'd hop a Greyhound to a student demonstration to protest any of the myriad social issues plaguing America's youth.

Typical of a Wellesley woman, my mother was making me feel like an underachiever. Here I was, spending more of my college years in front of the TV than I'd like to admit, while my mother's legacy at the same school involved fighting injustice and challenging corrupt institutions. She was closely tied to political movements that changed the course of history for the better, while my greatest achievement to date was a 5-minute video about cats eating fish.

The following day, I returned to New York to resume a course in television writing at Columbia. My first class back was the day we were assigned to pitch a new show—not the series we'd been writing so far, necessarily, but something a network executive would grab onto and really want to produce. Though it was largely an exercise in salesmanship, I benefitted from having a great product—a television series based on my mother's college years, the same one that had been playing in my head all weekend in North Carolina.

Alas, because the network executives who jumped at my pitch turned out to be my fellow students in disguise, my series has not yet sold. Returning to Wellesley, however, granted me another opportunity to realize this plan: as a pilot produced for my senior thesis.

My goal for this project was to recreate my mother's college years in a comedic light, taking note of real historical events, character traits drawn from her fellow students, and the shared experiences that link my mother's and my Wellesley memories, however disparate the details. I wanted to capture the feeling of the era: of being caught between worlds divided by time and space, of trying to forge an identity in surroundings still struggling with their own. I wanted to pay homage to my mom, my favorite person and a Wellesley woman to her core.

Research Process

My mother was in college from the fall of 1969 to the spring of 1973, a period rich with change and growth. Her particular experience—that of a middle-class white girl from Washington, D.C.—could be mined for endless memories, beliefs, and opinions, but represented only one view on a complex period of history, situated in a diverse student community. I therefore felt it important to begin my research process by seeking the wisdom of my mother’s classmates, via a survey I e-mailed to the class list directly thanks to some help from the Alumnae Office.

I received 81 unique responses, many from women who remembered my mother and hoped I might pass on their warm wishes. Their recollections ranged from funny stories (smelling marijuana fumes emitting from an MIT frat house fire) to painful memories (a racist vandal in Bates), from two-sentence replies to four follow-up e-mails. Most respondents were enthusiastic about the project and hoped that they could see the final project, while others were offended that I sought to cast such a sorrowful period in a comedic light. My favorite response, from a woman my mother remembered distinctly, was a florid account of the magic of Claflin Hall, “in this fairy tale realm, where transformation could happen—and did.”

The responses I received from 1973 alums provided fantastic background for my historical research as well as many fascinating starting points for my pilot’s plot. From the anecdotes sent to me by e-mail, I was able to determine what issues were most pertinent to Wellesley students at the time, what historical episodes informed their worldviews, and how life experience interplayed with political and cultural views. With this identity- and perspective-based framework in mind, I began my historical research.

My original book list was divided into two categories: books about the era in which my pilot was set, and books about television. Having plowed through the TV-focused books as pleasure reading on my summer internship commute, my remaining resources painted a well-

rounded picture of the late 1960s. Primary source documents and contemporary writing gave a sense of public consciousness in and leading up to 1969, using the language and references my characters would share. History books analyzing the sources and spread of these ideas made strong cases for causation, including the role of the Civil Rights Movement in producing widespread distrust of institutions and sparking an activist fever in myriad disenfranchised communities. The shared sentiments of student activists in the era diverged enormously from what I had previously understood them to be: while descriptions of hippies passing flowers to the national guard promote an image of an idealistic generation looking for peace, both contemporary and historical writings revealed that cynicism and feelings of powerlessness provoked students and other young people to fight back. The struggles were not characterized by the pursuit of better future, but by condemnation of an unwanted present.

The final component of my research, which occurred well after the writing process, involved looking into images of the era. In order to attempt to recreate the late 1960s, I needed to look at photographs and films from the period whose clothing, hairstyles, furnishings, and objects would give me a clearer sense of the aesthetic I sought to replicate. Largely completed over wintersession and the first half of the spring semester, this research proved more difficult than I had anticipated, as my mother's recollections of her college style and the clothing items she'd held onto since her first year bore little to no resemblance to the tailored dresses and cat eyes of 1969 mass media. The Wellesley Archives, while helpful, had only a handful of black and white images, limiting the knowledge I could glean from their glossy artifacts. As a result of this confusion, I used my mother as a direct consultant on this portion, e-mailing her pictures of my proposed wardrobe pieces and nixing those she couldn't picture on the Wellesley freshmen she'd known.

Works Consulted

On Television

- Dow, Bonnie J. *Prime-Time Feminism*
Douglas, Susan J. *Where the Girls Are*
John Friske, *Television Culture*
MacDonald, J. Fred. *One Nation Under Television*
MacDonald, J. Fred. *Television and the Red Menace*
Haralovich, Mary Beth and Lauren Rabinovitz, eds. *Television, History, and American Culture*
Klein, Allison. *What Would Murphy Brown Do?*

On History

- Horn, Marian. *Rebels in White Gloves*
Gail Collins. *When Everything Changed*
Gilbert, Marc Jason. *The Vietnam War on Campus*
Bloom, Alexander. *Long Time Gone: Sixties America Then and Now*
Gosse, Van. *Rethinking the New Left*
Kerber, Linda K. and Jane Sherron de Hart, eds. *Women's America*
Horn, Miriam. *Rebels in White Gloves*
Morgan, Robin. *Sisterhood is Powerful*
Kerber, Linda. *No Constitutional Right to be Ladies*

Select Influential Media

- Community*. NBC. 2010-.
Freaks and Geeks. FOX. 1999-2001.
Mad Men. AMC. 2007-.
The Mary Tyler Moore Show. CBS. 1970-1977.
Rowan and Martin's Laugh-In. NBC. 1968-1973.
The Smothers Brothers Comedy Hour. CBS. 1967-1969.
The Wonder Years. ABC. 1988-1983.
- The Graduate*. Dir. Mike Nichols. 1967.
Across the Universe. Dir. Julie Taymor. 2007.
Hair. Dir. Milos Forman. 1979.
Alice's Restaurant. Dir. Arthur Penn. 1969.
Easy Rider. Dir. Dennis Hopper. 1969.
The Big Chill. Dir. Lawrence Kasdan. 1983.
Dazed and Confused. Dir. Richard Linklater. 1993.
Forest Gump. Dir. Robert Zemeckis. 1994.
Taking Woodstock. Ang Lee. 2009.

Writing Process

Having spent the summer of 2010 studying television writing at Columbia University and the summer of 2011 reviewing submissions to various contests at the New York Television Festival, I entered this writing process with a strong foundation in TV writing. The components of a good pilot include a clearly established tone and setting, an episodic and serial jeopardy set in motion, and developed characterization. As the setting was part of my original conception, I focused on character development next, knowing that a plot formed around personalities is more intriguing to an audience than personalities formed around a plot.

While 1969 was a different time, certain character traits remain consistent through generations. The people I knew best, therefore, were ideal jumping-off points for developing fictional characters, particularly when those people were Wellesley students with Wellesley experiences.

Both of my first-year roommates served as the basis for major characters. After I read in one of the class of 1973 survey responses that only one black student had been housed with a white roommate, and had thereafter maintained a white social circle, I recognized my friend and former roommate Lela Paultre in her story. Lela is a black woman from Queens who spent her high school years at the prestigious St. Paul's School in New Hampshire, where her friends were almost exclusively white and her connection to any black community was tenuous at best. Upon arriving at Wellesley, the black student organization, Ethos, actively sought her as a member, assigning her a big sister before she even knew the group existed. While many black students found a home with fellow Ethos members, Lela had no interest in the organization and declined to ever join.

Lela's story and that of the woman who responded to my survey became the basis for the character of Debbie, whose unique status as the only black first-year to not socialize with other

black first-years highlights the tension surrounding race at Wellesley in 1969 and the social divisions to which students adhered. When so many survey responses remarked on the large number of black women in the class of 1973 and the insularity of their social network, I felt it was important to highlight this aspect of the Wellesley environment through a character like Debbie.

My other first-year roommate was a girl named Kyle, who had been raised by four moms, as her mothers had split up when she was young and remarried other partners. Kyle can best be described as a firecracker, a strong-willed and stubborn girl with a passion for social justice and a short fuse in the face of prejudice. I have always felt that Kyle was a character, someone whose personality would be more believable in fiction than reality; to create the character of Paulie around her traits was many years in the making. Kyle's distinctive parentage is reworked to make Paulie the child of a nomadic single mom who never got the chance to put down roots. Though the back story is different, the products are the same: Paulie is distrustful of men, makes friends easily but alienates them just as fast, and is opinionated and unforgiving when debating social justice issues. Just like Kyle, Paulie also needed to be lovable.

Alice was built on a hippie stereotype and expanded to include a fuller personality and idiosyncrasies. Her love of food, originally imagined as a manifestation of constant munchies, is a running joke in the pilot, as is her inability to play guitar or sing in tune. As the characterization progressed, rather than my basing a hippie character on familiar images of hippies, I wrote my character to base her own persona on familiar images of hippies: she is attempting with great effort to replicate the cool, free-spirited flower children she aspires to be like. This relates to the modern phenomenon of hipsters, many of whom expend great effort to appear effortless.

Nan, the conservative of the bunch, was based on two survey responses I received from members of the class of 1973. The first response was largely a complaint, thirty years after the fact, that the black girls who played their music too loudly called her a honky and that she shouldn't have been chewed out for saying "you people" to a black girl when she would use the same words for any other group. The second came from a girl whose family faced enormous hardships in paying for her education, and she saw the students who skipped classes to protest as disrespecting the hard work that others had put into their education. Drawing a bit on my mother's recollections of her classmates, I reframed Nan's conservatism as resulting from a privileged upbringing, sheltered from knowledge of hardships.

I knew I wanted someone based on my mother, but as the mother I knew and the girl who'd gone to Wellesley seemed completely different people, I held off on figuring out her particular traits. When I eventually realized that a straight man would round out my cast better than a carbon copy of my favorite lady, I revised my imagining of the Jennifer Leonard character and removed my mother's influence from the character. Meg became an awkward everywoman, still clearly unsure of her place at Wellesley.

