

CHLOE

Screenplay

By

Erin Cressida Wilson

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2191431 Ontario Inc.
255 Commissioners St., Suite 204
Toronto, ON M4M 0A1
647.837.3302 Tel
647.837.3303 Fax
chloeoffice@gmail.com

FADE IN:

1

INT. HOTEL ROOM - MORNING

1

CHLOE'S bee-stung lips - Slightly parted. Her breath steady.
We hear her VOICE OVER: Seductive and full of youth.

CHLOE

(vo)

I've always been pretty good with
words.

Chloe runs lotion over the arch of her foot and up her leg.

CHLOE

(vo)

In my line of business, it's as
important to be able to describe
what I'm doing, as it is to DO what
I'm doing. When to say what. What
word to select.

Chloe moves the lotion across her breast bone, and up her
neck...

CHLOE

(vo)

Some men hate to hear certain
terms. They can't stand specific
moves, and then they can't live
without others.

The Camera sweeps across Chloe's inner thighs and buttocks as
she puts on a short pleated skirt and knee high socks.

CHLOE

(vo)

It's part of my job to know where
to place my hand, my lips, my
tongue, my leg, and even my
thoughts.

Now we see Chloe's face in the mirror as she stares at
herself. Unbelievably alluring and other-worldly.

CHLOE

(vo)

...What kind of pressure, for how
long, and when to stop...

Chloe blinks her eyes in slow motion.

CHLOE

(vo)

I can become your first kiss.

Chloe lightly bites her lip.

CHLOE

(vo)

Or a torn out image from a Playboy
that you found when you were nine
years old. Am I your secretary, or
am I your wife? Maybe I'm your
seventh grade math teacher you
always hated...

Chloe puts a beautiful antique comb into her hair.

CHLOE

(vo)

All I know is that if I do it just
right, I can become your living,
breathing unflinching dream. And
then, I can actually...Disappear.

The Camera pushes into the whiteness of Chloe's skin until
she VANISHES INTO WHITENESS.

2

EXT. YORKVILLE HOTEL - EARLY AFTERNOON

2

Chloe, wearing her short pleated skirt and knee high socks,
walks out of the Yorkville Hotel with a Middle-Aged Man. She
exchanges a knowing look with the Doorman, who then flags her
down a Cab.

As Chloe gets into the cab, the Middle Aged Man touches her
exposed leg, and gets in after her.

A car HONKS, and the VIEW careens into the air and across the
street, climbing the facade of a Medical Office Building.
Five floors up, the VIEW settles upon a window behind which
stands **DR. CATHERINE Stewart** - Deep in thought, gazing across
the street at Chloe.

Dr. Catherine Stewart is flawless, intelligent and beautiful.
And though she does not know the Girl below, something about
Chloe's youth and fluidity grab Catherine's attention with a
strange longing.

RECEPTIONIST

(os)

Dr. Stewart, your last appointment
is ready.

Dr. Stewart turns to her Receptionist.

CATHERINE

Right. Thanks, Julie.

And SNAP. Catherine dons a pair of green-tinted latex gloves.

3

INT. EXAMINATION ROOM- MOMENTS LATER

3

Catherine's eyes meet a wan patient named ELIZA. Twenty.
Impossibly thin, nervous as a cat.

CATHERINE

(warm)

Put your feet in the stirrups.
Buttocks as close to the edge of
the table as you can get
them...That's right.

A NURSE squeezes a dollop of clear lubricant gel into
Catherine's gloved fingers.

MOMENTS LATER:

Catherine begins her gynecological examination by slipping
her fingers inside Eliza.

CATHERINE

When was your first period?

ELIZA

...I was fourteen.

CATHERINE

Your occupation?

ELIZA

I'm a dancer.

CATHERINE

(interested)

What kind?

ELIZA

Classical ballet.

CATHERINE

Do you use any form of
contraception?

ELIZA

...No.

CATHERINE

(tough love)

Do you want to have a baby?

ELIZA

No. Not at all. No.

CATHERINE

So you don't practise safe sex?

ELIZA

I've never had an orgasm.

CATHERINE

...From intercourse?

ELIZA

(whispered, vulnerable)

I've barely ever had sex.

Catherine's eye meets Eliza's.

ELIZA

I tried once. I tried again. It
hurt. There's something about it I
don't get.

(About to break down)

I don't think I'm normal.

Catherine can't help but feel empathy for this young woman.

CATHERINE

An orgasm is just a series of
muscle contractions. That's it. It
comes from manipulating the
clitoris. Nothing mysterious,
nothing magic about it. I'll get
you some literature to take home
with you. You can get dressed.

Catherine pulls her rubber gloves off and drops them in her Nurse's hands.

4 INT. RECEPTION AREA, CATHERINE'S OFFICE - MOMENTS LATER 4

MRS. CUNNINGHAM, a sixty-five year old Patient with little dog in tow, exits another office. She has two black eyes and bandages across her nose. FRANK RODERICK, her plastic surgeon, follows close.

FRANK
(to Mrs. Cunningham)
Movies in bed. Rest.

MRS. CUNNINGHAM
(intimate)
I don't know what I'd do without
you.

As Mrs. Cunningham leaves, Frank approaches Catherine who ushers Eliza out of her office.

CATHERINE
(handing Eliza pamphlets)
Start with these.

ELIZA
Thank you, Doctor.

Eliza leaves.

FRANK
...New patient?

CATHERINE
Last of the day.

FRANK
How about coffee?

CATHERINE
I've got 250 flowers to hand-
select, a cake to pick up, and a
Caterer who cancelled on me.

Catherine looks straight at Frank.

CATHERINE

(excited)

David's going to kill me for this,
isn't he?

FRANK

He doesn't deserve you.

Like sibling love, Frank kisses Catherine on the forehead.

5 INT. MUSIC ROOM AT COLUMBIA UNIVERSITY, NYC - SAME TIME 5

The music of Mozart's *Don Giovanni* PLAYS (The comedic, light and exciting Aria: *Madamina, il catalogo e questo*). We see **DAVID**, a passionate professor, teaching the opera to 30 enwrapped students. In the darkness, a video of Don Giovanni is projected behind him.

DAVID

(understated and alluring)

Here we are at Scene Two where
Leporello catalogues Don Giovanni's
conquests. Country by country. Age
by age. Shape by Shape. Is she
sweet or cruel? A peasant or a
Countess? As he says, "It really
doesn't matter...(as long as) she
wears a skirt."

*
*
*
*
*
*

Small giggles.

*

DAVID

... And these words come from what
comedic Aria?

*
*
*

David looks through the shafts of light from the projector at his adoring students. He avoids the gaze of MIRANDA, a sexy coed who stares at him with a crush. He picks Another Girl.

DAVID

Yes?

ANOTHER GIRL

Madamina, il catalogo e questo.

DAVID

Nice pronunciation.

The Girl Giggles.

DAVID

And what is he saying?

David points to a Boy.

BOY

(an impressive list)

"In Italy, six hundred and forty,
In Germany, two hundred and thirty-
one, a hundred in France; in
Turkey, ninety-one: BUT in
Spain..."

A moment...

BOY

"A thousand and three..."

DAVID

...Lovers that Don Giovanni took in
Spain alone.

A moment...

DAVID

A very busy man.

David catches eyes with Miranda as the class GIGGLES.

Miranda raises her hand again, staring straight at David. He
can no longer stop himself from calling on her.

DAVID

(straight at her)

Yes, you.

MIRANDA

A few of us would like to take you
to dinner. Can you come? It's
really good pizza.

David moves his fingers through his hair which is a little
too long, in just the right way.

DAVID

(he would really like to
stay)

I'd love to. And I'm honored. But
it's my birthday. I've got a flight
back home in an hour and a half.

CLASS

Ahhhh.

Students start to SING. Then more and more join in.

STUDENTS

Happy Birthday to you! Happy
Birthday to you! Happy Birthday Dr.
Stewart, Happy Birthday to you!

David can't help but feel charmed. ON HIS BIG, PASSIONATE
SMILE.

6 INT. CATHERINE'S MODERN HOUSE - NIGHT

6

The Woods that surround the house sit tall and majestic as the VIEW pushes through a party underway. Catherine, the perfect Hostess, wears a gracious smile and makes sure all her guests are happy.

7 INT. CATHERINE'S MODERN HOUSE - SAME TIME

7

Catherine winds her way through her house, full of upper middle class guests. The walls hold shelves of books and framed drawings by a child. Also on the walls are numerous family photos.

CATHERINE

(to a Guest)

Got a drink?

(To another Guest)

Presents for David go in his
office.

She approaches ALICIA and BIMSY, her Society friends.

ALICIA

I'd hate to have this done to me.
You're a brave wife.

BIMSY

(to Catherine)

You look beautiful.

CATHERINE

I changed my outfit twenty-five
times before settling on this
dress...It's ok?

BIMSY

You look amazing.

ALICIA

When's he supposed to be here?

CATHERINE

(anxious)

His flight should have landed forty minutes ago.

Catherine spots her seventeen year old son, **MICHAEL**, coming into the front door. He wears a school jacket and tie; he is followed by a preppy girl named **ANNA**.

CLOSE ON: Michael quickly scans the room, trying to see if he can sneak by his mother. His face is vulnerable and damaged.

CATHERINE

Michael!

Shit. Michael is spotted.

CATHERINE

(approaching)

Your father will be here any second. Come on and join us...

But Michael quickly grabs his girlfriend's hand and disappears up the stairs.

A wave of concern runs across Catherine's face. Frank approaches, seeing Catherine's sadness.

CATHERINE

Where did the little boy who used
to run into my arms go?

*
*

FRANK

His girlfriend is probably going
down on him right about now.

CATHERINE

That's a horrible thing to say to a
mother.

FRANK

He looks like he's doing better...

CATHERINE

...I hope.

Catherine is interrupted by the approach of TRINA, Frank's 23 year old date.

TRINA

What an amazing house this is.

FRANK

Trina, this is Catherine, our
Hostess and my office mate.

Catherine suppresses her reaction to Frank's girlfriend's young age.

CATHERINE

It's lovely to meet you.

The phone RINGS.

Catherine races to answer. She mouths to some of the guests.

CATHERINE

It's him.

SOME PARTY MEMBERS

Shhhhhh!

CATHERINE

(loaded)

David?...I can't hear you, hold on.

(Whispered to the party)

He's coming!

A thrilled Catherine goes into her study.

8

INT. CATHERINE'S STUDY - MOMENTS LATER

8

In the dark, Catherine crosses to the window looking out onto the forest.

CATHERINE

(into the phone, excited)

Ok...Yes.

DAVID

(from the phone)

I'm going to be a little late.

CATHERINE
(can't believe her ears)
I checked with the airline, your
flight should have landed...

CUT TO:

9 EXT. ALLEY OFF OF BAR, NYC - SAME MOMENT 9

David talks on his cell, away from the DIN of the adjacent bar.

DAVID
(interrupting Catherine)
...I missed it by a few minutes.
You said you couldn't pick me up at
the airport so...

*

*

CATHERINE
(interrupting through the
phone)
....When do you think you'll be
back?

*

*

*

Miranda, the cute student, approaches David.

DAVID
(into the phone)
The next flight isn't for two
hours. I don't think I'll be in
before you go to sleep. I'm so
sorry...

CUT BACK TO:

10 INT. CATHERINE'S STUDY - SAME MOMENT 10

Catherine swallows her disappointment, her suspicions, and
her impending embarrassment. Her silence concerns David. Is
she still on the line?

*

*

DAVID
(through the phone)
...Catherine?

CATHERINE
(abrupt)
We'll see you later then.

*

Catherine clicks the phone off. Stands in her study,
shattered.

11 INT. LIVING ROOM OF PARTY - MOMENTS LATER 11

Catherine exits her study to address her party. All is quiet, everybody is waiting. Catherine looks around the room.

CATHERINE

I guess the surprise is on us. He missed his flight.

Sounds of disappointment.

FRANK

We could charter our own flight and surprise him there.

CATHERINE

I have to admit this wasn't part of the plan. But there's no reason for it to stop the party, right?

Catherine puts a smile on her face, trying to ignore her Girlfriends who subtly whisper to one another about her husband's suspicious absence.

12 INT. CATHERINE AND DAVID'S BATHROOM - AFTER THE PARTY 12

David is still not home as Catherine smears mascara, lipstick and make-up off her face. Her expression becomes naked and vulnerable.

13 INT. HALLWAY - MOMENTS LATER 13

Catherine moves into the hallway to turn off the lights. She sees Michael's girlfriend moving out of the hall bathroom into Michael's room.

CATHERINE

...Michael?

Michael quickly shuts his door. Catherine approaches and talks through the door.

CATHERINE

Michael...Your friend will have to go home. It's late.

No answer. She puts her hand to the doorknob. But just at that moment, the door locks from the inside. Catherine wants to push the matter, but stops herself.

She HEARS MUSIC begin in Michael's room.

She retreats down the long, narrow hallway back to her room, turning off the light as she goes.

14 INT. CATHERINE'S BEDROOM - MOMENTS LATER 14

Catherine can hear the SOUND OF MICHAEL'S MUSIC from down the hall. In order to mask it, she hits the Sound Machine button so that her room fills with the SOUND OF WAVES.

She sits on the edge of her empty matrimonial bed, a lone figure - looking out the plate glass window at the vast view of the dark trees.

15 INT. CATHERINE'S BEDROOM - NEXT MORNING 15

THE SOUND OF AN ELECTRIC RAZOR opens Catherine's sleeping eyes.

