

REVOLVER

Screenplay by

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1 EXT. OCEAN SHORE - DAY - DIGITAL 1

A wild green-grey sea. Surf rolls relentlessly, endlessly.  
As a big wave crests and EXPLODES AGAINST SHORELINE--

2 INT. ASHRAM - LOUNGE - DAY - 16MM B&W 2

**WINTER, 1970.**

SALLY MANN (21) reads in a papasan chair, her back to us.

She's alone in the large, long lounge of a 9th floor Ashram Suite inside of Toronto's Rochdale College.

It's a shabby, lively, social space blasted with cold winter light. The walls are covered with posters, photos, children's art and an unfinished HAND-PAINTED MURAL OF AN OPENING LOTUS.

Feeling the camera on her, Sally suddenly LOOKS BACK AT US.

An odd, tense moment. Sally stares sternly at us, unreadable. She stays this way for almost 30 seconds, very still.

Then she opens her mouth in a slow, theatrical scowl to reveal a set of PLASTIC VAMPIRE TEETH, playing to camera.

She holds this scowl for a moment before sighing.

Playful, but still a little mysterious (her default), Sally takes out the teeth and talks to someone offscreen. She's clearly not so happy to be on camera.

SALLY  
You still rolling?

She stands and approaches the camera, the unseen man behind it (RICHARD LEITERMAN, 34) always silent and always rolling.

SALLY (CONT'D)  
How are you gonna use this?  
(beat, sighing)  
You waiting for me to do something?  
Tell you what, come back tomorrow  
and I'll set myself on fire.

Sally grins, standing eye-level with the camera.

SALLY (CONT'D)  
I'm not meant to talk to you, am I?

She leans in, her face filling the frame. She whispers.

SALLY (CONT'D)  
I can see myself in the lens-

3 INT. RACHEL'S EDIT SUITE - DAY - IPHONE 3

A SUDDEN MATCH CUT, interrupting her.

**PRESENT DAY.** Director RACHEL LEITERMAN (early 50s) looks into an iPhone lens, seeing herself and groaning slightly.

RACHEL

Oh Jesus-

Rachel absently tries to fix her hair.

The clear, slightly plastic iPhone image is a stark contrast to the Ashram's flickery, hazy, black and white 16mm stock.

She steps back to check a frame, revealing a HUGE PILE OF HEAVY BOXES sitting in her bright, messy home edit suite.

She pushes the mounted iPhone back, widening the frame.

Rachel checks the image, seemingly satisfied.

RACHEL (CONT'D)

Alright.

She raises an old film slate. Takes a breath.

RACHEL (CONT'D)

Rochdale Project. Scene 1, take 1.

SLAP! The clapper slaps like a gunshot--

4 INT/EXT. ARCHIVE - DAY 4

And a FEVERISH PSYCH-ROCK SONG KICKS IN - something like "Slip Inside This House" by The 13th Floor Elevators.

The driving track plays out over a FRANTIC RUSH OF IMAGES, a Greatest Hits of tumultuous late 60s/early 70s archive:

Vietnam, The October Crisis, The Murders of RFK and Fred Hampton, The Days of Rage, John and Yoko, Nixon and Trudeau.

This more global news footage is intercut with exterior shots of a drab, brutalist slab of concrete in downtown Toronto:

The "Hippy Hi-Rise" of **ROCHDALE COLLEGE**.

5 INT. STUDIO - DAY - DIGITAL 5

Woven in with all this we see a series of TALKING HEADS shot in studio in smooth, elegant digital cinema-camera.

It's a diverse group of real people: former ROCHDALE RESIDENTS, COPS, POLITICIANS AND CELEBRITIES.

Anyone with something to say about the controversial College.

Call them THE ROCHDALIANS. People we'll get to know later.  
From offscreen Rachel asks a simple/impossible question--

RACHEL (O.S.)  
What was Rochdale College?

The answers are variations on a theme:

A Home, A God Factory, A Drag, A Super School, A Starship, A  
City Within a City, A Temple, Anarchy, A Waste of Time...

Each response hits on the warring, unstable definition of  
the place itself, Rochdale's function, impact and purpose  
still mysterious now almost 50 years after it's closure.

The energy of the music, interviews and archive footage builds  
to a thrilling crescendo before--

6 EXT. DOWNTOWN TORONTO - DAY - DIGITAL

6

SUDDEN SILENCE.

A big white wall, filling the screen. Over it, a TITLE CARD:

**REVOLVER: THE YEARS INSIDE THE ROCHDALE PROJECT**

Then the grimy, toothy maw of an excavator pushes through  
the wall, which collapses and crumbles with a DUSTY CRASH.

RACHEL'S VO BEGINS, her tone conversational. Confessional--

RACHEL (V.O.)  
In winter 2020 I got a call.

Shots of various construction sites around Toronto, wides of  
towering cranes roosting over the ambitious city.

RACHEL (CONT'D)  
An old movie theatre in downtown  
Toronto was being sold, redeveloped  
as condos. The old owners had gone  
in to strip it, looking for anything  
of value. They found something.

7 INT. STUDIO - DAY - DIGITAL

7

PORTRAITS OF OBJECTS, shot handsomely in studio.

Heavy, old cardboard boxes. Film cans. A strip of old 16mm  
film. Ancient sound recordings. Messy production notes.

RACHEL (V.O.)  
Boxes. Boxes and boxes of film and  
sound recordings in an old storage  
room. Boxes labelled "*The Rochdale  
Project*. Dir/Cam: Richard Leiterman."

We focus on Richard's name on the side of the box.

RACHEL (CONT'D)  
They called me, because Richard  
Leiterman was my father.

8 INT/EXT. ARCHIVE - DAY

8

Footage and stills of influential Canadian cinematographer  
RICHARD LEITERMAN working around the world.

RACHEL (V.O.)  
My dad was a cinematographer. From  
the 60s to the early 2000s he shot  
everything. Feature films, shorts,  
TV shows, commercials, documentaries.

Clips from Richard's work: *It* (1990), *Silence of the North*  
(1981), *Cold Squad* (1999), *My American Cousin* (1985).

RACHEL (CONT'D)  
Including some of the most influential  
Canadian films of all time.

A scene from Don Shebib's *Goin' Down the Road* (1970), Pete  
and Joey talking about the futility of their factory work:  
"can't you see there ain't nothing happening?"

RACHEL (CONT'D)  
But he's maybe still best remembered  
for his direct cinema and verite  
work from the 60s and 70s.

A moment from Frederick Wiseman's *High School* (1968), a kid  
getting berated by a flat-topped administrator: "whaddaya  
mean ya can't take gym? You get dressed in the morning?"

RACHEL (CONT'D)  
This sort of work demands that a  
filmmaker try to make themselves  
invisible, capturing real people's  
everyday dramas without direction,  
interviews or commentary.

A clip from Allan King's *A Married Couple* (1969), Billy and  
Antoinette arguing: "I just want to sleep in my own bed."

RACHEL (CONT'D)

Working with directors like Frederick Wiseman and Allan King, my dad shot a series of docs that changed the form and shocked audiences and critics with their intimacy and stark reality.

9 INT/EXT. LEITERMAN HOME MOVIES - DAY - 8MM

9

Old home movies and stills of RICHARD, RACHEL AND THE REST OF THE LEITERMAN FAMILY. Sunny times in sunny places.

RACHEL (V.O.)

But this approach lives in an uneasy space, the camera meant to be ignored by a documentary's subjects, while simultaneously changing their reality through it's presence. It's a style of truth, more than truth.

Young Rachel looks up in colorful, grainy Super 8.

RACHEL (CONT'D)

A style that sometimes leaves key information out of the frame.

10 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

10

BLACK. Then, FLICKERING LEADER AND LURCHING NOISE.

A film and audio setup come to life, revealing the floor of the 9th Floor Ashram Lounge, a rushed shot being set up.

The camera pans up to show brash, very handsome rich kid PHIL BARTON (27) already talking, his sweet girlfriend LINDSAY KESLICK (20) tidying up in the background.

Phil talks inaudibly for a moment before SOUND KICKS IN--

PHIL

We talked about this Sally-

SALLY

As like, an idea. You didn't say it would start filming today-

The frame widens to show Sally sitting next to a tough, sharp woman with frizzy hair (DIANE "DI" GRANT, 27), whose 2-year-old son LOUIE sits in her lap, shaking a Barbie in his hand.

A HAPPY NEW YEAR 1970 banner hangs, lopsided. Everyone's hungover, sitting among the wreckage of a New Year's party, stubbies, dishes and black balloons strewn everywhere.

Glancing up, Di realizes Richard is shooting, everyone talking over each other a little. As they will always do.

DI  
Is he filming this? Can we-

PHIL  
Don't you wanna be a star Di-

DI  
What a star, no make-up, rip-shit  
hangover. Where's the...Nel! *NEL!!!*

She shouts into the next room, a male voice shouting back.

NELSON (O.S.)  
A MOMENT, CHRIST!

PHIL  
I don't get the issue Sal-

SALLY  
Like, what's the rules for all this-

PHIL  
I told you, Arthur said Richard does  
these movies where he's very like...  
hands-off, he just like observes us-

DOUG (O.S.)  
Like animals in a zoo-

Beardy, good-natured small-time dealer DOUG WHEELER (24)  
coughs, the frame widening to show him smoking a joint.

PHIL  
And we just forget he's there-

Older, British and slightly-frayed academic NELSON MCKENNA  
(46) enters frame with a coffee tray, eying the camera.

NELSON  
How bloody likely is that, ignoring  
all this? And we're out of milk-

Groans from the group, people pouring coffee and tea.

DI  
*Philly*, you said you and Lindsay  
would go to Knob Hill.

PHIL  
We did, in a manner of speaking-

He shoots a lascivious look at Lindsay, who blushes.

LINDSAY

*Phil.* And Sally has a point. Like,  
where are they allowed to film-

PHIL

I'll do a shower scene-

DOUG

Cool, I heard NASA's got this new  
microscopic lens-

Phil makes a mocking "nyah" face at him.

SALLY

Lindsay's right. Do we have to let  
them in our bedrooms? Doug, how'd  
that go for your...small business.

She looks over at Doug, who gives an unfazed shrug.

DI

She's got a point-

DOUG

Phil said Richard said-

Sally groans in disbelief.

SALLY

"Phil said Richard said-"

DOUG

(persevering)

That he would cut any stuff that  
could get us in trouble.

He offers the joint, everyone a little hesitant.

SALLY

Right. And we can trust him?

(look to camera, wary)

I mean, no offense. But-

Phil huffily takes the joint with an expansive sigh.

PHIL

Yes, we can trust him. He's got  
references, all kinds of ethics  
apparently. Let's just vote-

SALLY

They go out into the halls, they're  
gonna get their camera smashed-



PHIL

That's why-

SALLY

And we'll have GovCon up our ass-

PHIL

*That's why* they're just gonna shoot the Ashram. Lock it down to us. Just our happy little family.

He offers Sally a teasing, saccharine smile. She just stares.

SALLY

You're disgusting.

Frustrated, Sally glances at Nelson.

SALLY (CONT'D)

You're down for this?

NELSON

This kind of experimentation is what we should be here for, not just pop music and bottles of beer-

PHIL

Christ, you're a million years old-

Sally looks to Di, the two clearly sharing an easy friendship.

DI

It'll be nice for Lou when he's older. Plus it'll terrify my parents. "Unwed mother in the fleshpots." *C'mon-*

DOUG

Well if Richard's down, how about we say shared spaces, lounge and kitchen are fair game. Everywhere else is a closed-door policy. Don't want 'em in your space, you just close up.

Reassured nods from the others, Phil looking to camera.

PHIL

Richard? We can talk but is that ok-  
(off his OS reaction)  
Sweet. And what's your problem Sal?  
Ashamed to be seen with all us here?

SALLY

I'm not here.

PHIL  
Cool. Yays and nays. Nays?

Sally fumes, raising a hand. Doug casually does too, Sally clearly a little surprised. And appreciative.

DOUG  
It help my cause to piss you off?-

PHIL  
And the yays?

All the others raise, with various degrees of enthusiasm. The camera zooms in on an uncertain Sally.

PHIL (CONT'D)  
Carried and so ordered. We gotta get a gavel, some shit I can bang-

Sally absently BITES A THUMBNAIL, Rachel's VO cutting in.

RACHEL (V.O.)  
This was the first footage shot for  
*The Rochdale Project*.

11 EXT. RACHEL'S EDIT SUITE - DAY - DIGITAL 11

A beautiful cliffside house, perched high above the sea.

It's in British Columbia on scenic Galiano Island, a few hours ferry and drive from Vancouver.

It's slightly forbidding. Isolated. A little lonely.

12 INT. RACHEL'S EDIT SUITE - DAY - IPHONE 12

Inside, we see more iPhone footage of Rachel haphazardly sorting through boxes of footage from *The Rochdale Project*.

RACHEL (V.O.)  
My dad had become interested in directing. And during the filming of *A Married Couple* in Toronto in the late 60s, he met a sound guy called Arthur Chu.

13 INT. ASHRAM - LOUNGE - DAY - 16MM B&W 13

ARTHUR CHU (41), a handsome Asian man strapped with a Nagra audio recording setup, holds a slate up to camera.

14 INT. RACHEL'S EDIT SUITE - NIGHT - IPHONE 14

Her suite now a mess of scattered materials, Rachel flicks on a lamp, the sky darkening outside the window.

She bites a thumbnail absently, anxious.

RACHEL (V.O.)

Arthur was friends with Phil Barton, an actor living in Rochdale College, a counterculture hotspot, co-op living space and experimental free university in downtown Toronto. After months of documenting a more traditional family structure, my dad was curious about exploring alternate modes of living. A different kind of family story.

Rachel pores through boxes, finding old notes.

RACHEL (CONT'D)

He secured a small investment to get rolling, his notes suggesting he planned to shoot a few hours a week with a two man crew, him and Arthur. They'd start on New Year's Day 1970 and end on New Year's Eve, capturing a year in the life of Rochdale's 9th Floor Commune. But the shoot ended unexpectedly in early November 1970.

A tired Rachel sits in a desk chair, processing all this. Finally, she reaches over and turns off the iPhone.

RACHEL (CONT'D)

And the film was never finished.

15 INT. TECHNICOLOR - DAY - DIGITAL

15

Elegant shots of the old film reels being processed and transferred in the confines of Technicolor's film lab, a MASKED TECHNICIAN working through the cache of elements.

RACHEL (V.O.)

In the Regent Theatre they'd found the raw, uncut footage from the shoot. 160,000 feet of 16mm film and corresponding audio. About 30 hours of previously-unseen footage. And at the time, I was looking for a project.

16 INT/EXT. ARCHIVE - DAY/NIGHT

16

COVID. News footage from around the world, documenting the uncertain, extended horror of the COVID-19 Pandemic.

RACHEL (V.O.)

I grew up on my dad's sets, starting out as an assistant director before  
(MORE)

RACHEL (V.O.) (CONT'D)  
 becoming a director myself. When  
 COVID hit, the industry shut down.  
 Like the rest of the world, I went  
 home. Desperate for a distraction, I  
 decided to complete a cut of *The  
 Rochdale Project* as a kind of tribute  
 to my dad, who passed in 2005.

People around the world, alone in night windows.

17 INT. RACHEL'S EDIT SUITE - DAY - IPHONE 17

A Rochdale postcard held to camera: **COME LIVE WITH US.**

Richard's handwritten are notes scribbled on the back of it,  
 Rachel reading them in a murmured voice.

RACHEL  
 July 4. Poem found in elevator:  
 "Metro had a little school,  
 It's name was black as sin,  
 And day and night the Metro kids,  
 Were screaming to get in."

18 INT. ASHRAM - LOUNGE - DAY - 16MM B&W 18

Lindsay Keslick works on THE LOTUS MURAL, painting a petal.

RACHEL (V.O.)  
 I had the footage digitized, planning  
 to cut a film that would feel like a  
 B-Side to my dad's 60s doc work. If  
 it turned out, maybe I'd do something  
 with it. If it didn't, it would at  
 least give me something to do. Keep  
 me from totally losing it.

An unreadable Lindsay steps back, regarding her work.

19 INT. ASHRAM - KITCHEN - NIGHT - 16MM B&W 19

Di Grant and Louie play, a slightly distant Sally doing dishes  
 in the shared, permanently messy Ashram kitchen.

DI  
 You alright?

Di watches her closely for a beat, Sally feeling her gaze.

SALLY  
 We should get a TV.

DI  
 Why?

SALLY

So you can stare at something else.

Sally makes a face at her. Di makes one back.

DI

You pissed?

SALLY

Why?

DI

You've been a little...

She makes a "not-great" hand gesture. Sally shrugs and flicks soap bubbles at the delighted Louie.

SALLY

It's weird being watched. Isn't it  
weird to always be watched hey, Louie?  
Little Louie the 14th?