Though I had been taught by the wise TV writing sage Jamal Joseph at Columbia to write out the events of each plot and then shuffle them into an order that flowed smoothly, I instead moved directly from a beat sheet outlining my A-, B-, and C-stories to writing the whole script. I was able to envision the flow of the action easily in my head, which enabled me to skip the index card portion of the process while still producing a script that moved swiftly between stories.

When taking into account all of the stories that had been shared with me and all of the research I had done, I found that I could not produce as uproarious a comedy as I had originally planned. While I was still committed to keeping the script within the comedy genre, the frequency and humor potential of each joke dropped necessarily to accommodate a more serious

overall tone. Though concerned in my early drafts about my low “joke per minute” quotient, I found that the less frequent gags and more character-driven amusements felt organic to the story and allowed me to compose an entertaining piece that still felt somewhat grounded in reality, sidestepping the surrealism of hyper-comedic television.

My first draft involved two concurrent protests, one poorly planned by visiting MIT students, and the other a sit-in to protest Wellesley’s financial involvement in South Africa. Both were based on events in survey responses, and I felt that the conflict of two protests was both historically significant and an interesting source of character conflict. I wrote the climax of the action at the underattended Vietnam War protest, in which the smuggler of the two MIT students shifts blame for low attendance onto Paulie, who then devises a plan to expand the event and prove the sexist transfer student wrong.

Though the idea of concurrent protests certainly rings true to the frequency of demonstrations and the diverse range of causes in 1969, the plot felt stiff and unfocused. In my third draft, I revised the first act and scrapped the second, now making the conflicting events a Vietnam War protest and a concert in the city. I introduced new side characters, including two snobby upperclasswomen and a bells desk attendant on a power trip. This reworking also allowed me to make Nan’s character more humorous and therefore forgivable through the replacement of academic aspirations with a mishandled attempt at social climbing. This new script flowed more smoothly, had better characterization, and involved a sitcom-style misunderstanding when the plots converge, a comedic moment in writing if perhaps not in the final production.

Production Process

My production faced two major barriers to success: the historical setting and the ensemble cast. My script had been focused on what could successfully drive plot and characterization for an ensemble cast, but I did not fully take into account the difficulties associated with scheduling a large group of student actors and crew, particularly when every single scene involves three or more characters and many involve at least eight. Though I cast in mid-March after finalizing my script and securing several shooting locations, spring break, Easter weekend, and my actors' various commitments and trips pushed my shooting start date back to April 14, an extremely late start for such a large undertaking. Casting was itself an issue, as I had a difficult time finding male actors and needed to time my production schedule around the availability of one professional actor I had hired to play Alan. Additionally, on the day before shooting was set to begin, three of my actors dropped out, claiming that they hadn't gotten around to looking at the production schedule I'd sent out weeks earlier to notice their conflicts. I recast immediately using crew members who were already planning to be on set during those characters' scenes and a friend's boyfriend, but the new actors' schedules forced me to further revise and tighten my already cramped shooting schedule. As a result of this change, I was left with only two crew members, though the two former crew members I had cast helped out on set.

Because actors' hourly schedules varied widely, I was forced to shoot many scenes out of order in pieces, shooting one side of a conversation hours before another, with scene partners never actually interacting. This was a particular issue in the two crowd scenes I wrote, for which I attracted almost no extras despite spamming online and posterizing the campus with promises of reading period cupcake deliveries. My shot composition therefore had to be revised to block out empty chairs and open spaces behind the actors, producing a cramped image and many awkward, underplanned shots. Though I was able to put my two crew members in the background in various

outfits, the empty rooms are still visible and contrast with the content of the plot, undermining the success of many jokes. The background was also a concern with regard to anachronisms, as spam on the walls of the dining hall is visible in the opening scene and the high-definition footage captured the titles of the modern books in the dorm room scene.

Because my production schedule was planned shot-to-shot, in those instances where I was able to shoot what I had intended, I stayed on schedule and composed a lot of attractive, interesting shots. My personal camera, a Canon XH-A1S, caught many striking images—the boating scene in particular looks beautiful when plugged into an HD television screen. Additionally, my use of a Sennheiser shotgun mic for all dialogue helped keep much of the audio crisp and clear, and the few instances of problematic background noise occurred when that particular condenser mic was unavailable, and when the waves hitting my actors' canoe were too loud to block out.

Post-production was a laborious process, as I found that many successful components of my script did not translate well to video. This was partly a result of actors performing lines differently than I had intended, often repeating the same line five to ten times without achieving the inflection I wanted. Additionally, my script supervisor, Grace Leeson, who was a fantastic help on set, was unable to attend one day of shooting, and when I reviewed the footage and discovered that a handful of shots had been missed and lines had been dropped, I realized just how much I depended on her to keep track of my progress. I was able to reshoot some of those missed shots, largely thanks to Wini Wood's generosity and flexibility, but other sequences needed to be revised in post-production to hide the missing lines.

Toward the end of my editing process, I showed my rough cut to a fellow thesising videographer, Ali Brace. She was the first person to see any part of the video who had not been involved in the process, and her fresh eyes made it clear that certain sequences would not work

for viewers unfamiliar with the script. I was advised to cut entire characters, and while I cut back on the appearances of several side characters, I ultimately decided to keep some portion of each character's appearances, though many sequences were removed or cut down.

Unfortunately, in removing some sequences that did not work, I distorted the rationale for certain characters' behaviors and lines. I removed a sequence in the dining hall in which Debbie has an awkward exchange with Helen; when Meg says she "can think of one thing" Debbie and Helen have in common, therefore, their relationship is not established at all, making Meg seem racist and insensitive rather than awkwardly frank. In the boating scene, though it was a happy accident that the girls playing the Decliners capsized and I was able to get footage of them failing to right their boat, they were unable to say their lines before falling in the lake; without their annoying behavior established, Nan and Helen overturning their boat seems like a random act of cruelty rather than being comically justified. In a more successful unexpected revision, the actress playing Coach also capsized before she could say her lines, but the footage of her shouting from the dock works well with the footage of Alice replying from the water as long as the viewer isn't personally familiar with the geography of Lake Waban.

My thesis is distinctly a pilot, rather than a short film, which was important to my personal goals and academic interests. I have incorporated all of the vital elements of a strong pilot into my script, and my fully developed characterization is evident from the produced pilot. This project functions more as a pitch pilot than a television series' first episode, which is standard for independently produced television. The pilot's length contributed to this; however, having served on the selection committee for the New York Television Festival's Independent Pilot Competition, I noted with many entries that the most successful pilots ran shorter than a full episode of television, often between 8 and 15 minutes. Independently produced television is necessarily a rough draft; pilots are not aired as originally produced, but instead used to pitch a

show to networks. This pilot is therefore less a polished first episode of a series and more an indication of what could be, giving a sense of tone, character, and setting that would give a network enough information to determine whether such a show could go to series. Though I won't be passing this pilot along to the executives at NBC, my process and product are exactly what a television producer would use to pitch a series.

The opportunity to produce a pilot using Wellesley resources has been invaluable, as has the experience of attempting to recreate my mother's college years. This was a fitting capstone experience for my unofficial television concentration in my field as well as an opportunity to conduct the sort of research that would necessarily accompany such an undertaking in professional television. Creating Good Girls has served me both intellectually and pre-professionally, and I am pleased to have fulfilled the goals I set out for myself with this project. I only hope that my mother enjoys the project that she inspired and that the fellow from the gun show appreciates all the vintage dresses.

Good Girls

A Dramey

Written by
Kate Leonard

Overview

“We spent all day fighting injustice and then we would come back to school and play bridge. We were revolutionaries; we were trying to change the world. But at the end of the day, we were good girls.”

- Jennifer Leonard, Wellesley Class of 1973

Good Girls is a half-hour series set at Wellesley College beginning in the fall of 1969. Situated at the halfway point between drama and comedy, the series reflects the varied experiences of college women at a time of cultural and political unrest.

The show focuses on an ensemble of five first-year students: Paulie, a petulant firecracker; Alice, a free spirit; Debbie, a pragmatist; Nan, an uptight social climber; and Meg, an awkward wallflower. Their intertwining stories of friendship, activism, and self-discovery reflect the timeless experiences of young women everywhere, deepened and colored by their cultural milieu.

Because the late 1960s were a time of injustice, violence, and power struggles, the series will necessarily address serious topics. Rather than focus on the dramatic, however, crucial historical moments become the backdrops of these characters' lives, much as they did for the women who attended Wellesley in 1969. Protests and demonstrations punctuate a lighter daily routine as young women take advantage of their first forays into independence and adulthood with comical missteps along the way.

Structurally, each 13-episode season of Good Girls covers the events of a single semester. Overarching plots, largely focused on character development, span whole seasons, while each episode features two to three narrower arcs. The content of each episode exists on three tiers: events must be drawn from the individual life of a character, from her Wellesley surroundings, and from wider historical events. This allows the characters' interconnected stories to reflect both their personal journeys and those of the worlds they inhabit, granting the viewer multiple avenues to connect with Good Girls.

The style of the show is similar to that of the historical dramedy *Freaks and Geeks* or of the new HBO comedy series *Girls*. A quiet humor underscores each scene, though few jokes are told and most comedy derives from characterization. The tone is not quite realism, but escapes the artificiality of a typical sitcom; laughter is elicited not by high comedy, but by pathos for fully realized characters still learning about themselves and each other.

In addition to entertaining its audience, Good Girls fills a void for positive representations of feminism and activism on television. The series' 1969 setting endows these characters with the “correct” view of their cultural landscape, as audiences will recognize their role in past social change as being on the right side of history. Thus the series can move away from potentially controversial political commentary while still endorsing the positive work of passionate individuals through a historical lens.

Setting

In the fall of 1969, Wellesley College was in flux. The New England women's college known for educating some of the best young minds in the country was changing with the times, and rapidly at that. In that semester alone, students won a slew of fights with the administration, from a lift on the alcohol ban to the end of student curfews. Most significantly, visitation rules, then called parietals, expanded to allow 24-hour guest access in student rooms, a move away from the puritanical values of college life past.

As the rules dwindled and the administration abandoned an *in loco parentis* relationship to students, the institution's focus shifted toward supporting the political goals of its young female students. Faculty and staff began encouraging students' participation in social movements, making Wellesley a haven for protest. This newfound respect for student activism was well-timed with a national trend of young people taking the helm in resistance movements, a practice reflected and replicated on Wellesley's campus.

