

SECRETARY

(a love story)

by

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WITH THE SOUND OF A MANUAL TYPEWRITER, THE CREDITS ARE PUNCHED ON SCREEN.

"1. COMING HOME"

FADE IN:

1 EXT: A PORCH IN A NEW JERSEY NEIGHBORHOOD - PRESENT 1

A young woman's face in a ray of sun. Her head rests on the back of a straight-backed chair. Relaxed and serene. She has a distant sadness that is alluring. Her name is LEE. She is twenty-five.

LIGHT SOUND OF TYPING

ANGLE ON her hands. Her fingers subtly dance on her thigh like typing as she begins her story...

LEE (VO)

I came back to my parents' house on a Saturday in April. I had started to get used to the place. Breakfast at eight, classes at two, therapy at four, and asleep by ten. They say that patients - like prisoners - have trouble when they get out. That when inside - though they are confined and restricted - they know where and when - and really how - to do WHAT. They know WHO they are. I was, therefore - and for those reasons - reluctant to go.

CLOSE ON Lee's face and into her mind and her story.....

2 EXT. A BRICK INSTITUTION - LATE AFTERNOON (APRIL) 2

The 19th century building sits alone in a field. Lee stands on its steps, bent over, tying the shoe laces of her black shoes. She pulls up both knee socks. She wears a grey dress - inappropriate and plain but somehow compelling.

Lee rises to see her reflection looking back at her - more ashen than we have seen her in the dark and barred windows of the institution.

A MALE NURSE helps put a small backpack on Lee and then hands her a suitcase, hugs her, and goes back into the institution. Lee stands awkwardly, waiting.

3 EXT: SUBURBAN GARAGE IN NEW JERSEY - SAME TIME 3

A CAR DOOR SLAMS

Lee's suburban fifty-year-old mom, JOAN, is harried and dressed up in frills. She pulls her station wagon out of the garage and accidentally HITS a stack of old boxes of toys marked GOODWILL. Piles of girl's toys stream out of the boxes. (they should have been taken away ten years ago) A stuffed elephant with a missing eye flops out, and Barbies' legs open like scissors.

Mom now SUCCESSFULLY pulls the station wagon out of the garage and past the BACKYARD POOL AREA where wedding paper bells and streamers are hung by a group of twenty-somethings and a slightly overweight man. BURT, Lee's father, is making jokes and all the kids are laughing.

4 INT. SUBURBAN BEDROOM - SAME TIME

4

CLOSE ON A young woman's hand gripping a bedpost.

Her white satin wedding gown is being laced up the back of her thin torso. Tight. By a hand with red fingernails. A flash of gorgeous brown locks. The bride is THERESA, Lee's attractive and sexy sister.

Layers of satin wedding dress are lusciously lifted to Theresa's upper thigh, and a garter is slipped up her leg.

Tiny mother of pearl buttons are fastened down her thin wrist.

A glass tube of perfume is gently dabbed onto the milk white cleavage that rises from her satin wedding gown.

5 EXT./INT. MOM'S CAR ON A WINDING ROAD - LATE AFTERNOON

5

Mom's station wagon makes its way around the bush-lined corner, towards the institution. She drives and puts out her cigarette, then sprays the car with the fresh pine mist from a travel air freshener.

6 EXT. THE INSTITUTION - LATE AFTERNOON

6

Mom pulls her station wagon up to the institution and looks at Lee. A real attempt to be happy flashes across her face.

ANGLE ON Lee, who, with a half-hearted smile, waves feebly.

She gets in the car, looking back at the hospital as they pull away.

7

INT. CAR WASH - A LITTLE WHILE LATER

7

Lee and her Mom sit in the station wagon as it goes through the wet cave of the car wash. SWISHING AND SWIPING. They don't speak. Shadows across their faces.

Mom offers Lee a donut from a bag she removes from her purse.

MOM

(like she is talking to a
child who might break)

I got you old fashioned AND sugared.

Lee reaches into the wax paper bag and pulls out a donut. She takes a tiny bite, can barely swallow it, looks out her window.

MOM

You were doing so well, Dr. Appleton said
you could get out a week early. You know,
someday it will be YOUR wedding, Lee.

(very carefully)

Here.

Mom gently places a wedding present into Lee's lap.