Catherine's POV: Through the doors to the bathroom, David shaves.

LATER:

David emerges from his walk-in closet, dressed in his usual green corduroy blazer. Sexy.

He puts his arm up on the door frame.

DAVID
(genuine)
I'm sorry.

CATHERINE
I should have told you.

DAVID
Yes, you should have.

CATHERINE
Then it wouldn't have been a surprise.

DAVID
Jesus, at my age. I try and ignore my birthday. It's so fucking...

*

*

CATHERINE
(she knew he would say
that)
...Embarrassing.

Catherine straightens her husband's collar.

DAVID
Yes.

Instead of fighting, Catherine is passive aggressive.

CATHERINE
(walking away from him)
Your gifts are in the study.

DAVID
...I'll be a little late again
tonight: More Curriculum Committee
crap.

David moves to the door.

CATHERINE
But you're not late now...

DAVID
I'll pick up coffee on my way.

And David leaves. Catherine follows.

16 INT. UPSTAIRS HALLWAY - MOMENTS LATER

16

David is about to go down the stairs when Catherine stops him.

CATHERINE
We need to talk.

A moment. David takes a deep breath. The last thing he wants to do is have a relationship talk right now.

Then the LIGHT SOUND OF ANNA GIGGLING FROM MICHAEL'S BEDROOM pierces the tension.

CATHERINE
(significant)
...What are we going to do about
this?

What is she talking about? Their son, or their relationship? David doesn't dare say anything.

Then Michael's door opens, and a sleepy looking Michael comes out. He is not happy to see his parents standing there.

Catherine immediately pushes Michael's door all the way open to find Anna in Michael's single bed, holding the sheets up.

This is the last straw.

CATHERINE

Jesus, Michael.

Michael continues down the hallway to the bathroom, not acknowledging his mother.

CATHERINE

This is not ok.

ANNA

(trying to cover)

I just got here this morning...

CATHERINE

You're lying.

ANNA

I better go...

Anna quickly starts to get dressed.

Catherine looks to David for help.

CATHERINE

David...

DAVID

...He's almost eighteen.

Catherine realizes David's known about this.

DAVID

(admitting he's known)

...She's stayed over a couple of times. That's it.

CATHERINE

You knew about this? Some girl has been sneaking in and out of my house, and I didn't notice?

Michael comes out of the bathroom with a toothbrush in his mouth.

MICHAEL

Anna. Her name is Anna.

DAVID

Come on Catherine, remember what it was like?

David takes a piece of fluff off Catherine's nightgown.

CATHERINE

(to Michael)

...Are you using protection?

ANNA

(quickly answering)

We use condoms.

Catherine closes her eyes in horror.

CATHERINE

This is NOT happening every night.

A quiet victory for Michael and Anna.

David winks at Michael, and Catherine notices. Then Michael shuts his door.

Catherine stares at David, incredulous.

David tries to get out of his wife's confrontational stare by changing the subject.

DAVID

About last night. Don't ever surprise me again.

David leaves Catherine alone in the long empty hallway.

17

INT. KITCHEN - LATER SAME MORNING

17

Catherine prepares to leave for work. She hears THE LIGHT TINKLE OF SYNTHESIZED LED ZEPPELIN.

It is the RINGER on David's cell phone which is in his jacket that he threw on the hall chair the night before.

Catherine pulls David's phone out.

It says TWO MESSAGES.

Catherine checks down the hall into the kitchen.

CATHERINE'S POV: MARIA cleans up from last night's party.

CELL PHONE MAN
(from the phone)
Two messages.

Catherine listens.

DEAN RATCHET
(from the phone)
Yeah, David, let's meet before the
Committee Meeting. I want to go
over the prerequisites for the
Senior Seminar.

*

BEEP BEEP BEEP. (Signifying a text message)

Catherine pulls the phone from her ear and reads the message
as it glides along the screen of David's phone.

THANKS FOR LAST NIGHT, xMIRANDA

Catherine furrows her brow for a moment. What is this?

And then, a PHOTOGRAPH slowly emerges on the screen. It is a
picture of David at a bar with his student, Miranda. She has
her arm around him.

Catherine's breath CATCHES.

MARIA
(os)
Dr. Stewart? Don't forget your tea.

Catherine grabs her thermos from Maria.

CATHERINE
Thanks.

Catherine stuffs David's phone back into his jacket pocket
and leaves the house. Maria returns to the kitchen, leaving
the front foyer EMPTY.

18 INT. CATHERINE'S EXAMINATION ROOM - TWO WEEKS LATER 18

A naked woman lies on the examination table as Catherine gives her a very clinical breast examination. Catherine is completely distracted, deep in concern and sadness.

Catherine finishes and washes her hands.

CATHERINE

Everything looks good. See you in
six months.

19 INT. RECEPTION AREA OF OFFICE - SAME DAY 19

Mrs. Cunningham, the Patient who only two weeks ago had two black eyes and bandages holding her little dog, exits Frank's office with Frank behind her, reassuring her how great she looks. She looks uncannily young. Frank's plastic surgery is subtle and brilliant.

ON CATHERINE: She watches silently from the other end of the Reception Area.

20 INT. CONCERT HALL - NIGHT 20

In an attempt to look younger, Catherine has put her hair up into fancy clips. She watches a concert, sitting next to her son, Michael and his girlfriend, Anna.

Then David appears. Catherine looks at her husband:
Disheveled from a long day of work. He sits down.

DAVID

(whispering)

I got out early.

CATHERINE

(whispered)

I'm glad you came.

Catherine grabs David's hand.

Then David COUGHS, taking his hand away from Catherine and covering his mouth. Instead of returning his hand to his wife's hand, he puts it on his lap.

Catherine pushes down her reaction.

21 EXT. YORKVILLE HOTEL - SAME NIGHT 21

From across the street, the VIEW reveals Michael and Anna dropping Catherine and David off at the Yorkville Hotel. The kids head off, leaving David and Catherine to enter the hotel

22 INT. YORKVILLE HOTEL RESTAURANT - MOMENTS LATER 22

Catherine and David approach the bar.

FRANK
(calling from a booth)
Over here!

David approaches.

*

CATHERINE
(under her breath)
This is something to celebrate? A
divorce?

DAVID
(noting Frank's
girlfriend)
He seems happy now.

And Catherine follows David's eye to Trina who looks sexy and young.

FRANK
(in Catherine's ear)
You changed your hair.

CATHERINE
David hasn't noticed.

FRANK
That's cause he likes your hair
down.

CATHERINE
How do you know?

FRANK

All men do. They imagine it wrapped
around their ...
(penis)

CATHERINE

Enough.

A WAITRESS with big tits approaches.

WAITRESS

I'm Delia, I'll be your waitress
this evening. What can I get you to
drink?

*
*
*

DAVID

(flirty)
"Delia"...What do you like to
drink?

*
*
*

WAITRESS

Me? I like the Maybach Vineyard a
lot.
(Off his stare)
It's a very intense, pure, deep
taste.

*
*
*
*
*

Catherine observes the entire flirtation.

*

DAVID

(charming bastard)
Oh, well, then I'll have to take
that one, won't I?

*
*
*

WAITRESS

(flirting back)
Good choice.
(Barely looking at
Catherine)
And you?

CATHERINE

(cold)
The same.
(Aside to Frank)
Where's the bathroom?

FRANK

Over there.

Catherine walks through the crowd, noting Older Men with Younger Women.

23 INT. YORKVILLE HOTEL BATHROOM - MOMENTS LATER

23

Catherine drops all the pins out of her hair into the sink, putting her hair down the way David likes it.

She enters a stall and sits down to pee.

She hears LIGHT CRYING coming from the next stall.

CATHERINE

...Are you ok?

MORE CRYING.

CATHERINE

Can I do anything?

Finally....

YOUNG WOMAN'S VOICE

(os)

....There's no toilet paper in this stall.

CATHERINE

...I have some.

Catherine hands some toilet paper under the stall.

A Young Woman's hand appears. Though only a hand, it is gorgeous: milk white, with stylishly short nails, painted red. The Stranger takes the toilet paper, inadvertently brushing her fingers against Catherine's.

Catherine quickly pulls her hand back.

YOUNG WOMAN'S VOICE

(os)

Men are such assholes.

A tiny LAUGH from Catherine.

Catherine unlocks her stall to go. But just as she comes out, **CHLOE** comes out of the other stall. We recognize her as the girl whose voice-over opened the film.

As we have seen, Chloe is gorgeous, with a sensual, ethereal beauty that takes Catherine's breath away.

For Chloe: She sees something vulnerable, broken and inviting in Catherine.

CHLOE

Hello.

CATHERINE

...Are you ok?

CHLOE

Yes...

Catherine turns to leave.

CHLOE

You dropped this.

Chloe picks up a beautiful comb from the floor. Silver and bone.

CATHERINE

That's not mine.

CHLOE

(whispered)

Take it anyway.

CATHERINE

Is there a Lost and Found?

CHLOE

I want you to have it.

CATHERINE

Why?

CHLOE

Because you're sad.

Something about Chloe is scary, but very alluring.

CATHERINE

...I've got to get back to my husband.

And Catherine leaves.

Chloe turns to the mirror.

CHLOE
(under her breath)
Bye.

Chloe puts the comb in her own hair.

24

INT. YORKVILLE HOTEL RESTAURANT - MOMENTS LATER

24

Catherine returns to the booth, noticing that David now flirts with two Waitresses.

FRANK
(to Catherine)
We're playing SPOT THE HOOKER.

Frank gestures over to the bar where the Clientele mix in with the high class Prostitutes.

CATHERINE
(under her breath)
That's pleasant.

FRANK
Nice hotel. A lot of horny and wealthy out-of-town business men. It's a sexy situation. They mix in with the normal people.

DAVID
Well, they are normal people...

FRANK
I'm not sure how normal they are.

CATHERINE
(to Frank)
Have you ever been with one?

FRANK
Me?

CATHERINE
(off his look)
You have...

FRANK

It's not a habit.

CATHERINE

David was with a hooker once.

DAVID

Amsterdam. I was nineteen.

FRANK

And?

DAVID

Paying was creepy.

FRANK

I like paying.

CATHERINE

Spare me.

FRANK

You want a little dusting and a cleaning with no emotional repercussions? You want to avoid rejected women coming after you? Pay for it.

Catherine spots Chloe walking out of the bathroom.

CATHERINE'S POV: Chloe approaches An Older Business Man.

25 INT. MERCEDES - SAME NIGHT

25

David and Catherine drive in silence. Catherine turns to look at David. She reaches her hand to his neck to make a connection, but he deflects her touch (on purpose?) By CLEARING HIS THROAT.

A moment. Catherine can't stop herself:

CATHERINE

...Did you find that waitress sexy?

DAVID

Which one?

*

CATHERINE

The one you were flirting with.

*

DAVID

I was trying to be friendly. People
are usually so rude to Service
People...

*

CATHERINE

(she's heard it before)
I know, I know, you like "to make
up for that by being nice to
everybody."

Catherine asks what she wanted to ask in the first place:

CATHERINE

(trying to sound
nonchalant)
...Did you run to try and catch the
plane?

DAVID

What?

CATHERINE

You only missed it by a minute you
said. You must have run.

DAVID

I have no idea.

CATHERINE

Or did you intentionally miss your
flight from New York?

Catherine's tone makes David defensive.

DAVID

What difference does it make if I
missed the flight by mistake or on
purpose?

CATHERINE

(vulnerable)
Because you told me it was a
mistake. And it was your birthday.

DAVID

It was neither intentional nor by
mistake. It's just what happened.

A moment.

*

CATHERINE
(quickly)
Did you go out for a drink?

DAVID
No.

Catherine knows her husband is lying.

26 INT. CATHERINE'S EXAMINATION ROOM - DUSK

26

CLOSE ON: The image of a six month old fetus spits out of the Sonogram machine. And Catherine rips it off, handing it to a Pregnant Patient who lies on the examining table, her Husband by her side.

HUSBAND
(significant)
Did you find it?

Catherine takes a red pen and circles the fetus's penis.

CATHERINE
Congratulations, you have a boy.

The Female Patient and her Husband intimately kiss and intertwine their hands.

CATHERINE
(obligatory joke she makes
every time)
You can put that in his scrap book.
Embarrass him in years to come.

*
*

The couple keep kissing, and Catherine averts her eyes.

26A INT. CATHERINE'S OFFICE - DUSK

26A

Catherine watches Chloe enter the hotel bar across the street. A strange and scary idea starts to form in her eyes.

27 EXT. CATHERINE'S MEDICAL BUILDING - DUSK

27

Catherine exits work with Frank.

CATHERINE
Drink?

FRANK
(answering her question)
Date.

Frank spots Trina who approaches and slithers her hand across Frank's ass.

FRANK
(to Catherine)
Another night, ok?

CATHERINE
Uh-huh.

Frank and Trina leave.

Catherine watches the world spin around her. Alone, with nowhere to go.

An idea fully forms in her mind, and before she can reject it, she makes her way across the street towards the Yorkville Hotel.

28 INT. YORKVILLE HOTEL BAR - MOMENTS LATER (NIGHT)

28

Catherine walks up to the bar.

BARTENDER
What would you like?

CATHERINE
Chardonnay.

Catherine waits for the drink, scanning the bar. She spots Chloe in a dark corner. Chloe looks up and sees her. Catherine immediately looks away.