Louie chatters away, running out of the room.

SALLY (CONT'D)

He build Versailles? Louis 14.

DI

Yeah. I've been to Versailles y'know.

SALLY

And I haven't.

Another small silence. Sally scrubs, looking into the lens.

SALLY (CONT'D)

More thrilling stuff, eh Richard?

DI

You're kinda being a pill.

SALLY

But only kinda, right?

DI

Stop being a spoilsport ok? With all  
this mugging to camera-

SALLY

Sorry, forgot it's all real-

DI

What? You scared how you'll look?

SALLY  
Oh yeah. Terrified.

Di calls out the kitchen door after Louie.

DI  
My son alright Douglas?

DOUG (O.S.)  
He's chewing on his plastic cow.

Di nods, this is fine. Sally scrubs a pot.

SALLY  
I'd take a film of me sleeping. That'd  
be alright, y'know-

DI  
Sleeping.

SALLY  
Yeah. Just a catnap. Nothing major-

DI  
Well, you better be all negligeed  
up, in full sex kitten mode, if you  
want people to see it-

Sally cuts her off, like she doesn't get it.

SALLY  
No. I don't want people to see it.

DI  
No?

SALLY  
No. Just me.

DI  
Why?

Di watches her, clearly becoming a little curious.

SALLY  
I always wondered what I look like  
sleeping. If it still feels like me.

DI  
What you mean?

SALLY  
When you're sleeping, you're there  
and you're not. Right?

An intrigued Di nods, Sally trying to express something.

SALLY (CONT'D)  
I wanna know what that looks like.  
If it's you without everything, or  
everything without you, y'know?

DI  
Yeah? And then what?

SALLY  
I don't know. Then I'd know, I guess.

Sally shrugs again, rinsing the pot. Di grins, charmed.

DI  
Deep fuckin' thinker hey-

SALLY  
Oh sure. Gimme that rag-  
She shakes out her hands. Once, twice, three times--

RACHEL (V.O.)  
*This* is where I got in trouble.

20 EXT. RACHEL'S EDIT SUITE - DAY - DIGITAL 20

More beauty shots of Rachel's island editing outpost.

RACHEL (V.O.)  
I made the movie. I made *The Rochdale Project*, a one hour and forty-eight minute cinema verite...direct cinema, whatever you want to call it, doc on Rochdale College. Here it is.

21 INT/EXT. ARCHIVE - DAY 21

A TITLE CARD COMES UP over black.

**THE ROCHDALE PROJECT: A YEAR INSIDE ROCHDALE COLLEGE**

Then, Rachel's entire, finished B&W documentary plays out at 1000x speed, spooling past in an indistinct rush.

RACHEL (V.O.)  
Over 3 months, I finished my dad's film, as he might have done it. I did exactly what I set out to do.

The film ends. A card: **DIRECTED BY RICHARD & RACHEL LEITERMAN.**

RACHEL (V.O.) (CONT'D)  
And then I realized that I'd made the wrong film.

22 INT/EXT. ARCHIVE - DAY

22

CLOYING, SENTIMENTAL PIANO MUSIC over black screen.

The screen fades up on soft-focus clips from a REAL 1995 LIFETIME MOVIE. Actress FRANCES FISHER laughs happily, taking photos of TWO TOWHEADED BOYS tossing a football around.

RACHEL (V.O.)

In 1995 I AD'd a movie for Lifetime starring Frances Fisher. I ran the floor, got our days. It was a nice team, a good job.

We hear the VOICEOVER FROM THE TV MOVIE, Frances snapping photos of this wholesome, sincere, apple-pie Americana.

FRANCES FISHER (V.O.)

Being a mother is the greatest joy in my life. There's nothing I'd rather do then spend time with my kids and watch them grow. The bond we share is so strong that I would do anything for my children. Yet, despite all that I've been blessed with, I've always known that something was missing. A part of my life that I needed to find. What I didn't know was that searching for that missing piece would threaten everything that I'd value in life. My name is Carol Schaffer, and this is my story.

The film's TITLE CARD COMES UP:

***THE OTHER MOTHER: A MOMENT OF TRUTH MOVIE.***

23 INT. RACHEL'S EDIT SUITE - DAY - IPHONE

23

Rachel turns on the iPhone camera.

She looks unsettled, anxious. As if about to say something. But then she stops herself. And she turns the camera off.

RACHEL (V.O.)

I wanted to say this on camera, but it all just felt so ridiculous.

24 INT/EXT. ARCHIVE - DAY

24

More clips from *The Other Mother*, under Rachel's VO.



RACHEL (V.O.)

One afternoon when I was 14, my mom and dad sat me down after school and told me my mother didn't give birth to me. That's how they put it: "your mom didn't give birth to you."

As Rachel talks we see Frances Fisher in fraught panic, looking for a son she gave up for adoption as a teen.

RACHEL (CONT'D)

They didn't say my mother wasn't my mother, just that another woman gave birth to me - Sally Sarah Mann, an American from Ann-Arbor my dad met shooting a film in Rochdale College.

25 INT. ASHRAM - VARIOUS - DAY/NIGHT - 16MM B&W

25

Shots of Sally from Richard's film. Sally laughing, pensive, dancing, arguing, smoking, painting, eating.

RACHEL (V.O.)

I kind of wish I could say that a "missing piece" of me was finally shaded in. That something I'd always unconsciously known revealed itself. But it didn't. I didn't care. I wasn't curious, particularly when they said they'd heard nothing from Sally since my birth. She had no interest in me; I had no interest in her. So, I just thanked my parents for being honest with me. And I went to swim practice.

26 INT/EXT. ARCHIVE - DAY

26

Slightly cheesy clips from *The Other Mother*, the FOOTAGE INTERCUT with more glimpses of Sally in the Ashram.

RACHEL (V.O.)

I've kept this a secret until now not because it was some big trauma, but because it wasn't. I knew who I was. Who my real family were. It didn't bother me. I was fine.

27 INT/EXT. ARCHIVE - DAY

27

A scene from *The Other Mother*, an ADOPTION OFFICIAL reading information from a file to the anguished Frances.

## ADOPTION OFFICIAL

Phillip is a happy, well-adjusted boy, with a warm, loving family. His parents are intelligent, outgoing and well-educated.

## FRANCES FISHER

Well that's it? That could be anybody!

28 INT/EXT. LEITERMAN HOME MOVIES - DAY - 8MM

28

More hazy, sunny, happy Leiterman home movies.

## RACHEL (V.O.)

They told me my dad met Sally in Rochdale, just before meeting my mom. Sally got pregnant, disappeared and briefly resurfaced to give me up before vanishing for good. My dad said he could try looking if I ever wanted to meet her. But I never did. My mom was my mom. My dad was my dad. And I was me. Sally was like a midwife, essential on the day, a stranger after. I was never really interested to know more about her. Even after finding the footage.

29 INT. ASHRAM - KITCHEN - NIGHT - 16MM B&W

29

We soundlessly replay a moment: Sally wringing her hands dry in DREAMY, SUPER-SLOW MOTION.

## RACHEL (V.O.)

Until I saw this. Even though I tried to ignore it, something started shifting in me. I was getting interested in her. Not as my mom, but as a person. A character.

Her hands shake out with exaggerated, abstract slowness.

## RACHEL (CONT'D)

Who was she? Why'd she say this? How'd she end up so young in this other country, in this wild place? But I resisted. Reminded myself it wasn't my story. It wasn't a Lifetime Movie about some "Other Mother." So I cut the scene. It just didn't fit.

As Sallie shakes her hands out a last time...BLACKOUT.

30 INT/EXT. ARCHIVE - DAY

30

More clips from *The Other Mother*, a scene of Frances Fisher calling her adult son's ADOPTED MOTHER, a FRIEND by her side.

FRANCES FISHER'S FRIEND

You have a right to call, go on!

As a tense, joyous Frances arranges a meeting with her son--

RACHEL (V.O.)

I'd spent so long not caring, it felt like a sort of betrayal to be interested. But then I finished the film. My dad's cinema verite. And it all felt like such a lie. Like I was hiding something from the audience. From myself. And so-

31 INT. LAPTOP SCREEN - DAY - DIGITAL

31

ECU on a computer screen, a FINAL CUT PRO window.

A mouse clicks: FILE > NEW PROJECT.

RACHEL (V.O.)

I started making *this* film. My film.

32 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

32

The empty Ashram lounge, MUSIC in the next room.

We hear a small, odd OFFSCREEN FLUTTERING NOISE.

And then a PERFECTLY WHITE CHICKEN absurdly enters frame.

It paddles around stupidly for a moment, pecking at carpet.

Nelson enters, furiously poking his head out the Ashram door.

NELSON

LARS! Christ...

Nelson feebly tries to corner the unwilling bird.

It flaps, eluding him. Sally and a mostly nude Doug enter.

They all clumsily give chase, Sally and Doug laughing. The two of them are easy with each other, clearly in a hazily-defined relationship. Intimate if not outwardly couple-y.

The bird's harried Swedish owner (LARS, 20s) finally enters.

NELSON (CONT'D)

This isn't a bloody petting zoo-

LARS  
I'M CLEANING THE FUCKING CAGES!-

RACHEL (V.O.)  
All I knew about Sally was that she was from Rochdale College. But I had no idea what Rochdale was. Both it and her were mysteries to me. And so I figured if I wanted to get a grip on who she was, I had to put my dad's footage in context.

Sally reaches for the cornered bird, the camera crashing in on it as IT FLAPS WILDLY, a mess of frantic feathers.

RACHEL (V.O.) (CONT'D)  
To understand Sally, I had to understand Rochdale.

33 INT. STUDIO - DAY - DIGITAL

33

CREW work in a small studio, prepping it for talking head interviews. T-SHIRTED GAFFERS hang lights and spark, while TWO TECHS prepare a previously glimpsed roll-down backdrop.

RACHEL (V.O.)  
The film grew. I found producers to raise financing, broadening it's scope beyond my dad's footage, enlisting researchers to explore Rochdale's history. And to track down the people who were there.

The techs pull down the backdrop, revealing a high-quality scan of THE PSYCHEDELIC MURAL from the lobby of the College.

34 INT. STUDIO - DAY - DIGITAL

34

THE ROCHDALIANS sit in front of it, getting miked.

We recognize some from the opening montage: a mix of FORMER RESIDENTS, CITY OFFICIALS, CULTURAL HISTORIANS, CELEBRITIES.

Then, Rachel asks a question from offscreen--

RACHEL (O.S.)  
Where did Rochdale College come from?

**NOTE: as with all of these "real" talking head segments, the nature of these answers will be unpredictable, but I'll try to provide a rough account of the information necessary to thematically frame the Ashram sequences that follow.**

- Rochdale opened in 1968 and was closed for good in 1975

- It grew out of a student housing shortage for the nearby University of Toronto, which led the Campus Co-operative, led by a man called HOWARD ADELMAN, to present a plan for a new high rise residence that would accommodate 840 occupants
- The heart of the College were the Ashrams, units with 4 single rooms and 4 doubles that would share a washroom, kitchen and lounge. Communes would evolve inside the Ashrams, like-minded members (theoretically) sharing their upkeep
- The financial setup of the College was always fraught and faulty, the concept of the building as an experimental "Free University" (an idea pioneered by intellectuals like DENNIS LEE) partially created as a tax dodge to defray costs on the 5 large mortgages in Rochdale's name
- The building was initially meant to be selective in choosing "suitable," more erudite occupants but a construction strike and financial demands led the College to basically take anyone, leading the Hippies to descend on Rochdale in droves and immediately remake it's image
- This led the College to immediately fall behind on both it's financial and educational obligations, the building soon overrun with counterculture idealism, drug use and organizational dysfunction
- Though a number of people tried to exert control through a Governing Council (GovCon), the College was always at war with itself over how it should be run and what it should be.

Rachel's VO comes in, teeing up the next Ashram section.

RACHEL (CONT'D)

By New Year's Day 1970, the first day of shooting on my dad's film, Rochdale had already blown through a chaotic first act. After cutting the locks off the front doors in '68 and throwing itself open to anyone, the College tightened up security, kicked out hard drug users and was trying to re-establish it's mission. It was trying to start fresh.

35 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

35

BEN COPELAND (19 looking 16), an unhip, studious kid, smiles behind heavy glasses. He's interviewing for a room with all the other Ashram residents, save Phil and Nelson.

DOUG

You're in from Etobicoke?

BEN  
I've been living with my parents,  
but you know, I wanted a bit more of  
a university experience, I suppose-

Phil strides in, clearly late and characteristically blustery.

PHIL  
This the Bachelor of Science?

BEN  
Ben Copeland. Hi. And yes, I'm-

PHIL  
You shoot speed Benny?

Ben is clearly a little scandalized, Phil grinning.

BEN  
No!-

PHIL  
No truck for dopers here-

SALLY  
Ignore him, we all do. Why don't we  
go around - that's Phil-

PHIL  
*Nuevo Destructo-*

SALLY  
Barton. I'm Sally Mann.

DOUG  
Doug Wheeler.

Louie stands staring in front of the sweetly awkward Ben.

DI  
Di Grant, Taurus. That's Louie.

LINDSAY  
Lindsay Keslick, we spoke on the  
phone when you called about the ad-

Phil throws an arm around Lindsay with joking, but still  
kinda asshole-y possessiveness.

PHIL  
Mine, so mitts off-

BEN  
Oh no. I've kinda got a steady so-

Di touches her heart dramatically, turning to Lindsay.

DI  
Can we keep him?

LINDSAY  
There's one more of us, Nel McKenna.  
But he's teaching so I'm his proxy.  
The Ashram's 8 rooms, 4 singles and  
4 doubles, we keep one of each empty  
as shared space for music, storage-

PHIL  
You're the vacant single, obviously-

SALLY  
Group decisions, like new members,  
are made by open vote, majority rules.  
There's a chore wheel, a group grocery  
budget, you smoke pot?

BEN  
No. Sorry. Though I'm generally, you  
know...live and let live. I mean,  
I've heard about things here.

The groups smiles, a little taken with his naïveté.

SALLY  
Well, that's good. But there's a pot  
budget too if your head turns.

LINDSAY  
We do a Sunday lunch every week, not  
mandatory but we ask people to come  
if they can, in case we have issues  
to discuss, but it's mostly a hang.  
Aside from that and what Sally said,  
we're basically like anywhere.

Ben nods, a little excited.

BEN  
You said you have a music room?

DOUG  
Yeah, do you play?

BEN  
I was first Bassoon at Richview.

Doug grins, looks at the others and raises a hand. Everyone  
else votes "Yes" to him too, a pleased Ben grinning.

RACHEL (V.O.)  
50 years is a long time.

36 INT. ASHRAM - MONTAGE - DAY/NIGHT - 16MM B&W

36

A montage of shots of the faces of the 9th Floor Residents.

RACHEL (V.O.)

When the film grew in scope, I tried to find the residents of the 9th Floor Ashram to ask about the film. And Sally. The only one I could track down was Phil Barton, who now works as a developer in New Orleans.

The camera lingers on the jocular, snide Phil. He holds a skull mock-reflectively, posing like Hamlet.

RACHEL (CONT'D)

Phil refused to be interviewed on camera. We briefly spoke by phone. He didn't offer much on the film or Sally aside from confirming that she left Rochdale in late 1970. However, he did share some information we later confirmed.

We cut around to the various members of the Ashram as Rachel describes her journey through their post-Rochdale histories.

Lindsay Keslick lies in Phil's arms, clearly in love.

RACHEL (CONT'D)

Lindsay Keslick, Phil's girlfriend at the time and a student-nurse in Rochdale's innovative free clinic, passed from cancer in the late 90s.

Doug Wheeler laughs gregariously, Sally painting his toenails with dark nail polish as they share a look.

RACHEL (CONT'D)

Small-time pot dealer and Sally's sometime partner Doug Wheeler died from a heart attack in 2007.

Nelson McKenna reads from Hegel's *Phenomenology of Spirit*.

RACHEL (CONT'D)

Nelson McKenna, a onetime U of T Philosophy prof, passed in the early 80s, his cause of death not described.

Shy Ben Copeland laughs with Diane Grant.



RACHEL (CONT'D)

Ben Copeland, who moved in February 1970, we couldn't find anything on. Same with Sally's seemingly-closest friend in the Ashram, Diane Grant.

37 INT. STUDIO - DAY - DIGITAL

37

A montage of the "real" Interviewees being asked about these "fake" residents of our fictional 9th Floor Commune.

Each claim not to know them or (hopefully) offer vague, hazy and half-formed recollections of people that never existed.

RACHEL (V.O.)

Rochdale claimed to be a village, a place where everyone knew each other. But Sally and many others seem to have vanished the last time they stepped out it's doors. In a pre-internet era, they got lost. Stayed lost. Begging the question-

38 INT. STUDIO - DAY - DIGITAL

38

A new question is posed from offscreen to the ROCHDALIANS.