Off-campus, America was changing as well. The Civil Rights Movement had made great strides, but the battle was not yet over. Women's Liberation was gaining in power and visibility as famous faces like Gloria Steinem and Robin Morgan saw regular coverage in national news. The draft for the Vietnam War was announced in 1969, and though college students were able to defer, campuses became hot spots for anti-draft and card-burning demonstrations. At the height of identity politics, activists of all stripes were forming coalitions to fight against injustice. Late 1960s activists distrusted institutions, sought individual freedoms, and recognized the personal as political, the latter contributing to a nation-wide cultural revolution.

Throughout the country, young people experimented with LSD, enjoyed new sexual freedom, and flocked to music festivals like Woodstock. While not all students engrossed themselves in counterculture, relaxed mores and an ethos of experimentation shaped wider youth culture and affected even those resistant to cultural change. For college students, these newly espoused values produced an even greater shift from the sheltered home lives they'd left, and they were free to experiment with drugs, sex, and political power for the first time.

Though the events of the late 1960s are familiar territory for television, *Good Girls* takes a unique perspective that encompasses both the broad experience of the era and the unique setting of an elite women's college in flux. *The Wonder Years* reframed the events of this era through the mind of a young boy more concerned with how leading a school walk-out would make him look than with the war the students were protesting. *Mad Men* devotes limited attention to the concurrent revolutions because such movements were tangential to the lives of New York ad men. While *Freaks and Geeks*, like *Good Girls*, examined a historical period through the mind of a young woman, the show's 1980s setting had little influence on the series' plot. *Good Girls* seeks to recreate an era of excitement and confusion, of anger and idealism, with the thoughts and actions of passionate women at the forefront.

Characters

THE FRIENDS

Alice Briggs

A pretty, white freshman fresh off a plane from San Francisco, Alice is a free-wheeling hippie with a laid-back attitude and a perpetual smile. Alice smokes a lot of dope, plays a lot of out-of-tune folk songs, and makes a lot of gentle jabs at her friends. The only child of a wealthy family, Alice's dotting parents are foremost concerned with her happiness, and she takes full advantage of their permissiveness when Wellesley overturns their parietals policy to allow male guests in student rooms overnight. Always reliable for an ear or a laugh, Alice is too often treated like the family dog, a fact which frustrates her if only for flying in the face of her hip self-image. Surprising to many who first meet her, Alice is an accomplished physicist.



Pauline "Paulie" Cleary

The most politically active and least self-aware of the group, Paulie has yet to get over her insolent adolescent behavior. Her stubborn streak and extremely short fuse make her frustrating to friends who would prefer not to make a fight out of everything. Paulie had a nomadic upbringing, moving around the country with her single mom in pursuit of a short-term job here and a political demonstration there. She has trouble seeing nuance; she blames men rather than patriarchy for sexism, and rich people rather than capitalism for poverty, straining her relationship with many privileged classmates. Paulie also has a hard time fighting her impulses, causing her to frequently insult and occasionally let down the people around her. For all her traveling and talk of understanding the world's problems, Paulie's experience and scope is quite limited, and her Wellesley social circle is the first long-term group of friends she's ever had.



Deborah "Debbie" Waters

In a freshman class notable for its record-breaking percentage of black students, Debbie is the only black girl with a white roommate. Having attended a diverse public high school in New Jersey and gravitated toward white friends in the past, Debbie doesn't see her all-white social circle as a change of pace. Rather, she's discomfited by the expectation that she ought to befriend, perhaps exclusively, the other black students. Debbie is also a pragmatist, chiefly concerned with setting reasonable goals and meeting them; as a result, she is a top student, but has little patience for distraction and unreliability. When crossed, she lets her anger show, though frequently as passive aggression.

Margaret "Meg" Dickinson

An average student, an average talent, and an average-looking girl, Meg has yet to find what makes her special, and is happy to fly under the radar until she does. Second-guessing her every thought, plan, and interest, Meg's tendency to follow rather than lead seems a necessary defense against the slow pace at which her life would independently progress in the shadow of hesitation. Meg grew up in a modest house in a sleepy D.C. suburb, characterized by Goldwater Republican parents and an overachieving older sister, to whose heir Meg is the family's unremarkable spare. Though not a social butterfly, Meg is the most diplomatic of her group when it comes to friendships, and as a result is seen as each girl's closest friend. This produces a lot of anxiety for Meg, particularly when conflicts arise.





Nancy "Nan" Whelan

Raised in the town of Wellesley, Nan is a wealthy, conservative, and often snobby first-year who's written her life plan in ink. Though seemingly stubborn in her views, Nan can change course in a wink if it means gaining acceptance by those with power and privilege among whom she foresees her future self. Opinionated and frank, Nan's words get her into frequent hot water with her friends, but her charm always reigns them back in.

THE BOYS

Alan Roberts

Alan is a civil engineering major at MIT taking a course at Wellesley on the urging of his best friend Ted. He develops a crush on Meg, a fellow student in their introductory econ course, which leads to his volunteering to build sets for Wellesley plays in order to spend more time on her campus. Alan is friendly, smart, and thoughtful, but has a hard time expressing himself and often alienates others with his mishandling of awkward situations.



Ted McNerny

An MIT architecture student, Ted opted to cross-register at Wellesley in an effort to meet girls. Entertained by her short temper, he sets his sights on Paulie. Ted is smug and self-involved, and he fails to recognize his tonal transgressions in the typically female-dominated Wellesley classroom environment where he dominates all discussions.





ETHOS

Helen Taylor

Helen is a confident, accomplished black first-year. President of her class, an active member of the newly formed Ethos, and a top reporter for the student newspaper, Helen is known around campus for her intelligence and leadership skills. A vocal supporter of the Black Panther Party and a believer in Pan-Africanism, Helen seeks to open her social circle to all black women at Wellesley, and takes personal offense at Debbie's refusal to become involved in the black community.

Adele Paultre

A junior at Wellesley, Adele is the social chair of Ethos and Helen's big sister. As a fellow campus radio DJ, Adele develops a friendship with Alice sparked by shared taste in music. Adele is well-known on campus for her cool attitude.



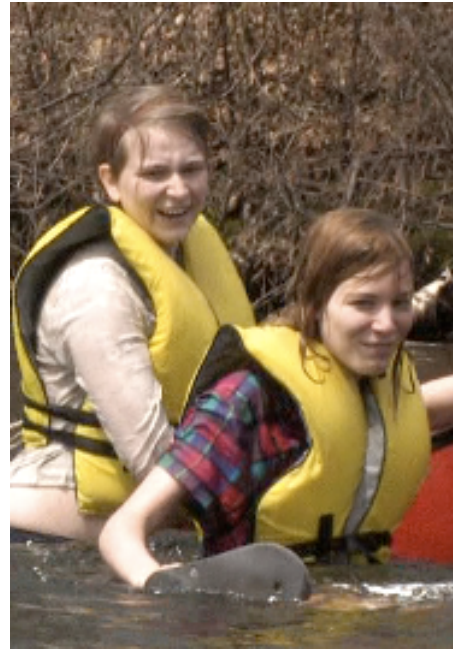
AROUND CAMPUS

Martha Mack

Martha seems to be perpetually stationed at the Tower Court bell's desk, snapping at passersby and impeding visitation by her fellow students' callers. Martha masks her sharp tongue in an insincere sweetness, making her all the more irritating to the students and visitors she serves. Martha appears to have no social life, no academic interests, and no real goals beyond establishing dominance over all who cross her path.

The Decliners (Bitsy and Beth)

Every campus has the roommates who fell in platonic love on day one and never left each others' side. This wouldn't bother their fellow students so much if they were a little quieter about it. Both classics majors with a lust for Latin grammar, the two traipse about campus, hand in hand, declining Latin nouns in unison between feverish giggles.



TZE

Sue Applebaum

Sue is part sycophant, part snob. She is extremely protective of her relationship with Jennifer, seeing others as a threat to their bond and Sue's subsequently elevated social status. She is not above sabotage to keep things as she'd prefer them.

Jennifer Lynch

President of Tau Zeta Epsilon and an aspiring broadcast journalist, Jennifer is beautiful, poised, and widely-admired. She is very proud of her organization's exclusive status and the power it gives her over aspiring TZE's like Nan.

Season Arc

Central to *Good Girls* is a question of belonging: how does one find her place in a rapidly changing world? Each main character experiences this concern over the course of the season as she tries to establish and understand herself.

As the season progresses, the campus climate changes in step. Relaxed rules mean changes in how students interact with one another, and Alice and Paulie discover that their copacetic roomie relationship is tested by their mismatched interests in exploring new freedoms. Underscoring this discomfort is the group's growing suspicion—and, in Nan's case, concern—that Paulie might be a lesbian. Paulie pulls away from the group throughout the season as she struggles to make the compromises necessary to maintain long term friendships and break away from codependence with her newly Bostonian mother.

Nan's relationship with her parents is also in trouble as she grapples with the fact that her local parents and sister aren't interested in seeing her around the house. When they withdraw financial support in response to concern that she isn't learning independence, Nan has to learn how to make an honest buck while her silver spoon is in storage. Desperate to maintain her elitist image, Nan lies about this situation when teeing for TZE, a decision that costs her a place in the society.

Alice is enjoying college as best she can, bringing dates back to her room for overnight stays and hitching to every concert she can reach. She becomes close with the student manager of the radio station, Adele, who soon becomes Debbie's only black friend at Wellesley. The trio are always up for an adventure together, but when Debbie's commitment to schoolwork threatens their fun, Debbie is pushed to try things beyond her comfort level, like an LSD binge on the roof of Tower.

As Meg continues to sort out who she is and what she likes, she joins the Shakespeare Society on a whim, and is soon cast in their fall production. Wanting a reason to see her more often, Alan volunteers to put his civil engineering classes to good use building sets for the play. Noticing that their relationship is progressing at a snail's pace, Nan volunteers herself to join Ted on a double date with Alan and Meg in an attempt to force the two together and find herself a steady boyfriend in the process. Nan surprises herself with her inability to stand Ted's flippant sexism, and her unexpected outrage creates a rift between Alan and Meg.

Sample Episodes

Episode 101: Pilot

When Meg and Paulie must choose between following through on a promise they made to Debbie and going out with the boys from their class, they opt to skip out on their friend. Meanwhile, Nan seeks acceptance from the campus popular girls, embarrassing herself in the process.