Catherine's drink arrives and she takes several sips, looking around the room, trying to avoid looking back at Chloe. But she can't help it, her gaze returns to Chloe who is staring at her!

Catherine immediately looks down.

But Chloe comes and sits next to her.

CHLOE
...Do you want to buy me a drink?

Catherine takes a moment, then...

CATHERINE
...What do you like?

CHLOE
What are you having?

CATHERINE
(to the Bartender)
A Chardonnay for her.

They drink in silence. Catherine tries to get her nerves together.

CHLOE
...I hardly ever meet with women.
Couples, yes, but a single woman...

Catherine looks at Chloe straight in the eye. A chemistry and sensuality immediately grows between them. Then:

CATHERINE
I think my husband would like you.

Chloe is slightly disappointed, but covers.

CHLOE
...Do you pick his women for him?

CATHERINE
No.

CHLOE
He can't come in himself?

CATHERINE
No.

CHLOE
Why not?

Catherine says nothing. Still trying to get the nerve up.

CHLOE
Is it a three-way?

CATHERINE
(barely able to speak)
What's your name?

CHLOE

What would you like it to be?

Catherine just stares at her.

CHLOE

Chloe.

Catherine holds her hands down which are shaking. But she manages to get what she needs to say out of her mouth.

CATHERINE

My husband's cheating on me.

A moment.

CATHERINE

At least I think he is. I want to find out. See what he does if you present yourself to him.

*

CHLOE

Most of my clients are married.

*

Catherine shoots Chloe a look.

*

CATHERINE

He's not the client.

Chloe has never come across anybody like Catherine before, and it oddly tickles and draws her in. An energy between them.

*

*

*

CHLOE

So, what does he look like?

*

*

CATHERINE

He's tall, strong, chestnut hair with some gray. He's handsome. And he's always reading the paper.

*

*

*

*

CUT TO:

*

28A EXT. CAFE DIPLOMATICO - THE NEXT DAY

28A

*

Chloe approaches the Cafe, looks up at the sign.

*

CATHERINE

(VO)

*David usually has lunch at Cafe
Diplomatico near the University.*

Chloe enters the cafe.

*
*
*
*
*

29

INT. CAFE DIPLOMATICO - MOMENTS LATER

29

David reads the newspaper and sips coffee.

Chloe walks into the cafe.

*
*

CHLOE

(VO)

*What if he asks what I do for a
living?*

CATHERINE

(VO)

*...Tell him you're learning to be
an interpreter. Do you speak any
other languages?*

CHLOE

(VO)

Some Japanese.

*Chloe sits down at the table near David and watches him. He
is still deep in his newspaper.*

She goes up to him.

CHLOE

Can I borrow your sugar?

DAVID
(seemingly uninterested)
Sure.

David hands her his sugar.

Then David returns to his reading. Chloe waits a moment for him to engage her, but he doesn't. So, she returns to her table.

Chloe stares at David.

Chloe'S POV: David continues reading. It seems he will never look up at her. But finally, his eyes can stay down no longer.

And David looks straight at Chloe.

30 EXT. ATM MACHINE - ANOTHER LATE AFTERNOON 30

Catherine looks at her distorted green reflection in the ATM machine as Twenty dollar bills spit into her palm.

31 EXT. CATHERINE'S CAR - LATE AFTERNOON 31

Catherine pulls up to a diner a with large plate glass window.

32 INT. DINER - SAME LATE AFTERNOON 32

Catherine briskly walks in. Looks around and spots Chloe sitting in a corner booth. Now Chloe is unmade-up, wearing jeans and a T-shirt.

CHLOE
Didn't you recognize me?

CATHERINE
I wasn't sure...

Chloe has a cheeseburger and chocolate milk shake in front of her.

A moment passes.

CHLOE
I saw him.

Catherine's breath catches for an instant.

CHLOE

Just like you said. He had a few newspapers. I asked to borrow his sugar...And I went back to my seat. He pretended to read, but when he got up, he came over and spoke to me.

Catherine takes a deep breath.

CHLOE

He asked me if I was a student. I told him that I was studying language. Like you told me to. Japanese. And he asked me to say something which made me blush. I said, "Konichiwa." And he said, what's your name? And I said...Chloe.

CATHERINE

Then what?

CHLOE

Then he said he had to run.

CATHERINE

(trying to convince
herself it's ok)
Ok, that's ok.

CHLOE

...Nothing happened.

CATHERINE

Except that he approached you. That he spoke to you. A pretty girl in a cafe.

CHLOE

He barely flirted. He was just friendly. He's cute.

*

Catherine looks at Chloe's face: So open, so seemingly naive.

CATHERINE

(referring to
prostitution)
...How do you do this?

*

Chloe looks out the window of the booth. There she sees a construction site with Workmen repairing some water / sewage pipes.

*

CHLOE
...I find something in everybody to
fall in love with. See his hands?

*

She refers to the Workman's hands. They are strong and gnarled. Catherine looks.

CHLOE
(she refers to another
man)
Look at his mouth... At the crease
near his lips.

*

*

*

*

CLOSE ON: The sexy crease near the corner of his mouth.

CHLOE
Or it may be something about the
way a man is weak or mean that's
vulnerable, appealing. There's
always something.

*

Catherine is amazed by Chloe.

CHLOE
I try to make myself generous. I do
things I don't want to do. I think
about what not to criticize, and
the strangest things come back to
me.

CATHERINE
Like?

CHLOE
You.

Catherine is taken aback.

CATHERINE
Me?

CHLOE
(really sweet)
Yes. People like you walk into my
life.

There is something about Chloe that Catherine likes and trusts.

Catherine notices a Couple walking by the Diner. She makes a decision, and slides an envelope of money towards her.

CATHERINE
The money's in the envelope. I want
you to do it again...To see what he
does. And then we'll stop. Ok?

A PACT.

33 INT. DAVID'S STUDY - SAME NIGHT 33

INSTANT MESSAGE TWINKLES emerge from David's computer as he communicates with someone over the Internet. Catherine watches from a distance.

34 INT. UPSTAIRS HALLWAY - SAME NIGHT 34

Catherine leaves her bedroom and makes her way down the hall.

35 INT. MICHAEL'S BEDROOM - SAME TIME 35

Michael speaks to his girlfriend - Anna - over Skype. Her distorted and distant image is on the screen of Michael's computer as he attempts to reach out and understand.

MICHAEL
I need to see you.

ANNA
(on Skype)
You are seeing me.

MICHAEL
No, face to face. This is wrong.

ANNA
...But we are face to face.

The cruelty floors Michael and he bites his tongue.

*
*
*
*
*
*
*
*
*

MICHAEL
(under his breath)
...What's his name?

*
*
*

ANNA
He has no name.

*
*

MICHAEL
People don't just suddenly break up
for no reason. There's someone
else.

*
*
*
*

CUT TO:

36 INT. HALLWAY OUTSIDE MICHAEL'S BEDROOM - SAME MOMENT 36

Catherine stands outside Michael's room, listening to him
through his ajar door.

*

CUT BACK TO:

37 INT. MICHAEL'S BEDROOM - SAME MOMENT 37

*

ANNA
It's not like you and I are
engaged. If there are other guys,
it has nothing to do with you.

*
*
*

MICHAEL
"Other guys...?" Fuck.

*

ANNA
That's not what I meant.

*

MICHAEL
How many?

*

ANNA
I don't know. That's not the point.

*
*

MICHAEL
(searching for an answer)
You didn't like the way I did it.

*
*
*

ANNA
Did what?

*
*

MICHAEL
Touched you.

*
*

ANNA

No, God, you touched me great.
You're hot. I just, you know,
you're intense. I mean you can't
argue with that.

*
*
*
*
*

MICHAEL

But that's a good thing.

*
*

ANNA

Well, it's a bit...intense. You got
things to work out.

*
*
*

Suddenly, Michael sees his mother through the crack in his door!

MICHAEL
(under his breath)
Shit.

*
*

Michael SLAMS his door shut.

*

CUT BACK TO:

38 INT. HALLWAY OUTSIDE MICHAEL'S BEDROOM - SAME MOMENT 38

Catherine takes a breath of pain. Her eye lands on a framed picture of herself as a younger mother, with Michael who is nine years old and entwined in her. They were radiant together when he was a little boy.

She steps up the darkened back staircase to approach David's study on the landing. She hears his QUICK TYPING, and the sound of INSTANT MESSAGE TWINKLES.

39 INT. DAVID'S STUDY - CONTINUOUS 39

Catherine enters, and David quickly closes his Instant Message window.

CATHERINE
Who were you on with?

DAVID
One of my students.

CATHERINE
Instant Messaging with a student?

DAVID
We were done anyway.

David turns to Catherine. Something about her: Sexier than usual.

CATHERINE
Our little boy is being dumped.

DAVID
How do you know?

*

CATHERINE

I don't know what bothers me more -
That he's sleeping with her, or
that he isn't.

DAVID

Did you talk to him?

CATHERINE

He doesn't speak to me.

DAVID

(anticipating her anxiety)
This is going to be ok.

CATHERINE

I don't know how to be his mother
anymore.

DAVID

He'll be fine. He's in therapy.

CATHERINE

I can't go through this again.

DAVID

And you'll be fine too.
(Approaching her)
You know, he's a very romantic guy.

David's guilt about missing his birthday party has finally
caught up with him. He reaches out to his wife.

DAVID

Come on. Let's taste it.

CATHERINE

What?

David grabs a bottle of expensive Scotch out of a birthday
box from his wife.

CATHERINE

My head hurts.

DAVID

Take an Advil.

CATHERINE

I did.

DAVID
(flirty)
Take two.

David hands Catherine her glass and clicks it with his. He takes a sip.

DAVID
(the scotch)
Nice.

David presses Catherine's glass to her mouth, and she relents, taking a sip.

DAVID
(sincere)
Thank you. For the Scotch. For the
fucking party.

*
*

Catherine smiles.

DAVID
I love your smile.

CATHERINE
(looking down shyly)
No you don't.

DAVID
I'm devastated that I missed the
party. You know that...

David decides to try and penetrate their relationship issues.

DAVID
...When did we stop picking each
other up at the airport?

CATHERINE
I don't know...

DAVID
When did we stop driving to the
airport and meeting each other at
the gate? I'm trying to track the
moment it happened.

*
*

CATHERINE
Since they upped security.

*
*

DAVID
I'm serious.

*
*

CATHERINE
It just happened one day. We didn't
have time anymore.

*

A tension in the air. It is almost sexual. It is too much for either of them to fathom how to dive into one other at this point.

So, David turns to something familiar: Work. And he groans.

CATHERINE

What?

DAVID

I got Thirty papers to read and
comment on by tomorrow...

Catherine knows that means that's it for the night.

CATHERINE

(interrupting him)

...You should get to work.

*

DAVID

You Ok?

CATHERINE

Of course.

And Catherine leaves the room.

40 INT. CATHERINE'S BEDROOM - ANOTHER MORNING

40

Catherine dresses for work. She opts for a younger - More
feminine look - rather than her usual professional wear.

She goes to the window and sees Her Husband and Son horsing
around in the backyard. She unlocks the window and secures it
ajar to hear and see them better.

*

*

She watches the two play, screw around, and fall all over one
another's bodies...For Catherine, watching her family is
perhaps the most satisfying thing she could ever do: She
adores them, and realizes she's been foolish.

Her cell phone rings. She opens it to find a text message
from Chloe:

MEET ME AT THE RIVOLI

Catherine flips her phone closed, dismissive. Like that
episode is OVER.

41 OMITTED

41

42 OMITTED

42

43 OMITTED 43

44 INT. RIVOLI BACK ROOM - MOMENTS LATER 44

Catherine approaches Chloe who is watching a Band Rehearse.

CATHERINE
There you are.

CHLOE
(referring to the music)
Listen.

Chloe HUMS the music along with the band, and Catherine pretends to listen for a polite moment. Then:

CATHERINE
I'm sorry...

CHLOE
(referring to the band)
Don't you love them?

CATHERINE
I think I was going through some weird form of mid-life crisis or insecurity. Let's just forget the whole thing happened.

CHLOE
But I already did.

CATHERINE
Forget?

CHLOE
No, I already saw him.

CATHERINE
You saw him? Where?

CHLOE
I went up to him at the cafe like you asked me to, and then he asked me to lunch.

*

CATHERINE

Hold on. You had lunch with my husband?

CHLOE

It was really a picnic.

*

All of the life flows out of Catherine's face.

Then the Band's Music gets louder.

CHLOE

Let's go where we can talk.

45

INT. OUTER EATING ROOM AT RIVOLI - MOMENTS LATER

45

Chloe and Catherine are seated together at a quiet table by the window.

CHLOE

...We bought sandwiches. I asked him about his teaching. He talked about music. He kept staring at me. And then...

*

Chloe isn't sure she should say this.

CATHERINE

...What?

CHLOE

He asked if he could kiss me.

Catherine looks like she has been punched.

CATHERINE

...I didn't ask you to do this.

Chloe notices the devastation on Catherine's face.

CHLOE

No, but then he said he COULDN'T kiss me because he was married. You see? At first he was hesitant.

Catherine is barely holding on.

CATHERINE

At first?

CHLOE

He asked me where he could kiss me that nobody would see. And I said, let's go to Allen Gardens. Do you know it? There's a big greenhouse. So we walked there...Should I stop?

Ellipse.