RACHEL (O.S.)

Who were the Rochdaliens?

- Residents discuss the constantly shifting population of Rochdale and the paths that brought them there.

- A brief breakdown of who lived there: students at the nearby universities and Colleges (often described as "filler"), the people who ran GovCon and made big decisions (the "elite") and the dealers, burnouts and regular people in-between

- We also hear about the large American population, which included numerous draft resisters fleeing the Vietnam war, Americans at one point making up nearly 20% of Rochdale's population

- Finally, the guests. Crashers, the homeless, teens from Toronto's suburbs, counterculture tourists from around the world and radical icons who may or may not have passed through (Jerry Rubin, Allan Ginsberg, Eldridge Cleaver)

- They all shared space, Rochdale not just a residence but a world unto itself with a newspaper, restaurant, recording studio, radio station, free clinic and any number of side hustles constantly going in and out of operation

RACHEL (CONT'D)

Richard's film wasn't *about* Sally.  
She was one of an ensemble in the  
Ashram and thousands in the College.  
A secondary character in a colossal,  
unwieldy cast. I wanted to know her  
role there, among them. To know who  
she was, by exploring who they were.

39 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

39

A bassoon sits on a table. Doug changes strings on his guitar  
as Ben studies, Di carefully braiding Sally's hair.

DOUG

I have an E?

Ben picks up his bassoon, absently playing an E. Doug tries  
to tune the guitar, his pitch off slightly. Too high.

"HMMMMM" Sally hums at the right, lower pitch.

DOUG (CONT'D)

Oh yeah? Like-

Doug mockingly hums a very low note.

Grinning, Sally joins in and HUMS THE LOWEST SHE CAN.

Then Di does too. Then Ben, the whole room BLASTING OUT THE  
LOWEST NOTES THEY CAN at gradually increasing volume.

Doug raises his hands like a conductor, the noise rising.

He suddenly slashes them across, SILENCING THEM. Everyone  
wordlessly goes back to their labors with small smiles.

The camera pans to show Nelson trying to work, murderous.

40 INT. ASHRAM - PHIL AND LINDSAY'S ROOM - DAY - 16MM B&W

40

Phil lies in bed smoking in his and Lindsay's room, newspapers  
strewn around him, Lindsay watering well cared-for plants.

PHIL

I auditioned as a newsreader y'know.  
When I was doing the acting thing.

LINDSAY

Oh yeah?

He clears his throat theatrically, reading from a paper.

PHIL

From the Toronto Daily Star.  
(MORE)

PHIL (CONT'D)

(newsman voice)

"US Army Probes Drug Files for Clues to Three Murders. Fort Bragg, NC - Military authorities searched the patient records of a narcotics therapist today for possible clues in the slayings of his pregnant wife and two young daughters by three men and a blonde woman" Saucy...

(he scans, gleeful)

Oh wow. "The Quartet being sought as murder suspects may have been on an LSD Trip' the army said. LSD is a hallucinogenic drug sometimes called acid." Fancy that. "MacDonald told officers the blonde screamed "Acid is great, kill the pigs, hit em again"-

Lindsay sighs and looks at him, this all a little much.

He grins and ashes his cigarette, pulling up a copy of the single-sheet, DIY Rochdale newspaper - *The Daily*.

PHIL (CONT'D)

Maybe something sunnier then. From our own Tuesdaily, Feb 24 edition. Here we go: "Cook Says He Eats Food in Rochdale Restaurant"-

LINDSAY

Shocker-

Phil grins, now doing a Walter Winchell impression.

PHIL

"I would like to make a few comments contrary to the beliefs of some people about the quality of the meals in the Rochdale Restaurant. To begin with, I have worked in many "straight" restaurants where you couldn't buy the main course for one dollar. I also eat the food in the Rochdale Restaurant and for one dollar you couldn't get a better meal in Toronto. Commercial Caterers operate the meals service at cost and even lower than cost at times. These people are doing you a favor and you don't appreciate it. There are bound to be times when the meal served is not to your taste. If you DON'T like it" - don't is capitalized - "DON'T eat it.

(MORE)

PHIL (CONT'D)

Now for the person who wrote on the washroom wall, 'Don't flush it, it's better than the restaurant serves, I say to you 'Eat Shit!' Peace, love. Tom Mastin. Cook, Rochdale Restaurant."

Lindsay applauds, Phil offering a royal wave.

41 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

41

A photo of a Japanese cherry tree, blossoms blooming.

Nelson works on a BONSAI CHERRY TREE, using tiny scissors to prune it. Doug clips his painted toenails nearby.

NELSON

Took a source cutting from this sakura, Mount Yoshino...you'd never believe the peace there.

He gestures at the photo to Doug. He snips. Doug clips.

DOUG

Yours should kinda look like a mini one, of the real one?

Nelson nods and leans in, focused on the task at hand.

DOUG (CONT'D)

Hey Nel. Nelson. Nel-

NELSON

I had no sense of humor when I came here Douglas, I'm truly trying to resist developing one-

DOUG

Nel.

He finally looks up, a little pissy. Doug smiles, sincere.

DOUG (CONT'D)

It's very beautiful.

Nelson smiles back, shyly proud despite his gruff front.

42 INT. ASHRAM - KITCHEN - DAY - 16MM B&W

42

A CHUM FM DJ plays from a radio, the whole commune crammed in the kitchen making the weekly Sunday Lunch.

BEN

Doll? Like "a doll?"

DI  
No d-a-a-l, it's like a curry.  
Lentils, spices-

A stoned Doug breathes in the aroma of a simmering dish.

DOUG  
Di's a wizard, a kitchen wizard-

Di rolls her eyes at Ben.

DI  
Doug's so munched he'd eat a car-

SALLY  
OH!!!

Sally reaches for the radio and turns it up. The Archies' "SUGAR SUGAR" plays, a kitchen singalong breaking out.

Even Nelson takes part, Doug grinning hazily to camera.

DOUG  
Richard, put the bouncing ball in!

They continue to sing, Rachel unobtrusively adding lyrics with a "BOUNCING BALL" EFFECT at the bottom of the screen.

The group sing happily as we montage the preparation of a messy, slightly haphazard meal, a weekly tradition.

Pots are stirred. Vegetables cut. The table being set.

43 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

43

The whole crew sit at a long table, everyone eating and chatting as they tuck into the veg-heavy food.

PHIL  
That's the problem, right?

Phil sips a large, glass of heavy red. Clearly not his first.

PHIL (CONT'D)  
There's opportunities here, but no  
fucking imagination. Nel, that's  
what you're always saying.

He turns to a mouth-full Nelson, who is clearly unwilling to engage, before he looks at Lindsay.

PHIL (CONT'D)  
It's just like our thing. Like what  
we were talking about last night.

Lindsay suddenly blanches, unhappy with this turn.

LINDSAY  
I don't want to talk about that.

PHIL  
Why not? It might help to-

LINDSAY  
*Phil.*

A slightly tense look between them, Phil blustering on.

PHIL  
Look. We're adults, we're not Benny  
and his steady-

BEN  
She moved to Montreal actually, so...

He shrugs sadly. Sympathetic faces from the group.

PHIL  
Anyway, I don't see what's so  
controversial about talking about  
it. I mean, Doug and Sal, you guys  
have an open relationship right?

Lindsay tries to hide discomfort at this clearly unasked-for  
conversation, Sally and Doug also wanting to stay out of it.

PHIL (CONT'D)  
Well?

It's all a little awkward, Phil keeping pushing.

SALLY  
I mean yeah, we go into the next  
room sometimes. But that's not like,  
a "relationship."

Doug nods, hiding small disappointment very well.

DOUG  
Yeah.

PHIL  
That's it. I was telling Linds that  
I love her, I want us to be together,  
but it's just all a little archaic.  
If we have that love and we know it  
and it's so strong and trusting, why  
not give ourselves permission to go  
into the next room sometimes, knowing  
we can come back. That's fair, right?

The camera moves in on Lindsay, who's obviously unhappy to be put on the spot in front of her friends. And on film.

Which is clearly why Phil's doing it.

LINDSAY  
Do we have to do this now-

PHIL  
Of course not. But I'm just saying,  
isn't it a little ridiculous that we  
all still pretend like this?

He looks to her, still clearly trying to force an answer.

PHIL (CONT'D)  
Right?

LINDSAY  
Sure.

PHIL  
Sure? So-

LINDSAY  
(sharp, done)  
I said sure.

They share a look, Phil a little stunned by this.

PHIL  
Well. Sure then.

Phil grins, clearly pleased with himself. Di looks at him scornfully, grabbing her plate and walking out.

DI  
You're such an asshole Philly-

PHIL  
What?

OFF a hurt but hiding it Lindsay, forcing a smile.

LINDSAY  
'There more sourdough?

44 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

44

An unreadable Sally, on a call on the lounge's shared phone.

SALLY  
Hey mom.

She listens for a second, staring at the floor.

SALLY (CONT'D)  
 Yeah, it came yesterday. Thanks.  
 (listening, sullen)  
 I said thanks. What else do you-

More frustrated listening.

SALLY (CONT'D)  
 No. I haven't heard from her yet.  
 (beat)  
 OK. Love you too.

She hangs up and disappears down a hall without looking back.

RACHEL (V.O.)  
 Records show a Sally Sarah Mann born  
 in Ann-Arbor, Michigan on November  
 11th 1948. There's no record of her  
 death. Reviewing my dad's footage,  
 there's little to suggest what brought  
 Sally to Rochdale. What her life was  
 like before it. After it. The film  
 just offers glimpses like this, one-  
 sided calls with someone just  
 offscreen.

The image sputters out, the end of a reel.

RACHEL (V.O.) (CONT'D)  
 All I can think is that Sally was  
 there - in some way - to learn.

45 INT. STUDIO - DAY - DIGITAL

45

More object portraits, shot in studio.

The ROCHDALE COURSE CATALOGUE from 69, 70, 71 etc. We see  
 details of the wild range of courses offered, before we push  
 in on a satirical DIPLOMA as--

46 INT. STUDIO - DAY - DIGITAL

46

Rachel prompts the ROCHDALIANS.

RACHEL (V.O.)  
 What was the education provided by  
 Rochdale?

- There is discussion of Rochdale's lofty ambitions as an  
 experiment in education: a place with no classrooms, exams  
 or true teachers, only Resource People sharing knowledge in  
 an unstructured seminar environment



- Over the years, there were courses offered in everything from Primitive Cultures and Survival Skills to Sculpture to Lasers to Revolution to Hotel and Building Management

- We also hear that Rochdale (in the words of MARSHALL MCLUHAN) was a "Utopian Flop," it's educational concept a tax dodge that never moved beyond good intentions, which were quickly overtaken by the chaos of the place itself

- And the flip side of this, that the true education Rochdale offered was the experience of being there. And vice versa.

RACHEL (CONT'D)

Rochdale's educational mission was complex, improvisational and mostly a disaster, it's true nature best described by writer Judith Merrill: "Rochdale was dedicated to a concept of education that had everything to do with learning and almost nothing to do with teaching." But if Sally, like everyone there, was learning, then what was she being taught?

47 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

47

A delighted Doug chats with Sally, who helps Lindsay paint her lotus mural, which is gradually coming together.

SALLY

These are the ones Stan Bevington's doing at Coach House right?-

He gleefully holds up a press release.

DOUG

Nasmith said they're already getting dozens of orders. This is gold, here-  
(reading release)

"Rochdale is not an accredited degree granting organization in the usual morbid sense. However, we recently analyzed our situation and found that we were the largest College in North America that did not sell degrees. Feeling we might be missing out on something, we decided to peddle our papers. We are selling degrees that can be used in the same way one might use other degrees. You can put them in your top drawer under your socks, nail them to your office wall to impress your patients, cut them into paper dolls, or write poetry on the back of them."

LINDSAY

How much are they charging?

DOUG

25 for a BA, 100 for a PHD. I've seen one: beautiful. Got a seal and everything, picture of the Queen-

NELSON (O.S.)

Lord.

The camera pans to show Nelson trying to read.

DOUG

They've put ads in Rolling Stone, The Village Voice...Lionel Douglas is doing an editorial in the Star for Share the Wealth Week-

NELSON

They want us to survive, they should use the cash to turf the bad element-

SALLY

What, buy some bayonets?-

NELSON

Why not? Make it safe to study here, get EdCon to fund an actual curricula. That's how to pay a bloody mortgage-

DOUG

(still reading)

"Disciplines offered include: Absenteeism, Mind-Fucking, Life's Tosses and Turns-"

Sally fake-stabs Doug with her paintbrush like *Psycho* - imitating the score: "Eee-Eee-Eee." Doug fake dies.

48 INT. ASHRAM - PHIL AND LINDSAY'S ROOM - DAY - 16MM B&W

48

Lindsay talks with a young woman, a NEW STUDENT NURSE, pointing out slightly gnarly images of VD from a medical textbook. The new nurse looks at it, a little horrified.

LINDSAY

Obviously that's very advanced. You won't see this in the clinic. It's clap mostly, so you'll be asking about common symptoms. Painful urination, discharge. Like you saw last week in your training, our job with the doc is mostly VD Patrol, catching it early and prescribing-

YOUNG NURSE

Sorry, can I turn the page?

Lindsay laughs, quickly turning the page over.

49 INT. ASHRAM - KITCHEN/LOUNGE - NIGHT - 16MM B&W

49

A curious Sally, with headphones and the Nagra strapped on.

She talks into a shotgun mic, no sound. Sound guy Arthur Chu darts into shot, pressing buttons as AUDIO LURCHES TO LIFE.

SALLY

Shit, sorry Arthur.

(into mic)

Hello hello. Test test.

ARTHUR

Good?

She grins and nods, getting a lesson in sound recording.

ARTHUR (CONT'D)

So you want to cover the general  
area, staying out of frame, away  
from any ambient sources-

He takes the mic, panning it toward the buzzing fridge.

ARTHUR (CONT'D)

Mic's directional, it'll get what  
you point at. Richard, I can tail-

Arthur clearly gets a nod, bringing Sally behind camera.

The camera moves out of the kitchen, into the lounge where they find Doug talking to a nice, stoned TEENAGE COUPLE.

He fiddles with an apple, seeing them-

DOUG

Hey boom girl. Doing your lesson?

The camera pans, Sally raising a SHHH finger.

DOUG (CONT'D)

We're doing crafts in here-

It pans away from here, Doug turning back to the kids. The mic dips into the top of frame, quickly retracting.

DOUG (CONT'D)

It's great in a pinch, if you're out  
of papers. Great picnic pipe. Here-

He twists the stem off an apple, teaching them how to make an APPLE PIPE. He grabs a pencil.

DOUG (CONT'D)  
Diagonal down the top, out the side-

The pencil pokes through it, Doug blowing through the hole.

DOUG (CONT'D)  
Clear out any bits. Take it again,  
through the side to make a chamber.

He pushes the pencil back into the apple before demonstrating, pantomiming smoking.

DOUG (CONT'D)  
Chuck it for the raccoons after.  
But, you'd never use this to smoke  
marijuana, right?

TEENAGE GIRL  
No. Never.

DOUG  
(sign of the cross)  
*In nomine Patris-*

The camera pans to show Sally grinning, holding the boom.

50 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

50

Nelson sits at the long table, lecturing on Hegel to THREE BARELY INTERESTED GUYS.

NELSON  
This is why Hegel says that  
consciousness knows something. And  
that this "something" is the-

BONG! A singing bowl is hit offscreen, briefly interrupting him. Nelson tries to power through, ignoring this.

NELSON (CONT'D)  
Is the essence, or is, that's right,  
per se. But this object is also-

BONG! Another small offscreen tone.

NELSON (CONT'D)  
Is also the per se, the inherent  
reality, for consciousness-

HALF DOZEN VOICES (O.S.)  
OMMMMMMM-

The camera zooms out to reveal a MEDITATION GROUP on the other side of the lounge, a few of the residents (Di, Sally, Ben) being guided by a bare-chested BUDDHIST GUY.

HEGEL GUY

Can we talk about Hegel and  
anthroposophy, how they might-

Nelson sighs, pissy as usual.

51 INT. ASHRAM - KITCHEN - DAY - 16MM B&W

51

Red sauce bubbles. Sally teaches Ben how to finely chop an onion as he prepares a simple meal, learning to cook.

BEN

Like that?

SALLY

Yeah, then you cut across-

Phil eats something deeply unappetizing at a small table.

PHIL

Smells of shit.

SALLY

Hey Chef Boyardee, you wanna learn something? Or just eat that dog food, keep making Linds cook for you-

PHIL

"A woman feeds, a man eats" - Emily Dickinson said that.

Sally sighs despairingly, turning back to Ben.