Episode 102

Enjoying the freedom of 24-hour parietals, Alice takes to entertaining dates in her room, much to Paulie's chagrin. Meanwhile Meg and Debbie go into town for some shopping and are shocked to discover how the locals respond to Debbie's presence. When they realize the worst offender is actually Nan's father, Nan is caught between defending her family and protecting her friend.

Episode 103

The student radio station manager, Adele, takes a liking to Alice and invites her and Paulie out on the town. When Paulie finds herself strangely drawn to Adele, she gets scared and runs off, forcing Alice and Adele to come after her and lose their own way in Boston. Back on campus, Meg auditions for and lands a role in the Shakespeare Society's fall production, enticing Alan to volunteer as a set-builder.

Episode 104

Nan doesn't take her parents seriously when they claim that she's spending too much time at home and they shouldn't see her now that she's off at college. When she invites Meg over for dinner unexpectedly, her parents decide it's time to cut her off. Paulie's mom has also gone local, relocating to Boston for her newest short-term gig. Paulie is overjoyed to see her mother and excited to have some respite from Alice's revolving door of guests.

Episode 105

With no other options, Nan seeks Alice's help getting to a job in Cambridge—a job she'd rather keep under wraps, since it involves donning a chicken suit and handing out flyers to Harvard students. Busy enjoying Nan's misfortune, Alice fails to notice that Paulie has effectively moved out of their room and into her mother's motel. Meanwhile Debbie finds a new friend in Adele, who pushes her to expand her horizons, an offer Debbie rejects for the time being.

Episode 106

Nan devises a plan to get Meg and Alan together while also securing herself a boyfriend in Ted, but Ted's sexism rubs her the wrong way and her anger forces Meg and Alan to take sides with their friends. Alice, Debbie, and Adele throw a roof party on top of Tower, where Debbie decides to let loose with some LSD and nearly falls to her death.

Good Girls

Final Teleplay
March 12, 2012

Kate Leonard

INT. TOWER KITCHEN, NIGHT

It is Wednesday evening formal dinner and the students assigned to serve their classmates this week mill about the kitchen in conversation. Among them are four freshmen: NAN, a pretty but austere-looking white girl in pearls; ALICE, a loopy hippie in a long, flowing skirt; DEBBIE, a smartly-dressed black girl with straightened hair; and MEG, a petite redhead who struggles to carry her plates. The girls huddle together, placing dinner plates on the trays for their assigned tables.

NAN

There is literally nothing you could say to change my mind.

ALICE

(playfully)

As with most things.

MEG

Come on, it's one party.

NAN

I am not wasting a perfectly lovely Saturday night mingling with nerds.

DEBBIE

I didn't realize MIT men weren't up to Nan's standards.

NAN

Oh, Debbie, I can't help it if I prefer a better class of gentleman.

ALICE

Emphasis on class.

MEG

We can go to Harvard next weekend.

NAN

You're asking me to delay my entire life by a week. I won't do it.

DEBBIE

Fine. You stay in and play bridge. We'll go to the party.

On the way out into the seating area, the girls pass a boldly-printed schedule announcing the students assigned to serve dinner that night.

(CONTINUED)

The girls fan out, trays in hand, as they enter the dining hall. The room is filled with round tables, lit by candles and covered by tablecloths. Six or seven girls in skirts sit at each, with a few empty chairs for the serving students. Nan notices a table of classically beautiful girls in pearls, laughing at each other's quips in slow motion. Keeping her eye on this target, Nan catches up to Meg to whisper in her ear.

NAN
Let's trade tables.

MEG
Why?

NAN
Just swap with me.

MEG
Fine.

Meg peels off to serve another table while Nan walks up beside SUE, a pretty junior, and JENNIFER, a pretty senior. She places a plate in front of her and stands with the tray still mostly full of food.

NAN
Here is your roast chicken,
Jennifer.

JENNIFER
Thank you very much--

NAN
Nancy Whelan, class of 1973.

SUE
Jennifer, Nan is my little sister.

NAN
By tradition, not biology.

JENNIFER
Yes, I understand.

SUE
Nan is interested in teaing for TZE
next semester.

JENNIFER
(insincerely)
Oh, how lovely. Good luck.

NAN
My aunt was in TZE. So, I'm sort of
like a legacy.

Nan stands silently for a beat, hovering over the others.

NAN
Perhaps you would be
willing--

SUE
May the rest of us also
have some chicken, Nan?

NAN
Oh, right. Yes.
(with an awkward flourish)
Here is your dinner.

SUE
(kindly dismissive)
Thank you, Nan. We'll see you in a
little while for dessert.

On the other side of the room, Meg delivers plates to a table of black students. HELEN, an attractive and put-together freshman with a large afro, is engaged in conversation with PAULIE, a white brunette girl who has tucked a "Sisterhood is Powerful" t-shirt haphazardly into her mandated skirt. Paulie sits backwards in a chair she has pulled up to Helen's table.

HELEN
We need to use words that permeate
the consciousness of oppressive
forces.

PAULIE
But by using the language of your
own community you can protest the
man's control over how and why we
communicate!

HELEN
That's so easy for a white girl to
say. The man won't listen to what
the man doesn't understand.

PAULIE
So make him understand! Force
people to listen to you on your own
terms!

HELEN
(to others at table, smiling)
Look at this girl, telling me how
to be black.

(CONTINUED)

Nan walks past, shoots Paulie and Helen a cold look, and takes a seat at the next table over with Meg and Alice.

NAN
I didn't know Paulie was friends
with her.

Paulie and Helen part ways amicably as Paulie returns her chair to join Meg, Alice, and Nan.

NAN
How do you know Helen?

PAULIE
French. We both got roped in by the
crazy department chair.

Debbie walks past Helen's table with her empty tray. Helen waves, while Debbie sheepishly smiles back before taking a seat between Meg and Paulie.

NAN
Well I don't like her.

PAULIE
Big surprise there.

NAN
Her friends called me a honky!

ALICE
(jokingly accusatory)
Were they actually her friends, or
did they just look like they might
be?

NAN
Oh, very funny. I'm not racist.
Debbie, tell them I'm not racist.

Debbie and the other girls try to hide their laughter. Nan gets up in a huff and grabs her tray.

NAN
Yeah, see if any of you get
dessert.

DEBBIE
(still laughing)
Wait, Nan, come back.

NAN
And by the way, it's peppermint
fudge pie.

ALICE
(suddenly concerned)
Wait, Nan, come back!

The girls get up and chase after her.

END TEASER.

ACT I

INT. STUDENT RADIO STATION, MORNING - MONTAGE

Alice puts on a record.

INT. ALICE AND PAULIE'S ROOM - MONTAGE CON'T

Paulie is asleep at her desk, having passed out during a
late-night study session. The radio beside her hums quietly,
playing dead air. Music begins softly, then crescendos.

INT. STUDENT RADIO STATION, MORNING - MONTAGE CON'T

As the music begins to play, she speaks into the microphone.

ALICE
(nearly shouting)
Good morning, Wellesley College.

INT. ALICE AND PAULIE'S ROOM - MONTAGE CON'T

Paulie wakes up with a start.

ALICE (V.O.)
This is WBS, your campus radio.
It's 8:30am and 730 on your dial. I
am Alice Briggs here to start your
day off right.

Paulie wipes spit from her face as the room comes into
focus. A clock on the wall catches her attention--she is
late.

EXT. TOWER COURT - MONTAGE CON'T

Paulie and Meg race out the front door of Tower, still putting on their fall coats. As they run to class, Alice's radio show continues to play.

ALICE (V.O.)

It is shaping up to be a beautiful morning, so be sure to head outside to soak up the sun and take a whiff of that fresh green grass. In the meantime, here's a little Simon and Garfunkel.

The door to Founders slams behind Meg and Paulie and the radio sound abruptly stops.

INT. FOUNDERS CLASSROOM, DAY

PROFESSOR BARBARA DAVIS stands in front of a blackboard on which she has drawn a bell curve.

DAVIS

Yesterday, I asked--

Paulie and Meg scurry into the room quickly, apologizing under their breath. They seem to rattle every chair and desk as they push their way toward the back of the cramped classroom. Professor Davis and the other students stare as they stumble. They find seats in the back, in front of male students TED and ALAN.

MEG

Sorry.

DAVIS

Yesterday, I asked each of you to anonymously write down your family's income and the number of wage-earners in your household. On the board behind me, you'll see a bell curve composed of each of those values.

Students appear nonplussed as they look over the bell curve on the board, labeled "\$4,200 (1)" on one end and "\$150,000 (0)" on the other. Paulie is still arranging the materials on her desk, and when she looks up a moment after the others, she freezes. The lowest figure on the bell curve is hers.

(CONTINUED)

DAVIS

Here, the highest value comes from a family where neither parent works. Toward the lower end, we have a two-wage family earning \$6000 per year. What does this tell us about sources of income?

TED

Investments.

DAVIS

Tell me more.

TED

A given family owns assets on which they earn income over time. The family's work then becomes maintaining and overseeing those investments rather than earning outside income in a standard career.

DAVIS

Very good, Ted. What else? Meg?

Meg sits up with a start. She's been daydreaming and isn't sure of the question.

MEG

No, thank you.

DAVIS

Give it your best guess.

MEG

I don't really...

TED

Come on, this is the most basic--

PAULIE

(to Ted)

Leave her alone.

TED

(to Prof Davis)

The majority of income derives from salaries.

PAULIE

Or wages.

(CONTINUED)

TED

That's the same thing.

Paulie whips around to face Ted.

PAULIE

No, it isn't the same thing, and you'd know that if you'd ever worked.

DAVIS

Pauline is correct, but let's try to refrain from attacking--

MEG

Social programs!

DAVIS

Uh, yes, Meg. That is another source of income.

TED

Or charity.

PAULIE

Listen, flake--

DAVIS

(warning)

Pauline.

(to class)

Alright, let's get a little debate going. President Johnson instituted a number of new social programs...

Professor Davis' voice fades out as Paulie sits fuming.

CUT TO:

EXT. GREEN BEACH/LAKE

Alice and Debbie sit in a canoe on the water near Green Beach between Severance Hill and the library. Alice has her guitar out and is strumming random chords. Debbie has propped a notebook over a textbook and is taking notes. They are talking at, rather than to, each other.