MOM

(winking, trying to be friends)
For Theresa. You owe me.

Lee says nothing, trapped. The lights pass across her face. And the brushes hit the car. She EXHALES very slowly. Mom looks away through the other window. The GULF between mother and daughter.

8

EXT. POOL-SIDE WEDDING PARTY - NIGHT

White frosted cake is SHOVED into Theresa's mouth by her gorgeous groom JONATHAN. They are a PERFECT couple.

The wedding party APPLAUDS - Particularly the three bridesmaids in polyester pink gowns- all Theresa's best friends: JESSICA, LOUISA, and ALLISON. Jessica is blonde and dumb, Louisa is blonde and bitchy, and Allison is more arty and interesting.

Theresa SHOVES white frosted cake into Jonathan's mouth, and Jonathan takes Theresa's cake-filled mug and starts to make out with her. He grabs her tit.

The wedding party CAT CALLS, the older generation looks away politely, giggling.

Lee stands next to a plastic toadstool water fountain with a frog spraying water. She sips a Sprite as she watches her sister kiss the groom.

Suddenly, PETER appears next to her. He is straight looking but with Burkenstocks, a macrame necklace, and a ponytail. He is a nerd trying to be hip.

PETER
(trying to be suave)
Are you happy to be home Lee?

LEE
(genuinely surprised and happy,
she's always had a crush on
Peter)
Oh!....Peter.
(nervously straightening hair)
I didn't know you'd....

PETER
Are you?

LEE
Happy to be home?

PETER
Yes.

LEE
(genuinely not sure)
Yes..... No. Yes. No. I.....?

PETER
(with secret understanding)
I know what you mean.

This makes Lee giggle. The ever-self-possessed and haughty
THERESA swoops by Lee.

LEE
Theresa!

Lee PUSHES the wedding present that her Mom gave her into her
sister's hands.

LOUISA
Look up!

Louisa points a camera for a shot.

THERESA
(turning to Lee)
Lipstick!

LEE
It's fine.

Theresa quickly pinches her own cheeks, throws her head down and comes up with her hair flying backwards - caught in the middle of a "good time pose" - for the FLASH.

Then Theresa runs off, absentmindedly placing the present down on a nearby lounge chair. It FALLS through the broken plastic strips. Lee moves to pick it up but Peter SWIFTLY grabs the present, wipes it off, and places it back down on the chair.

LEE
I didn't buy it anyway.

She smiles shyly.

9 EXT. WEDDING PARTY - AN HOUR LATER

9

The wedding party boogies to Seventies Rock around the pool. Lee dances with Peter. They move in a way that to them feels very freeing but really looks astonishingly nerdy.

The fast music ends and the slow moving "Free Bird" starts playing. Couples come close to slow dance. Peter and Lee are just about to approach one another when Lee eyes her DAD losing his balance on a Slip & Slide.

LEE
(under her breath, pained)
Daddy.

Dad approaches and hugs Lee in a genuinely loving manner.

DAD
(almost keeling over, but
maintaining)
You look beautiful.

He pulls back and Lee EYES a beer in his hand. The weight of the world sits on her shoulders.

LEE
I thought you stopped.....

Dad throws the beer, CRASHING into the trash.

DAD
We all missed you, Pumpkin!

LEE
Well.....
(not sure what to say)
I missed you too.

DAD
(whispering to Peter)
I think I'm going to be sick.

Peter gallantly supports Dad as he stumbles to a bench.
Hushed whispers from other guests. Mom RUSHES over.

ANGLE ON Theresa and Jonathan dancing.

THERESA
(whispering with disgust)
That's our cue.

Theresa grabs him to leave.

ANGLE ON Lee. Her eyes fill with tears, and she quickly makes her way through the crowd.

10 INT. STAIRCASE - NIGHT

10

Lee takes DOUBLE STEPS up the narrow staircase to her room. She is trying to GO AS FAST AS SHE CAN WITHOUT RUNNING. As she does so she passes framed pictures of a gorgeous young THERESA WINNING LOCAL BEAUTY CONTESTS.

On Lee's door is a sticker of Garfield saying "WELCOME HOME LEE, WE MISSED YOU!"

Lee RIPS the sticker off, and CLOSES her door.

~~11~~ INT. LEE'S BEDROOM - NIGHT

She runs into her frilly and pink room, madly looking through drawers for something she seems determined to find.