SALLY

No she didn't. Ben, you were-

BEN

Right yeah, I went to see Jim in 605-

PHIL

People's Institute of Aviation? Utter  
crock-a-shit-

BEN

No, he was showing me these sketches,  
for a personal flight device, an  
ultralight copter-

Sally gives him an amused look, Ben grabbing spices.

SALLY

Jim Washington's building helicopters  
on 6? Hey, taste before seasoning-

BEN

Trying to get a patent at least. He  
said the key's gonna be mounting a  
completely articulated motorhead.

PHIL

That's you Benny.  
(off his look)  
Completely articulated motorhead-

Ben grins and shakes this off, tasting his sauce.

BEN

That's alright!

Sally leans down and sniffs Ben's t-shirt, grinning.

SALLY

You smell like dope. You going native?

Caught, he smiles shyly. A faux-scandalized Phil, banging  
the table and shouting in German for no reason--

PHIL

*MEIN GOTT BENJAMIN!*

52 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

52

CLUNK CLUNK CLUNK. A pottery wheel spins.

A POTTER gets it going, teaching a class. Lindsay watches  
him along with a few others, clearly a little into him.

POTTER

It's a way of releasing energy.

He take a breath and shapes the clay.

POTTER (CONT'D)

You can channelize that energy. I  
take whatever I'm feeling, if it's  
love or if it's not...I take a big  
deep breath and put it right into  
the material. It's a merging. That's  
what I want to focus on here, this  
merging of energy, more than the  
objects we make. The energy of your  
day through your hands, the energy  
between us in this room. And how it  
can shape something special.

The Potter looks up at Lindsay with a smile. She smiles back.

53 INT. ARCHIVE - DAY/NIGHT

53

Contrasting black and white stills from inside Rochdale.

RACHEL (V.O.)

There were a lot of possible lives  
in Rochdale.

Snaps of BLACK-CLAD SECURITY GUYS. FAMILIES. An ALL-MALE GOVCON. BURNOUTS passed out. WOMEN working in admissions. GUYS AND GIRLS sorting a giant pile of marijuana. NUDE PEOPLE on the roof. Faces in a moment of change.

A last still, SALLY alone on the big, empty roof.

54 INT. STUDIO - DAY - DIGITAL

54

THE ROCHDALIANS look out, listening to another question.

RACHEL (O.S.)

What was it like to be a woman in  
Rochdale?

- Along with being virtually all-white, Rochdale's population skewed heavily male (around a 70-30 split) for most of it's existence, as did virtually all of the "elite" who guided the direction of the College in the Governing Council

- The good and bad of sexuality and gender in Rochdale: sex-positive stories about the liberating effect of "free love" in conservative Toronto sitting beside the darker, predatory undercurrents and homophobia that also ran through the College

- Yet, despite the nascent feminism found in organizations like the Women's Involvement Project that operated inside of it and the solidarity found particularly among mothers raising children in Rochdale, it was without question a man's world

RACHEL (CONT'D)

In describing the prototypical Rochdale "Cool Cat," writer Kent Gooderham put it bluntly: "he is male. Rochdale is a man's world and many women play a role accurately described by the term chick." Whether this was true is up for debate, but like the world outside it, Rochdale offered women like Sally the potential for liberation, but with clear, if unspoken limits. Limits Rochdale often tested in practice.

55 INT. ASHRAM - KITCHEN - DAY - 16MM B&W

55

Lindsay sorts through a sink packed with dirty dishes. She sighs and calls out down the hall towards a closed door.

LINDSAY

Nel! You're on the wheel for dishes.  
It's been two days. There's flies.

Silence from the closed, locked door.

LINDSAY (CONT'D)

You know this makes me feel like a  
nag. You said you'd do it today-

Ben goes past, books in hand. Clean-shaven before, he's now working on his first, patchy beard.

PHIL

Think he's up in Orangeville.

LINDSAY

You give me a hand Ben? I've got a  
clinic shift in 20 minutes-

Ben gestures with his books - "sorry, busy."

Lindsay turns, glumly heading toward the sink as she mumble-sings the song from the Miss America pageant.

LINDSAY (CONT'D)

*There she is, Miss America.*

56 INT. ASHRAM - MONTAGE - DAY/NIGHT - 16MM B&W

56

A brief montage, set to "There She is, Miss America."

Shots of Lindsay unhappily cleaning the Ashram, talking frustratedly to the uncooperative others, clearly baring a lot of the brunt for the supposedly "shared" upkeep.

57 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

57

Louie lies on a blanket, Di finishing showing Sally how to change him. Doug smokes a joint nearby, playing guitar.

DI

Pin it and he's good. Then bung the  
dirty one in the thing, yeah-

SALLY

And the cream-

DI

Just if he's rashy-



SALLY

Right. Doug, want some baby school?

He grins, shaking his head. Sally raises eyebrows.

SALLY (CONT'D)

No? Not with all your big talk?

DOUG

You got it. Looks good on you.

SALLY

Hmmmmmmmm.

Sally's playing around, but something unspoken passes between them as Di redresses Louie, looking a little frustrated.

SALLY (CONT'D)

You alright?

She says nothing, Sally poking her in the shoulder. Once. Twice. Di suddenly flinches a little, sharp--

DI

*Cool it, eh?*

SALLY

What? Jeez.

Di shoots her a look and sighs, before explaining.

DI

It's stupid-

SALLY

Yeah probably-

DI

I've had Jane Robson and them in all month working on the nursery school, so we can carve some life out for the mums, particularly for those of us without partners. And I've had the Women's Group in to talk about a Roch Shelter, community outreach. And anytime I get in on that kinda thing, Richard's suddenly off in the next room shooting Benny's flea circus or whatever. But the second I pick up Louie I'm suddenly ready for my close-up, Madonna with Child-

DOUG

Madonna?-

She throws a box of tissues at him, Doug yelping.

DOUG (CONT'D)

Come on Di!

DI

What, c'mon? Louie's gonna watch this movie one day, it'd be nice if he saw I had a real, living brain-

DOUG

It's natural. Everyone's probably gotta have a thing for the movie. Everyone's got their role, right?

Di looks at him, unsurprised but pissed at this diminishing.

DOUG (CONT'D)

What?

SALLY

You're a fucking dickhead sometimes Douglas, you know that?

DOUG

What? They all voted for the movie. She doesn't like it, it's kinda on her to do something about it.

He gives a nonplussed shrug. Di looks at him, a frustrated idea sparking. Suddenly--

DI

HA!

58 INT. ASHRAM - KITCHEN - NIGHT - 16MM B&W

58

DIANE SHOOTS WITH A SUPER 8 CAMERA, pointing it right at us. She lowers it with a grin, Phil passing and seeing.

PHIL

Where'd you get that?

DI

Film Development Corp.

PHIL

From that weird little mouse man?

DI

Uh-huh.

PHIL

Yeah? And what's it for?

DI  
I'm going to war with Richard.

She turns the camera on Phil, who flips her off and disappears. Then, she pans back to Richard. Grins.

59 INT. ASHRAM - PHIL AND LINDSAY'S ROOM - DAY

59

Phil reads again from the *Daily*, splashed out in bed. This has clearly become a bit of a ritual for the film.

PHIL  
"It has come to our attention several times in the past few days that the 12th floor is infested with SHIT of several varieties. This is a no-go. We ask all you residents who have animals who have been eliminating on the walls and floors of the public areas to clean up what has already-"

He looks up to see Lindsay is getting ready to go.

PHIL (CONT'D)  
Where you off to?

LINDSAY  
Told you, the Island.

PHIL  
It's April.

LINDSAY  
It's 21 degrees out. Why don't you come, it's just a few of us.

PHIL  
Us, mysterious us.

She makes a haunted, mysterious "ooo" noise.

PHIL (CONT'D)  
Mysterious Mark?

Lindsay gives him a teasing look, Phil playful-pathetic.

PHIL (CONT'D)  
I'm hungover. Infirm-

LINDSAY  
Oh? How'd that happen?

She lightly kisses his nose, Phil hiding small irritation.

PHIL  
I need you more than the other boys.  
Nurse me, *please*.

LINDSAY  
Fun as that sounds-

She picks up stuff. He's suddenly a little sharp. Upset.

PHIL  
You're really gonna go?

LINDSAY  
It's finally sunny, I don't want to  
sit in the dark all day.

He looks sullen, before just saying it--

PHIL  
Are you trying to prove something or  
something? With all these guys.

Lindsay glances at him, then the camera, a little confused.

LINDSAY  
That's what...we're exploring right?  
We're having fun, both of us.

PHIL  
I know but-

She sits down next to him, being sweet.

LINDSAY  
You know I only want to be with you-

PHIL  
It's just, it feels like the whole  
building's fucking my girlfriend.

Lindsay grows harder, pissed at the double standard.

LINDSAY  
And what are you doing, eh? You were  
up with Taryn *last night*-

PHIL  
That's different-

LINDSAY  
How?

She sizes him up, before angrily catching his drift.

LINDSAY (CONT'D)  
Oh, cuz you get to, but I don't get-

Phil is clearly feeling the camera a little, turning to them.

PHIL

Richard, I need a minute if-

LINDSAY

This was your idea, now you keep-

Phil chases the crew out and sharply SLAMS THE DOOR.

60 INT. ASHRAM - LOUNGE - NIGHT - 16MM B&W

60

The three women paint the Lotus mural, doing some last touches. Lindsay oversees, this clearly her project.

LINDSAY

It turned out, eh?

She steps back, taking it in.

LINDSAY (CONT'D)

I think it's done.

SALLY

She's a beaut.

(turning, grimace)

Oh God Di, give it a rest eh-

They see a grinning Di filming them with her Super 8.

DI

C'mon, portrait of the artists-

Sally gives a grudging sigh, her and Lindsay posing in front of the flower, smiling warmly for her camera.

61 INT. ASHRAM - LOUNGE - NIGHT - 16MM B&W

61

Doug lies on the couch, listening to music.

Sally enters and lies down next to him, slowly working her way into his arms. He's a little surprised, they're not usually so outwardly affectionate.

DOUG

Hi.

SALLY

You talk to Ro?

Doug shoots a look at the camera.

DOUG

We shouldn't, not here-

Looking down, Doug realizes that Sally is CRYING.

DOUG (CONT'D)  
Hey...hey. What's wrong.

SALLY  
I want to, really-

She looks up at him, struggling and vulnerable, a startling change to her usual playful irony.

DOUG  
Then why don't we just go for it?

SALLY  
I can't, I just-

Feeling the lens on her, a frustrated Sally stands.

SALLY (CONT'D)  
God, we talk in private?

DOUG  
Sure, yeah-

They head out, Doug's arm around her.

RACHEL (V.O.)  
This footage, shot the evening of  
April 24th 1970, is the last time  
Sally Mann features onscreen as a  
subject of *The Rochdale Project*.

The scene pauses. Then it replays soundlessly, IN REVERSE.  
Doug and Sally walk backwards into the room and lie down.

RACHEL (V.O.) (CONT'D)  
I didn't know why Sally was crying.  
Although she put up with it, she  
never liked being on camera. She  
flinches from it, often breaking  
it's spell by acknowledging it, only  
revealing herself when she forgets  
it's there. The film is a snapshot  
of her life in Rochdale, but Sally's  
often one in a crowd or just at the  
edge of the frame, her life a mystery  
outside of it. By doing this film, I  
thought I'd be able to fill in all  
the negative space surrounding her.  
Answer some questions. But I just  
kept having more of them.

Sallie exits the frame and the room, in reverse.

62 INT. STUDIO - DAY - MONTAGE - DIGITAL 62  
THE ROCHDALIANS stare out. A repetition, from the beginning.  
RACHEL (O.S.)  
What was Rochdale College?  
THE IMAGE FREEZES before they can answer.  
RACHEL (CONT'D)  
But of course, this wasn't the first  
thing I asked them. In almost every  
interview, *this* was my first question-

63 INT. STUDIO - DAY - MONTAGE - DIGITAL 63  
THE ROCHDALIANS, each being asked a variation of the same.  
RACHEL (O.S.)  
Did you know Sally Mann?  
Another person.  
RACHEL (CONT'D)  
...Sally Mann, from the 9th Floor?  
She was there '69 to '70 I think-  
Another.  
RACHEL (CONT'D)  
Did you ever meet Sally, from 9?  
Dark hair, American-  
The answer, one after the other: "no, no, no, no."

64 INT. STUDIO - DAY - DIGITAL 64  
A chair sits ominously empty in front of the mural backdrop.  
RACHEL (V.O.)  
After two weeks of interviews and  
months of reviewing my dad's footage,  
I had the same answer. I didn't really  
know who Sally Sarah Mann was either.  
The mural is pulled up, revealing the messy studio backstage.

65 EXT. RACHEL'S EDIT SUITE - DAY - DIGITAL 65  
The forbidding cliffside house, buffeted by wind.  
Then, Rachel walks into frame with a coffee, looking around  
and realizing she's accidentally wandered into a take.  
RACHEL  
Oh shit, are you rolling-

66 INT. RACHEL'S EDIT SUITE - DAY - DIGITAL

66

THWACK! Rachel hits a space bar.

She works in her suite, the film stock capturing her now shifted to the same sleek Cine-Cam from the talking heads.

RACHEL (V.O.)  
After shooting the interviews, I  
flew back home to BC. A splinter  
unit came too, to shoot b-roll.

Rachel looks to camera, talking to the offscreen DP. She sighs, clearly slightly unhappy being onscreen.

RACHEL (CONT'D)  
That feel ok, decisive enough?

67 INT. RACHEL'S EDIT SUITE - DAY - DIGITAL

67

Rachel pantomimes working in the suite. Nodding to herself. Looking thoughtful. Unsure. Not 100% convincing stuff.

RACHEL (V.O.)  
With Covid becoming a fact of life,  
my TV work was starting up again. My  
producers thought it would be good  
to bank some footage before I got  
pulled away. I guess they thought it  
would help show I was in control of  
my story. That I was guiding it with  
active, careful, confident precision.

She acts out working, a little awkwardly.

RACHEL (CONT'D)  
But the truth was, I was totally  
lost. And I knew it.

68 INT. RACHEL'S EDIT SUITE - DAY - DIGITAL

68

A tracking shot along a shelf full of hard-drives. Terabytes on terabytes of footage and backups.

RACHEL (V.O.)  
The interviews were useful in framing  
the complex worlds Sally occupied in  
Rochdale, but they were another dozen  
hours of often-wildly contradictory  
insights to distill down and parallel  
with the 30 hours of Richard footage.  
More than that, after re-orienting  
my whole movie around Sally and  
raising financing and expectation  
around that idea, I had a problem.



The track ends, the camera cutting.

RACHEL (V.O.) (CONT'D)  
I was about to lose my leading lady.

69 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

69

Arthur Chu enters frame, prepping a slate.

RACHEL (V.O.)  
Arthur Chu left *The Rochdale Project*  
in April 1970 to work on a CBC series  
titled, fittingly, *Strange Paradise*.  
He passed from natural causes in  
2009. I met him once. He was nice.

70 INT. ASHRAM - KITCHEN - NIGHT - 16MM B&W

70

An empty frame of the Ashram kitchen sink.

RACHEL (V.O.)  
According to my dad's sparse notes,  
it was always the plan for Arthur to  
leave early and find a replacement.

SALLY STEPS INTO SHOT, slate in hand and the sound rig on  
her hip. She grins slightly.

RACHEL (V.O.)  
Richard's notes say that Sally got  
interested in the job. Filmmaking.  
He thought he could use what he'd  
shot already to cut around her and  
that she'd learnt enough from Arthur  
to take over. It also let her step  
behind the camera, where she seemed  
much more comfortable.

Sally raises a slate like a pro.

SALLY  
The Rochdale Project. 24 take 1.

71 INT. ASHRAM - MONTAGE - DAY/NIGHT - 16MM B&W

71

Glimpses of SALLY ON SOUND, darting into frame to slate,  
occasionally showing up at the end/beginning of takes.

RACHEL (V.O.)  
From late April until the abrupt end  
of the shoot in November, Sally rarely  
featured onscreen and was only  
mentioned in passing. If she was  
elusive before, she was a ghost now.

72 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

72

Sally lies on the couch reading *The Edible Woman*.

RACHEL (V.O.)  
 Choosing to go behind the camera  
 told me a lot about her. She was  
 capable. Curious. Adaptable. Clearly  
 not a shrinking violet. But it only  
 deepened the mysteries swirling around  
 her and the film. Why did she leave?  
 Where did she go? And why did this  
 capable, curious, adaptable woman  
 have a child, only to give it away?

Seeing the camera on her, Sally puts the book over her face.

RACHEL (CONT'D)  
 More questions. No answers. And now,  
 a paralyzing creative issue: how to  
 end a story with an AWOL protagonist.