ALICE

I'm really in the mood for a cookie.

(CONTINUED)

DEBBIE
(absently)
Mmhmm.

ALICE
Like a peanut butter cookie? But
without the peanuts... can you put
chocolate chips in a peanut--

Alice is interrupted by a scream in the distance. Both girls
shoot up and stare off toward Founders.

CUT TO:

EXT. FOUNDERS HALL, MOMENTS LATER

Paulie screams as she flies out the main door with Meg in
toe. Other students mill about behind them, traveling
between classes.

PAULIE
Why even take a class here if
you're just going to talk through
it?

MEG
I don't think he--

PAULIE
This isn't The Ted Show!

Paulie swings around the side of Founders, where Ted and
Alan have just exited the side door. She smacks into Ted.

TED
I prefer The Ted and Friends
Variety Hour. Catchier.

ALAN
Cool it, man.

Paulie pushes past Ted and starts to storm off, leaving Meg
behind.

TED
I'm not a jerk, you know.

PAULIE
(not looking back)
Then you're a great actor.

(CONTINUED)

TED
You ever heard of Livingston
Taylor?

PAULIE
Yeah, what about him?

TED
We've got two extra tickets to see
him play in Cambridge tomorrow.

Paulie stops in her tracks. After a brief pause, she turns
around and marches back to the others.

ALAN
My cousin is the opening act, so
we're gonna meet him after the
show. Maybe go to that club,
Passim.

PAULIE
Oh yeah? So are you inviting us or
something?

MEG
(quietly, embarrassed)
Yes, Paulie. They're inviting us.

ALAN
We can pick you up--

TED
(interrupting smugly)
Halfway. We'll meet you at
Newtonville station at 2.

PAULIE
(suddenly remembering that
she's angry)
We'll see. Come on.

Paulie grabs Meg and scurries down the stairs toward
Severence Green.

ALAN
(too quiet to be heard)
Bye, Meg!

CUT TO:

EXT. GREEN BEACH/LAKE

Paulie and Meg walk down Green Beach to where Alice and Debbie are floating in their canoe.

PAULIE
(nonchalantly)
There's this thing going on
tomorrow.

DEBBIE
Yeah, the sit-in.

PAULIE
Oh, no, this is different. It's a
sort of... concert.

DEBBIE
So you're not going to the Vietnam
protest? The one you helped
organize?

PAULIE
No, I'll join you, just after this
thing. Everyone'll still be
sitting... in.

DEBBIE
Meg?

Meg shuffles and looks down at her feet, avoiding Debbie's gaze.

MEG
I hadn't really decided yet.

ALICE
I'm still going, Deb!

Deb flashes a reluctant half-smile at Alice.

COACH, a young woman in athletic clothing with a megaphone, paddles slowly past Alice and Debbie.

COACH
Come on, Alice. We talked about
this.

ALICE
(putting down her guitar)
Sorry, coach.

(CONTINUED)

COACH

You can play music on your time.
This is my time. My time, that's
here. Your time, well, you can do
whatever you please.

ALICE

Got it, Coach.

COACH

(pointing demonstratively)
My time. Your time. My time.

Alice and Debbie glance confusedly at one another.

EXT. LAKE - HELEN AND NAN'S BOAT

Coach paddles away, passing Nan and Helen along the way.
They have clearly been randomly paired and are enduring an
extended awkward silence in their canoe. Eventually Helen
can no longer take it.

HELEN

You know my father's a doctor,
right?

NAN

Your mom must be very proud.

Helen fumes. Two similar-looking girls, THE DECLINERS, row
past them shouting declensions of Latin nouns in unison.

THE DECLINERS

Naviculae! Navicularum! Naviculis!
Naviculas!

Helen and Nan redirect their silent rage toward The
Decliners.

EXT. GREEN BEACH/LAKE

Meg and Paulie have sat down by the water. Alice strums her
guitar along with a painfully bad rendition of "Leaving on a
Jet Plane" while the others chat quietly and Debbie
continues studying.

PAULIE

Student senate's voting on it this
week.

(CONTINUED)

MEG

I thought it was last week?

PAULIE

Last week was alcohol, this week is parietals.

DEBBIE

You don't think it will actually change?

PAULIE

I hope so.

MEG

Paulie!

PAULIE

What? My mom never gave me a curfew, then I come here and suddenly my every move has to be accounted for. It's fascist.

DEBBIE

That's a little strong.

PAULIE

You know, when I was at Woodstock with my Mom...

OTHERS

(mocking)
at Woodstock with my Mom...

Coach calls out through her megaphone as she paddles back to the dock beyond Alice and Debbie's boat.

COACH

Class over, ladies! First boat to dock gets next week off!

Alice and Debbie start to pack up their belongings slowly. In the distance, The Decliners are heard chanting. Suddenly there is a splashing noise and the chanting stops.

EXT. LAKE - HELEN AND NAN'S BOAT

The Decliners' paddles float several yards from their canoe. Nan is paddling away furiously.

NAN

It's every canoe for itself!
(quietly to Helen)
Go! Go!

(CONTINUED)

Nan and Helen paddle off toward the dock as quickly as they can while The Decliners attempt to paddle with their hands.

END ACT I.

ACT II

INT. ALICE AND PAULIE'S ROOM

Establish the door to Alice and Paulie's room, labeled "The Factory" in magazine cut-out letters. Nan goes inside.

The walls are covered in posters of bands, movies, and protest movements. On Paulie's side, a collage of pictures hangs over her desk. Both girls have stacks upon stacks of books and clothing strewn across the floor.

In the center of the room, Debbie and Meg hunch over textbooks and notes. Alice sits on a window seat, blowing smoke into the courtyard after each drag of a joint. Nan, who is now standing near Paulie's desk, looks over the collage. She indicates a picture of Paulie with an older woman and a pig.

NAN
What's this?

PAULIE
Which one? Oh, me and my mom with Harold.

NAN
Harold is the pig?

PAULIE
Souvenir from the Miss America protest.

ALICE
Paulie, can you put on some Dylan?

PAULIE
Nope. It's high time for a little Motown.

Paulie goes to change the record and puts on something fast and loud.

DEBBIE
Come on, we have a Bio exam tomorrow.

(CONTINUED)

The PA in the hallway crackles on and a BELLS GIRL can barely be heard announcing a caller.

BELLS GIRL
Margaret Dickinson, you have a
caller. Margaret Dickinson, you
have a caller.

The girls notice nothing.

INT. BELL'S DESK - CONTINUOUS

Alan leans over the bell's desk, arguing with the very defiant Bells Girl.

BELLS GIRL
(into PA)
Margaret Dickinson, you have a
caller.

ALAN
Try Meg.

BELLS GIRL
I'm sorry. She's not answering.

ALAN
Can someone go upstairs to get her?

BELLS GIRL
No.

ALAN
Look, I really need to talk to her.
I'm just going to run up there for
a minute--

BELLS GIRL
No callers in student rooms.

ALAN
But suppose I'm her brother or her
cousin or her homosexual friend--

BELLS GIRL
(into PA)
Margaret Dickinson, your homosexual
cousin is here.
(to Alan, with a saccharine
smile)
Still no response.

Alan grabs a piece of paper and a pen from the desk.

(CONTINUED)

ALAN

Fine. Look, I need you to give her this message. It is very, very important. As soon as you see her, okay?

Alan hands the note to the bells girl.

BELLS GIRL

You can leave now.

INT. ALICE AND PAULIE'S ROOM

Meg shuffles through dresses laid out on Alice's bed.

MEG

It's really okay if I borrow one of these?

ALICE

Oh yeah, take whatever you want.

DEBBIE

(passive aggressive)

Wow, Alice, that's so *considerate*.

MEG

Yeah, thanks.

NAN

So who comes to these things, anyway?

ALICE

To a protest?

PAULIE

Anyone who recognizes the atrocities being committed overseas in the name of American imperialism.

DEBBIE

Are you going, Nan?

NAN

I can't skip Poli Sci. My parents aren't paying tuition for me to flash peace signs at a block party.

(CONTINUED)

PAULIE
(dismissively)
Good night, Nan.

NAN
I'm obviously sensitive to those
people's struggles, but we're here
to learn about the world, not
follow a bunch of dead ends trying
to change it.

PAULIE AND DEBBIE
Good night, Nan.

NAN
(playfully)
I'll see myself out!

Nan leaves.

MEG
I should go, too. Rest up for the
exam.

DEBBIE
Coming with.

INT. HALLWAY

Meg and Debbie walk away from The Factory.

DEBBIE
It's like she doesn't care about
anyone but herself.

MEG
Naw, she'll come around. I doubt
you can spend four years here and
not eventually figure this stuff
out.

DEBBIE
What?

MEG
Nan... her family is just very
conservative.

DEBBIE
I'm talking about Paulie.

(CONTINUED)

MEG

What did Paulie do?

DEBBIE

She made a promise and she broke it.

MEG

Oh, the sit-in.

DEBBIE

I hate going to those things alone.

MEG

Alice is going. And you could sit with Helen and them.

DEBBIE

Helen and I have nothing in common.

MEG

(hesitantly)

I can think of one thing...

EXT. TOWER COURTYARD - DAY

The Decliners skip across the courtyard, holding hands and declining.

DECLINERS

Meridianum, Meridiani, Meridiano...

Nan, Debbie, and Alice appear, walking down the path toward the lake. Nan struggles to carry a tall pile of books.

ALICE

I hope the house mothers come around the sit-in with cookies like last time.

NAN

Does the school not feed you enough?

DEBBIE

I'm with you, Alice. I love that they're so supportive.

ALICE

And their cookies are delicious.

(CONTINUED)

Unable to see clearly over her books, Nan bumps into someone. She steps back to see she has knocked into Jennifer, who is accompanied again by Sue.

JENNIFER

Norma.

NAN

It's Nan... but Norma's fine. I like Norma.

ALICE

You're Jennifer Lynch. I have Physics with you.

SUE

(to Jennifer)

You're in first-year physics?

ALICE

(with calculated coolness)

Nah, I'm in fourth-year physics.

JENNIFER

(to Alice)

We're going to the protest in Founders. You should come.

NAN

That's exactly where I was headed!