~~12~~ INT. PARENT'S BEDROOM - MOMENTS LATER

Peter and Mom set Dad down on the bed and Peter leaves politely as Dad mumbles inarticulately. Mom starts to take his clothes off and put him to bed.

MOM
You're my love, you know that. Burt,
please don't start this up again.

Mom kisses her passed out husband on the mouth. She lingers at his lips.

13 INT. LEE'S BEDROOM - NIGHT

13

Lee sits on her bed, looking down with GREAT CONCENTRATION and sweat on her brow. We now see that she holds in her palm a small ballerina from a jewelry box. It sits gingerly in her hand.

LIGHT TAPPING ON LEE'S BEDROOM DOOR.

She immediately SHOVES the ballerina under her bedspread.

The door creaks open.

MOM

Honey.

Mom tiptoes in like walking on glass.

She holds Lee like she'll crumble. Lee remains stiff. She looks over her mother's shoulder at her monogrammed SINGLE bed and then beyond and out her window to her sister THERESA riding away in a shaving cream-covered car. THE CAR HONKING, the wedding party WAVING and HOOTING, BON VOYAGE!

14 EXT. POOLSIDE - LONG AFTER THE PARTY HAS ENDED

14

Mom pulls a needle through the eye of a Teddy Bear that she is making.

Lee floats in the pool. She wears her one piece bathing suit and turns in a circle, around and around, on her back. Big blow up floats on her arms and calves keep her on the surface, and cover most of her body.

LEE (VO)

I told the doctor that sometimes I felt like I was disappearing, that my soul was somewhere out in space, that even once in a while I wondered if I was dead, and that other times it was just the opposite, like I had TOO much feeling, and I'd swirl and twirl around in my head. I told her what made me feel sick.

(MORE)

LEE (VO) (cont'd)

Not things like worms, or horror films,
or throw up, but the afternoon light in
my father's basement workshop, the
linoleum on the kitchen floor, the sound
of children in a playground, Fluorescent
lights, rows of sugarless gum and candy
bars at checkout counters, escalators,
even the bright noon day sun could make
my stomach turn.

In the bg Dad exits the house - now sober - and approaches
Mom. He kneels next to her, apologetic.

DAD

I guess it was the wedding, the stress.
I'm sorry.

Mom continues to sew the Teddy Bear, ignoring him.

LEE

(vo: continuing to spin in the
pool)

The doctor suggested I take up a hobby,
watch nature programs, take a class. She
told me to envision that my feet were
growing roots through the planet. She
even suggested buying potting soil and
sitting in it. To "get in touch with
life." She was a Ph.D.

Lee stops spinning in a circle and turns her head to
see...THE WHITE PAPER WEDDING BELL floating in the pool. The
miniature figures from the wedding cake are stuck on the top.
They all float away from her in the pool.....

14A EXT. COMMUNITY COLLEGE - DAY

14A

A young couple sit on the grass, kissing.

15 INT. COMMUNITY COLLEGE - DAY

15

Lee types furiously.

THE TYPING TEACHER - a man in his late forties - paces around
the room looking over shoulders.

TYPING TEACHER

(barking encouragement like a
coach)

Avoid the temptation to PLACE your
fingers on the home keys by sight. STRIKE
each key so that your fingers bounce
with each stroke!

(MORE)

TYPING TEACHER (cont'd)
Do NOT strike carelessly without
thinking, do not even "steal" a glance at
your paper.

We MOVE over the heads and inside the brains of all the
students. In their minds they are reciting the practice
sentences that are in their workbooks, which are marked
"Advanced Typing." We arrive on Lee, typing.

LEE (VO: TEST SENTENCE)
"My flowers had just about given up in
despair, so with the exception of a few
potted plants from the florist, we're
flowerless for the first time in years -
and how we miss them!"

The Typing Teacher hits his stopwatch.

TYPING TEACHER
Time!

Lee stops right on cue, almost sweating at her brow.

16 EXT: THE HOOD OF THE CAR - SAME TIME

16

Mom eats fries from a bag and writes in a paperback book full
of crossword puzzles.

MOM
(realizing an answer)
Oh! Rasputin!

She looks up to see Lee coming out of class all by herself.
In front of her the other students run together and start
lighting up cigarettes and talking.