73 EXT. OCEAN SHORE - DAY - DIGITAL

73

Her back to us, Rachel stares out at the wild, angry sea.

RACHEL (V.O.)  
 We shot this as an option for a non-  
 ending kind of ending, planning to  
 use it under swelling score and  
 plaintive voiceover, me telling you  
 that sometimes we just have to embrace  
 unknowns. Accept the mystery.

Waves crash into shore, just like the opening image.

RACHEL (CONT'D)  
 What a fucking cop-out.

**BLACKOUT.**

74 INT/EXT. ARCHIVE - DAY

74

NEWS FOOTAGE of the world tip-toeing out of the first wave  
 of Covid, guiding us through key events from 2020 and 2021.

Trump is impeached over Ukraine. The global Black Lives Matter  
 protests. The Beirut explosion. The January 6th insurrection.

RACHEL (V.O.)  
 The world starting moving. In a  
 painful, disorienting way, but it  
 started moving. I got busy. My edit  
 sat unfinished for weeks.  
 (MORE)

RACHEL (V.O.) (CONT'D)  
 Then months, my producers starting  
 to send polite, increasingly terse  
 emails about post-schedules while I  
 shot TV, unable to tell them I had  
 no clue what to do. And then--

75 INT. STUDIO - DAY - DIGITAL

75

Rachel's iPhone, shot in studio. It plays a VOICE MESSAGE.

VOICEMAIL  
 (on phone)  
 Hey Rachel, hope you're good. Just  
 checking in with some news, we got  
 an email last week about *The Rochdale*  
*Project*, call back when you can.

BEEP BEEP! The message ends.

76 INT. STUDIO - DAY - DIGITAL

76

Two empty chairs, the mural backdrop behind it.

RACHEL (O.S.)  
 You mind sitting in, just so-

OFFSCREEN VOICE  
 Oh yeah sure.

A NICE, ROUND GUY in his early 50s sits. He looks back.

MAN  
 (re: the backdrop)  
 This from Rochdale?

RACHEL (O.S.)  
 From the lobby yeah, the mural. We  
 used it for the other interviews,  
 lets us cut it all together, bury  
 you in with the others-

MAN  
 Well hope you don't bury us-

Small OS laughter from Rachel. Slight nerves from him.

MAN (CONT'D)  
 Should I get her?

77 INT. STUDIO - DAY - DIGITAL

77

The man and a TOUGH, UNFUSSY WOMAN in her late 70s now sit  
 side by side in front of the backdrop.

RACHEL (O.S.)  
Can you tell us who you are-

WOMAN  
To the camera?-(  
(looking off, nodding)  
I'm Diane Grant-Gilbert. I lived in  
the 9th Floor Commune, in an Ashram  
Suite in Rochdale College.

The older Di looks at the man, as we realize-

MAN  
And I'm Louie Grant-Gilbert. I guess  
I lived on the 9th floor too.

They both smile, a little uncertain.

RACHEL (O.S.)  
Did you want to see some of-

78 INT. STUDIO - DAY - DIGITAL

78

JUMP CUT TO: the older Louie and Diane watching Ashram footage  
on a laptop, a little wowed by the journey to the past.

LOUIE  
This is great, this is-

They LAUGH AT SOMETHING as we--

79 INT. ASHRAM - KITCHEN - DAY - 16MM B&W

79

MATCH CUT to Di and baby Louie, laughing in the kitchen.

80 INT. LAPTOP SCREEN - DAY - DIGITAL

80

An out-of-style website from the early 2010s. The online  
portfolio of an amateur potter - DIANE GRANT-GILBERT.

RACHEL (V.O.)  
When we initially looked for the 9th  
floor residents, our researcher found  
this website by googling "Diane Grant  
Rochdale." It turned up this-

We see a shot of a TWO HANDED CLAY CUP.

RACHEL (CONT'D)  
A website, not updated since 2013,  
with this piece, "The Rochdale Loving  
Cup." There was no email, just a web-  
form on the site. We sent a message,  
heard nothing back.

81 INT. STUDIO - DAY - DIGITAL

81

Louie looks out at us, explaining.

LOUIE

I set up the site so she'd have an  
online portfolio for her art-

DIANE

Oh please, art-

She raises a dismissive, don't-bug-me hand. He grins.

LOUIE

But I hadn't touched it in years.  
The hosting auto-renewed, I kinda  
forgot about it. But I was cleaning  
out my junk folder and I saw an email  
from your team about 6 months back,  
I brought it to mom...

He shrugs - "here we are."

RACHEL (O.S.)

Why the "Rochdale Loving Cup?"

Diane chuckles dryly.

DIANE

Because it had a hole in the base.  
Anything you put into it drained  
right out the bottom.

82 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

82

Di and Louie playing "Peek a Boo" in the lounge, the FOOTAGE  
INTERCUT with their interview.

RACHEL (O.S.)

So, how'd you end up in Rochdale?

DIANE

I'd wanted a baby, but I didn't want  
a husband. I bought pot off Doug  
Wheeler in Yorkville, he moved in  
late '68 and said I'd get a deal on  
rent if I could put up with some  
bullshit. Which I mostly could.

Di hides her eyes, before springing out - "Peek a Boo!"

DIANE (CONT'D)

I had a good time, mostly.

(MORE)

DIANE (CONT'D)

Learned a lot, even though it was a hopelessly broken place. And I got lots of help and love for Lou. Which we both needed, with me at 27 and single with my folks not rushing to pitch in. Rochdale gave me the space to figure things out a little. I think I ended up in social work as I was basically doing it there anyway.

83 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

83

The Potter instructs Di at the wheel. She shapes a very shitty pot, laughing happily at her abject failure.

DIANE (O.S.)

It was a true sort of, "it takes a village" situation. But it took it out of you too. I didn't stay much longer after your mum, after it all got too crazy. I moved to a place on Roncesvalles in '71, I think. Ended up meeting my partner, buying it together and staying there 30 years.

84 INT. STUDIO - DAY - DIGITAL

84

Diane smiles in the studio, Louie handing her water.

RACHEL (O.S.)

You never heard from Sally after?

She shakes her head, offering a bittersweet smile.

RACHEL (CONT'D)

Do you know why she left? Or why the film ended so abruptly?

DIANE

Not really. Sally said she was going home for a week or two to visit family, just never came back. Left all her stuff. She seemed fine, but you never know. That was how it was there. You'd be so tied in with each other. So close. But then people would go, or you would go and...

Diane gives a sad shrug - "that's that." She tries to give good answers, fighting her slightly hazy memory a little.

DIANE (CONT'D)

I kept up with a few people, but  
life just moves on and...oh that's  
right, she asked about the film.

Louie gives her a reassuring look, Diane sighing.

LOUIE

It's fine ma.

DIANE

Well anyway, it just petered out.  
Once Sally left, I think your dad  
had to find someone for sound so he  
paused shooting. And...

LOUIE

Weren't there money issues, you said?

DIANE

Yes, that's right. I remember I ran  
into Richard a little while after.  
He said something like that. That  
he'd had to shelve the film. It wasn't  
a big deal, you could've filled the  
ROM with unfinished Rochdale projects.  
But I didn't have any idea about  
Sally and him. Or you, until your  
email to Louie's website.

RACHEL (O.S.)

You didn't know about her, my dad?

Diane shakes her head, trying to express it.

85 INT. ASHRAM - MONTAGE - DAY/NIGHT - 16MM B&W

85

Glimpses of Sally and Di scenes. The two of them talking,  
playing Sorry, clowning with Louie. Dancing together.

DIANE (O.S.)

I loved her. But Sally was a little  
spooky. Funny too, smart and sweet  
and always had the time for you, but  
you never knew quite what was going  
on. She was tight with personal stuff.  
Wanted to be in the moment, we all  
did. But her and Richard? No. They  
were friendly, but I never knew. We  
connected more on other stuff.

RACHEL (O.S.)

Like what?

Di films a more-willing Sally with her Super 8.

86 INT. STUDIO - DAY - DIGITAL

86

Diane tries to figure out how to express it.

DIANE

It's hard to describe...

(beat, thinking)

She was always looking at things.  
Always seemed to know she was being  
looked at too. She was very, sort  
of...analytical about things. I think  
that was why she liked helping with  
the film more than being filmed. I  
remember her saying she felt like it  
gave her some perspective...but-

She gets a little frustrated, turning to Louie.

DIANE (CONT'D)

Sorry, I'm getting lost.

LOUIE

It's ok. Give yourself a minute.

She smiles, Louie gently taking her hand. Diane thinks for a long moment, before it clicks.

DIANE

She was aware. That was her.

RACHEL (O.S.)

Politically?

DIANE

Sure. But in general. Like she had  
her antennae up, to everything going  
on, while everyone else around us  
was so tuned out. I did too. I think  
that's how we really clicked.

RACHEL (O.S.)

You were both part of the  
counterculture, in Rochdale?

Diane gives a surprising laugh.

DIANE

Counterculture? In Rochdale? The  
only counter-culture there was around  
the kitchen sink.

87 INT. STUDIO - DAY - DIGITAL

87

THE ROCHDALIANS, another question posed to them.



RACHEL (O.S.)  
Was Rochdale political?

- Rochdale was very political in terms of how residents would have to navigate life inside the walls, but it was a place with only a passing interest in the world outside, the focus always pulled to the overwhelming number of internal issues
- We get a hectic rundown of Rochdale's governing structure, the marathon general meetings where decisions were supposedly made, as well as the sprawling chaos day to day, everything presided over by a satirically-appointed King
- Although Rochdale was occasionally linked (mostly by the media) and blithely supportive of groups like the Black Panthers and Weather Underground, it was much more concerned with itself than any radical political stance
- There were a few political groups operating inside the walls, including the short-lived militant outfit the May the 4th Movement, as well as the Lennon-influenced "Peace Center," but activism wasn't a huge feature of life in the College

Diane completes this section, getting the last word.

DIANE  
I was always curious. Over the time  
I knew her, Sally got curious too:  
class inequality, women's issues,  
race, the war. Things that were maybe  
more top of mind to an American than  
us here. But it all came together a  
little for me and her on May 4th.

LOUIE  
What was May the 4th?

88 INT/EXT. ARCHIVE - DAY

88

News footage from the KENT STATE shootings in Ohio, the National Guard opening fire on a group of students protesting Nixon's expansion into Cambodia and the escalation of the Vietnam War, Guardsmen killing 4 and injuring 9.

We INTERCUT archive with Diane's interview.

DIANE  
I remember Sally saying with no shock,  
"well, looks like they're gonna just  
start killing us too." And it really  
felt like that, like a mask was off.  
It was terrifying. Even in Toronto.  
We joined in the Student Strike after,  
went to a protest at the US Consulate.  
(MORE)

DIANE (CONT'D)

Violence started kicking off, we had to leave and we ran right into two other protests - for Abortion Rights and against the Spadina Expressway. It felt like things were coming to a head. That we were all on a very thin edge. But inside Rochdale-

Diane shrugs, a little unhappily - "nothing."

DIANE (CONT'D)

People were for peace, whatever that meant. But it was "*I do what I want.*"

89 INT. ASHRAM - LOUNGE - NIGHT - 16MM B&W

89

A big, messy party, the Ashram packed with guests.

We see Phil and Lindsay arguing bitterly but inaudibly off to the side. A pissy Phil stops when he sees the camera, angrily pantomiming filming them back.

90 INT. ASHRAM - LOUNGE - NIGHT - 16MM B&W

90

A TALL GUY talks with Di, Ben and Doug. He's obviously some sort of visiting, if small-time political radical.

TALL GUY

It's just such a bummer how it all went with SDS and the War Council-

Di shoots a quick look at the camera.

DI

You don't mind...on camera?

TALL GUY

It's ok. I'm out. I was with them, with Mark and Bernadine before Flint. But I'm not on the Weather trip. Protest has to be peaceful for me. My government can draft me anytime to kill and now I guess they'll kill me for disagreeing to do so, but I have no interest in violence, there or at home, even for a right cause.

DOUG

Yeah, it's just too far y'know-

The Guy takes a joint, inhaling deeply.

TALL GUY

I mean, maybe. You guys aren't us  
y'know, in Canada. It's a different  
dynamic here, with all of it. But I  
had to ask myself how much I was  
willing to give up-

He shrugs, clearly just a little guilty about it.

TALL GUY (CONT'D)

I'm selfish I guess, I don't have  
that sacrifice in me. Maybe I should  
just find a room here, kick back,  
watch the end of the fucking world-

He and Doug laugh, Di looking a little dismayed.

91 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

91

Wreckage from the night, the next morning. The phone rings,  
a hungover Ben putting down *Steppenwolf* and picking up.

BEN

Hello. Sure, I'll check-

He covers the receiver, looking offscreen.

BEN (CONT'D)

Sal, your mom's calling again.  
(off her signal)  
She's not here, I take a message?

92 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

92

A Sunday Lunch in full swing, Phil holding court as the group  
debate the then-imminent Spadina Expressway.

PHIL

It won't kill the city-

DI

A big ditch cut down main street,  
then a fucking parking lot, sure-

PHIL

If it gets me up North quicker...

He shrugs obstinately, getting a look from Lindsay.

LINDSAY

Can we change the subject?

NELSON

Please.

DI

Why?

LINDSAY

It just makes people upset.

A little surprisingly, Ben chimes in.

BEN

Isn't it just how things are going?

DI

What do you mean?

BEN

I mean, don't we need things like this? My dad thinks the expressway's gonna help the city grow.

DI

It'll displace people Ben. Plus more pollution. *Plus* the cultural effect-

Phil, needling as always--

PHIL

Yes Ben, the cultural effect-

DOUG

Why should we care?

Di gives a quizzical look, Doug munching with a grin.

DOUG (CONT'D)

Not like we live in Toronto anyway-

93 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

93

A black DRAFT RESISTER (19) sleeps on the couch, a suitcase next to him. Nelson enters, prodding him awake.

NELSON

You Terry's friend? From 902?

DRAFT RESISTER

Yeah man, sure-

Nelson points to the door.

NELSON

Out. There's no Terry and no crashers here, not anymore-

The guy blinks, seeing the camera.

DRAFT RESISTER

What is this, are you-

NELSON

It's a documentary film. Out-

DRAFT RESISTER

People said I could stay here-

NELSON

What people?

DRAFT RESISTER

Like, people said you can stay here.

Nelson just stares.

DRAFT RESISTER (CONT'D)

If you're not gonna be in the war,  
they said you can come up here and  
people'll help you out-

NELSON

No, you can't just wash up here and-

DRAFT RESISTER

I can maybe get some money later.  
C'mon man, I hitched all night-

NELSON

We're not the booby hatch alright?  
Not interested. Head off to Baldwin  
Village, all you Americans are taking  
that over now too-

He picks up the guy's cheap suitcase - "go."

DRAFT RESISTER

You got anything to eat?

94 INT. ASHRAM - KITCHEN - DAY - 16MM B&W

94

The Draft Resister eats a bowl of Cheerios, Nelson tersely  
watching him as he wolfs it down. It's deeply awkward.

DRAFT RESISTER

It's good. Thanks.

Ben walks in with a smile, unfazed by the tense mood.

BEN

'There tea?

95 INT. ASHRAM - LOUNGE - NIGHT - 16MM B&W 95

NIGHT. The Lotus Flower mural in half-light.

Nelson smokes as we hear raised, inaudible voices in the next room, PHIL AND LINDSAY FIGHTING. Nel puts on a classical record, drowning them out. He sits back down.

96 INT. ASHRAM - LOUNGE - DAY - 16MM B&W 96

DAY. The Lotus Flower is NOW COMPLETELY RUINED.

It's been COVERED WITH A SPLASHED GOUT OF PAINT, a dripping can on the floor under it. A colossal, violent mess.

97 INT. ASHRAM - KITCHEN - DAY - 16MM B&W 97

Doug and a seething, still-drunk Phil talk in the kitchen.

PHIL

Her with all those fucking guys...she was crazy man, you don't know-

He sees Doug isn't quite convinced. Spits out--

PHIL (CONT'D)

*What?*

DOUG

The lounge man, *that's* crazy-

PHIL

Fuck off. I'll deal with it in a bit. Just her stupid fucking hippy shit anyway-

DOUG

Di'll be pissed-

PHIL

She's becoming such a bitch eh-

SALLY (O.S.)

Oh nice Phil-

Phil furiously turns and looks off-camera.

PHIL

You gonna talk Sal? You gonna do something, or just fucking stare?

DOUG

*Hey-*

PHIL

Why don't you eat shit, both of you-

He bitterly storms out, leaving Doug sitting alone. He stares offscreen, clearly looking at Sally.

SALLY (O.S.)

See?-

98 INT. STUDIO - DAY - DIGITAL

98

Diane sighs regretfully, Louie next to her.