DEBBIE

(to Nan)

Oh, really?

NAN

I'm very committed to the cause.

DEBBIE

Yes, we're all very committed to
the cause.

JENNIFER

(to Debbie, very sternly)

Don't make jokes. Do you realize what's happening over there?

Jennifer, Sue, Alice, and Nan continue on their way to the protest. Debbie hangs back for a moment, slightly baffled and offended by Jennifer's misinterpretation.

(CONTINUED)

DEBBIE

Yes!

Debbie runs off to catch up with them.

EXT. NEWTONVILLE STATION - DAY

Meg and Paulie sit on the steps leading down to the tracks. Their slightly disheveled hair and faded makeup reveal that they've been there a while, waiting. Paulie takes slow drags of a cigarette and taps her foot.

PAULIE

What time did they say again?

MEG

I thought it was 2. Maybe not, though.

PAULIE

Well is it 2 or isn't it?

MEG

Would you calm down? I'm sure they're just running late.

PAULIE

And they definitely said Newtonville, right? This Newtonville?

MEG

I don't think there's another Newtonville.

The girls sit, waiting, for a moment. A disheveled hippie guy walks over and sits beside Meg on the stairs.

HIPPIE GUY

Hi.

MEG

Oh, hi.

HIPPIE GUY

How are you feeling today?

MEG

Just fine, thank you. And yourself?

(CONTINUED)

HIPPIE GUY
 Might I interest you in--

PAULIE
 (interrupting curtly)
 She's fine.

HIPPIE GUY
 Perhaps you ladies might be--

PAULIE
 We're both fine.

HIPPIE GUY
 Hey, hey now, I don't know what you
 think--

PAULIE
 I'm fine, she's fine, we're fine.
 Please take your filthy jacket and
 whatever contraband you're carrying
 inside it elsewhere.

HIPPIE GUY
 (smugly)
 Well I'm sorry for thinking you
 might be the type of girls who like
 to have fun every once in a while.

Paulie screams in frustration, shattering the guy's
 smugness. He appears utterly dumbfounded.

INT. {PROTEST SPACE TBD}, LATER

Alice strums her guitar, struggling to figure out a
 particular chord. Seated between Debbie and Alice, Nan opens
 one of her books and prepares to take notes.

DEBBIE
 (quiet but forceful)
 You can't do homework at protest.

NAN
 Well,
 (sigh)
 What am I supposed to do?

DEBBIE
 Try listening. See if you learn
 something.

Nan slouches, resting her chin on her fists. Close behind
 her, Jennifer addresses her friends solemnly.

(CONTINUED)

JENNIFER

It's amazing how many people are
willing to turn a blind eye to
death and destruction.

Nan pricks up her ears and listens to the other girls.

SUE

My brother walks around with an
open-ended bus ticket to Montreal.
Just in case.

Nan leans back further to hear them more clearly.

TZE GIRL

My brother volunteered. He thinks
he's saving democracy.

Nan slips backwards, knocking into the TZE girl. All the
girls look at her, their surprise softened by sadness.

JENNIFER

(calm, almost inviting)

Norma.

Alice continues to strum her guitar, now attempting to sing
the beginning of Plastic Ono Band's "Give Peace a Chance."

Debbie watches her two friends with a mix of frustration and
wistfulness. Her thoughts are interrupted by Helen, who is
seated in the next circle over.

HELEN

I see you brought your friends.

DEBBIE

Yeah, well. I do have great
friends. The best ones just
aren't... here.

HELEN

Looks like Nan fits right in with
the society girls.

DEBBIE

You want to say that a little
louder, make her day?

HELEN

Maybe next time. We're having a
mixer in Harambee House tomorrow
night. You want to come?

(CONTINUED)

Debbie looks over at Alice, who is still struggling to complete the chorus' first line. Debbie contemplates momentarily before siding with her comfort zone.

DEBBIE
Maybe next time.

HELEN
Well, come by if you change your mind.

EXT. NEWTONVILLE STATION - PHONE MONTAGE - LATER

Paulie speaks into the payphone receiver, frustrated. On the other end, the Bells Girl sits at the Bell's Desk.

PAULIE
Did anyone come by? Anyone at all?

BELLS GIRL
No one at all.

PAULIE
Are there any messages? Anything for Pauline Cleary?

On the bell's desk, poking out clearly and visibly from under a textbook is Alan's note, beginning "Meg--."

BELLS GIRL
No, nothing at all.

PAULIE
What about Meg Dickinson?

BELLS GIRL
You know, I haven't got all day to be tending to your petty problems.

Paulie slams the phone onto the receiver. On the other end, the Bells Girl recoils at the noise before haughtily hanging up her own phone.

Paulie stomps away from the phone, hailing Meg.

PAULIE
Come on, we're hitching back.

They shuffle past the Hippie guy, who calls after them.

(CONTINUED)

HIPPIE GUY

I have a car.

He dangles the keys in front of him.

PAULIE

(false excitement)

Oh, wow, really? Thanks, friend!

Paulie snatches the keys out of his hand and continues off with Meg. The guy races to catch up.

INT. {PROTEST SPACE TBD}, LATER

Nan leans over to Debbie and whispers loudly in her ear.

NAN

How do we know when it's over?

DEBBIE

What?

NAN

The protest. How do we know when to leave? Is there an end time?

DEBBIE

We're staying put until the administration offers some formal recognition.

NAN

Like what?

DEBBIE

Ideally a public statement denouncing the war.

NAN

Oh come on, that will take forever.

DEBBIE

Why are you even here, then?

NAN

(feigning assuredness)

To get my... consciousness raised.

INT. HALLWAY OUTSIDE {PROTEST LOCATION TBD} - SAME

Paulie marches forth toward the protest location, still carrying the guy's keys. Meg and the guy chase after her, him grabbing unsuccessfully for his keys.

HIPPIE GUY
Can I get those back?

PAULIE
Not until you stop seeing fairies.

HIPPIE GUY
(taken aback)
But they guide me...

INT. {PROTEST SPACE TBD} - SAME

ALICE
We're able young women. We shouldn't need The Man to endorse our views.

NAN
Wouldn't Wellesley be The Woman?

DEBBIE
The college is a stronger voice than we are.

ALICE
(getting really into it)
We're so many more voices, though!
We're strong, diverse, passionate voices! We need to sing out against oppression!

Paulie and Meg burst into the room.

PAULIE
I'm tired of being ignored and disrespected!

A few students perk up, believing she is addressing the crowd.

PAULIE (CON'T)
They think they can do whatever they want and it won't hurt people. Well they're wrong!

More students look up, snapping their fingers and nodding their heads in agreement.

(CONTINUED)

PAULIE (CON'T)
I need to show them exactly how I
feel about their self-centered,
despicable actions.

CROWD
YEAH!

Paulie suddenly realizes people are watching her. Debbie
blinks her eyes, shocked.

PAULIE (CON'T)
(catching on)
And I am talking about the war!

CROWD
YEAH!

The crowd gets excited, chattering loudly. Nan grabs Alice's
guitar away from her and begins strumming accurately and
leading the crowd into song.

NAN
All we are saying/

ALICE
Hey! That's what I...

NAN AND GROUP
Is give peace a chance

The hippie guy stumbles into the room where Paulie and Meg
entered. He and Alice catch each others gaze and smile.

ALICE
Hi.

HIPPIE GUY
Hi.

Paulie and Meg sit on the floor with the group. Paulie looks
at Meg very seriously.

PAULIE
I was talking about the war.

MEG
Of course you were, Paulie.

Meg grabs a cookie and takes a bite, smiling.

(CONTINUED)

ALICE

Stop bogarting the cookies!

She grabs the plate away from Meg and hands one to the hippie guy, who is now sitting beside her.

All the girls join in the song as the camera pans out over the crowd.

Good Girls

First Draft
January 8, 2012

Kate Leonard

INT. TOWER KITCHEN, NIGHT

It is Wednesday evening formal dinner and the students assigned to serve their classmates this week are milling about the kitchen in conversation. Among them are four freshmen: NAN, a pretty but austere-looking white girl in pearls; ALICE, a loopy hippie in a long, flowing skirt; DEBBIE, a smartly-dressed black girl with straightened hair; and MEG, a petite redhead who struggles to carry her plates. The girls huddle together, placing dinner plates on the trays for their assigned tables.

NAN

There is literally nothing you could say to change my mind.

ALICE

(playfully)

As with most things.

MEG

Come on, it's one party.

NAN

I am not wasting a perfectly lovely Saturday night mingling with nerds.

DEBBIE

I didn't realize MIT men weren't up to Nan's standards.

NAN

Oh Debbie, I can't help it if I prefer a better class of gentleman.

ALICE

Emphasis on class.

MEG

We can go to Harvard next weekend.

NAN

You're asking me to delay my entire life by a week. I won't do it.

DEBBIE

Fine. You stay in and play bridge. We'll go to the party.

The girls fan out, trays in hand, as they enter the dining hall. The room is filled with round tables, lit by candles and covered by tablecloths. Six or seven girls in skirts sit at each, with a few empty chairs for the serving students.

(CONTINUED)

Nan notices a middle-aged woman, PROFESSOR MARIE OLDHAM, sitting at a nearby table with SUE, a junior, and a few other girls. Keeping her eye on this target, Nan catches up to Meg to whisper in her ear.

NAN
Let's trade tables.

MEG
Why?

NAN
Just swap with me.

MEG
Fine.

Meg peels off to serve another table while Nan walks up beside Professor Oldham. She places a plate in front of her and stands with the tray still mostly full of food.

NAN
Here is your roast chicken,
Professor.

OLDHAM
Thank you very much--

NAN
Nancy Whelan, class of 1973. It's
wonderful to meet you. I tried to
get into your Psych 101 section but
it filled up before I got here.

SUE
Professor Oldham, Nan is my little
sister.

NAN
By tradition, not biology.

OLDHAM
Yes, I understand.

SUE
Nan is planning to major in
Psychology.

NAN
I already have the paperwork ready,
I just need an advisor.

Beat.

(CONTINUED)

NAN
Perhaps you would be
willing--

SUE
May the rest of us also
have some chicken, Nan?

NAN
Oh, right. Yes. Here is your
dinner.

SUE
(kindly dismissive)
Thank you, Nan. We'll see you in a
little while for dessert.