17 INT. CAR - DRIVING HOME - DAY

MOM
(tentatively)
How come you don't hang out with the
other girls after class. I don't mind
waiting.

LEE
I don't smoke.

MOM
Honey, you need to try and make friends.

A long awkward pause.

LEE
I wasn't trying to kill myself.

MOM

That's OK angel, it's over now. We don't need to talk about it.

LEE

I just meant to cut, but I cut too deep. I misjudged the stroke and hit an artery.

MOM

By mistake?

LEE

I don't even know what an artery is!

Not knowing what else to do, Mom reaches into a small box glued to the dashboard and removes a candy.

MOM

Hard candy?

Lee turns her head away and looks out the car window.

17A EXT. LEE'S PARENT'S HOUSE - NIGHT

17A

To establish.

18 INT. LEE'S PARENTS' KITCHEN AND LIVING ROOM - NIGHT

18

THE TEA KETTLE WHISTLES.

Mom pours STEAMING WATER into a mug that holds a bag of Sleepy Time Tea.

18F ANGLE ON the TV where a gorgeous platinum blonde female lawyer stands on the courthouse steps mobbed by press. Her look is one of CONFIDENCE AND POWER. 18F

Lee sits in front of the television with her feet in a brown cardboard box. It's filled with POTTING SOIL.

LEE (VO)

When it happened we were in the kitchen, and my back was to her. I was washing the dishes --

18A INSERT a FLASHBACK of Lee and Mom in the KITCHEN. Lee is washing the dishes while Mom dries in the background.

18A

LEE (VO)

And my Mom was drying. Upstairs, my Dad was just leaving for work at Havis Department Store where he was the weekend manager.

18B INSERT a FLASHBACK of Dad in his BEDROOM. He stands above the bed in his boxers and his short-sleeve button down. On the bed, laid out in front of him, is his work suit and tie. 18B

LEE (VO)

Earlier that day, Theresa had just announced her engagement.

18C INSERT a FLASHBACK of Theresa, Jonathan, Mom, and Dad in the living room, eating hamburgers next to the Christmas tree. The room is filled with TONS of holiday decorations. 18C

Theresa bites into her hamburger to find a RING.

She SCREAMS and hugs Jonathan, as Mom also SCREAMS with joy. Lee takes another bite of her own hamburger and averts her eyes, trying to smile at the same time.

18D INSERT Lee and Mom doing the dishes. In the bg, through the window to the backyard, Theresa and Jonathan make out. 18D

LEE (VO)

The knife rack was next to the sink, and because there was a limited amount of time that my Mom's back was turned, well, I slipped and cut too deep.

Lee falls to the floor. The wet, soapy dish she held SHATTERS and Mom SCREAMS.

LEE (VO)

I'm not sure how I could have misjudged. I had been doing it since seventh grade.

19 INT. LEE'S BEDROOM- NIGHT (THE PRESENT) 19

Lee lines up a series of sharp objects: Scissors, bottle caps, sharp shells, jewelry tweezers, needles, the edge of the tiny spinning ballerina, and a typewriter key "A" from an old manual typewriter.

She selects the ballerina and begins sharpening its feet on a piece of stone.

19A INT. KITCHEN -SAME TIME

19A

Mom THROWS all sharp objects and knives into a drawer.

20 INT. LEE'S BEDROOM -SAME TIME

20

Lee is about to cut herself with the ballerina when she stops herself. Frantically, she puts all her sharp objects into a cigar box. She tapes it shut with fury, puts the whole thing into a ziplock bag, seals it.

21 INT. KITCHEN - A MOMENT LATER

21

Lee walks by the kitchen with her cigar box, sees her mother finishing locking the knives away. Mom spins a combination lock and then looks up, caught.

MOM

Just a precaution.

On Mom worried about her daughter.

22 EXT. HOUSE - A MINUTE LATER

22

Lee puts the cigar box full of sharp objects into the garbage. But she can't leave it there. She plunges her hands BACK in to retrieve her box. She notices, on a wet newspaper, the words "HELP WANTED." She lifts the newspaper and stares at these prophetic words.

23 OMIT

23

24 OMIT

24

25 OMIT

25

26 OMIT

26

26A EXT. AMY JOY DONUTS - AFTERNOON

26A

Pouring rain. Mom is on the public phone, a broken umbrella held over her head.

