

SIR WALTER

"That's where the gold is? What marks the place, exactly?"

GRETA

"There's a black stone that juts out from the ground."

SIR WALTER

"Yes. Is there anything else you'd like to tell me?"

GRETA

"I brought some valuables-- can you keep them safe?"

SIR WALTER

"Where do you have them? Hidden in your robes?"

GRETA

"They're safe in this dwelling, packed in with the spoils."

SIR WALTER

"Where? The Achaeans' ships are all around here."

GRETA

"The captive women have a private dwelling."

SIR WALTER

"It's safe inside? Deserted of all men?"

GRETA

"There's no Achaean man inside-- just women. Get in the house. The Argives are quite eager to set sail homeward, leaving Troy behind them. Do what you have to do, then you can go back with your sons to where you've settled my child."

SIR WALTER

(smiling)

She's going to blind me now, isn't she?

7

INT. BEDROOM - DAY

7

JASON, 52, sits on the bed putting on his tie. MAVIS, 47, African American, embraces him.

← **Begin scene**

MAVIS

I've never seen you like this.

JASON

I'm just thinking. If it's the right approach.

MAVIS

Okay.

JASON  
What do you think?

MAVIS  
Now he asks me what I think.

Jason looks genuinely lost.

MAVIS (CONT'D)  
Sweetheart, they chose you. Be the  
person they chose. And if you're  
really sinking, I'll be there. To  
show you how it's done.

← End scene

Jason smiles and kisses her.

8 EXT. THE BREAD FACTORY, PARKING LOT - NIGHT 8

Jason, carrying a briefcase, enters the building.

9 INT. THE BREAD FACTORY, HALLWAY - NIGHT 9

Jason walks down the hall, passing a room where THREE WOMEN  
rehearse a song.

THREE WOMEN  
(singing)  
BREEZE, OCEAN BREEZE,  
YOU SPIRIT THE OCEANGOING BARKS AWAY  
FAR OVER THE DEEP SEA WAVES...

10 INT. THE BREAD FACTORY, GALLERY - NIGHT 10

Jason enters a room with a long table at the front. At the  
table is PAT, 48, studying some papers. Standing near her,  
DARREN, 45, speaks casually with JOEL, 50.

MARIANO, 35, sets up audience chairs. Simon places a chair at  
a small table opposite the long table, then exits.

11 INT. THE BREAD FACTORY, HALLWAY - NIGHT 11

Simon walks down the hall, past the women singing.

THREE WOMEN  
SALT SWEEPING OAR,  
WILL YOU SEND ME TO AN ISLAND, WHERE I'LL SPEND  
A PITIFUL LIFE INDOORS...

TED  
(relieved)  
Hi.

Dorothea nods and rushes out of the room. Mavis follows.

GRETA  
Sorry, we--

DOROTHEA (O.C.)  
How can they do that?!

MAVIS (O.C.)  
It's not a done deal.

GRETA  
Sorry. Just local politics.

Greta leaves.

JORDAN  
So they drilled a fucking hole in  
my head...

Ted is horrified once more.

27

INT. DOROTHEA & GRETA'S HOME, LIVING ROOM - NIGHT

27

← **Begin scene**

DOROTHEA  
It's not bad enough they don't pay  
any taxes, don't contribute  
anything to the community.

MAVIS  
I know.

DOROTHEA  
Now they want our school budget  
too? What on earth are May Ray  
going to do with the school arts  
budget? Whose idea was--

MAVIS  
Alec.

DOROTHEA  
So the mayor.

MAVIS  
The mayor.

DOROTHEA

It's so small. What's left of the arts budget is so small, they can't possibly care. They want us out.

MAVIS

Dorothea--

DOROTHEA

They want us out.

MAVIS

Or...

DOROTHEA

Or what?

MAVIS

It gives them a path. Right? School money is connected to May Ray is connected to who knows what, the mayor or whoever. Once there's a path, they can increase the arts budget and the money can just flow.

← End scene

DOROTHEA

Christ.

Silence.

GRETA

Let us, let us talk in the morning.

DOROTHEA

They're just playing with the kids--

GRETA

I know.

DOROTHEA

We had to fight so hard just to keep that little--

GRETA

I know, I know. But it's late. We'll talk in the morning. Always there are more ideas in the morning. Mavis, you can come then?

MAVIS

Yeah. Yeah, sure.

DOROTHEA

They want us out.

← **Begin scene**

SAM

Hey, sweetheart. Late one tonight.  
You hungry?

MAVIS

No. No, I'm good.

SAM

Did it go through?

MAVIS

Yeah. The students will get to  
vote.

SAM

I knew it. She's a killer. Any--

Sam looks at Mavis and senses something is wrong.

SAM (CONT'D)

Baby, what is it?

54 I/E. CAR - NIGHT

54

Julie sits in the passenger's seat of a parked car. Max is in  
the driver's seat but not really.

MAX

You're leaving?!

JULIE

It's just for--

MAX

You said you don't know how long!

JULIE

They say--

MAX

It's him! You're leaving because of  
him! Just like that!

53 INT. DINER - NIGHT

53

MAVIS

It's a big deal, Sam. The audition  
is a big deal for her. And she  
wants it. And the way it works, she  
needs to be available. In case they  
call her back. And there may be  
other jobs too.

(MORE)

MAVIS (CONT'D)

If she's really going to give this  
a chance, they say she needs to  
commit to being there...

54 I/E. CAR - NIGHT

54

JULIE

Troop just introduced me to his  
agent, that's--

MAX

Troop?! I can't believe you're  
leaving me for a guy named Troop!  
From California!

53 INT. DINER - NIGHT

53

MAVIS

...and Diane said it's okay for us  
to stay with her a while. The  
district there, I know some people,  
and I can find some temp work.  
While we see how it's going.

Silence.

MAVIS (CONT'D)

Sam?

SAM

You want me to go?

MAVIS

Sam, there's the diner, it's...

SAM

I can go.

MAVIS

You... you've got the diner.

← End scene

54 I/E. CAR - NIGHT

54

MAX

I'm going with you! Fuck, I can't.  
My dad will kill me. Fuck, I don't  
care!

JULIE

Max, will you shut up?! Will you  
shut up about yourself already?!