On the other side of the room, Meg delivers plates to a table of black students. HELEN, an attractive and put-together freshman with a large afro, is engaged in conversation with PAULIE, a white brunette girl who has tucked a "Sisterhood is Powerful" t-shirt haphazardly into her mandated skirt. Paulie sits backwards in a chair she has pulled up to Helen's table.

HELEN
We need to use words that permeate
the consciousness of oppressive
forces.

PAULIE
But by using the language of your
own community you can protest the
man's control over how and why we
communicate!

HELEN
That's so easy for a white girl to
say. The man won't listen to what
the man doesn't understand.

PAULIE
So make him understand! Force
people to listen to you on your own
terms!

HELEN
(to others at table, smiling)
Look at this girl, telling me how
to be black.

Nan walks past, shoots Paulie and Helen a cold look, and takes a seat at the next table over with Meg and Alice.

NAN
I didn't know Paulie was friends
with her.

Paulie and Helen part ways amicably as Paulie returns her chair to join Meg, Alice, and Nan.

NAN
How do you know Helen?

PAULIE
French. We both got roped in by the
crazy department chair.

Debbie walks past Helen's table with her empty tray. Helen waves, while Debbie sheepishly smiles back before taking a seat between Meg and Paulie.

NAN
Well I don't like her.

PAULIE
Big surprise there.

NAN
Her friends called me a honky!

ALICE
(jokingly accusatory)
Were they actually her friends, or
did they just look like they might
be?

NAN
Oh, very funny. I'm not racist.
Debbie, tell them I'm not racist.

Debbie and the other girls burst out laughing. Nan gets up in a huff and grabs her tray.

NAN
Yeah, see if any of you get
dessert.

DEBBIE
(still laughing)
Wait, Nan, come back.

NAN
And by the way, it's peppermint
fudge pie.

PAULIE
(suddenly concerned)
Wait, Nan, come back!

The girls get up and chase after her.

END TEASER.

ACT I

INT. FOUNDERS CLASSROOM, DAY

PROFESSOR BARBARA DAVIS stands in front of a blackboard on which she has drawn a bell curve.

DAVIS
Yesterday, I asked--

Paulie and Meg scurry into the room quickly, apologizing under their breath. They seem to rattle every chair and desk as they push their way toward the back of the cramped classroom. Professor Davis and the other students stare as they stumble. They find seats in the back, in front of male students TED and ALAN.

MEG
Sorry.

DAVIS
Yesterday, I asked each of you to write down your family's income and the number of wage-earners in your household. On the board behind me, you'll see a bell curve composed of each of those values.

Students appear nonplussed as they look over the bell curve on the board, labeled "\$4,200 (1)" on one end and "\$150,000 (0)" on the other. Paulie is still arranging the materials on her desk, and when she looks up a moment after the others, she freezes. The lowest figure on the bell curve is hers.

DAVIS
Here, the highest value comes from a family where neither parent works. Toward the lower end, we have a two-wage family earning \$6000 per year. What does this tell us about sources of income?

(CONTINUED)

TED
Investments.

DAVIS
Tell me more.

TED
A given family owns assets on which they earn income over time. The family's work then becomes maintaining and overseeing those investments rather than earning outside income in a standard career.

DAVIS
Very good, Ted. What else? Meg?

Meg sits up with a start. She's been daydreaming and isn't sure of the question.

MEG
No, thank you.

DAVIS
Give it your best guess.

MEG
I don't really...

TED
Come on, this is the most basic--

PAULIE
(to Ted)
Leave her alone.

TED
(to Prof Davis)
The majority of income derives from salaries.

PAULIE
Or wages.

TED
That's the same thing.

Paulie whips around to face Ted.

PAULIE
No, it isn't the same thing, and the fact that you don't know that
(MORE)

(CONTINUED)

PAULIE (cont'd)
tells me exactly where your family
falls on that curve.

DAVIS
Pauline is correct, but let's try
to refrain from attacking--

MEG
Social programs!

DAVIS
Uh, yes, Meg. That is another
source of income.

TED
Or charity.

PAULIE
Listen, flake--

DAVIS
(warning)
Pauline.
(to class)
Alright, let's get a little debate
going. President Johnson instituted
a number of new social programs...

Professor Davis' voice fades out as Paulie sits fuming.

CUT TO:

EXT. GREEN BEACH/LAKE

Alice and Debbie sit in a canoe on the water near Green
Beach between Severance Hill and the library. Alice has her
guitar out and is strumming random chords. Debbie has
propped a notebook over a textbook and is taking notes. They
are talking at, rather than to, each other.

ALICE
I'm really in the mood for a
cookie.

DEBBIE
(absently)
Mmhmm.

ALICE
Like a peanut butter cookie? But
without the peanuts... can you put
chocolate chips in a peanut--

(CONTINUED)

Alice is interrupted by a scream in the distance. Both girls shoot up and stare off toward Founders.

CUT TO:

EXT. FOUNDERS HALL, MOMENTS LATER

Paulie screams as she flies out the main door with Meg in toe. Other students mill about behind them, traveling between classes.

PAULIE

Why even take a class here if
you're just going to talk through
it?

MEG

I don't think he--

PAULIE

This isn't The Ted Show!

Paulie swings around the side of Founders, where Ted and Alan have just exited the side door. She smacks into Ted.

TED

I prefer The Ted and Friends
Variety Hour. Catchier.

ALAN

Cool it, man.

Paulie pushes past Ted and starts to storm off, leaving Meg behind.

TED

I'm not a jerk, you know.

PAULIE

Then you're a great actor.

TED

You gonna be at the protest
tomorrow?

PAULIE

What are you protesting? The
welfare state?

TED

The war, actually.

(CONTINUED)

Paulie stops in her tracks. After a brief pause, she turns around and marches back to the others.

ALAN

The Resistance Coalition at MIT is coming down to Wellesley tomorrow to organize a protest. You should come.

PAULIE

Why haven't I heard about this?

TED

Spur of the moment. We started making fliers last night. It's "guerrilla protesting."

MEG

Paulie's roommate could put together some posters, and maybe some t-shirts, if you give us the details.

ALAN

Yeah? That'd be really neat.

PAULIE

(suddenly remembering that she's angry)
We'll see. Come on, Meg.

TED

I'd really love to have you there, Paulie. You'd be a real asset.

Paulie grabs Meg and scurries down the stairs toward Severence Green.

ALAN

Bye, Meg!

TED

And speaking of assets--

ALAN

(irritated)
Get out of here.

CUT TO:

EXT. GREEN BEACH/LAKE

Paulie and Meg walk down Green Beach to where Alice and Debbie are floating in their canoe.

PAULIE
(nonchalantly)
There's a protest tomorrow on
campus.

DEBBIE
Yeah, the sit-in in Alumnae Hall.

PAULIE
Oh, no, this is a different one.
About the war.

DEBBIE
So you're not going to the
Apartheid protest?

PAULIE
No, I'll join you, just after this
one. Everyone'll still be
sitting... in.

COACH, a young woman in athletic clothing with a megaphone,
paddles slowly past Alice and Debbie.

COACH
Come on, Alice. We talked about
this.

ALICE
(putting down her guitar)
Sorry, coach.

COACH
Don't make my job harder than it
needs to be.

EXT. LAKE - HELEN AND NAN'S BOAT

Coach paddles away, passing Nan and Helen along the way.
They have clearly been randomly paired and are enduring an
extended awkward silence in their canoe. Eventually Helen
can no longer take it.

HELEN
You know my parents are doctors,
right?

(CONTINUED)

NAN

I bet you're very proud of them.

Helen fumes. Two similar-looking girls, THE DECLINERS, row past them shouting declensions of Latin nouns in unison.

THE DECLINERS

Naviculae! Navicularum! Naviculis!
Naviculas!

Helen and Nan redirect their silent rage toward The Decliners.

EXT. GREEN BEACH/LAKE

Meg and Paulie have sat down by the water. Alice is singing "Leaving on a Jet Plane" along with her guitar while the others chat quietly and Debbie continues studying.

PAULIE

Student senate's voting on it this week.

MEG

I thought it was last week?

PAULIE

Last week was alcohol, this week is parietals.

DEBBIE

You don't think it will actually change?

PAULIE

I hope so.

MEG

Paulie!

PAULIE

What? My mom never gave me a curfew, then I come here and suddenly my every move has to be accounted for. It's fascist.

DEBBIE

That's a little strong.

Coach calls out through her megaphone as she paddles back to the dock beyond Alice and Debbie's boat.

(CONTINUED)

COACH

Class over, ladies! First boat to dock gets next week off!

Alice and Debbie start to pack up their belongings slowly. In the distance, The Decliners are heard chanting. Suddenly there is a crashing noise and the chanting stops.

EXT. LAKE - HELEN AND NAN'S BOAT

The Decliners' boat is overturned and Nan is standing up in her canoe, paddle triumphantly raised.

NAN

It's every canoe for itself!
(quietly to Helen)
Go! Go!

Nan and Helen paddle off toward the dock as quickly as they can while The Decliners attempt to right their boat.

END ACT I.

ACT II

INT. ALICE AND PAULIE'S ROOM

Establish the door to Alice and Paulie's room, labeled "The Factory" in magazine cut-out letters. Nan goes inside.

The walls are covered in posters of bands, movies, and protest movements. On Paulie's side, a collage of pictures hangs over her desk. Both girls have stacks upon stacks of books and clothing strewn across the floor.

In the center of the room, Debbie and Meg hunch over textbooks and notes. Alice sits on a window seat, blowing smoke into the courtyard after each drag of a joint. Nan, who is now standing near Paulie's desk, looks over the collage. She indicates a picture of Paulie with an older woman and a pig.

NAN

What's this?

PAULIE

Which one? Oh, me and my mom with Harold.

(CONTINUED)

NAN
Harold is the pig?

PAULIE
Souvenir from the Miss America
protest.

ALICE
Paulie, can you play the Livingston
Taylor album?

PAULIE
Nope. It's high time for a little
Motown.

Paulie goes to change the record and puts on something fast
and loud.

DEBBIE
Come on, we have a Bio exam
tomorrow.

The PA in the hallway crackles on and a BELLS GIRL can be
heard announcing a caller.

BELLS GIRL
Margaret Dickinson, you have a
caller. Margaret Dickinson, you
have a caller.

