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Untitled (An Original Filmscript)

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Abstract
In lieu of an abstract, below is the essay's first paragraph.

"Scene 1 DAYTIME HOSPITAL SETTING-BRIGHTLY LIT. WE LOOK INTO THE PRIVATE ROOM OF KIM RICHARDS. SHE IS READING A MAGAZINE. THERE IS CRYING IN THE BACKGROUND. THE CAMERA DOLLIES IN SLOWLY. WE SEE HER NAME CARD ON THE DOOR. WE HAVE A CLOSE UP OF KIM. SHE PUTS HER MAGAZINE DOWN AND LOOKS TO HER RIGHT OUT THE WINDOW. CUT TO SUBJECTIVE SHOT OF KIM'S POINT OF VIEW. CAMERA SLOWLY ZOOMS PAST BOOKS ON BUREAU-DR.SPOCK'S BABY CARE, HOW TO RAISE A BRIGHT CHILD, OUR BODIES-OUR SELVES, PAST PHOTO OF A MAN (HER HUSBAND), SEVERAL ARRANGEMENTS OF FLOWERS IN ADVANCED STAGES OF BLOSSOMING, TO OUTSIDE. FADE TO BLACK-CUT TO"

Cover Page Footnote
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Scene 1
DAYTIME HOSPITAL SETTING—BRIGHTLY LIT.

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FADE TO BLACK—CUT TO

Scene 2
INTERIOR—NIGHTTIME—PAJAMA PARTY

FOUR LITTLE GIRLS ARE IN THE LIVING ROOM OF YOUNG KIM RICHARDS. THE ROOM IS STREWN WITH SLEEPING BAGS, CLOTHES, STUFFED ANIMALS, AND DISHES OF POPCORN, COOKIE BOXES, AND EMPTY PIZZA BOXES. THERE IS BUBBLEGUM ROCK MUSIC IN THE BACKGROUND. THEY ARE DOING GYMNASTIC STUNTS—TWO ARE HAVING A HEAD STAND CONTEST. ONE DOES A CARTWHEEL ACROSS THE FLOOR. THE TWO DOING HEADSTANDS COLLAPSE ON THEIR SLEEPING BAGS, FEIGNING EXHAUSTION.

Shelly (the one who has just done a cartwheel, addressing Kim, who has just done a headstand)

Boy, am I glad you didn’t invite Andrea to your party. I can’t stand her...Have you ever seen her dance?

SHELLY TAKES OFF ACROSS THE FLOOR IN A GROTESQUE SORT OF DANCE STEP DESIGNED TO RIDICULE A GIRL NOT PRESENT AT THE PARTY. THE OTHER THREE GIRLS BURST IN—PEELS OF LAUGHTER. SHELLEY COLLAPSES ON THE FLOOR, ALSO IN LAUGHTER.

Kim: You know what she told me?...That you can get pregnant from kissing boys.

Erica: She probably knows from experience.

Karen: She’s so dumb. She told me the other day (addressing Kim) that your brother is a retard (emphasizing the 1st syllable) and that your family is trying to hide him.

MORE PEALS OF LAUGHTER FROM ERICA, KAREN AND SHELLEY. A FOCUS ON KIM’S FACE REVEALS A FROZEN HURT LOOK. THE PICTURE BEGINS TO DISSOLVE.

Erica: Did you hear she got sent to the principal’s office...

VOICES FADE

DISSOLVE COMPLETES

Scene 3
INTERIOR BATHROOM IN KIM’S HOUSE—THE NEXT NIGHT AFTER THE PARTY

KIM IS CRYING HYSTERICALLY AGAINST HER MOTHER. HER FATHER IS ALSO THERE AND IS TRYING TO COMFORT THE WEEPING CHILD.

Kim: Karen said that Andrea says Danny is retarded and that we’re trying to hide him. (Her mother and father exchange sympathetic glances. Her mother strokes her hair and her father reaches out and touches her shoulder.)

Mother: Honey, it is true that Danny is retarded. I thought you knew that. (no answer from Kim—her mother looks at her father.)

Father: Kimmy, we’ve talked before about the fact that Danny is slower than most children—and about the ways we can help him learn things...You remember how long it was before Danny walked or even before he ate adult food. And he’s just barely able to talk—and not plainly at that.

Kim (still leaning against her mother) Is that why Danny looks so funny?

Mother: Danny’s kind of retardation makes his eyes look puffy and slanty and his fingers...
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SHOULDER. HE IS LABORIOUSLY WRITING A
TAG FOR A CHRISTMAS GIFT, NEATLY
WRAPPED ON THE TABLE—TO KIM, FROM
DANNY
Danny: There.
   FADE OUT/FADE IN
CU OF DANNY HANDING PACKAGE TO AN
OLDER (18 or so) KIM. SHE OPENS IT AND IT IS
A PHOTOCUBE FILLED WITH COLORED
DRAWINGS THAT HE HAS MADE FOR HER.
SHE HUGS HIM.
Kim: Aw, Danny, that's beautiful, thank you
very much.
SHE GIVES HIM ANOTHER HUG.
That's the nicest Christmas present I've
received. (he grins from ear to ear)

Scene 11
INTERIOR—HOSPITAL—LOW MCU OF KIM’S
FEET WALKING DOWN THE HALL—SLOW MO-
TION

Scene 12
INTERIOR—EVENING—KIM AND HUSBAND,
TODD, ARE SEATED AT THEIR DINING ROOM
TABLE—THEY ARE HAVING A CANDLE LIGHT
DINNER.