Lee is in the back seat of the car putting clear nail polish on a run in her stockings. Quietly, to herself, she answers potential interview questions.

LEE

Oh, I've never had a job, but I can assure you I'm very excited by the opportunity. Thank you. (pause) Yes, the municipal tax office seems like an exciting place to start. (pause) No, I'm afraid I don't have any references.

Mom raps on the car window and indicates for Lee to come out. With enthusiasm, Lee grabs the rolled up newspaper and runs to the phone, Mom right behind her.

LEE (to phone, happily)
Hello....(losing her "pep") my what?

Lee listens, then turns to her mother.

LEE ("you idiot")
They want a registered nurse.

She glares at Mom, very deliberately puts the phone down, and walks into the Donut shop, leaving Mom in the rain.

27 INT. AMY JOY DONUTS - LATER

27

CLOSE ON the 'Help Wanted' section with several circled job opportunities crossed out.

Lee and Mom sit in silence at the counter. They eat eclairs and drink coffee. Neon and rain reflections fall across their faces. PASSING CARS whip by.

WAITRESS
You try down at the Motel?

LEE
Yep.

MOM
We'll try the Howard Johnson's tomorrow.

LEE
That's OK.

MOM
Where's that get up and go? Huh?

Lee does not respond. Mom bites her éclair, then sees something out the window.

MOM
(like an invocation)
"SECRETARY."

Lee looks out the window and across the street at a handmade sign, "SECRETARY WANTED." It is posted in the window of an old industrial brick building that appears abandoned save for a small law firm on the first floor.

MOM
Get your scores out. I'll get the car.

28 EXT. HIGHWAY - AFTERNOON

28

Lee, wearing her red rain cape and carrying the broken umbrella, rushes through traffic to get to the lawyer's office.

29 EXT. LAW FIRM - A MINUTE LATER

29

Lee looks at her reflection in the frosted glass window of the law firm. She practices being chipper.

LEE

Hi.

She KNOCKS ONCE, THEN A LITTLE HARDER and the door SWINGS OPEN. She peers in, hesitating. She looks over her shoulder at Mom pulling up in the car. Her Mom encouragingly gestures for her to go in, and, reluctantly, Lee does.

30 INT. LAW FIRM - FOYER/SECRETARY STATION - AFTERNOON

30

Lee enters a dingy, dusty, and very messy reception area. Files all over the floors. A chair upturned. A WOMAN CARRYING A CARDBOARD BOX full of secretary paraphernalia passes Lee. She looks like she might be crying. She walks out the door, pulling it closed.

LEE

(tentatively)

Uh, hello....?

She hears a SNIFF AND A COUGH.

31 INT. LAWYER'S OFFICE - SAME TIME

31

A handsome - but broken ~~40~~-year-old lawyer sits at his desk, devastated. His name is E. Edward Grey. He is staring at a framed picture that he holds in his hands.

Across from him, by the window, are five exotic orchids under special purplish grow lights.

LEE (OS)

Hello?

Mr. Grey looks up. His eyes are those of A MAN WAITING TO BE SAVED. He blows his nose. Clears his throat.

MR. GREY

In here.

Lee pokes her head around the corner of the office.

LEE
(trying to be chipper)
Hi.

Mr. Grey just stares at her. To him she is like a light, this frail little thing. It grows uncomfortable. Finally:

LEE
Are you the lawyer?

Mr. Grey still just stares. It grows more uncomfortable.

LEE
I'm sorry, I'll just come back....

Lee starts to leave.

MR. GREY
No, no.....Stay.

She walks in and stands in front of his desk, still holding her typing scores in her hands.

Right before our eyes, Mr. Grey goes from a greatly DEFLATED man to an increasingly INFLATED man.

LEE
It said "Secretary."

MR. GREY
That's right.

Lee puts her typing scores on his desk. He ignores them.

MR. GREY
(said as if it is a natural
first question in a job
interview)
Are you pregnant?

LEE
(answered straight)
No.

MR. GREY
Do you plan on getting pregnant?

LEE
No. Oh no.
(getting what he means)
No!

MR. GREY
Are you living in an apartment?

LEE
A house.

MR. GREY
Alone?

LEE
With my parents.

MR. GREY
Siblings?