46

INT. ALLEN GARDENS CONSERVATORY - EARLIER

46

Still Life: Inside a grande, glass, Victorian house, are hundreds of exotic plants. The air is warm, wet, lush.

CATHERINE

(vo)

...No.

CHLOE

(vo)

We walked into this long aisle of exotic flowers...

BACK TO:

47

INT. RIVOLI - CONTINUOUS

47

Catherine's POV: Chloe's wet lips.

CHLOE

There was nobody around. I knew a place at the back, where they keep tools and stuff. It's private. He brought his mouth up to my lips, and we hovered there for a long time.

I could feel he was excited, through his pants...

Catherine can't take it anymore.

CATHERINE

Ok. That's enough.

Silence.

CATHERINE

(pointed)

You were supposed to meet up with
my husband, see what he did, report
to me.

CHLOE

(real)

I don't know what you want.

CATHERINE

I shouldn't have involved you in
this. I made a mistake.

Catherine leaves the Rivoli, getting as far away from Chloe
as she can.

ON CHLOE: Watching Catherine leave. A suppressed pain rises
in her face.

48 EXT. STREET OUTSIDE RIVOLI - MOMENTS LATER 48

Furious, Catherine gets into her car and turns the key. But
she can't easily exit, as the cars parked in front and behind
have wedged her in.

ANGLE ON: Chloe exits the Rivoli, balancing on the icy
ground. She unlocks her bicycle, looking behind her to see if
Catherine is watching her. And indeed, she is.

CUT BACK TO:

49 INT. CATHERINE'S CAR - SAME MOMENT 49

Catherine finally gets her car free, angrily taking her gaze
off of Chloe.

CUT TO:

50 EXT. STREET OUTSIDE RIVOLI - SAME MOMENT 50

As Chloe rides her bike away, she heads straight at a black
patch of ice, and immediately wipes out! (On purpose?)

CUT BACK TO:

51 INT. CATHERINE'S CAR - SAME MOMENT 51

A SCREAM! In the os.

Catherine sees that Chloe has fallen from her bike, and has
no choice but to get out and go to her aid.

52 INT. RIVOLI - MOMENTS LATER

52

Chloe sits on a bench, pulling her stockings off to reveal her bloodied leg. Catherine sits next to her, pulling bandages and disinfectant out of her Doctor's bag.

CHLOE

(referring to the Doctor's
bag)

You carry that in your car?

CATHERINE

You never know when you might need
it.

Catherine cleans Chloe's wound. Catherine's gaze can't help but run along Chloe's sexy leg.

CATHERINE

Hold it down to stop the bleeding.

Chloe presses her hand down on the bandage, brushing her fingers across Catherine's. She likes being mothered.

*

A moment.

CHLOE

I'm sorry.

Catherine brings her gaze from Chloe's open leg to Chloe's eyes.

CATHERINE

No, it's my fault.

A suspended moment, and then Chloe looks down at her wound.

CHLOE

(referring to her leg
wounds)

Will it scar?

CATHERINE

It shouldn't.

The front door opens and a chilled air hits Catherine. She looks deeper into the Rivoli where it is warmer, inviting her back in. Catherine looks at Chloe. Her look says she is ready to hear the rest of the story.

*

*

CUT TO:

53 INT. ANOTHER TABLE AT THE RIVOLI - LATER SAME NIGHT 53

Catherine and Chloe sit face to face with drinks.

*

CHLOE

(off Catherine's look)

...We were hidden. Deep inside this
jungle of exotic plants. We could
hear people in the distance, but we
were pretty sure nobody could see
us. I pushed my hand down his pants
and felt him. I moved my hand
lightly on him.

*

Ellipse:

54 INT. ALLEN GARDENS CONSERVATORY - DAY 54

*CLOSE ON: Chloe's hand moves to David's belt buckle. She
undoes it.*

BACK TO:

55 INT. RIVOLI - NIGHT 55

CATHERINE

(trying to be brave)

...Did he like that?

CHLOE

He seemed to really like that, yes.

CATHERINE

Right.

Catherine unconsciously pours a packet of sugar onto the
table and draws circles in it with her finger.

CHLOE

And I kept doing this lightly, in his pants, and he said, "I can't come, I can't come, I have to go back to work." But I moved my hand, I wouldn't stop, and then I bit his tongue, and just then he came, in my hand.

CATHERINE

(trying to be clinical)
...Then what?

CHLOE

Then he said he had to go. And he walked away.

Catherine absorbs this. A moment passes.

Catherine looks around at couples snuggling in corners. A man stares at her.

CATHERINE

...What were you wearing?

CHLOE

You know what my mother always told me?

CATHERINE

...What?

CHLOE

Never wear anything, never BUY any piece of clothing that you wouldn't wear to pick up your Lover in at the airport.

A moment of recognition from Catherine.

CATHERINE

Smart Mother.

CHLOE

She also gave me 473 dollars to leave home when I was fifteen. I never saw her again.

*

Catherine looks at Chloe. This Lost Soul. And she decides to open up.

CATHERINE
...My Son ran away.

A moment.

CATHERINE
With an older woman. She was 26.
She was a clerk in a clothing
store.

Chloe's eyes invite Catherine to keep revealing herself.

CATHERINE
One day she showed up at Michael's
school, and he just moved in with
her.

CHLOE
Does he live with her now?

CATHERINE
No. He came home. Because of
something I did. He completely
freaked out. He'll probably never
forgive me.

CHLOE
For what?

CATHERINE
...I...
(how to put it?)
Made sure that she didn't contact
him again.

CHLOE
(offering understanding)
...But you were just protecting
him...

CATHERINE
(of course)
...He's my only Son.

Chloe sees the pain in Catherine's eyes, and how important
being a mother is to her.

Catherine's gaze falls upon the pair of stockings that Chloe
took off. They are falling out of Chloe's purse: Odd and
sexy.

Catherine, on impulse, reaches out and touches the stockings.
A sad lust fills her eyes. Then she makes a decision. *

CATHERINE

I don't want to be rude.

CHLOE

You're not.

CATHERINE

I want you to be clean. I know you
are clean, but...

CHLOE

I can get tests.

CATHERINE

All of them.
(Starting to list the
tests)
HIV, STD'S...

CHLOE

(interrupting)
No problem.

CATHERINE

And show me the results.

A moment as the idea of Chloe sleeping with Catherine's
husband starts to form between these two women:

CATHERINE

Then I want you to meet him again.
One last time.

Catherine looks into Chloe's eyes. Then walks out of the bar.

CLOSE ON: Chloe's hand reaches out and covers the envelope.

56 INT. MERCEDES - NIGHT

56

Catherine drives. Fast.

57 INT. MASTER BEDROOM - NIGHT

57

Catherine slips into her bedroom. David is already asleep.
She drops her clothing to the floor of the closet without
picking them up.

58 INT. SHOWER - MOMENTS LATER

58

Catherine moves the soap over her body, trying to suppress
the upsetting, but undeniably arousing images in her head.
They are waking up her long-dormant sexuality.

*
*

Ellipse:

59 *EXT. CATHERINE'S MIND, ALLEN GARDENS CONSERVATORY - DAY* 59

Chloe's hand moves inside David's pants.

CLOSE ON David's mouth: the crease next to his mouth.

BACK TO:

60 *INT. SHOWER - NIGHT* 60

Catherine's eyes shoot open. She reaches to turn off the faucet, but then decides not to.

She pushes her hand down to her nether regions. It is immediately pleasurable.

She closes her eyes.

Ellipse:

61 *EXT. CATHERINE'S MIND, ALLEN GARDENS CONSERVATORY- DAY* 61

David and Chloe walk down an aisle of tropical plants, find some privacy and stand in front of one another, about to touch each other everywhere. An erotic potential steaming between them.

SOUND OF CATHERINE'S QUICKENING ORGASMING BREATH IN THE OS.

BACK TO:

62 *INT. SHOWER - NIGHT* 62

Catherine, post-orgasm, breathes hard, her forehead against the tiles of the shower.

63 *INT. MASTER BEDROOM - MOMENTS LATER* 63

Catherine slips herself inside the sheets of the bed. Careful not to wake up David.

Her eyes stare at the ceiling in shame, disbelief, and a strange kind of satisfaction.

And then, the VIEW lands on David who faces away from Catherine, his EYES CLOSED.

64 EXT. CATHERINE'S HOUSE - EARLY MORNING 64

The sun rises on the house.

65 EXT. STREET NEAR CAFE DIPLOMATICO - LUNCH 65

With great purpose, Chloe, now dressed in more expensive and fancy clothing, walks across the street towards Cafe Diplomatico.

66 INT. EXAMINATION ROOM - AFTERNOON 66

Catherine and Eliza - the patient who has never orgasmed - consult.

ELIZA

I tried it with my fingers.

CATHERINE

And...?

ELIZA

Uhm. Not much. Not much.

CATHERINE

You gave up?

ELIZA

Not exactly, no...I took the advice from one of your pamphlets and I ordered a vibrator online.

CATHERINE

Good.

ELIZA

Well, that was a bit better. A lot better. I started to feel something. I felt it get very...

CATHERINE

Mmmm?

ELIZA

Very like, I couldn't take it, it was uncomfortable, like something was going to have to happen. And then I came.

CATHERINE

Good.

ELIZA

And I waited a minute. Another minute. And then I did it again. I came.

CATHERINE

That is progress.

ELIZA

So that night, I had a performance, and during intermission, I went into the bathroom and did it again.

CATHERINE

...Uh-huh.

ELIZA

And the next day I did it a few more times. And now...I think I'm addicted.

ON ELIZA: About to cry.

CUT TO:

67 INT. ELEVATOR / RECEPTION - SAME MOMENT 67

Chloe steps off the elevator and comes down the hallway.

68 INT. RECEPTION - MOMENTS LATER 68

Chloe enters the upscale office.

RECEPTIONIST

Can I help you?

CHLOE

I'm looking for Catherine.

RECEPTIONIST

Dr. Stewart is in with a patient. When's your appointment?

CHLOE

I don't have an appointment. She and I are friends.

*
*

RECEPTIONIST
(slightly incredulous)
Ok, well, she should be out soon.

*
*

Chloe waits, looking at framed articles on the wall.

One of them is about mixing work and family. It features a picture of Catherine with her husband and Son. It strikes an chord of jealousy in Chloe that she tries to suppress.

Then, suddenly, Michael enters the office!

RECEPTIONIST
(noticing Michael)
Your Mom's still in with a patient.

Chloe immediately looks up: So, this is Catherine's Run-Away Son.

*

MICHAEL
I'm picking up my Tux.

*

RECEPTIONIST
It's in her office. Exciting
recital tonight? Huh?

MICHAEL
(sullen)
Yeah... I need to copy some music.

*

Michael turns around to notice Chloe staring at him with an arresting look.

*

*

CHLOE
Your Mom is Dr. Stewart?

Michael looks up at Chloe who stares at him with an arresting look.

MICHAEL
...My Mother is your gynecologist?

Chloe giggles. Michael can't believe he made that joke to this gorgeous girl, and moves past her to the photocopy machine.

CHLOE
You look like her.

MICHAEL

Me? I don't think so.

CHLOE

You have the same look in your eyes. I mean not the same color or shape. But the look. And your lips too.

Michael goes bright red.

CHLOE

I'm Chloe Sweeney.

MICHAEL

(charmed and shy)
Michael. Stewart.

CHLOE

(noting the sheet music in his hands)
Are you a musician?

Michael is embarrassed to admit his deepest passion, so covers by throwing it away.

MICHAEL

It's just what you're supposed to do I guess. Study music.

CHLOE

Is that what you do? I wish someone had given me lessons. I love music.

*

MICHAEL

Classical?

CHLOE

Raised by Swans.

Michael doesn't get it.

CHLOE

You never heard them? The band?

MICHAEL

No.

CHLOE
You'd like them...

An ease and energy grow between them.

69 INT. RECEPTION - MOMENTS LATER

69

Catherine ushers Eliza out.

CATHERINE
(to Eliza)
Don't worry. Ok?

ELIZA
(wiping her last tear)
Thanks, Doctor.

70 INT. RECEPTION - CONTINUOUS

70

Eliza leaves as Catherine checks in with her Receptionist.

CATHERINE
(to the receptionist)
That's it for my appointments,
right?

RECEPTIONIST
Mannie's Motors called. He says
your car will be ready in the
morning.
(Prompting her to
remember)
Alicia called about lunch at two.

CATHERINE
Right.

RECEPTIONIST
And your son is here...

Catherine follows the Receptionist's gaze towards Michael.
But then her heart stops when she sees that Chloe is sitting
two seats down from him!

CHLOE
Hi, Doctor.

Catherine can't even speak.

Chloe hands a manila envelope to Catherine.

CHLOE

I brought you these. Full work up.

Catherine is mortified in front of her Son.

CATHERINE

Thanks for bringing them by.

CHLOE

Can I speak to you?

CATHERINE

I really can't. I'm jammed. Can you call and make an...

Catherine realizes she must speak to Chloe, and beckons her out to the hallway.

CATHERINE

Ok, but quickly.

71 INT. CATHERINE'S OFFICE - CONTINUOUS

71

Chloe follows Catherine into her office.

CATHERINE

(reeling)

...That's my son...

CHLOE

I figured.

CATHERINE

...Ok.

(Trying to think straight
and not panic)

So, you didn't speak to him...

CHLOE

(without skipping a beat)

No. I came to tell you something
about this afternoon.