Kim: (Looking at Todd almost shyly)
I saw Dr. Ross today. He said I'm pregnant...we're going to have a baby next
March.
TODD PICKS UP HER HAND, KISSES IT, SMIL-
ING WIDELY.

DISSOLVE

Scene 13
INTERIOR—EVENING—TODD IS IN A RECLINING
CHAIR READING THE PAPER. KIM APPEARS
AT THE DOORWAY—SHE IS QUITE PREGNANT.

Kim: Dr. Ross says I am doing just great.
Tod: Good! I'm getting anxious.

Kim: You! I can hardly wait until my size and
my life get back to normal! (she smiles) I hope
it's...a girl.

DISSOLVE

Scene 14
INTERIOR—NIGHTTIME—IN KIM AND TODD’S
DARKENED BEDROOM. THEY ARE LYING
CLOSE TOGETHER AND AWAKE.

Kim: Maybe she'll be a dancer...or a jour-
nalistic...

Todd: Or a football player. (Kim giggles)
Kim: I'm praying for a bright baby. She'll
read at four.

Todd: Not even born yet and you have it
graduating from Harvard.
Kim: (laughing) That's right—summa cum
laude.
Todd: (leans over to kiss her, laughs too)
You're crazy.

Scene 15
INTERIOR—DAYTIME—SLOW MO-ION SHOT OF
KIM’S FEET. A NURSE’S VOICE INTERRUPTS.
CAMERA MOVES UP TO VIEW THE NURSE.
Nurse: How are you today, Mrs. Richards?
Kim: Fine, thank you.

Scene 16
INTERIOR—DAYTIME—HOSPITAL ROOM A FEW
DAYS BEFORE—THERE ARE MANY FLOWERS
IN THE ROOM—MOST HAVE NOT MANY
BLOSSOMS ON THEM—THERE ARE ROSES
WHICH HAVE NOT OPENED. KIM IS ASLEEP
AND TODD IS STANDING NEXT TO HER
HOLDING HER HAND. HER EYES FLUTTER
OPEN—SHE SMILES WEAKLY AND SPEAKS IN
A BARELY AUDIBLE VOICE.

Kim: Have you seen the baby?
Tod: She has good lungs. I told her she
should be ashamed for giving her mom such a
hard time. (she smiles) Now get some more sleep,
honey.

DISSOLVE

Scene 17
INTERIOR—MLS OF A DOWN-THE-HALL CON-
FERENCE BETWEEN TODD AND KIM’S
DOCTOR — TODD IS LEANING AGAINST THE
WALL. THE EXPRESSION ON THEIR
FACES IS SERIOUS. THE DOCTOR PUTS HIS
HAND ON TODD’S SHOULDER.

FADE TO BLACK

Scene 18
INTERIOR—LATE AFTERNOON—KIM IS PROP-
PED UP IN HER BED AND LOOKS MORE
AWAKE THAN SHE DID EARLIER. TODD IS
STANDING BESIDE THE BED. THEY
HAVE BEEN TALKING.

Kim: No, I haven’t seen her yet, much less
fed her. I’ve really been out of it.
Todd: Well, considering the bad time she gave you—it's understandable.
Kim: I've picked out a name if it's OK with you... (Todd looks expectant)
Jennifer Katherine.
Todd: That's pretty. It's all right with me.
Kim: (sitting straight up in bed)
Good... now, tell me, who does Jenny look like?
Todd: (hesitates a second, then speaks very evenly)
She looks just like the pictures of Danny (pause) when he was born.
Kim leans heavily back on her pillow. Shock is written on her face.

Scene 19
INTERIOR-DAYLIGHT-NURSE IS IN DOORWAY OF KIM'S ROOM—WE VIEW HER FROM KIM'S POINT OF VIEW.
Nurse: Mrs. Richards, do you want to feed your baby this meal?
Kim numbly shakes her head no—she is staring ahead blankly.

Scene 20
INTERIOR-HOSPITAL CORRIDOR—BRIGHTLY LIT—KIM'S FEET ARE STILL MOVING SLOWLY DOWN THE HALL—HER FEET STOP AT A NURSE'S STATION.
Kim: May I please see my baby?
We see the nurse's feet walk over—and then the two pair of feet walk over to a wall, above which is a window into the nursery.
Nurse: (gently)
She is sleeping now, but you may look at her. She is right down there in front. ...When she wakes, I'll bring her down to you if you'd like to feed her.
The nurse's feet step away and Kim's are there alone. The camera moves slowly from her feet to her face. She taps at the window below which her daughter is lying. Tears are in her eyes.
Kim: It's OK about Harvard, Jenny.