DIANE

It had got worse and worse with them, since Phil bullied Lindsay into whatever arrangement they had. He was always such a hypocrite. I heard rumors later that he might've hit her. That that was why she left.

RACHEL (O.S.)

You think he did?

Diane gives her a wary "what do you think" look.

DIANE

I was just glad she chucked him. You said Phil's still going - you spoke?

RACHEL (O.S.)

Yeah. But he wouldn't for the film.

DIANE

Bet he's doing fine, isn't he?

(beat, to Louie)

Linds was so good with you. So sweet.

There's a brief silence, Diane regrouping.

RACHEL (O.S.)

Was that the beginning of the end for the commune, Lindsay leaving?

DIANE

Maybe. But it was always gonna end, the whole thing.

RACHEL (O.S.)

Because of drugs, right? Or-

Diane gives a slightly exhausted shrug.

DIANE

Just because of everything.

99 INT. STUDIO - DAY - DIGITAL

99

THE ROCHDALIANS, another question posed to them.

RACHEL (O.S.)  
What killed Rochdale?

- There's an exploration of the colossal drug trade in Rochdale and the attention it attracted - the CBC once calling it "North America's largest drug distribution warehouse."

- In a time when marijuana trafficking and possession carried lengthy prison terms, Rochdale was a haven for drug activity and became infamous in the media for often sensationalized horror stories tied to drug use in the building.

- Rochdale tried to reckon with this internally, attempting to crack down on "Hard Drugs" and control how "Soft Drugs" were used and sold in Rochdale, but the College attracted predatory interest from violent biker gangs and dealers

- Although Rochdale would never make good on it's colossal financial debts, the drug trade made it both a political football and a target for local police (as well as RCMP, FBI and INTERPOL), accelerating it's rapid decline

- Financially crippled, organizationally chaotic and increasingly targeted by the authorities, paranoia and despair were already running deep in Rochdale by the Summer of 1970.

Diane sighs a little helplessly.

DIANE  
It WAS tense after Lindsay left.  
Things had shifted, everyone turned  
inward. We stopped the Sunday lunches,  
let things fall apart a little.

100 INT/EXT. ARCHIVE - DAY

100

Footage and stills from the AUGUST 1970 STRAWBERRY FIELDS FESTIVAL, featuring Sly and the Family Stone, Alice Cooper, Grand Funk Railroad, Jethro Tull and others.

DIANE (O.S.)  
But then Phil scored tickets to this festival - Strawberry Fields. He didn't call it a peace offering, but it was. We all went, aside from Nelson of course. And it was such a breath for us. I remember Sly Stone playing "I Want to Take you Higher" with the sun coming up...looking at all them and feeling like, for better or worse, that they were family. My real family.



101 INT. STUDIO - DAY - DIGITAL 101

Diane looks wistful. Then, she slowly becomes bitter.

DIANE  
Then, we went home.

102 INT. ASHRAM - LOUNGE - DAY/NIGHT - 16MM B&W 102

Shots of the Ashram looking a little filthy, the Lotus still splattered with paint, Ben arguing with Nelson.

NELSON  
None of this is my mess-

BEN  
We're supposed to share upkeep-

NELSON  
Look, Phil's food, Doug's ash, Louie's bloody toys-

BEN  
You know that's not how it works.  
And Linds isn't here to-

HANDSOME GUY (O.S.)  
Hey Sal! Hey!

The camera whips around to show a YOUNG, HANDSOME GUY in hippyish clothes. He notices the camera, waving oddly.

The lens turns to a clearly surprised Sally.

HANDSOME GUY (CONT'D)  
They said you were on 9. Oh are you,  
is this...like making a movie?

SALLY  
Yeah, we're just in a take.  
(to the others)  
Friend of mine guys, from back home.

HANDSOME GUY  
That's so cool. I came up for  
Strawberry Fields, heard you were  
here, figured I'd say hi-

Sally turns to camera, smiling tightly.

SALLY  
Sure. Richard can we cut-

103 INT. STUDIO - DAY - DIGITAL

103

Diane and Louie watch the footage on a laptop.

RACHEL (O.S.)

Did you know this guy?

DIANE

No, he didn't hang around. But tonnes of Americans came up for the festival. Felt like about a thousand of them just moved in after. If you didn't kick them out they'd crash on floors, in closets. It was August, so it was sweltering too. Cramped. And the press was poking at us constantly. People were tense. Paranoid.

She falls a little quiet, Louie prompting her.

LOUIE

Ma?

Diane looks at him, shaking her head.

104 INT. ASHRAM - LOUNGE - NIGHT - 16MM B&amp;W

104

Doug does Tai Chi, spooky metal playing ("DOA" by Bloodrock).

He moves through poses carefully, in control. Then suddenly, the FIRE ALARM starts going off at deafening volume.

DOUG

Aw, fuck.

Then we hear APPROACHING SIRENS outside, Doug moving to the window and blanching as he looks down.

DOUG (CONT'D)

Christ-

Di emerges, holding a squalling Louie, the boy unhappy with the noisy, constant ring of the alarm.

DI

Another shakedown?

DOUG

There must be a hundred of 'em out there. Think it's a real raid-

He rushes into the next room, Nelson and Ben walking out.

DI

Jesus, hey Lou, hey-

She tries to soothe him, going to the window and pulling the needle off the record as we hear SHOUTING VOICES OUTSIDE--

OUTSIDE VOICES (O.S.)  
Raid! It's a raid!-

Swedish Lars pokes his head in, freaked out.

LARS  
I saw them coming up, there's dozens  
out there, way more than usual-

Doug emerges, clearly deeply panicked. The camera pans over as he rushes up to a terrified, still-recording Sally.

SALLY  
Lars said they're already in-  
More noise, Doug quickly looking out the Ashram door.

DOUG  
*Fuck-*

LEAD COP (O.S.)  
*HEY! YOU!*

Doug frantically rushes back to his room.

DOUG  
They're here. Ditch, quick-

Ben chucks a baggie and pipe out the window, Di rushing back to her room as we hear SHOUTING VOICES in the hallway.

COP VOICES (O.S.)  
Vice! OPP, stay where you are-

The camera pans back to show POLICE entering. Nelson storms up to them, blustery and angry. A LEAD COP sees the camera.

LEAD COP  
Hey! Turn that camera off-

NELSON  
You can't just bash in here, there's  
nothing going on in-

The Lead Cop blunders through him, knocking him over, Nel falling painfully onto a coffee table and crying out.

SALLY (O.S.)  
*WHAT THE FUCK!? NEL, ARE YOU-*

LEAD COP  
I SAID TURN THAT CAMERA OFF-

The Cop approaches the camera, BRINGING BACK A BATON-  
BLACK. Richard clearly cut the camera.

But we still hear the SOUND FROM SALLY'S NAGRA.

A TERRIFYING SOUNDSCAPE OVER BLACK SCREEN.

Panicked ambient noise, crashes, shouts and screams.

RICHARD (O.S.)  
It's off, Christ!-

LEAD COP (O.S.)  
You don't listen eh? You move, you  
try anything and I'll-

RICHARD (O.S.)  
It's a documentary, we have a right  
to film if-

LEAD COP (O.S.)  
Fuck you-

NELSON (O.S.)  
This is illegal, this ahhh-

LEAD COP (O.S.)  
Shut it, you fucking fairy-

Nelson suddenly YELLS OUT IN PAIN.

SALLY (O.S.)  
STOP! You're really hurting him!-

LEAD COP (O.S.)  
Don't move. DON'T MOVE. How do you  
like fucking with us, eh? Hands behind  
your...Tim, pat her down-

OTHER COP (O.S.)  
He won't, I will. Look at her, eh-

Leering, frightening laughter from the Cops.

SALLY (O.S.)  
You're gonna break it. Just let me  
turn it off, don't fucking touch me-

LEAD COP (O.S.)  
*Search her Tim, now!-*

Sally's voice, defiant but clearly terrified-

SALLY  
DON'T FUCKING TOUCH ME-

The sound suddenly GOES DEAD.

105 INT/EXT. ARCHIVE - DAY 105

News headlines about the AUGUST 15 1970 RAID ON ROCHDALE.

It was the largest raid on Rochdale to that point, banner headlines reporting 200 cops fighting with 700 residents, a handful of arrests made, along with drug seizures.

106 INT. STUDIO - DAY - DIGITAL 106

Diane processes this, a little lost in the memory.

DIANE  
We weren't naive. The Police were a fact of life there. A few would come in once and a while to bust a dealer or two, people would pull the fire alarm as a signal. They'd search people coming in and out. But this...

She thinks back, still a little shaken.

107 INT. ASHRAM - LOUNGE - NIGHT - 16MM B&W 107

After the cops have gone, soundless shots of the empty, ransacked Ashram lounge. Broken glass, the smashed record player, strewn possessions.

We see a spatter of Nelson's DARK BLOOD on the floor.

DIANE (O.S.)  
When Sally had said that about Kent State - that's what this felt like. I thought it could go that way. I really thought people could die.

108 INT/EXT. ARCHIVE - DAY 108

More stills and news articles from the night of the raid.

DIANE (O.S.)  
Nelson had to get a few stitches, which honestly he was a little too proud of. I heard they were there for some big dealer commune on another floor. But the numbers and the tactics were a message to everyone.

109 INT. STUDIO - DAY - DIGITAL

109

Diane turns to Louie.

DIANE

God, I was scared. I just sat on my  
bed holding you for hours after. But  
it died down eventually and I thought:  
"thank god that's over."

She takes a sip of water. And a breath.

DIANE (CONT'D)

Then they just kept coming back.

110 INT. ASHRAM - KITCHEN - NIGHT - 16MM B&W

110

Ben and Doug are talking in the kitchen.

DOUG

Yeah no kidding, I saw him out in  
Dog Shit Park-

The FIRE ALARM goes off again, the two hearing SHOUTS OUTSIDE.

BEN

You're kidding me. Again?-

111 INT. ASHRAM - PHIL AND LINDSAY'S ROOM - NIGHT - 16MM B&W

111

A YOUNG WOMAN is body-painting a grinning, nude Phil,  
finishing painting a YIN AND YANG SYMBOL over his body.

PHIL

Isn't it killer?

BRRR! The FIRE ALARM, again. Phil scowls.

112 INT. ASHRAM - LOUNGE - NIGHT - 16MM B&W

112

BRRR! The FIRE ALARM, ringing in a fixed tone.

Di sits holding Louie. He has earmuffs on, Di clearly used  
to this now. She stares vacantly forward, looking lost.

RACHEL (O.S.)

That was around when Doug left?

113 INT. STUDIO - DAY - DIGITAL

113

Diane nods.

DIANE

The police never really came back to our floor, but Doug was...I don't think it's exactly a secret at this point, but he dealt pot out of his room. Lost a pound out the window in the first raid. He was a middleman for one of the bigger dealers there, so he felt pretty exposed. Paranoid. There was some cannabis farm in California - he'd been trying to get Sally to move there for months, but she wanted to stay and he'd wanted to stay near her. There was pretty much a raid a week from August through September, it got too tense for him.

114 INT. ASHRAM - LOUNGE - NIGHT - 16MM B&W

114

The scene of Doug and Sally on the couch from earlier, replayed now with an additional layer of context.

Looking down, he realizes that Sally is CRYING.

DOUG

Hey...hey. What's wrong.

SALLY

I want to, really.

She looks up at him, tearful.

DOUG

Then why don't we just go for it-

SALLY

I can't, I just-

Feeling the lens on her, a frustrated Sally stands.

DIANE (O.S.)

Doug left early September, I think. It wasn't quite a breakup, because they were never quite together. But they loved each other. So when he left, it was hard. Sally withdrew.

They walk off, disappearing down the hall.

115 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

115

The earlier clip of Sally on the phone, calling home.

DIANE (O.S.)

We were all burnt out. On everything. The building. The film. The world in general, even before the FLQ started kicking off in Quebec. It was all so vicious. Sally'd been ducking calls from home, but she started checking in with her folks more, trying to make plans to visit. To get a break.

116 INT. STUDIO - DAY - DIGITAL

116

Diane just shrugs, at the end of her story.

DIANE

So then one day, she just went. I don't think she even told Richard. She gave everyone a hug and a kiss, even Phil, told them she loved them and that she'd be back soon...

She trails off slightly.

LOUIE

And that was that?

DIANE

That was that. And that might be it for me today Rachel, I'm a little-

The elderly Diane looks a little tired, Rachel wrapping up.

RACHEL (O.S.)

Of course. Guys, lets cut-

117 INT. STUDIO - DAY - DIGITAL

117

A portrait. Diane and Louie smiling, happy and at peace. They each hold a handle of her "Rochdale Loving Cup."

RACHEL (V.O.)

We'd talked Diane out. She was tired and I'd asked all I wanted to ask. But then, and we shouldn't have with Covid, she gave me a hug.

Mother and son relax, the camera about to cut.

RACHEL (V.O.) (CONT'D)

And I burst into tears.

118 EXT. RACHEL'S EDIT SUITE - NIGHT - DIGITAL

118

The lonely edit suite, Rachel seen through a lit-up window.



RACHEL (V.O.)

It took me weeks to figure out why. But I eventually realized there was something overwhelming about being that close to someone who'd been so important to Sally. That there'd been a sort of transference. Which was upsetting. Because it made me feel like I'd been lying. And that I had been for a very long time.

Rachel disappears from the window. The lights go out.

119 INT. RACHEL'S EDIT SUITE - DAY - IPHONE

119

A montage of the iPhone footage from the start of the film, before Rachel officially began "her" version of the movie.

RACHEL (V.O.)

I shot this footage with my iPhone, when my dad's boxes arrived. I never thought about why I did. It just felt like I should. But now I know. Even then, part of me knew this would be a film about me. Sally. Me and Sally. Even as I pretended it wasn't.

120 INT. ASHRAM/RACHEL'S EDIT SUITE - DAY - VARIOUS

120

Clips of both Rachel and Sally flinching away from the camera, as well as more shots to show their unconscious connection. How they laugh, how they bite their nails when nervous.

RACHEL (V.O.)

I *was*, unconsciously, looking for links between us. And I found them. Not only did we look alike, both Sally and I flinched from the camera, more interested in capturing others than showing ourselves. We were both aware, creative and strong-willed enough to navigate spaces dominated by men. And after a lifetime of viewing her as a stranger, a midwife I shared nothing with...

A clip of both Sally and Rachel slating.

RACHEL (CONT'D)

A part of me *had* started viewing Sally as a mother. My mother.

121 INT/EXT. ARCHIVE - DAY

121

Clips from *The Other Mother*, over Rachel's despairing VO.

RACHEL (V.O.)  
 Now I felt like I was making a  
 Lifetime movie. A story about a long-  
 lost daughter looking for meaning,  
 identity in her "real" Other Mother.  
 Exactly what I swore I'd never do.

122 EXT. OCEAN SHORE - DAY - DIGITAL

122

A REPETITION.

Rachel stares out at the pounding ocean waves, pensive.

RACHEL (V.O.)  
 I felt like I'd lost ownership of  
 myself. I'd started struggling with  
 who I really was, becoming unable to  
 untangle what belonged to me and  
 what belonged to her. At the same  
 time, I was getting pressure to  
 finally finish the film. So here I  
 was, back staring at the ocean, with  
 another shitty ending. A new cliché  
 this time, one about blood being  
 thicker than water. About the things  
 we can't change about who we are.  
 The missing pieces we all hide.

She stares, faux-dramatic at the crashing waves.

RACHEL (CONT'D)  
 And I so fucking hated it.

**BLACKOUT.** A long silence. The sound of waves crashing. Then--

123 INT. STUDIO - DAY - DIGITAL

123

BEEP! Her iPhone, shot elegantly in studio. A message plays.

LOUIE  
 (on phone)  
 Hey Sally, just a big thanks again  
 for letting us be a part of your  
 film. Was so great for Mom and really  
 special for me. Hope you're doing  
 OK...this all sure feels like a lot.  
 Anyway, I managed to find some stuff,  
 if you want it. Gimme a call back.

BEEP BEEP! The message ends.

124 INT. STUDIO - DAY - DIGITAL

124

More portraits in studio, DIANE'S KEEPSAKES FROM ROCHDALE.

RACHEL (V.O.)  
 Way back, I'd asked Louie in passing  
 if Di had any stuff from Rochdale.

Peace buttons, photos, postcards, a novelty ashtray we  
 recognize from the Ashram, an invitation to Rochdale's  
 infamous annual Morgravia-Boulognia Embassy Ball...

RACHEL (CONT'D)  
 She did.

And 8-10 REELS OF SUPER 8 FILM.

125 INT. ASHRAM - KITCHEN - NIGHT - 16MM B&W 125

A REPETITION. Diane shoots Richard with her Super 8--

126 INT. ASHRAM - KITCHEN - NIGHT - SUPER 8 126

But this time we reverse to see HER FOOTAGE.