A moment. Chloe looks into Catherine's eyes, hooking her in, in a way that only Chloe can do.

CHLOE

It's today.

CATHERINE

Today?

CHLOE

...After lunch.

Chloe jumps into a crowded elevator and the doors close.

Catherine takes this in, but realizes that Michael has come out and is standing at the door to the hall.

MICHAEL

You got my Tux?

CATHERINE

(trying to get her head
around everything)

Yeah. In my office.

Catherine walks back into her office and Michael follows.

72

INT. CATHERINE'S OFFICE - MOMENTS LATER

72

Catherine opens her closet and pulls out Michael's freshly dry-cleaned Tux.

MICHAEL

Thanks.

Catherine touches Michael's shoulder. He practically flinches.

CATHERINE

(trying to connect)
I'm excited.

MICHAEL

About what?

CATHERINE

Seeing you play. Again. It's been a while...

Michael doesn't want to engage, and walks out of the office.

CATHERINE

(prompting him to say
something)
Thanks, Mom.

MICHAEL
(not turning around)
...You said it.

A tiny pierce in the tension between Mother and Son has been achieved.

73 INT. LAVISH RESTAURANT - SAME DAY

73

Catherine, Bimsy, and Alicia eat lunch.

Alicia and Bimsy talk.

ALICIA
(gossiping about a mutual friend)
...She said she would have left
years ago if it weren't for
Brittany and Tyler. That every
night she tries to imagine her life
seeing her kids only every other
week. And she can't do it. So, she
stays with him. At this point,
she's just surviving.

*
*

The girls chatter as Catherine sees sexy younger men and women drink nearby.

Catherine glances down at her watch.

2:00.

Her husband must be with Chloe now.

CUT TO:

74 INT. HOTEL ROOM - SAME MOMENT

74

*David looks through the sheer curtains out the window:
Apprehensive, excited.*

75 INT. LAVISH RESTAURANT - SAME AFTERNOON

75

Catherine, still looking out the window, notices a couple speaking intimately. It looks like an affair.

ELLIPSE:

76 *INT. HOTEL ROOM - SAME MOMENT*

76

David and Chloe's bodies are wet from sex. They glide over one another.

THE VIEW remains on Chloe's leg - The wound from her bike accident - David kisses her wound, and up to her nether regions.

The SOUND OF A VIBRATION in the os.

CUT BACK TO:

77 *INT. LAVISH RESTAURANT - SAME AFTERNOON*

77

Catherine's phone VIBRATES. She opens it and reads the following text:

WINDSOR ARMS. ROOM 211.

Catherine's face goes RED.

ALICIA
(approaching)
What was that?

CATHERINE
...A Patient.

Bimsy looks Catherine up and down, noticing how much sexier she looks.

BIMSY
(eyes narrowing)
...What is going on with you?

CATHERINE
Nothing.

BIMSY
(friendly)
I can understand it. Especially
with David missing flights, busy on
the Speech Circuit...

CATHERINE

David is fine. We talked about that night. He missed his flight. You know him, he's not the most organized man on earth.

BIMSY

No. I'm talking about you.

Bimsy looks over at Alicia, prompting her.

ALICIA

...Who have you met?

CATHERINE

Me? Oh God, no. No.

BIMSY

You've got affair written all over you.

Catherine is having trouble hiding a certain excitement and anxiety that is growing in her.

ALICIA

Was that him on the phone? Did he just text you?

Catherine feels cornered. A moment.

CATHERINE

...It's crazy...

Is Catherine going to tell them?! Catherine really needs to, but realizes there is no way she can.

CATHERINE

I have a pregnant patient who panics every time she gets the slightest kick or cramp. She's terrified of becoming a mother. I've decided to sort of hold her hand through this.

Alicia and Bimsy stare at Catherine.

CATHERINE

I need to call her back...We're finished here, right?

ALICIA
(incredulous)
...Uh-huh.

Catherine leaves. The two women eye her.

78 EXT. HOTEL - DAY 78

In the distance, Catherine approaches the doors to a Hotel- A different one than the Yorkville Hotel.

79 INT. LOBBY - MOMENTS LATER 79

Catherine enters the hotel.

80 INT. HOTEL HALLWAY - MOMENTS LATER 80

Catherine walks down a green hallway, towards Room 211.

81 INT. HOTEL ROOM - MOMENTS LATER 81

As Catherine enters, she sees that the bathroom door is open, and a shower is being taken.

She observes the white rumped-up bed and a room service cart with left-overs.

She sees in the mirror of the bathroom, part of Chloe's naked body getting out of the shower.

Catherine sits down on a chair. Flips through a Tourist Book.

Chloe exits the bathroom. She wears a white terry cloth robe and her hair is up in a nice towel.

There is a tension between the two women. How to begin?

Chloe starts to sit on the edge of the bed.

CATHERINE
Not there.

Chloe quickly sits back up.

CATHERINE

Sit in a chair.

Chloe does.

CATHERINE

Go on.

CHLOE

We met in the park again. But this time he didn't bring a sandwich. We checked in to this room. He turned on the News and pretended to be interested in it. I sat next to him, and he turned to me and kissed me. And he whispered, "Let's fuck."

A moment. Is Catherine going to be able to withstand this? She giggles out of embarrassment, sadness, fear and excitement.

CATHERINE

...Jesus.

CHLOE

Ok?

Catherine just stares at her, trying to stop her hands from shaking.

CHLOE

He couldn't get it up. We tried a few times. He was embarrassed, but I told him I didn't care at all. That I liked it. That it meant we could wait longer. He still was fully dressed, and I was naked at this point.

This is arousing to Catherine. And Chloe can tell.

CHLOE

Does this turn you on?

Catherine doesn't answer.

CHLOE

...He wanted to stay dressed. So he sat down on that chair.

Chloe points to the chair that Catherine is sitting on. Catherine suppresses a COUGH from the realization that she is sitting on the chair that David sat on.

CHLOE

He told me to get between his legs.
I took him in my mouth, and he got
hard.

Chloe SNEEZES.

CATHERINE

Are you ok?

CHLOE

I might be coming down with
something.

CATHERINE

Have you seen a doctor?

CHLOE

No. It's nothing. I'm taking Zinc.

CATHERINE

Did he come in your mouth?

CHLOE

No, I pulled him out of my mouth. I
put a rubber on him. Straddled him.

Now Catherine realizes she is sitting in the chair they
fucked on.

CHLOE

He came almost immediately when he
entered me. I put my tits in his
face.

Catherine brings her hands up to her face, breathes in.

CATHERINE

Ok. Well.

Catherine puts an envelope of cash down. Chloe takes it and
throws it in her bag.

CATHERINE

Do you want to count it?

CHLOE

That's ok.

Chloe goes into the walk-in closet and gets dressed.

Catherine LISTENS to Chloe's zippers, the rustle of her clothing. As she listens, she looks at the room service tray. She touches a used napkin.

Then, Catherine notices the white wine sitting on the room service tray.

CATHERINE

Did he order the wine? He doesn't usually drink white.

CHLOE

(exiting the closet,
finishing dressing)

I ordered it.

Chloe picks up a half glass of white wine and hands it to Catherine.

CHLOE

This one was mine.

Chloe'S POV: Catherine brings her lips to the glass, right next to Chloe's lipstick stain, and drinks.

There is a tension between the two women, but Catherine breaks it:

Catherine puts the glass down and starts to leave the room. Chloe following.

CATHERINE

Leave a tip. For the maid.

CHLOE

Right.

Catherine leaves the room, wracked with arousal, anger and confusion.

Catherine and Chloe walk together in silence. Finally:

CATHERINE

Does the Zinc really work?

CHLOE

If you take it early enough, yeah.

They continue to walk, then stop in front of the elevator. An awkward moment.

CATHERINE

(under her breath)

What kind of perfume is that?

CHLOE

It's lotion.

Chloe pulls the lotion out of her bag, puts a little on her finger and rubs it on Catherine's arm. Then a little on her own neck. Catherine is confused and pulled in by Chloe's touch.

But it is all too much for her and she retreats to a private area on the second floor mezzanine. She looks over the rail onto the lobby below. Chloe approaches from behind.

CATHERINE

We used to do everything together,
we couldn't stand to be apart for
even a few hours. We would sit for
one another outside appointments,
loving those moments of waiting
before we could finally, after an
hour or so, touch each other's skin
again, taste each other. I always
loved his hands...He used to grab
me everywhere. It used to be that
way. I used to be younger.

A bizarre jealousy fills Chloe's eyes - Though she has become an expert at sex, she has not been one at love.

CATHERINE

Have you ever had that with
someone?

CHLOE

...Yes.

CATHERINE

With who?

*

*

*

*

*

*

*

Chloe looks at Catherine, hesitates...

*

CHLOE

*

...I don't know...

*

Catherine looks away. She has to ask this question.

*

CATHERINE

Did he mention me?

CHLOE

...Yes.

CATHERINE

What did he say?

CHLOE

...That he loves his wife.

Catherine's breath catches.

CHLOE

Do you still love him?

CATHERINE

...I don't know.

CHLOE

There was one more thing...He said
it was the first time he's ever
done this.

CATHERINE

(quickly)

That's a line.

Catherine is flushed with the horrific realization that she
may have made the whole thing happen. That she is fully
responsible.

CATHERINE

Jesus. I don't know if I should be
relieved or simply go back upstairs
and hang myself from the shower
rod.

Catherine sits on a low arm chair. She puts her face in her
hands, starting to cry.

CATHERINE

(under her breath)

Fuck.

Chloe squats down at Catherine's feet. She dares to reach out
to Catherine's face. Then she lifts it. Looks deep into her
eyes.

A moment.

Chloe KISSES CATHERINE ON THE LIPS.

Catherine is taken aback. Mainly because she likes it.

CATHERINE

I don't know what's happening.

*

Chloe touches Catherine's hand, moves to kiss her again.

CATHERINE

I can't.

And Catherine exits the hotel - Leaving Chloe alone.

83

INT. RECITAL HALL - SAME EVENING

83

Catherine enters through the back doors - out of breath and flustered. Her Son has already begun playing the piano.

MOMENTS LATER: Catherine makes her way past audience members and seats herself

She avoids eye contact with David who is seated a distance away by focusing on the stage.

But David looks his wife for a very long beat. Something is off. He sees how far away she is. And concern flies across his eyes.

Catherine can't bring herself to look at her husband, and keeps her eyes on the stage, allowing her Son's music to fill her.

LATER:

Michael seems in his element, releasing to the music - This is where his strength comes out. His hair flies in his eyes as he climaxes the music in a very moving way.

A moment of quiet, and then the crowd APPLAUDS.

Michael bows and looks around the audience, searching for someone. Finally, he clasps eyes with his mother. And he allows his mother to be proud of him.

84 INT. RECITAL HALL RECEPTION AREA - AFTER THE RECITAL 84

At the post-recital party, Catherine moves across the beautifully-lit room towards her husband who is in an intense - and somewhat flirtatious - conversation with the Girl Behind the Bar.

David looks up, sees his wife coming, and quickly ends his conversation. Husband and wife come together, each holding a secret that hangs between them.

What will happen? Then:

DAVID
Congratulations.

What does that mean? Catherine isn't sure.

CATHERINE
...On?

DAVID
(real)
Your beautiful Son.

A significant moment.

DAVID
He's you.

An ease grows between them.

CATHERINE
(an intimacy)
He's you, you know that.

David reaches for Catherine's hand, laces his fingers through hers. She is taken aback by this warmth, as David brings her hand to his lips and kisses it.

He immediately senses something different about his wife.

DAVID
...What is that?

CATHERINE
What?

DAVID
...Are you wearing perfume?

Catherine realizes that her husband is smelling Chloe's lotion on her skin! It panics her.

CATHERINE
....It's lotion.

DAVID
(looking into her eyes)
I like it.

David touches Catherine's face, but she pulls away, devastated and confused that he is attracted to her because of Chloe's scent.

What? DAVID

Catherine feels like she is going to burst into tears. Does she have the strength to confront him right now?

But the moment is broken when someone calls to David.

YOUNG CO-ED
Professor Stewart!

David turns to see a good-looking Student approach: And Catherine, overwhelmed by the night and her husband's betrayal, makes a decision - And slips away.

David turns to look for his wife, but she has vanished into the crowd.

85 EXT. RECITAL HALL - MOMENTS LATER 85

Catherine gets into a Cab.

86 INT. CATHERINE'S CAB - MOMENTS LATER 86

Catherine looks out the window, the city spinning in the reflections of her eyes.

87 EXT. YORKVILLE HOTEL - SAME NIGHT 87

Catherine enters the hotel.

CHLOE

FULL YELLOW REVISION

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68A

87A OMITTED

87A *

88 INT. YORKVILLE BAR - MOMENTS LATER

88

Catherine walks into the bar, scans for Chloe, finds her.

Catherine walks up to Chloe who is with a Client. Catherine just stares at her, indicating she needs to talk to her.

CHLOE
(To Catherine)
...Hold on...

CATHERINE
This can't wait.

89 INT. YORKVILLE HOTEL ROOM- MOMENTS LATER

89

Catherine and Chloe stand face to face

*

What is Catherine going to do? It's not clear if she is going to kill her or absolutely molest her.

*

Then Catherine, shaking with anger and confusion, unbuttons Chloe's blouse, exposing her breasts.

She looks at Chloe's beautiful body. She is so used to seeing women's bodies clinically, but now she sees Chloe's body as real, sensual - Something her husband possessed.