LEE
My sister and her husband are gonna live
in the backyard. In a trailer she got for
her wedding.

MR. GREY
Are you married?

LEE
No.

MR. GREY
Have you ever won an award?

LEE
Yes.

MR. GREY
What did you win the award in?

LEE
Typing.

MR. GREY
Are those your scores?

LEE
Yes.

Mr. Grey picks up the scores and reads her name out loud from
the paper.

MR. GREY
(as if he is naming her for the
first time)
Lee Holloway.

He picks up the phone, DIALS. Lee doesn't know what to do.

MR. GREY

Get me a cup of coffee. With sugar.

Lee exits. The phone number that Mr. Grey called continues to ring. He hangs up and sweeps a pile of RED PENS off his desk and into the garbage.

32 INT. COFFEE CORNER - A MINUTE LATER

32

Lee nervously puts a spoonful of instant coffee into a mug that says "I'm the Boss." She leans down to the water dispenser, presses the hot water button and no water comes out. She becomes panicked.

33 INT. MR. GREY'S OFFICE - SAME TIME

33

Mr. Grey shoves the framed picture into a file cabinet. We recognize the woman in the picture as the blonde lawyer from the TV. He SLAMS his filing cabinet shut.

34 INT. COFFEE CORNER - SAME TIME

34

Lee lifts an extremely heavy and huge jug of water up and turns it upside down onto the water dispenser, splashing water everywhere and onto herself.

34A INT. CAR - SAME TIME

34A

Mom waits, listening to a talk radio show about LOVE and RELATIONSHIP.

35 INT. MR. GREY'S OFFICE - A MINUTE LATER

35

Mr. Grey, sitting on the couch, sips the coffee that Lee has brought him. Lee stands, drenched, waiting.

MR. GREY

Too much sugar.

LEE

(reaching for his cup)

Oh, I'm sorry.

But Mr. Grey doesn't hand her the cup. Instead, he goes into his coffee table drawer, pulls out some paper towels, and hands them to Lee. She attempts to dry herself, as:

MR. GREY

Do you really want to be a secretary Lee?

LEE

Yes. I do.

MR. GREY

You scored higher than anyone I've ever interviewed. You're really overqualified for this job. There's no challenge. You'd be bored to death.

LEE

I want to be bored.

A pause. Mr. Grey struck by her odd remark.

MR. GREY

What do you think being a secretary requires?

LEE

(running the towels awkwardly across her clothes)
Typing, faxing, xeroxing, sharpening pencils, running errands...

MR. GREY

(interrupting her)
And answering phones Lee.

LEE

Right.

MR. GREY

Are you used to answering phones?

LEE

I do it all the time!

This makes the lawyer smile for the first time. A moment passes between them until it is uncomfortable again. Then, Mr. Grey makes a decision to hire her.

MR. GREY

I have a part-time paralegal who does research and legal work, and the proofreading gets done at an agency. All I need is a presentable typist who can get to work on time and answer the phone.

LEE

I can do that.

MR. GREY

We only use typewriters here, not computers.

LEE
That's fine.

MR. GREY
It's very dull work.

LEE
I like dull work.

Mr. Grey stares at her, taking in this unusual creature.

MR. GREY
There's something about you, you're...
closed up, you're....tight. Like a wall.

LEE
I know.

MR. GREY
Do you ever loosen up?

LEE
I don't know.

She tries to smile and the phone rings.

MR. GREY
(whispering conspiratorially)
I'm not here.

The phone keeps ringing, Lee is not sure what to do. Mr. Grey picks up the phone, and walks around the coffee table, handing it to her.

LEE
Hello?....oh...Uh.....This is the office
of

Lee scans the room, SPOTS a piece of stationery.

LEE
E. Edward Grey's Office, may I help you?

Cradling the phone to her shoulder, Lee looks up to Mr. Grey.

Mr. Grey (hiring her)
Less sugar in the coffee.

He smiles back, approvingly.

36 INT. STATION WAGON - AFTERNOON

36

Mom SCREAMS with pleasure and hugs Lee vigorously after hearing the good news of her having gotten the job.

37 EXT. POOL SIDE - THAT NIGHT

37

Theresa, Jessica and Louisa in bikinis in the pool. Allison sits off to the side, smoking and leafing through a picture book on DOLLY PARTON.