She films Richard, bent and hidden behind the camera, Di  
 shooting in STARTLING, GRAINY SUPER 8 COLOR.

RACHEL (V.O.)  
 Feeling boxed in as a subject by  
 Richard's film, Diane started a sort  
 of Super 8 diary, capturing another  
 perspective of life in Rochdale.

Sally pulls a face for her camera. A SONG KICKS IN.

127 INT. ASHRAM - VARIOUS - DAY/NIGHT - SUPER 8 127

We see IMPRESSIONISTIC, KALEIDOSCOPIC SUPER 8 GLIMPSES.

RACHEL (V.O.)  
 Short on cash for film stock, Di  
 would shoot in quick bursts, just a  
 few seconds at a time, trying to  
 capture a mass of brief impressions  
 rather than telling a fixed story.

A RUSH OF IMAGES: familiar faces from the Ashram appear in  
 more intimate glimpses along with shots of Women's Group  
 Meetings, Di and Sally making signs for a protest, her in  
 bed with a nude lover, Nelson's bonsai tree, dog shit on the  
 floor, Sally talking to the Tall Radical Guy, the Police  
 raiding the Ashram, the war and old sitcoms on TV...

RACHEL (CONT'D)  
 But there was something else too.

THE SONG SUDDENLY CUTS OUT.

128 EXT. LAKE - SUNSET - SUPER 8

128

SOUNDLESS, GRAINY SUPER 8.

The surface of a still, silvery lake.

Then a woman slips into shot, diving into the water. The camera keeps rolling as she briefly plunges underwater.

SALLY surfaces, the camera zooming in.

At ease in Di's lens, Sally waves. Her head pokes out of the water, her hair cut shorter.

Diane pans up to a wide view of a Northern lake at sunset.

129 EXT. CABIN - SUNSET - SUPER 8

129

A TIGHT CLOSE UP of Sally, her eyes closed.

She sleeps, her expression an image of TOTAL PEACE.

We hold on her for a long time, her breath rising and falling.

Then, the camera slowly zooms out to reveal that she's close to 9 MONTHS PREGNANT, weeks from giving birth.

She lies in a lounge in front of a wooded cabin.

RACHEL (V.O.)

From the footage I had, Sally wasn't pregnant or wasn't showing when she left Rochdale. Diane had told me she'd never seen her again.

Sally stirs. She's about to open her eyes as--

RACHEL (CONT'D)

She'd lied.

130 INT. ASHRAM - KITCHEN - NIGHT - 16MM B&W

130

We replay an earlier scene, the scene that convinced Rachel to explore Sally's story in greater depth.

SALLY

I'd take a film of me sleeping. That'd be alright, y'know-

DI

Sleeping.

Di looks at her, a little intrigued by this.

131 INT. STUDIO - DAY - DIGITAL

131

A ZOOM AUDIO RECORDER, shot in studio.

It plays back a PHONE CONVERSATION. Levels on the small monitor screen bounce as we hear VOICES TALK.

RACHEL (O.S.)  
Louie, just a heads up, I'm recording.

LOUIE (O.S.)  
Oh. Do you have to?

RACHEL (O.S.)  
I think so.

A brief, uneasy silence.

LOUIE (O.S.)  
Ok, I'll get her. Ma!

There's a small silence as we hear people moving on his end. Diane finally appears on the audio, friendly.

DIANE (O.S.)  
Hi Rachel. How are you?

LOUIE (O.S.)  
She's recording ma, just so...

DIANE (O.S.)  
Oh. Alright. Is everything OK?

A small silence, then Rachel clears her throat.

RACHEL (O.S.)  
After our interview, I asked Louie  
if he had any mementos from Rochdale-

LOUIE (O.S.)  
So I went to the U-Store-It.

DIANE (O.S.)  
Sure.

RACHEL (O.S.)  
He sent a box, which had some old  
Super 8 from the College in it. I  
got it processed and transferred,  
but along with it I found another  
reel. One with footage of Sally  
sleeping at a cabin, pregnant-

DIANE (O.S.)  
*Christ.*

Another small, much more tense silence on the other end.

LOUIE (O.S.)  
I didn't know, ma. I'm sorry-

RACHEL (O.S.)  
So I wanted to know why you lied.  
Why you told me you never saw Sally  
after Rochdale. And why you told me  
you never knew about me.  
(silence)  
Diane, is she still alive?

DIANE (O.S.)  
Can you please stop recording-

RACHEL (O.S.)  
Why?

DIANE (O.S.)  
Stop recording. And I'll tell you.

A brief pause, then the AUDIO CUTS.

RACHEL (V.O.)  
Here's some footage from the last  
day my dad shot in Rochdale.

132 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

132

Nelson looks for something as an UPPER-CRUST BRIT (ROSE, 54)  
sits skeptically in the now deeply-distressed, dirty lounge.

NELSON  
Just be a moment, I'll dig it up.

He retreats, passing Di and Louie. An awkward silence.

DI  
You're Nel's sister? Rose, right?

Rose nods, polite but clearly spooked by the place.

ROSE  
He's trying to shock me, I think.

DI  
It work?

ROSE  
Well. Yes.

Di grins a little. Rose thinly smiles, a small bond forged.

DI  
I'm Di. My Louie.

ROSE  
I know, I get the whole soap opera  
every week, him and his gang. You  
lot are all he ever talks about.

She looks surprised, Nelson always seeming detached at best.

DI  
Really?

Rose nods and drops her voice slightly, concerned. Awkward.

ROSE  
Is he...I'm sorry. Is he well?

DI  
What do you mean?

ROSE  
He was so isolated, before. Got in  
quite a bad way with himself, had to  
go off somewhere, for some help.

Di looks a little shocked, this all news to her.

ROSE (CONT'D)  
He's seemed so up, since he's come  
here, but he hides things...  
(beat, anxious)  
Is he really alright?

DI  
Yeah. I think so.

Huge relief on Rose, which she conceals as Nelson returns.

ROSE  
Your friend's charming Nel.

He strides back in, blustering through this.

NELSON  
Ha ha.  
(to Di, peevish)  
You needed bananas for the sprog?  
Some other bits too?

DI  
Oh no, you don't have to-

NELSON  
We'll be at Karma anyway.

He sighs like it's a small ordeal, Di looking at him with appreciative, slightly fresh eyes. She nods and smiles.

NELSON (CONT'D)  
I'll get a receipt.

DI  
Sure, where you going?

NELSON  
Cocktails at the Park Hyatt-

Di lets out a fancy "OOOO" as Nelson briefly tickles Louie and heads out, closing the Ashram door behind him.

133 INT. DAVID CROLL APARTMENTS - DAY - DIGITAL 133

Gliding Steadicam through long, dull halls.

The SENATOR DAVID A. CROLL APARTMENTS, the retirement home now occupying the building that housed Rochdale College.

We INTERCUT this footage with the next batch of interviews.

134 INT. STUDIO - DAY - DIGITAL 134

THE ROCHDALIANS look out at us.

RACHEL (O.S.)  
How did Rochdale end?

- We hear accounts of the decline of the College throughout the early 70s, brief periods of hope and innovation eventually put down for good by Rochdale's financial and social debts

- The building never came close to making good on it's mortgages, going into receivership before a wave of widespread evictions, the last residents forcibly removed in 1975

- In the years before then, it had become the target of constant press attention not only for drugs, but a wave of high-profile suicides and even a murder inside the College

- The culture surrounding it had also moved on, the Hippy 60s dissolving into the more materialist, laissez-faire 70s, the baby boomers growing up and moving out

- Nevertheless, Rochdale made a lasting impact on Toronto through it's alumni, "graduates" of the College responsible for local institutions Theatre Passe Muraille, Coach House Press, House of Anansi and many others

- The building was eventually repurposed as a retirement home, where only a few traces of the College remain today



Over final, silent portraits of the now-aging Rochdaliens--

RACHEL (V.O.) (CONT'D)  
 After I turned off my recorder, Diane  
 admitted she'd stayed in contact  
 with Sally after Rochdale. In fact,  
 Di was there to help deliver me, in  
 a home birth on Manitoulin Island.  
 She told me, after a brief, sudden  
 panic on my part, that at the very  
 least, my father was my father.

Lastly, Diane and Louie, at peace.

135 INT. ASHRAM - MONTAGE - DAY/NIGHT - 16MM B&W

135

A montage of SALLY SLATING OVER AND OVER.

The clips are cut together to show Sally gradually BECOMING  
 MORE PLAYFUL with the camera, as well as the man behind it.

RACHEL (V.O.)  
 Sally and Richard became friends  
 during production. She pursued him a  
 little, the two having a brief, casual  
 thing in the weeks before she left.

SLAP! The final slate snaps shut, Sally smiling warmly.

136 EXT. CABIN - SUNSET - SUPER 8

136

Sally sleeping, in Diane's Super 8.

RACHEL (V.O.)  
 Louie'd made a mistake. I was never  
 supposed to see this footage. Diane  
 had shot it in the summer of 1971,  
 remembering what Sally had wanted  
 out of a film starring her. She'd  
 hoped to show it to her. But she  
 never could. And she forgot about  
 it, those years of her life going  
 into boxes. Until now.

137 INT. STUDIO - DAY - DIGITAL

137

A WOMAN (70s) stares out at us, bare studio behind her.

RACHEL (O.S.)  
 Can you tell me who you are?

WOMAN  
 Well. I used to be Sally Sarah Mann.  
 And I guess I used to be your mother.

The Woman smiles, Rachel's VO coming in.

RACHEL (V.O.)  
This woman isn't my mother.

138 EXT. RACHEL'S EDIT SUITE - DAY - DIGITAL

138

Rachel's calm, isolated island home.

RACHEL (V.O.)  
Sally was alive. She and Diane had stayed in touch, which I'd discover had been both difficult and risky. Concerned about what my film might dredge up, Diane agreed to appear in it to preserve a story Sally'd been telling for a long time. One that had kept her safe. Anonymous.

139 INT. RACHEL'S EDIT SUITE - DAY - DIGITAL

139

A nervous Rachel sits in the suite, tapping at her keyboard.

RACHEL (V.O.)  
But my discovery had made this story impossible. So Diane offered to reach out and a few weeks later, Di told me Sally would consider an interview, under the appropriate conditions.

Rachel bites her thumbnail, getting ready for something.

RACHEL (V.O.) (CONT'D)  
It was a negotiation. I had no contact with Sally during it, Diane and Louie acting as go-betweens. It soon became clear that Sally wouldn't or couldn't meet in person. She offered to phone in, which didn't work for me. I wanted to see her face. But Sally refused to have her image or voice appear in the film, to protect her privacy. Eventually, I proposed a very 2020s compromise: a Zoom meeting.

Rachel opens up a Zoom meeting. She stares at herself on the screen as she waits in the meeting lobby.

140 INT. CENTRAL CASTING - DAY - DIGITAL

140

We see a selection of CHARACTER ACTRESSES in their 70s auditioning in Central Casting. Each say a variation on--

## ACTRESSES

Hi, I'm ACTOR NAME and I'll be reading  
for Sally Sarah Mann-

## RACHEL (V.O.)

Sally and I would talk face to face  
on Zoom. But for the film I'd record,  
then re-enact our conversation with  
an actor - protecting Sally's  
anonymity, while hopefully keeping  
the film dramatically engaging.

141 INT. RACHEL'S EDIT SUITE - DAY - DIGITAL 141

Rachel waits in the lobby of the Zoom Meeting, deeply nervous.

Then, text: **"GUEST wants admission to the meeting."** Rachel  
takes a deep breath and mouses over, HITTING OK.

142 INT. STUDIO - DAY - DIGITAL 142

ACTOR SALLY, the woman we saw earlier, stares out at us.

She's in studio, the interview played like all the other  
talking heads, Rachel just a voice offscreen.

Except there's no mural behind Sally, just empty studio floor.

Actor Sally is direct and playful, if slightly mysterious  
and a little salty. Very much an older, don't-give-a-shit  
version of herself from Richard's film.

## ACTOR SALLY

Is this working, I've never done a  
Zoom...god, I only see me, what do-

## RACHEL (O.S.)

You have to click in the top right,  
go to Gallery Mode.

A brief silence.

## ACTOR SALLY

Right. So that's you Rachel. Hi.

## RACHEL (O.S.)

Hi.

## ACTOR SALLY

God, you got my hair at least.

(beat, catching herself)

Oh that won't make sense, will it?

You said you're casting someone who  
doesn't look like me, right?

RACHEL (O.S.)  
Yeah, but it's fine.

There's a long, slightly awkward, but not painful silence.

ACTOR SALLY  
Sorry, I wasn't sure how I'd be when  
I saw you. How I'd react.

RACHEL (O.S.)  
Me neither.

ACTOR SALLY  
Guess you'll have to cut all this  
out, not the most dramatic start.

RACHEL (O.S.)  
I don't know, maybe it's more honest.

ACTOR SALLY  
Well, up to you.  
(beat)  
Di said she gave you a quick idea of  
everything?

RACHEL (O.S.)  
Some of it, but I'd like to hear it  
in your own words if that's ok, for  
me and the movie. That alright?

ACTOR SALLY  
Sure. So.

Actor Sally straightens, sensing they're "ON" now.

RACHEL (O.S.)  
So. Can you tell me who you are?

ACTOR SALLY  
Well. I used to be Sally Sarah Mann.  
And I guess I used to be your mother.  
But I've been someone else for a  
pretty long time now.

RACHEL (O.S.)  
Can you tell me why?

Actor Sally grins wryly.

ACTOR SALLY  
Would you believe me if I said it's  
complicated?

She takes a breath, winding up.

ACTOR SALLY (CONT'D)

Ok, I'll give the full David  
Copperfield. I grew up in Rochester  
New York-  
(off her look)  
What? You...you look-

RACHEL (O.S.)

Sorry, I just always thought you  
were from Michigan. Ann-Arbor.

She shakes her head with a smile, powering through.

ACTOR SALLY

I'll get to it. But it was Rochester,  
just me and my mom growing up. Was a  
nice childhood. What you'd expect  
for then. I was very straight, right  
on track until I met a guy, a very  
60s kind of guy, when I was about  
20. We start dating. And it's fun.  
One day he calls me up, buzzing.

143 INT/EXT. ARCHIVE - DAY

143

Clips from John and Yoko's 1969 show at Varsity Stadium, the  
Toronto Rock and Roll Revival.

ACTOR SALLY (O.S.)

People on the radio were saying John  
Lennon and Eric Clapton were playing  
at Varsity Stadium in Toronto. Like  
I said, I was pretty unhip, but even  
I knew John Lennon. So my boyfriend  
says come, tells me I can drive his  
car, skip the Greyhound.

144 INT. STUDIO - DAY - DIGITAL CINE-CAM

144

Actor Sally sighs unhappily, her tone dry, matter-of-fact.

ACTOR SALLY

I get stopped at the border. And  
there's three pounds of hash in the  
side panels of the car. Which of  
course, wasn't really my boyfriend's.  
I had no idea, but they dump me in  
holding for a night. Which is  
terrifying. The next day they bring  
me out and tell me I'll get 18 years.  
Unless I co-operate. They ask about  
my boyfriend, who'd been saying he  
might crash in Rochdale. I say I  
could try finding him there. And  
their eyes light up.

Actor Sally stops, shaking her head.

ACTOR SALLY (CONT'D)  
You have to understand Rachel, I'm  
20 and I'm in a nightmare. I just  
want to fix it. Go back to normal.  
So when they say I'm going to Rochdale  
to find him, I think that's that.  
It'll be a day and then done, back  
to my old life. A misunderstanding.

A downcast Actor Sally inhales from an e-cig.

ACTOR SALLY (CONT'D)  
Sorry, do you mind if I smoke-

RACHEL (O.S.)  
No, it's fine.

ACTOR SALLY  
I know this thing's ridiculous, but  
they say it's better. If I need to  
go over anything more, just say.

RACHEL (O.S.)  
Sure-

ACTOR SALLY  
This the plan? I just let loose and  
you'll shape it somehow, cut around-

RACHEL (O.S.)  
I think so, if that's ok for you.

Actor Sally exhales with a small shrug.

ACTOR SALLY  
Sure. So yeah, long story short: I  
don't find my boyfriend. Ever. But I  
got a room there to wait and see.  
And the authorities sure love having  
a cute, terrified, malleable kid in  
Rochdale. They give me a new identity-

RACHEL (O.S.)  
Sally Sarah Mann-

ACTOR SALLY  
A missing person, I think. And they  
tell me to stay there. "Until when?"  
I ask, like an idiot.

Actor Sally shrugs a "who knows", as it clicks for Rachel.

RACHEL (O.S.)  
So you were an informer there?

ACTOR SALLY  
For them, both sides of the-

Behind camera, Rachel cuts in, using the actor's real name.