CATHERINE
(broken and angry)
How does he do it?

CHLOE
...What?

A moment.

CATHERINE
Touch you.

And Chloe gets it.

A moment, and Chloe takes Catherine's hand and puts it on her breast. Then down her body to her inner thigh.

But Catherine can't take it, and she pulls her hand away. She brings her fist into her chest like it has been violated. She sits on the edge of the bed and closes her eyes in utter sadness.

A moment. Then she feels Chloe's hand cover her eyes into blackness. Chloe kisses Catherine's head, then face, and kisses the tears from Catherine's face.

She moves to kiss Catherine's entire body, pressing her clothing to the side, removing them. She makes love to Catherine, and is clearly filled with intense emotion. This is what she has been waiting for.

*
*
*

Chloe looks deeply into Catherine's face, but Catherine looks away, letting the sex fill her, but avoiding contact with the reality of who is doing this to her.

*
*
*

LATER:

Catherine is asleep, Chloe is asleep next to her. Both women are completely naked.

Catherine's eyes open. She slowly takes in the environment around her, Chloe's presence next to her.

Catherine picks up her cell phone. Checks it. Puts it away. Then she feels Chloe's eyes on her, and turns towards her.

CATHERINE

I have to go home.

Chloe pulls Catherine into a kiss.

*

CHLOE

Stay longer.

CATHERINE

My cell phone has ten messages. The
last one is from my Son.

*

The mention of Catherine's Son makes Chloe feel stung. But
she has an idea:

*

CHLOE

Let me drop you off.

CUT TO:

90 INT. CAB - SAME LATE NIGHT 90

Chloe rests her head on Catherine's shoulder as the cab flies
through the city. Wind from the open window blasts
Catherine's face.

91 EXT. UPSCALE SUBURB - LATER 91

The Cab enters a wealthy suburb.

92 INT. CAB - SAME MOMENT 92

Catherine sees the familiar upscale homes. As she gets closer
to her husband, the transcendence of the evening seems more
and more appalling.

She is waking from a dream. Sobering up from a fantasy.

She decides to stop a block from her house.

CATHERINE

(to the Cabbie)

You can stop here.

CHLOE

Is this where you live?

CATHERINE

...A block from here.

CHLOE

Which one is your house?

Catherine is hesitant, but points to it.

Catherine hands money to the Cabbie.

CATHERINE

That's to drive her back home.

Catherine turns to Chloe. She makes a clear decision.

CATHERINE

...Please don't see my husband
again.

Chloe is taken aback by this remark, but tries to not appear
so.

CHLOE

...Do you want to see me again?

CATHERINE

(difficult)

I don't know...We work in the same
neighborhood, don't we? I'll see
you on the streets.

*
*

CHLOE

On the streets?

*
*

CATHERINE

That came out wrong. I didn't mean
it that way.

*
*
*

A moment.

*

CATHERINE

...I'm exhausted.

*
*

And Catherine starts to get out of the car.

Quickly, Chloe pulls something out of her bag. It is the
silver and bone comb that we've seen before.

CHLOE

Here. I want you to have this.

CATHERINE

I told you. It's yours.

CHLOE

No, it was my mother's. I want you
to have it.

Catherine reaches her hand out to Chloe. Takes the comb. Chloe's hand lingers on Catherine's. Her short red nails touching Catherine's ivory skin.

CATHERINE
(getting slightly
concerned)
...You dropped it on the floor on
purpose?

CHLOE
I wanted to talk to you.

Catherine notices a light being turned on in her house.

CATHERINE

I have to go.

Catherine leaves.

On Chloe: Her wide eyes turn dead. A feeling of deep betrayal
and anger fills her. *

*

93 EXT. CATHERINE'S STREET - MOMENTS LATER

93

Catherine walks towards her house.

A Distant Dog Barks.

Catherine can sense that Chloe is watching her, and turns to see that the Cab is still sitting there. Chloe is silhouetted in the backseat, like a ghost-child being left.

Catherine waits a moment, and the Cab finally pulls away down the street.

Catherine takes a deep breath of courage and continues to her house: The Walk of Shame.

94 OMITTED

94

95 INT. KITCHEN - MOMENTS LATER

95

David, up all night, sits at the kitchen table. Catherine stands at the door: A Still Life of Betrayal.

Then:

DAVID

...Who is it?

Catherine takes a moment. They've both slept with Chloe, so how guilty should she be?

DAVID

How long?

Catherine decides to play the game.

CATHERINE

...Two weeks.

A moment.

DAVID

...Are you in love?

CATHERINE

If I were, would it make a difference?

DAVID

Of course it would make a (fucking) difference.

CATHERINE

Are you in love?

DAVID

YOU'VE been out all night. How is
it that now I'M under
interrogation?

CATHERINE

That's right. You're a lot more discreet than I am. You don't come home late. You've got it down with the women.

DAVID

I like women. I appreciate their beauty, their intelligence. That doesn't mean I'm fucking them.

CATHERINE

Do you know how it makes me feel
when I find you in your office at
night Instant Messaging with a
female student?

DAVID

It was a guy. His name is Charlie.
(Maddeningly passive
aggressive)

And I make myself available to my
students. That's how I get their
trust. That's how I teach.

*
*
*

CATHERINE
(cutting the shit)
You can't admit it, can you?!

*
*
*

DAVID
Admit what?!!

CATHERINE
You flirt with every single god
damn female you come into contact
with! I don't know if you're
kissing them, flirting with them,
or fucking them all!

*
*

DAVID
(suddenly losing it,
pounding his fist)
I'm not having an affair!

*
*

A moment as these words ECHO through the family house.

*

MICHAEL
(os)
Stop it.

*
*
*

David looks up and sees that his Son is at the top of the
stairs. He heard the whole thing.

*
*

CATHERINE
(to Michael)
Go to your room.

*
*
*

MICHAEL
(incredulous)
You're telling me to go to my room?

*
*
*

CATHERINE
Leave us alone for a minute.

*
*

MICHAEL
You can't control me. You can't
control Dad. You can't even control
yourself.

*
*
*
*

DAVID
That's enough, Michael!

*
*

MICHAEL

You want me to move out again?! You
want to come humiliate me, squeeze
the life out of me and push
everybody out of my life? To cover
for the fact that you are so
screwed up you don't even have a
relationship with your husband any
more? I can't wait to get the fuck
out of here!

Catherine has had it.

CATHERINE

(calmly and frighteningly)
Yes. Let's all move out. Let's get
as far away from one another as we
possibly can.

96 OMITTED

96 *

CHLOE

FULL YELLOW REVISION

2/17/09

75

97

OMITTED

97

*

- 98 INT. CATHERINE'S STUDY - CONTINUOUS 98 *
- Catherine SLAMS the door shut and stares into the darkness.
- She takes a breath of air, trying to stop herself from completely breaking down.
- She puts her palm up to the window, looking out into the tangle of trees and bushes. Her eyes growing wild and Un-tethered. *
- 99 EXT. CATHERINE'S HOUSE - LATER, DAWN 99
- Establish.
- The red dawn envelopes the house and the trees like a virus. A single Mockingbird sings.
- 100 INT. DAVID'S STUDY - EARLY MORNING 100 *
- David sits on the edge of the couch. He never went to sleep. He holds his cell phone in his hands, poised to use it. About to make a big decision. *
- 101 INT. MICHAEL ROOM - SAME EARLY MORNING 101
- Michael is asleep on top of his bed. In the background we see David leave his 3rd floor Office.
- 102 EXT. CATHERINE'S HOUSE - MOMENTS LATER 102
- David leaves his house.
- 103 INT. CATHERINE'S OFFICE - LATER SAME MORNING- ESTABLISH 103
- Catherine's medical building sits on one side of the street, while the Yorkville Hotel sits on the other. Cars pass through the street between them. Catherine runs towards her office.

104 INT. CATHERINE'S OFFICE - LATER SAME MORNING

104

Catherine runs into her office: Late.

A room full of patients and a hassled Receptionist wait for her.

CATHERINE

(lying)

I was held up at the hospital. I'll
be just one minute.

Catherine charges into her office, followed by her
Receptionist.

105 INT. CATHERINE'S OFFICE - MOMENTS LATER

105

Catherine puts on her Doctor's Coat while her Receptionist
tries to prep her.

RECEPTIONIST

...Are you ok?

CATHERINE

(no)

Yeah...

RECEPTIONIST

There was an urgent call from Mrs.
Beatrice: She's concerned about her
hormone therapy. Mrs. Carmicle has
a Yeast Infection again. And these
came in for you.

The Receptionist places several slips of paper down. They are
all calls from Chloe. Catherine clenches her jaw in concern.

CATHERINE

I'll be right there.

Catherine turns to her computer which has a screensaver of
her and Michael. She swipes her finger across the mouse and
the image vanishes. Then she hits E mail and scrolls down her
Inbox. She finds an e mail from CHLOE.

She OPENS the e mail. And slowly, a photograph of Chloe and
Catherine - naked in bed - unfurls itself. The picture was
taken by Chloe with her cell phone while Catherine slept last
night.

*
*
*
*

Catherine turns to see her Receptionist still standing there, watching.

Her Receptionist leaves.

Catherine immediately dials her phone.

CHLOE
(through the phone)
This is Chloe.

CATHERINE
Where are you?

CHLOE
(through the phone)
In your waiting room. Didn't you
see me when you came in?

Catherine immediately goes to reception.

106 INT. WAITING ROOM - CONTINUOUS

106

Indeed, Chloe is sitting in the waiting room.

CATHERINE
Come in.

Chloe goes into Catherine's office.

107 INT. CATHERINE'S OFFICE - MOMENTS LATER

107

Catherine locks her door and turns to Chloe who hands her a bouquet of beautiful flowers.

CHLOE
Smell them.

CATHERINE
What are you doing?

CHLOE
...I'm sorry.

CATHERINE
No. I'm sorry.

A moment.

CATHERINE
You are amazing. Amazing. You're so
beautiful.

Chloe is caught. This is exactly what she wants to hear.

CATHERINE

But. We've taken this as far as I
want it to go.

Chloe approaches Catherine.

CHLOE

I liked it. You. Last night.

CATHERINE

I liked it too. I can't say that I
didn't.

CHLOE

I don't want it to be over.

*

Chloe moves to kiss Catherine, but Catherine slinks away.

CATHERINE

(grabbing her check book)
Do you want money?

CHLOE

It's not about money.

CATHERINE

You accepted money from me, when
did it not become about money?

*

Catherine quickly hands her a check.

CATHERINE

This should take care of
everything. And you.

Chloe looks at the check. It's a lot of money. It makes her
nervous because it means Catherine is serious about ending
this.

CHLOE

(panicked)
Last night wasn't business for me.
It was real.

*

Catherine does not want to hear this.

CATHERINE

How do I make this clear? The business transaction, which is what this was, is over. Now please get out.

Catherine coldly ushers Chloe out the door, and calls in her first patient.

Chloe is left in the waiting room. Her eyes, which are full of hurt, turn to rage.

But she is quickly calmed as her eye catches the framed picture of Catherine and her family; she stares at the image of Michael.

108 EXT. ICE RINK - SAME AFTERNOON

108

Michael plays Ice Hockey. He gets a Penalty and is sent to the box. He's pissed. Then:

CHLOE

(os)

Hey.

Michael's eyes widen. He can almost FEEL Chloe at his neck. He turns and looks at her. Immediately brightening - but nervous.

MICHAEL

Hi.

Chloe slips him a slim package. Michael is oddly aroused and confused by this move.

CHLOE

I bought you the CD, the one we were talking about...Raised by Swans.

Michael can't help but smile and laugh a little.

CHLOE

What?

MICHAEL

(coming clean)

I downloaded all their albums already.

CHLOE

But you didn't download the case,
the art, the CD that you can keep
forever and hold in your hands.

*

Chloe lights a cigarette, takes a puff. Then starts to back up, holding her cigarette out to Michael. This forces Michael to follow her. He grabs the cigarette and puffs it. Then out of the blue, Chloe says:

CHLOE

I hate Facebook.

Michael can't help but giggle.

*

CHLOE

Nothing is private. Nothing is
real. Like this. Meeting you here.
In the Penalty Box. Do you have a
page?

MICHAEL

(denying)

No. No.

(a moment, admitting)

Yes.

*

*

*

CHLOE

I know. I saw it. That's how I knew
about the game. Nice picture.

MICHAEL

I don't photograph well.

CHLOE

I like the picture of your mother.

MICHAEL

There's no picture of my mother...

CHLOE

Isn't that her in the background
when you're getting that award?

MICHAEL

But she's out of focus.

Chloe looks deeply into Michael's eyes.

CHLOE

I notice everything.

*

And she walks away. Michael watches her vanish. His eyes are at once aroused and haunted by her.

109 EXT. CATHERINE'S HOUSE - DUSK 109

LONG SHOT: Dusk's red fingers creep into the landscape of Catherine's house.

110 INT. FRONT HALL OF CATHERINE'S HOUSE - DUSK 110

Catherine, having just come home, stands in her empty front hall. Red shadows cross the floor.

CATHERINE

...David?

But he's not home. She feels like a stranger in her own house: Something's off.

All she hears is SPOOKY AND ETHERIAL music coming from upstairs in Michael's room (It is the music Chloe gave him).

For Catherine, something about the music seems familiar, but she can't pinpoint it. She climbs the stairs, approaching Michael's door.