ALLISON

Theresa, I can't BELIEVE you went to Dollywood for your honeymoon.

THERESA

(ignoring Allison's remark)
Do you think my tits are too small?

(off Allison's stare)

I mean they're bigger than yours, but I don't FILL my clothes the way you do. Higher metabolism is such a bummer. I just CAN'T seem to gain weight.

ALLISON

That must be awful for you.

LOUISA

Handstands!

Immediately, Theresa, Jessica, and Louisa all dive head first, butts flipping up into the air, and do handstands together, wrapping their feet around each others.

Allison takes a drag off her cigarette, a look of disdain on her face.

37A INT. DINING ROOM/KITCHEN - NIGHT

37A

Mom sits at the dining room table vigorously stuffing the belly of a large panda bear; Dad's in the kitchen, listening to the radio announce lottery winners as he sifts thru losing tickets. He pauses, sipping from a flask.

37B INT. UPSTAIRS HALL OUTSIDE BATHROOM - NIGHT

37B

As we MOVE toward the bathroom door we HEAR a tiny, tinny version of Dolly Parton's voice.

DOLLY (O.S.)

Jolene, Jolene, Jolene, Joleeene!
I'm begging of you, please don't
take my man.

We ARRIVE on a hand-made 'do not disturb' sign which hangs from the door-handle.

38 INT. BATHROOM - NIGHT

38

CLOSE ON a snow dome with a miniature Dolly Parton spinning inside it, singing 'Jolene'.

Lee's face emerges from the water of the bathtub. Her hair is spread out in a fan above her head. The Dolly Parton snow dome sits on her stomach. 'Jolene' abruptly ends.

LEE (TO HERSELF)

Hello.

(try again)

Hello. You've reached the office of E. Edward Grey, please leave your message and the time you called along with a phone number and the best time to reach you and we'll get back to you as soon as possible. "We."

For the first time, Lee looks contented. She brings her fingers down to the water's surface. Her fingers tapping it lightly like she is typing.

LEE (TO HERSELF)

SECRETARY.

She hears a MOTORCYCLE GROWLING from down the block, and the camera TRAVELS outside into the suburban night--

38A EXT. LEE'S PARENT'S HOUSE - NIGHT

38A

--Past Theresa and Jonathan's silver trailer parked in the backyard - It has a big red bow on it - and out into the street where Jonathan VROOMS home on his motorcycle. He wears a night watchman's uniform.

Theresa emerges from the trailer like a princess, and they embrace, kissing.

39 INT. KITCHEN - LATER THAT NIGHT

39

Lee pulls down some Sleepy Time Tea. THE SOFT WHISTLE OF THE KETTLE. THEN LEE HEARS A MUFFLED FIGHT IN THE BG.

She immediately takes the kettle off the fire so the WHISTLE will stop.

Lee looks around the doorway to see her parents arguing in the living room.

Mom is CRYING and pulling on Dad as he tries to break free.
Staggering. Lee watches:

DAD
(trying to act sober)
I AM NOT DRUNK.

MOM
But you don't have any references. You
can't just...!

DAD
I know I know I know I know!

MOM
You said! They fired you! It was your
second chance with them! You promised me,
Burt --

DAD
Why are you talking to me like a child?
Why are you speaking to me like a child?

MOM
I am not speaking to you like a child!

DAD
I'm not just some automaton.

MOM
I'm not speaking to you like an
automaton. Please!

DAD
GET OFF MY FUCKING BACK!

Mom is clinging on to Dad and he ~~THROWS~~ her off onto the
floor. A vase ~~SHATTERS~~. She ~~lands HARD~~.

Dad ~~WALKS AWAY~~, out the front door and into the distance.

Mom sits on the carpet, knocked down and crying. Pathetic.
Ugly.

~~DESPAIR RUNS across Lee's face as her eyes go straight to the~~
~~DRAWER FULL OF KNIVES. It is LOCKED. Then her eyes go to the~~
~~HOT TEA KETTLE.~~

40 EXT. SUBURBAN STREET - SAME MOMENT

40

Dad tries to walk in a straight line.

41 INT. TRAILER - SAME TIME 41

Jonathan and Theresa fuck like mad. He groans.

THERESA

Quiet.