RACHEL (O.S.)  
Sorry ACTOR NAME, we lost a line-

The actor playing Sally winces, her PERFORMANCE DROPPING as she sneaks a look at the script on her nearby sides.

ACTOR SALLY  
Ah, sorry about that Rachel-

RACHEL (O.S.)  
All good. We'll just pick it up-

ACTOR SALLY  
Is this business ok with the  
cigarette? I'm not doing too much?

RACHEL (O.S.)  
Yeah it's good. We'll cut so-

A SUDDEN CUT.

145 INT. STUDIO - DAY - DIGITAL

145

Showtime. Actor Sally stares out, Rachel picking up the line.

RACHEL (O.S.)  
So you were an informer there?

SALLY  
Yeah, sure.

RACHEL (O.S.)  
For who?

SALLY  
Them, both sides of the border.

RACHEL (O.S.)  
Sorry, so what was your real name?

For the first time, Actor Sally looks a little uncertain.

ACTOR SALLY  
Maybe let's not, just to be safe?  
(off her nod)  
Thanks.

(MORE)

ACTOR SALLY (CONT'D)  
 So I had a handler, who I'd meet at this, what was it called...Swiss Chalet. Constable Bob. They gave me my ex's hash to sell, to win trust. And they tell me to listen for things on certain people. That's how I get on 9, because of Doug, he middled for a big target of theirs.

Actor Sally takes another inhale from the e-cig.

ACTOR SALLY (CONT'D)  
 And look, I know it's awful. But when I first got there I *hated* these people. I meet some fucking guy in bells and in three weeks I'm ruined. So I'm not that guilty about doing this, because not only do I think I have to do it to get my life back, but what's happened has proven to me that these are bad people.

146 INT. ASHRAM - LOUNGE - DAY - 16MM B&W

146

Sally paints Doug's toenails in the Ashram.

ACTOR SALLY (O.S.)  
 But then I go to the Ashram on 9. And it gets harder. Because I start to like them all so much. Di of course, but Doug too, all of them.

147 INT. STUDIO - DAY - DIGITAL

147

Actor Sally sighs regretfully, becoming bitter.

ACTOR SALLY  
 I didn't mean to get with Doug. It was obviously a bad idea. But it was lonely, lying all the time in this other country. And I never gave them anything on him. Any of my friends. But the months are going by and it's grinding on me and when I ask my handlers when this'll be done, it's always later, later...

RACHEL (O.S.)  
 Did any of them know? In the Ashram?

ACTOR SALLY  
 What do you mean?



RACHEL (O.S.)  
That you were informing, Di or-

ACTOR SALLY  
God, no.

148 EXT. LAKE ONTARIO - DAY - DIGITAL 148

Present day. Waves coming into shore from Lake Ontario.

ACTOR SALLY (O.S.)  
There were scary people there. If  
anyone found out...I remember this  
guy Horst, total lech, him saying  
the only way you knew they'd really  
found an informer was when the body  
washed up on the shore of the lake.

149 INT. STUDIO - DAY - DIGITAL 149

Actor Sally shudders a little at this memory.

ACTOR SALLY  
Luckily, no-one thought anything.  
Most guys there never thought a girl  
could be more than she looked. But  
now I'm in an impossible situation.  
I can't not get close to the people  
I live with 24-7. But I can't get  
free of this sword hanging over me.

She smiles a little, shaking her head in total disbelief.

ACTOR SALLY (CONT'D)  
And then, your dad shows up.

150 INT. ASHRAM - LOUNGE - DAY - 16MM B&W 150

The first day of filming, Sally unhappily presiding over the  
vote on the film in the Ashram.

ACTOR SALLY (O.S.)  
I felt like I was going insane. All  
this stuff had happened. And I'm so  
scared. I'm being so careful. And  
now Richard's there, *filming it*.

151 INT. STUDIO - DAY - DIGITAL 151

Actor Sally shakes her head in bitter disappointment.

ACTOR SALLY  
I think, there's no way Constable  
Bob's letting me be a movie star.  
(MORE)

ACTOR SALLY (CONT'D)  
 And I beg them to let me go. But  
 they don't. And I finally realize  
 they never will. Even if they do.  
 That my old life is gone. And whatever  
 I am now, that's gonna be me.

Actor Sally goes silent for a long moment.

152 INT. ASHRAM - LOUNGE - DAY - 16MM B&W 152

Sally cries in Doug's arms.

ACTOR SALLY (O.S.)  
 Now it's really torture. Lying to my  
 friends and to everyone, on camera.  
 Doug's threatening to propose to me,  
 pitching me on a scheme in California.  
 And I can't tell him why I can't go-

153 INT. ASHRAM - LOUNGE - DAY - 16MM B&W 153

Sally on the phone, talking to her "Mom."

ACTOR SALLY (O.S.)  
 I try to stop. My handler's secretary  
 would call, pretending to be my mom,  
 who I was barely allowed to speak to  
 by the way, to set up meetings. And  
 I just stop picking up. Just to see  
 what they would do. So they send a  
 guy in this stupid hippy outfit-

154 INT. ASHRAM - LOUNGE - DAY - 16MM B&W 154

The clip of Sally's "friend" arriving in the Ashram.

ACTOR SALLY (O.S.)  
 He brings me back to my room and  
 threatens me with jail again.  
 Threatens to hurt me too.

155 INT. STUDIO - DAY - DIGITAL 155

Actor Sally again inhales from the E-Cig, rolling her eyes.

ACTOR SALLY  
 I'd been playing at activism with  
 Di. *That* was a mind warp, informing,  
 protesting at the same time. But it  
 was sincere. I knew I was getting in  
 close-up what everyone else saw on  
 the news then. That...coldness.

156 INT/EXT. ARCHIVE - DAY 156

Graphic footage from the ATTICA PRISON REBELLION IN 1971,  
Police shooting protesting prisoners indiscriminately.

ACTOR SALLY (O.S.)

I watched a documentary a few weeks  
ago about Attica. They had a tape of  
Nixon in it, saying he thought killing  
all those men was good because it  
sent a message. Just like Kent State.  
(still in disbelief)  
People had voted for this.

157 INT. STUDIO - DAY - DIGITAL 157

Actor Sally shrugs, despairing. She bites her thumbnail.

ACTOR SALLY

I'd had enough. I told this cop in  
his stupid Nehru Jacket he could do  
what he wanted to me. And he left.

She falls a little silent.

158 INT. ASHRAM - LOUNGE - NIGHT - 16MM B&W 158

The footage from the raid.

ACTOR SALLY (O.S.)

They were smart. They knew by then I  
didn't really care about myself, so  
when they called the raid, they made  
sure to send guys to our floor to  
terrify my friends, as a message.

The frightening Lead Cop advances, Richard cutting.

159 INT. SWISS CHALET - DAY - DIGITAL 159

Present day. Families eat in Swiss Chalet.

ACTOR SALLY (O.S.)

It worked. I broke it off with Doug  
after, which let him go to California,  
get safe. And I started picking up  
the phone, going back to Swiss Chalet.

160 INT. STUDIO - DAY - DIGITAL 160

Actor Sally takes a deep, painful breath.

ACTOR SALLY

I'd hear things, tell them...this  
guy would go away, 4 years. 8 years.  
That was how it went, until I left.

RACHEL (O.S.)

They finally let you go?

She shakes her head, sorting through it.

ACTOR SALLY

In October this kid from Arizona, a  
draft resister, jumped out a window  
and killed himself. I'd met him,  
just in passing. But it clicked for  
me then. They weren't gonna kill us.  
They wanted us to kill ourselves, in  
any number of ways. That was it.

Actor Sally shrugs - "that's that."

161 INT/EXT. ARCHIVE - DAY

161

Clips of 70s radical militancy. The accidental Weather  
Underground explosion in New York, which killed a number of  
Weathermen, armed Black Panthers marching in Berkeley, tense  
scenes from the October Crisis in Quebec.

ACTOR SALLY (O.S.)

It maybe seems silly now, but people  
thought there would be a revolution,  
because it really felt like there  
might be one. You heard about all  
these people going underground...

162 INT. ASHRAM - LOUNGE - NIGHT - 16MM B&W

162

Di talks to the Tall Radical Guy.

ACTOR SALLY (O.S.)

Di was more real than me. She kind  
of idolized Bernadine Dohrn, all the  
Weather people. She was disappointed  
by the lack of engagement in Rochdale,  
was part of a group there, the May  
the 4th Movement, that was trying to  
get more active. It never really  
progressed, but she met people.

163 INT. STUDIO - DAY - DIGITAL

163

Actor Sally takes a drag, this all still painful.

ACTOR SALLY

I wanted to protect my friends. I was sick about what I'd done. But mostly, I was just so tired.

164 EXT. HIGH PARK - DAY - DIGITAL

164

Present day footage of LOCALS AND TOURISTS mobbing the Cherry Blossoms in High Park, taking pictures with their phones.

ACTOR SALLY (O.S.)

So I took Di to High Park one day and finally told her everything. I begged her to try to help me find a way to run from it all. And she did.

165 INT. STUDIO - DAY - DIGITAL

165

Actor Sally stares out. Her look extends a little, before the artifice of the actor's performance again drops.

ACTOR SALLY

Don't you have a line Rachel-

RACHEL (O.S.)

Shit. Sorry, I got kinda caught up-

ACTOR SALLY

Do you want to cut-

RACHEL (O.S.)

Let's just reset if that's ok.

A silence as the actor nods, settling back into character.

RACHEL (O.S.) (CONT'D)

Good?

(off her nod, beat)

So, you joined the underground?

ACTOR SALLY

No, but I used it. I would have, I was sympathetic and so, so angry. But I was high-risk and Di, who was maybe 90% sure I wasn't some...double agent, knew it. But she knew me too. Forgave me. She talked to some people and one day, I walked out the front door and got into someone's car.

Actor Sally looks up at Rachel, grinning.

ACTOR SALLY (CONT'D)

Then I found out about you.

166 INT/EXT. ARCHIVE - DAY

166

Stills of newborn Rachel with Richard.

ACTOR SALLY (O.S.)  
Your dad...I was just trying to hold  
onto something then, for myself. And  
he was such a lovely guy.

167 INT. STUDIO - DAY - DIGITAL

167

Actor Sally smiles, a little sheepishly.

ACTOR SALLY  
But it wasn't a great romance. What  
do people say, a rebound? Anyway, I  
found out I was pregnant after I  
left. I'd had a plan before. Now...

She gazes at Rachel, giving a slightly hopeless shrug.

ACTOR SALLY (CONT'D)  
I never thought about not having you  
for some reason. But I was y'know, a  
fugitive. On the run. 22. And I'd  
made such a mess of everything. I  
knew they'd be looking for me and I  
was terrified of getting caught, for  
me and you. I'd thought I could figure  
it out, but the closer it got to the  
day, the more impossible it all felt:  
moving every few weeks, fake names,  
all these scary people around...

RACHEL (O.S.)  
When did Richard find out?

ACTOR SALLY  
Pretty early, through Di. She told  
him everything. I was too scared.  
Not just about you, but what it meant  
for his film too.

RACHEL (O.S.)  
Do you know why he didn't finish it?

Actor Sally looks at her, almost like it's obvious.

ACTOR SALLY  
Sure. Because of me.

RACHEL (O.S.)  
Di said it was money issues-

ACTOR SALLY

Kind of. Phil's dad had put up some cash for shooting, some tax dodge. Phil always wanted to act, he thought it could kickstart his career. But Phil thought he was coming off badly, so his dad weaseled out of paying to finish it. Richard could've found another investor, but he knew the movie would make me more visible. So he shelved it. That was how I knew.

RACHEL (O.S.)

What?

Actor Sally gives a warm, if bittersweet smile.

ACTOR SALLY

That you should go with him.

168 INT/EXT. LEITERMAN HOME MOVIES - DAY/NIGHT - 8MM

168

Back to the Leiterman home movies.

ACTOR SALLY (O.S.)

He was older, more equipped for the job. And really excited and interested in being your dad. The plan was he'd take you for a few months, a year tops while things died down for me.

169 INT. STUDIO - DAY - DIGITAL

169

Actor Sally sighs sadly.

ACTOR SALLY

But they never did. People near me got in trouble. I had to keep moving. Six months turned into a year, then two. Three. By then, he'd met your mom, who I don't think ever had any idea about the story with me. Richard thought "crazy ex" was a better play for all of us...anyway, you were this happy kid with a nice, growing family. Me? I just couldn't figure it out. Couldn't make a real life.

(beat, pained)

So I let you go.

A long silence from Rachel. Then--

RACHEL (O.S.)

Was that a hard decision?

Actor Sally looks at her, sympathetic.

ACTOR SALLY

It wasn't a decision Rachel. I didn't know I could keep you safe, which is pretty much the bare minimum for any mom. But yeah. It was so, so hard.

(beat, taking a breath)

But I knew it was the right thing to do. Richard tried. He'd write letters, tell me about you...it was just too painful. So we agreed on a clean break. To both try to move on.

She sighs, trying to express it.

ACTOR SALLY (CONT'D)

And look, I know it maybe feels ridiculous that I have to talk to you in this way. But it's because I'm still scared. No one in my life now knows about this. Sally. Maybe it's foolish to be paranoid after so long. To still be afraid. But I can't risk the life and the name I have now. That make sense?

RACHEL (O.S.)

Of course.

ACTOR SALLY

I've never really felt safe Rachel. That's why I couldn't be your mother.

Actor Sally smiles, becoming a little emotional.

ACTOR SALLY (CONT'D)

But I'm so happy I had a part in you. Especially now, meeting you.

(beat, concerned)

Di thought you were struggling, with all this. Looking backward.

RACHEL (O.S.)

It's been hard, trying to figure out you know...who I am now, I guess.

Actor Sally looks a little puzzled.

ACTOR SALLY

What do you mean?

RACHEL (O.S.)

I guess I started wondering if I was really who I thought. If my parents were really who I thought they were. Or if parts of me were y'know...you.



Actor Sally sizes her up, sensing her unease.

ACTOR SALLY  
 Look...all this, I think you know  
 what you know. We all do deep down.  
 (beat)  
 Let me ask, is Richard your father?

RACHEL (O.S.)  
 Sure.

ACTOR SALLY  
 I gave birth to you. After all this  
 and after talking to me, do you think  
 I'm your mother?  
 (beat, smiling)  
 You won't hurt me. Just be honest.

A longer pause. Rachel, lighter--

RACHEL (O.S.)  
 No. I don't think so.

Actor Sally grins, reacting to her.

ACTOR SALLY  
 You look relieved.

RACHEL (O.S.)  
 I am.

Actor Sally laughs, shrugging a little.

ACTOR SALLY  
 Me too. You know what you know. That's  
 all you can know. I think everything  
 else is a story we tell ourselves to  
 better know that. To trust that. You  
 know what I mean?

She smiles warmly again, Rachel's VO coming in.

RACHEL (V.O.)  
 We talked for a few more hours, about  
 family, filmmaking and Rochdale. It  
 was great. But this was what I really  
 needed to hear.

170 INT - RACHEL'S HOUSE - DAY - DIGITAL

170

Candid shots of Rachel laughing with her REAL MOTHER and her  
 REAL DAUGHTER around a warm kitchen table in her BC home.

RACHEL (V.O.)

At the start of this I'd convinced myself my mother was a building. That to understand Rochdale was to understand her. But the College was the people, not the place. The ones who lived there, but also the people who visited it, advocated for it and destroyed it. The mess they made, living together and learning what that meant, was what Rochdale was. It showed them all who they were, in different, unique and important ways. Living these years in *The Rochdale Project*, living with all of them in a time when everything else felt so far apart, did the same for me. It helped me know who I was.

Rachel, happy and at peace with her real family.

RACHEL (CONT'D)

But before I ended my meeting with Sally, I asked to show her something.

171 EXT. CABIN - SUNSET - SUPER 8

171

Diane's film of Sally sleeping.

RACHEL (V.O.)

I shared my screen, showing her Di's film. I hoped it would lend all this a sense of catharsis. My search for her. Hers for herself. Me for myself. That it would take us full circle. Complete my story's arc. But that's how movies work, not real life. Sally had zero reaction. She didn't remember an off-hand comment she made, probably a little stoned, in a kitchen 50 years earlier. She found no resonance or revealing mystery in what she said or what she saw. Sally just laughed and said she couldn't believe it was her, she looked so young. Joking, she said it must be fake.

Sally stirs and opens her eyes, staring at us for a moment--

172 EXT. OCEAN SHORE - DAY - DIGITAL

172

As the sea crashes relentlessly into the shore.

THE OPENING IMAGE OF THE FILM.

Rachel stares pensively at the sea, her back to us.

It's an image we've seen a few times now - "the ending."

But this time, Rachel suddenly turns back to the camera,  
just a little done with all this "acting."

RACHEL  
You still rolling?-

**BLACKOUT.**