111 INT. HALL OUTSIDE MICHAEL'S ROOM - CONTINUOUS - DUSK 111

Catherine stands outside Michael's room, when she HALLUCINATES THE SOUND OF CHLOE'S VOICE HUMMING the tune from the Rivoli. She realizes it is the same music that is coming out of Michael's room!

Then Catherine throws Michael's door open! But nobody is there. Only the music.

SUDDENLY, a hand touches Catherine's shoulder from behind!

Catherine practically jumps through the roof. She turns to see - It is her Son.

CATHERINE

Jesus.

Catherine walks into his room and turns down the music.

CATHERINE

Where did you get this music?

MICHAEL

(lying)

...From the store...

CATHERINE

Did you speak to that girl?

MICHAEL

(feigning ignorance)

What girl?

CATHERINE

In my office.

MICHAEL

I don't know what you're talking about.

Catherine looks around for Chloe.

CATHERINE

Is she here?

Catherine starts to ransack Michael's room, throwing things all over the place, upsetting his privacy.

CATHERINE

Where is she?!

MICHAEL

Are you fucking insane?

*

Catherine stops. Realizes she IS acting insane. Just at that moment, she receives a TEXT from Chloe!

It says:

I JUST LEFT HIM.

Catherine's heart stops. She is about to lose her mind as she backs out of her Son's room.

CATHERINE

I don't know...I don't know
anymore...

Catherine wanders towards her bedroom. Then she turns to her Son.

CATHERINE

...I'm sorry.

And she disappears into her room.

112 INT. CATHERINE'S BEDROOM - CONTINUOUS - DUSK 112

Catherine locks her door and goes to the picture glass window that looks out on the trees. She takes a deep breath, trying to get her bearings, then dials Chloe on her cell.

CUT TO:

113 EXT. STREET - SAME MOMENT - DUSK 113

Chloe, walking down the street, looks at her RINGING cell and is relieved that it is from Catherine.

CHLOE

This is Chloe.

CATHERINE

(through the phone)

I told you not to call my husband.

CHLOE

(through the phone)

I didn't call him. HE called ME.

CUT BACK TO:

114 EXT. CATHERINE'S BEDROOM - SAME MOMENT - DUSK 114

All the color drains out of Catherine's face.

CHLOE

(from the phone)

I would have never contacted him
myself, but when he called me, I
don't know, it didn't seem like he
was calling for sex. It was
emotional this time. There was
something he said...

A suspended moment. Will Catherine bite on this?

CATHERINE

What?

CUT TO:

115 EXT. STREET - SAME MOMENT - DUSK

115

CLOSE ON CHLOE'S LIPS:

CHLOE

He said that when he touches you,
it feels like he's cheating on me.

Chloe can hear NOTHING from Catherine.

CHLOE

Did you hear me? That's what he
said.

*
*

CUT TO:

116 EXT. CATHERINE'S BEDROOM - SAME MOMENT - DUSK

116

Catherine, white as a sheet, looks down through her window to
the ground. Vertigo and panic.

CHLOE

(through the phone)

...Do you want me to tell you
more...?

Catherine's mind races with a plan that fills her with fear.

CATHERINE

Meet me in a half hour. Cafe
Diplomatico.

CUT TO:

117 EXT. STREET - SAME MOMENT - DUSK 117

Upon hearing this, Chloe's eyes will with light.

She looks down at the pulsing numbers on her cell, indicating that Catherine has hung up.

118 EXT. CAFE DIPLOMATICO - NIGHT 118

Couples and friends meet and drink.

Catherine approaches and enters.

119 INT. CAFE DIPLOMATICO - MOMENTS LATER - NIGHT 119

Catherine sips a Cognac, waiting. She checks the entrance.

Catherine's POV: A throng of students enter.

ANGLE BACK ON CATHERINE: A moment.

Catherine's POV: An Older Man and Younger Woman enter.

ANGLE BACK ON CATHERINE:

CATHERINE'S POV: **DAVID ENTERS!**

This is the first time David has seen his wife since last night when they fought. So it is very loaded for him.

DAVID

(approaching, rushed)

What's going on.

*

*

CATHERINE

(deflecting the question)

You want to order?

DAVID

(harried)

I'm Chairing Orals tonight.

*

CATHERINE

This won't take long...

DAVID

(to the waiter)

Coffee.

CATHERINE
I'm having Cognac.

DAVID
(to the waiter)
And a Hennessy.

David turns to Catherine.

DAVID
(angry)
What is it?

CATHERINE
I wanted to give us a chance to lay
things out straight. I wanted us to
tell each other everything. The
truth.

David takes a deep breath of discomfort. He's not up for
this.

CATHERINE
(straight)
Is there something you want to tell
me?

DAVID
ME?

CATHERINE
Just tell me.

DAVID
...About New York?

CATHERINE
Ok.

David decides to come clean.

DAVID
I lied.

This admission makes Catherine sick, but she stays strong.

DAVID

(cards on the table)

I didn't want to have a birthday, I didn't want to be one year closer to retirement. So, I stayed. I had a drink. I had three.

CATHERINE

You mean you stayed to have a drink with Miranda.

David is Caught.

CATHERINE

(off his look)

You did.

DAVID

...You listened to my messages.

CATHERINE

What did you do with her?

DAVID

Now you're spying on me?!

CATHERINE

I plan your party for months, I secretly contact each and every one of our friends, I order thousands of dollars worth of flowers, a caterer, a cake. I act like some superhuman housewife, and you're screwing an eighteen year old. I'm such a fucking idiot.

*

DAVID

I didn't screw her. I flirted with her.

CATHERINE

You are so full of shit.

A CREAK AT THE DOOR AGAIN! Catherine looks up.

Catherine's POV:

CHLOE ENTERS!

Chloe looks for Catherine, and spots her. And then:

Chloe sees David!

Chloe is a deer caught in the headlights.

Catherine looks straight at David to see his reaction, but:

From the look on David's face, Catherine can clearly see that her husband does not even know Chloe!

DAVID

(off his wife's look)

What?

Catherine is stunned.

DAVID

(to Catherine)

What? What?!

Catherine is relieved. Her husband does not know Chloe! An odd embarrassment overtakes her as the entire truth comes clear to her.

ANGLE ON: Panicked, Chloe runs out of the cafe.

DAVID

Who was that girl?

Catherine watches Chloe run out as it all sinks in.

CATHERINE

...Nobody. She was nobody.

120 EXT. CAFE DIPLOMATICO - SAME MOMENT - NIGHT 120

Chloe runs away from the bar: Sadness and betrayal rising in her eyes.

121 INT. CAFE DIPLOMATICO - SAME MOMENT - NIGHT 121

Catherine looks straight at David.

CATHERINE

It's over.

It sits in the air. David is nonplussed.

DAVID

That's it?

CATHERINE

Yes.

DAVID

You came to put the cards on the table, but I'm the only one that's admitted anything.

CATHERINE

It's hard to explain. It was so strange and unexpected. But it's over now.

DAVID

And I'm supposed to be happy about that? I'm supposed to be happy that you had your little mid-life crisis fling?

CATHERINE

It wasn't a fling.

DAVID

Jesus, Catherine, how many times have I been tempted to kiss another woman, to kiss a student, to sleep with other people to get through hard times between us. How many times have I actually been propositioned, and I never did it, not once.

CATHERINE

But you wanted to!

DAVID

I'm human! Can you say you've been any different?

CATHERINE

Yes! I've never wanted to be with anybody else.

DAVID

You're lying!

His VOICE reverberates in the Cafe. Some Patrons look over.

Indeed, Catherine IS lying. And her face betrays it.

DAVID

(pissed)

You took me from work, you made me
come all the way down here to be
honest with each other. And you're
telling me nothing.

*

David walks out. And, frightened, Catherine quickly throws
money down and follows her husband.

122

EXT. CAFE DIPLOMATICO - MOMENTS LATER - NIGHT

122

Catherine leaves the Cafe, scans the street for David, then
sees him hailing a cab.

She runs over as he is opening the door.

*

David turns to his wife.

CATHERINE

Listen to me. I'll tell you.

David can see that his wife is going to tell him what
happened.

David turns to the Cabbie.

DAVID

Forget it. Thanks anyway.

Pissed, the Cab drives away quickly.

David and Catherine stand in the middle of foot traffic,
their entire relationship hanging on a thread.

CATHERINE

(coming clean)

She told me her name was Chloe.

David can't quite believe his ears.

DAVID

...A woman?

CATHERINE

She was a girl.

A moment.

CATHERINE

I asked her to do something. To tempt you. To see what you were doing. I thought you were cheating on me.

DAVID

(losing patience)

Jesus fucking Christ, I'm not cheating! I told you.

CATHERINE

I understand that now. But at the time, she said she slept with you.

*
*

DAVID

This is ridiculous.

CATHERINE

She took my money, and she lied about sex with you. I would meet up with her, and she would tell me every detail.

*

DAVID

Like what?

*
*

CATHERINE

Stories...

*
*

Off his look...

*

CATHERINE

She said it started with a picnic in the park. Inside the greenhouse at Allen Gardens.

*
*
*
*

(This is hard)

She told me that you kissed her. That she could feel you, getting excited...I felt confused, but I also felt strangely alive, closer to you.

*
*
*
*
*
*

A moment of odd arousal for both of them. It's almost too much, and Catherine looks down. Then she dares to look into David's beautiful face.

*
*
*

CATHERINE

You become more beautiful with every year. Every gray hair, every line. Everything that happens to you makes you so much more desirable. And I feel like if you were to blow on me, I'd vanish, I'd disappear. I've felt so invisible. So old.

There is something Catherine has to confess.

CATHERINE

I slept with her.

DAVID

...The Girl...?

Catherine nods yes.

It sits in the air between the couple. Will it push David over the edge and away from his wife? Or will this confession save their marriage?

CATHERINE

You and I used to make love three times a day. Then every day. Then once a week. Then we had Michael, and we were parents. We were best friends. And then, I didn't know how to go from your best friend to your lover.

DAVID

(bald)

You stopped touching me.

CATHERINE

I couldn't look at myself. I didn't know who I was. I think I'm nineteen, and then I look in the mirror, and I'm this person who doesn't know how to seduce you.

All of this - including the confessions, the sadness and sex - makes Catherine cry. David takes her cheeks in his hands, looks at her lovely face. Catherine raises her eyes to him, and they kiss. Beautifully. And truthfully. And erotically. For the first time in years.

CHLOE

FULL YELLOW REVISION

2/17/09

93

*

123

OMITTED

123

*

124 EXT. CATHERINE'S HOUSE - SAME NIGHT

124 *

WIDE SHOT: Catherine's house, surrounded by trees.

125 INT. MUSIC ROOM AT CATHERINE'S HOUSE - SAME MOMENT 125

Michael's eyes are closed as he plays the guitar,
interpreting and finding the notes to replay the MUSIC THAT
CHLOE GAVE HIM.

The VIEW pushes towards the window until it is revealed that outside, Chloe stands in the trees. Her eyes are closed, allowing Michael's music to caress her.

Then Michael stops playing because he senses something is outside.

126 EXT. CATHERINE'S HOUSE - SAME MOMENT - NIGHT 126 *

ANGLE ON: Michael opens the back door and looks out into the darkness of the trees.

MICHAEL'S POV: Like a white and beautiful phantom, Chloe emerges from the darkness of the woods, approaching Michael.

Michael is wide-eyed, stunned, paralyzed.

MOMENTS LATER:

Catherine's back door closes, and Chloe and Michael are no longer outside. Michael has, presumably, let Chloe in the house.

127 INT. CATHERINE'S BACK ENTRANCE - SAME MOMENT - NIGHT 127

Michael and Chloe stand face to face.

CHLOE

...Tell me about running away.

Michael isn't sure how to answer.

CHLOE

I ran away too.

*

MICHAEL

I fell in love.

CHLOE

With who?

*

MICHAEL

She was 26, and I was only 16.

*

Chloe keeps her gaze steady on Michael. He is both aroused and terrified by her attention. But he likes telling her the truth of what happened.

MICHAEL

I moved into her place. I brought
nothing with me. She was...
amazing.

*
*

CHLOE

How?

*
*

MICHAEL

It seemed like there was nothing
about me that she said no to.

*
*
*

Chloe recognizes the feeling because she has felt this for Catherine.

*
*

MICHAEL

And for the first time in my life I
felt completely real. I felt like
myself. Not like a son, or a
student or a musician, or a lonely
weirdo. Or all the things people
think I might be. She and I didn't
need food, we didn't need the
lights on or off, we didn't need
sheets or furniture. We just had -
and I know it sounds dumb - but we
just needed what happened between
us - what we made up in our own
world.

*
*
*
*
*
*
*
*
*
*
*
*

CHLOE

(truthful)

It sounds perfect.

*
*
*

MICHAEL

My mother told her if she didn't
stop seeing me, she'd call the
police. And so, one day I came home
to our apartment, and she was gone.
Remnants of us were left behind,
and a note. She was too afraid to
even talk to me on the phone. And I
lost it. Completely. I hated her.

*
*
*
*
*

CHLOE

Your girlfriend?

MICHAEL
(straight)
My mother.

Chloe and Michael look into one another's eyes as if their vengeance against Catherine is a subconscious erotic pull between the two of them.

CHLOE
She has a way of controlling and
betraying people.

*

A moment.

CHLOE
Can I see your room?

*

Chloe goes up the stairs.

*

A Moment. Michael follows.