NAN
Ooh, Meg, who could be calling at
this hour?

MEG
I'm sure it's a mistake. I'll be
right back.

ALL
Oooooooh!

Meg slips out to the girls' mocking chorus and starts down
the hallway.

INT. BELL'S DESK - CONTINUOUS

Alan leans over the bell's desk, arguing with the very
defiant Bells Girl.

ALAN
I'm not saying you're wrong, but
you didn't ask first.

(CONTINUED)

BELLS GIRL

It's not our policy to ask.

ALAN

But suppose I'm her brother or her cousin or her homosexual friend--

BELLS GIRL

You're a homosexual?

ALAN

No, but I could be, and you wouldn't know, would you?

Meg appears behind Alan. He doesn't notice her.

ALAN

How difficult is it to ask someone, oh gee, why are you here? Do you self-identify as a caller or a visitor?

BELLS GIRL

Meg, your homosexual cousin is here. I'm going to get some tea.

Alan turns around and sees Meg. He seems to admire her for a moment before snapping back to reality.

ALAN

I brought you... you said your friend could print t-shirts.

MEG

Yes.

ALAN

And we had these, you know, they don't have anything on them.

MEG

That's great, thank you.

ALAN

And I brought over all the sizes, in case some girls are already working on the "freshman ton."

Meg stares at him blankly, a bit offended.

ALAN

You know, because the freshman class collectively gains--

(CONTINUED)

MEG

I know.

Beat.

ALAN

Do you want to go somewhere?

MEG

I have curfew in thirty minutes.

ALAN

Right, I forgot.

Meg smiles and grabs the box of t-shirts off the bell's desk.

MEG

See you tomorrow.

Meg disappears up the stairs while Alan remains in the foyer for a moment, looking puzzled. The Bells Girl appears behind him.

BELLS GIRL

You can leave now.

INT. ALICE AND PAULIE'S ROOM

Meg dumps the box of t-shirts on the floor. Alice is crouched beside her closet, leaning inside, while fluorescents shine above her. Alice hears the thud of the t-shirt box and leans out into the room, gardening shears in hand.

MEG

Alan brought over t-shirts for us to screen print.

PAULIE

Dumping all of the domestic work on a woman. Typical.

MEG

I did offer.

ALICE

It's cool. This won't take me too long.

(CONTINUED)

NAN

Pretty hefty craft project for a school night.

ALICE

A craft--Nan, these are for the protest.

NAN

Oh, you mean the big block party where you all cut class to hold clever signs and play bridge.

PAULIE

No, Nan. The big block party where we all rally against the bloody atrocities our government is committing.

NAN

It just seems a little silly.

DEBBIE

Silly how? We're calling attention to serious problems.

NAN

By skipping out on the education your parents are breaking their backs to afford. It's pretty self-indulgent, if you think about it.

PAULIE

Good night, Nan.

NAN

I'm obviously sensitive to those people's struggles, but we're here to learn about the world, not follow a bunch of dead ends trying to change it.

PAULIE AND DEBBIE

Good night, Nan.

NAN

(playfully)

I'll see myself out!

Nan leaves.

(CONTINUED)

MEG

I should go, too. Rest up for the exam.

DEBBIE

Coming with.

INT. HALLWAY

Meg and Debbie walk away from The Factory.

DEBBIE

It's like she doesn't care about anyone but herself.

MEG

Naw, she'll come around. I doubt you can spend four years here and not eventually figure this stuff out.

DEBBIE

What?

MEG

Nan... her family is just very conservative.

DEBBIE

I'm talking about Paulie.

MEG

What did Paulie do?

DEBBIE

She promised...

MEG

Oh, the sit-in.

DEBBIE

I hate going to those things alone.

MEG

You could sit with Helen and them.

DEBBIE

Helen and I have nothing in common.

MEG

That's not what she thinks.

EXT. SEVERANCE GREEN - DAY

Wellesley students and a few men mill about in signs and matching "End the War" shirts in various colors. Partway up the hill, Ted, Alan, and a few other people are in discussion, each with armfuls of literature. Ted carries a megaphone.

Alice, Paulie, and Meg come around the back of Tower Court by Green Beach. As they round the corner, they see the disappointingly small crowd gathered before them from a distance.

PAULIE

Where the hell is everyone?

MEG

I guess guerrilla protesting... doesn't leave a lot of time to get the word out.

ALICE

It's not the size of the crowd but the firmness of their convictions.

PAULIE

What is even the point? There's no one here!

MEG

We can still make some progress. People will walk by, maybe join in.

ALICE

It'll be in the student paper.

PAULIE

This is ridiculous. I'm going to talk to Ted.

Paulie marches toward the crowd and up the hill. She knocks on Ted's shoulder, interrupting his meeting.

TED

Miss Pauline, how nice of you to join us.

PAULIE

Are we early?

TED

No, this is the crowd. I have to say I'm a little disappointed.

(CONTINUED)

PAULIE

No kidding! How could you let this happen?

TED

Me? Why, Miss Pauline, if your classmates aren't showing up to protest a racist war, that falls on them. I guess all your prissy sisters are a little too hesitant to rock the boat.

PAULIE

(yelling)

Who's going to show up to a protest they don't know about?!

Ted starts to walk through the crowd, distributing literature and turning back to address Paulie.

TED

I would think a chick as passionate as you would spread the word. You probably have a lot of experience in mailing lists and phone trees.

PAULIE

(calling after him)

It's so easy to blame someone else when your poor planning shows.

Ted turns around and looks at Paulie calmly, smiling.

TED

Don't worry, sweetheart. No one expects you to be a leader. We prefer you in the prone position.

Paulie snatches the megaphone away from Ted and runs halfway up the hill before turning to address the crowd.

PAULIE

Women of Wellesley!

The crowd shuffles, the women paying full attention to Paulie.

PAULIE (CON'T)

Classes will end in fifteen minutes. When the doors to the academic buildings open, I need each of you to be stationed outside with enough fliers for every student who passes.

(CONTINUED)

Ted rolls his eyes and returns to passing out literature.

PAULIE (CON'T)

We will reconvene here in thirty minutes, at which point I expect each of you to have brought at least ten women back with you. Are we ready?

The crowd cheers uproariously. Women grab stacks of fliers from the students distributing them and race off toward the academic quad.

Paulie marches down the hill, shoving the megaphone at Ted as she passes him.

Alice and Meg walk across the green, Alice with an armful of literature. Alan catches up to them.

ALAN

Hey, Meg, thanks for the t-shirts.

MEG

Alice did them.

ALICE

(sweetly)

You're very welcome.

ALAN

Right, thanks. Hey, don't you want some fliers?

MEG

I'm actually headed somewhere else. If I know Paulie, this field will be swarmed in half an hour. They don't need me.

ALAN

(shocked)

What? This is important! We need to show the administration--

MEG

This isn't the only terrible thing happening in the world right now, Alan. We can't afford to be narrow.

ALAN

I didn't mean--no, I know--

(CONTINUED)

MEG
Good luck on your protest.

ALAN
Have a... fun day.

MEG
Yeah, I'm going off to have fun.

ALAN
I didn't mean that.

ALICE
Bye, Alan! It was wonderful to meet
you.

The girls walk off and Alan is left standing on the field
alone.

ALAN
(too quiet to be heard)
Bye.

INT. ALUMNAE HALL - MOMENTS LATER

Debbie sits alone on the floor near the main stage. She is
curled up in a ball, leaning against the wall for support.
Meg comes in and sits beside her.

MEG
Hi.

DEBBIE
Hi.

MEG
I brought sandwiches.

DEBBIE
Thanks, but the house mothers
brought us some cookies earlier.

MEG
I'm sorry about Paulie.

DEBBIE
How was the war protest?

MEG
Still going on.

They sit in silence for a few moments.

(CONTINUED)

DEBBIE
You want a sign?

Debbie hands Meg a hand-painted poster with the words
"Wellesley College: Withdraw Support from South Africa NOW."

Meg notices Helen and her friends are sitting nearby,
occasionally looking over at Debbie with pained sympathy.

MEG
Is it ever hard for you?

DEBBIE
It's hard for everyone. I... I
haven't lived through what they
have. They're all roomed together,
they have this network. I like my
friends.

MEG
(lightening)
Good, because I'm not in the
business of making sandwiches for
people who hate me.

DEBBIE
Alright, give me a bite.

MEG
It's peanut butter and jelly.

DEBBIE
(mocking word)
Oh, groovy!

EXT. SEVERANCE GREEN - LATER

Magic hour. Satisfied-looking groups of girls walk in
clusters back toward their dorms. Many pat Paulie on the
back and thank her as they go. Ted and Alan walk past
Paulie, Alan smiling appreciatively at her.

TED
I prefer my demonstrations a little
less shrill.

PAULIE
(sarcastically)
Have a nice night, boys.

Alice comes to join Paulie on the hill as more protesters
walk off.

(CONTINUED)

ALICE
We're not going to that mixer.

PAULIE
Nan'll be happy.

INT. ALUMNAE HALL - MOMENTS LATER

Alice and Paulie enter Alumnae and sit down beside Debbie and Meg, who are now engaged in conversation.

DEBBIE
Here, take some signs.

Debbie hands the girls posters and moves her stuff over so they can sit. Paulie looks at Debbie apologetically, with an air of anticipation.

DEBBIE
Go on, tell me how it went.

PAULIE
Okay, so we go out to the green and there are maybe four people there--

MEG
There were more than that!

PAULIE
Maybe ten people. Anyway, up on the hill I see--

Paulie is interrupted by the door to the auditorium slamming shut. They look up and see Nan shuffling toward them, her arms overloaded with books.

PAULIE
(surprised)
Welcome.

NAN
Yeah.

Nan sits down and opens one of the books to a tabbed page, from which she prepares to take notes.

DEBBIE
You can't do
(suddenly softer)
homework at a sit-in!

(CONTINUED)

NAN
This is the compromise!

Everyone stares at her.

NAN (CON'T)
There were no more seats in the
library.

MEG
Wendy Wellesleys studying on a
Friday night. Absurd.

NAN
You understand that includes me...
You're talking about me.

PAULIE
(friendly)
Yes, yes she is.

Track out as the women continue to laugh and talk. The room
is revealed to be filled with protesters, all holding
similar signs and discussing the issues in clusters.

END ACT II.