*

128 INT. UPSTAIRS HALLWAY - MOMENTS LATER - NIGHT

128

Michael trails Chloe, but she walks right past his room.

Chloe looks back towards Michael, then slips into Michael's parents' bedroom like an inviting phantom. Michael hesitates, then follows.

129 INT. CATHERINE'S BEDROOM - CONTINUOUS - NIGHT 129

Chloe stands in the middle of Catherine's bedroom, taking in every detail. She can almost smell Catherine - Seeing the family and relationship history.

Michael appears at the doorway.

MICHAEL

What are you doing?

Chloe unbuttons her dress, drops it to the carpet, and slips inside the bed.

Michael is floored. Not sure if he should jump in, or run like hell.

Chloe reaches her hand out to Catherine's night stand. She grabs Catherine's lip balm and slowly moves it across her lips. *

Chloe finds the comb she gave Catherine and puts it into her hair. Then looks up at Michael who is paralyzed with excitement. *
*
*

CHLOE

I want to show you everything. *

She opens the covers to reveal her breasts in the light of the moon. The comb in her hair sparkles in the moonlight. *

CLOSE ON: Michael takes a deep breath. His eyes fill with tears of excitement, lust and a strange kind of love.

130 OMITTED 130 *

131 EXT. STREET - SAME NIGHT 131 *

David steps into a Cab. He holds his wife's hand, strongly. *

There is a sexual energy between them. *

 DAVID *

I don't want to leave you right *

now. But I'm late. They're going to *

kill me when I get to school. *

 CATHERINE *

I'll still be here. I'll see you at *

home. *

 (a beat) *

I'm sorry. *

 DAVID *

For what? *

 CATHERINE *

Not trusting you. *

A moment between the two of them, and the Cab drives away.

Catherine watches it disappear. She feels this incredible
post-kiss glow; and as the city swirls around her, she feels
like she is part of life again.

132 INT. CATHERINE'S BEDROOM - SAME NIGHT 132

Chloe touches Michael the same way she touched Catherine. *

There is a sad lust in her eyes as she tries to reconstruct *

Catherine inside Michael's skin. *

But she cannot do so as she finds her hands searching over *

his flat chest for something much more female. *

And, much as Catherine did when she made love with Chloe, *

Chloe looks away, as Michael starts to fuck her in the *

Missionary Position. *

Her eyes graze across Catherine's beautifully feminine world *

and possessions, including photos of Catherine. *

And Chloe silently climaxes. *

Michael comes right afterwards, unaware that Chloe is not even thinking about him.

*
*

A moment passes.

And then Michael can't help but giggle out of embarrassment and joy. He lies back down on the bed, as Chloe looks away, sad, lost and haunted.

*
*

133 INT. CATHERINE'S HOUSE - LATER SAME NIGHT

133

Catherine enters her house.

134 INT. STAIRWELL - MOMENTS LATER - NIGHT

134

Catherine climbs the stairs, excited to get to her room where she will soon be making love to her husband.

*
*

135 INT. UPSTAIRS HALLWAY - MOMENTS LATER - NIGHT

135

Catherine walks by Michael's bedroom, then approaches her own bedroom.

*

136 INT. CATHERINE'S BEDROOM - MOMENTS LATER - NIGHT 136

Catherine enters her room, and sees someone in her bed! *

Catherine steps back.

CATHERINE
(could it be?)
...David...?

*

Then, as Catherine's eyes become adjusted, she sees that Michael is in her bed!

CATHERINE
...Michael.

Michael opens his eyes.

MICHAEL
...Shit.

Michael pulls the covers up, inadvertently slipping them off of CHLOE WHO IS IN BED WITH HIM!

Catherine has seen a ghost and is speechless. Chloe is a dear in the headlights. *

CATHERINE
(barely able to speak to
her Son)
Michael, go to your room. *

MICHAEL
(to Chloe)
Let's get out of here. *

CATHERINE
She's staying here. *

MICHAEL
(to Chloe)
Come on. *

Michael grabs Chloe's hand. But she goes limp and backs up like a white phantom. Words trail out of her mouth like smoke. *

CHLOE
(to Catherine)
I love you. *

*

Catherine SLAPS her. (Please shoot with the slap and without the slap) Michael is shocked and confused.

CATHERINE
(to Chloe)
What do you want?

CHLOE
You thought you could buy me and
I'd go away. Hand me money and I'd
leave and take care of myself. You
thought it would be so neat and so
clean.

CATHERINE
(Desperate, to her son)
I don't want you to hear this.

MICHAEL
What's happening?

CATHERINE
Get out of here.

MICHAEL
Do you know her?

CATHERINE
NOW!

Catherine PUSHES out the door and locks it. She turns to
Chloe, a Mother Bear protecting her child.

CATHERINE
I don't want you near my son.

CHLOE

He's not yours. I'm not yours. Your
husband isn't yours. We aren't here
to do as you say. When you pay us,
when you want us, and when you
dispose of us.

*
*
*
*
*
*

CUT TO:

137 INT. OUTSIDE CATHERINE'S ROOM - SAME MOMENT - NIGHT 137

Michael's face is flat against the door, hearing this
nightmare unfold. It is profoundly confusing and alarming to
him. He pushes on the door, trying to get in, but it won't
budge. Then he gets an idea and runs down the stairs.

*
*
*

CUT BACK TO:

138 INT. CATHERINE'S BEDROOM - SAME MOMENT 138

CATHERINE

I understand. I did this. I brought
you into my marriage, and now
you're in my house. Is that it?

*
*
*

CHLOE

I tried to find you in him. In his
eyes. In tiny things that he does.
Actually, he's the type of boy I
should be with. Go on dates with.

*
*
*
*
*

What is Catherine going to do?

*

CATHERINE

My husband will be home any minute.

*
*

CHLOE

So, it's going better with you and
David. Things have worked out. I
did my job.

*
*
*
*

CATHERINE

(trying to get rid of her)
Let's just get you dressed, I'll
drive you home and we can talk
there.

*
*
*
*
*

Catherine, shaking, picks up Chloe's clothing and tries to dress her. But Chloe takes Catherine's hand and puts it on her own face, caressing her cheeks and lips with Catherine's fingers, then moving Catherine's hand to her cleavage.

At first Catherine withstands it, but then pulls her hand away.

CHLOE

You liked it before.

CATHERINE

I'm in love with my husband. I always have been. I'm sorry if I misled you.

Chloe, trying to gather her thoughts, brings her hand up to her hair, combing it oddly with her fingers. Then she pulls **the comb** out of her hair. She looks down at it, touching its sharp edges.

CHLOE

(under her breath)

No, you're not.

CATHERINE

(concerned)

Excuse me?

CHLOE

(looking up)

No. You're NOT sorry. You shared secrets with me; we made up our own world together. You didn't say no to anything about me. You made me fall in love with you.

CATHERINE

I never meant for that to happen. I felt something, yes, but it was always for my husband.

CHLOE

You wouldn't have your husband back
if it weren't for me.

*
*

CUT TO:

139 INT. UNIVERSITY EXAMINATION ROOM - SAME NIGHT

139

David, sitting on a Jury, listens to a Graduate Student do
his Orals.

But David is distracted. Though he can't possibly know what's
happening at his house, he feels an overpowering desire to be
home with his wife.

He suddenly stands up.

*

DAVID

*

(interrupting the Orals)

*

I'm sorry.

*

Everybody turns to David. What the Hell is he doing?

*

DAVID

*

I know this is highly unusual. But
I have to leave. We can reconvene
tomorrow.

*

*

*

CUT TO:

*

139A INT. COLLEGE HALLWAY - MOMENTS LATER

139A

David runs down the hall and out.

*

*

CUT BACK TO:

140 INT. CATHERINE'S BEDROOM - SAME NIGHT

140

Catherine puts her hand out to Chloe.

*

*

CATHERINE

*

Let's go home.

*

Chloe, in tears, looks down at her own hand. She has pierced
the skin of her palm with the sharp edges of the comb, and
she is bleeding.

*

*

*

On instinct, Catherine goes to help.

*

CATHERINE

You're bleeding...

But Chloe puts her open and bloody palm onto Catherine's chest. Stopping her or coming on to her? Then Chloe touches Catherine everywhere: Desperately, furiously, erotically - Getting blood on Catherine.

Again, Catherine withstands it for a moment, and then tries - as gently as she can - to take Chloe's hands off of her.

CATHERINE

Please stop.

Chloe hears the finality of Catherine's request, and brings the sharp edge of the comb up to Catherine's neck.

CATHERINE

(scared to death)

Tell me what you want. You're beautiful, you really are. You must know that.

CHLOE

I want you to kiss me.

*

Not knowing what Chloe is capable of, Catherine does what she does not want to do. **She brings her lips to Chloe's, and fully kisses her.**

*

*

*

Just at that moment, Michael enters from the second entrance to the bedroom. He is stunned by what he sees.

*

*

Catherine can sense his presence, and locks eyes with him while kissing Chloe. Horrified at being caught, Catherine SHOVES Chloe off of her.

*

*

*

CATHERINE

*

Get away from me.

*

In pushing Chloe, Chloe is THROWN against the adjacent picture window: the one that Catherine recently secured open. And the **FORCE of Chloe's body on the window springs the latch. The window flies open, and Chloe falls through the window frame.**

*

*

*

*

*

At the last moment, Chloe grabs a hold of the window frame.

*

Catherine SCREAMS!

*

Chloe looks straight into Catherine's eyes: This wild lost child.

*

*

Then Chloe (deliberately?) allows her fingers to let go, and she FALLS IN SLOW MOTION out the window to the ground below.

*

*

Catherine turns away from the window to see her Son collapsed and crying on the floor.

*

*

CUT TO:

*

141 INT. FRONT HALL - SAME EARLY MORNING 141 *

David arrives home. He HEARS his son CRYING, from upstairs. *

142 OMITTED 142

143 INT. CATHERINE'S BEDROOM - MOMENTS LATER 143 *

David enters to find Michael collapsed and half-dressed on the floor, ruined and in tears. He sees the crumpled-up sheets on the bed, he sees blood, and then he sees the open window. *

He runs to look out. *

DAVID'S POV: David sees Catherine's body face down. For a moment, David and we wonder, has she fallen too? But no, her body moves, and we see that Catherine is crying over Chloe's dead body. *

Catherine looks up at David, nodding her head in devastation. David understands everything all at once. *

Thinking as quickly as he can, David puts the evidence together, making a quick decision to save his family. He dials his cell phone. *

911 answers. *

DAVID *

(into the phone, coming up *

with a cover up) *

I'm calling to report a break in. *

An intruder. She was a girl. We *

found her in our house. She hurt my *

wife... *

As David talks into the phone, he looks down at his ruined son. He approaches him and reaches out. *

DAVID *

...It's going to be ok. *

SIRENS RISE FROM THE NEXT SCENE. *

DISSOLVE TO:

143A	INT. LIVING ROOM - SAME MORNING	143A	*
	Tableaux Vivant: Catherine, her husband and son sit in the living room as Police move around their house, investigating.		*
	A SIREN approaches and an ambulance light from outside swirls itself across their family walls.		*
	David approaches his son's fragility and pulls him in to an embrace with his wife. Though allowing this parental love, Michael's eyes betray a tragedy that will last a life time.		*
	Catherine is also forever heartbroken as her eye floats towards the window to see:		*
	CATHERINE'S POV:		*
	Outside, Chloe's body bag is zipped up, loaded onto a gurney and taken away.		*
	Catherine hears the ambulance drive away with Chloe's body.		*
	CHLOE		*
	(vo)		*
	They say that in your dreams, you never die...		*
	DISSOLVE TO:		*

144 INT. ALLEN PARK CONSERVATORY - DAY 144

Tableaux Vivant: This is the location of Chloe's narration of kissing David. The exotic plants sweat in the heat of the hot house. Nobody is there, except that which we might imagine....

CHLOE

(vo)

..When I was alive, part of what I
did was to become invisible...

*
*
*
*

145 INT. HOTEL ROOM - DAY 145

Tableaux Vivant: This is the location where Chloe said she had sex with David.

CHLOE

(vo)

...To crawl inside your deepest
dreams, fears, hopes, and
obsessions. To recite to you your
own story, even if you didn't know
it yourself...

*

146 INT. CATHERINE'S HOUSE - **SIX MONTHS LATER** - DAY 146

A party is in full swing; Catherine walks through the crowd, greeting people.

CHLOE

(vo)

And in this way, I could breathe
life into you. And make you Alive.

Catherine catches eyes with her husband across the room.

CHLOE

(vo)

When I was alive, and I had
completed my task, I was folded up
and forgotten.

CLOSE ON DAVID: As he looks at Catherine, we see that a secret lies between them.

CHLOE

(vo)

But what if, by dying, I was to
never go away?

*

*

CLOSE ON MICHAEL: He watches his parents with a look that is damaged - though somehow - stronger.

*

CHLOE

(vo)

What if, by dying, I could continue
to narrate your life...

CLOSE ON: Catherine feels her Son's stare and looks at him: She has now bonded with him in a profound and frightening way.

CHLOE

(vo)

What if, by dying, I could nestle
myself into everything that ever
happened to you, without even
touching you. Without ever even
uttering. Another Word...

A Guest calls out Catherine's name, and she turns her head, revealing to us that she is wearing THE COMB THAT CHLOE GAVE HER - A haunting reminder of how much Chloe has simultaneously destroyed and re-birthed this woman and this family.

FADE TO BLACK.