42 INT. LIVING ROOM -SAME TIME 42

Mom, still crying, picks up the pieces of the broken vase.

42A INT. UPSTAIRS HALL - NIGHT 42A

Lee, carrying the hot kettle, walks into her room.

43 INT. LEE'S ROOM - A MOMENT LATER. 43

Lee lifts her nightgown up and picks up the tea kettle.

CLOSE ON her face, as, off-screen, she very deliberately brings the kettle to the flesh of her thigh. Her face slowly relaxes. The desperation leaves. The anger leaves. The tears leave. She is CALM and Peaceful. A WASH OF VIOLET SPREADS ACROSS THE SCREEN AS WE:

DISSOLVE TO:

44 EXT. NEW JERSEY PORCH - PRESENT - DAY 44

The same as the opening image of the film. Lee's face and body in the sunlight. Her fingers dance on her thigh like she is typing.

LEE (VO)

My Dad hadn't disappeared like that on a binge since seventh grade. Like then, my Mom called my grandma for money.

44A INSERT Lee and Mom in the living room. Mom watches TV as Lee puts together additional pieces for her Gerbil display.

LEE (VO)

But otherwise, she tried to act like nothing was happening. And for that matter so did I.

44B INSERT Mom dropping Lee off at the LAWFIRM. 44B

LEE (VO)

I would go to work, and Mom would drop me off and say "Good luck," and I would say "Thanks."

44C INSERT Lee sitting at her DESK, typing. She reveals a habit 44C
of sticking her tongue out while typing.

LEE (VO)

Mr. Grey would come in and say "Type this
letter and send four copies to Farber at
O'Malley and Barrett," and I would say,
"Right away, sir."

Mr. Grey enters the office and hands Lee a letter to type. He
NOTICES HER TONGUE.

LEE (VO)

As far as I could tell, Mr. Grey didn't
have that many clients, and he seemed to
lose in court a lot.

44D INSERT Mr. Grey leaving the COURTHOUSE dejected, Lee 44D
following behind, not sure what to do to comfort him. He
crumples a sheet of paper and tosses it away.

LEE (VO)

But he told me that ever since I had
arrived, his business was looking up.
That I was a very skilled organizer.

44E INSERT Lee color-coding files. Mr. Grey walks by. 44E

MR. GREY

(with quiet approval)
That's good. That's good.

LEE (V.O.)

In a weird way, looking back on it, I
don't know why that time was such a
contented one, but it was. I was back
home.

44F INSERT Lee, Mom, Theresa, and Jonathan in a booth at a ROY 44F
ROGERS. They all eat and don't speak under Fluorescent
lights. Musak.

TITLE: "2. THE FIRST TIME:"

45 INT. WOMEN'S POWDER ROOM - LAW FIRM - AFTERNOON 45

Lee stands in front of the mirror flossing her teeth. Next to
her is another woman with black and greasy hair - the
PARALEGAL. She puts on make up.

PARALEGAL
(ice breaker)
Nice weather.

LEE
(also attempting to connect)
Do you know if that Tampax machine works?

PARALEGAL
I think it doesn't.

LEE
Hey, what exactly is a paralegal?

The paralegal gives her a look: conversation over. She leaves, forgetting her green eye shadow, and Lee takes it, puts it across her own eyes to look more "professional." She ends up looking awkward. She grabs an AMY JOY DONUT bag and exits.

46 INT. HALLWAY OUTSIDE THE LAWYER'S OFFICE - A MINUTE LATER 46

Lee is about to stride into Mr. Grey's office when she STOPS at the half-closed door and quietly peers in. She is STRUCK by the gentle sight of Mr. Grey lovingly watering his orchids, pulling off dead leaves, and pruning. The vision is ROMANTIC.

CLOSE ON Lee's face as her heart strings are pulled and she starts to develop a school-girl crush.

Lee gently CLEARS HER THROAT and enters Mr. Grey's office.

46A INT. MR. GREY'S OFFICE - AFTERNOON 46A

LEE
I brought you these.

Lee puts the bag of donuts and a cup of coffee on a side table. She waits for a "Thank-you" but instead....

MR. GREY
I think I accidentally threw away my notes on the Feldman case, could you...

LEE
Go through the garbage?

Mr. Grey looks at Lee for an uncomfortably long time.

MR. GREY
 (like "you're so perfect to
 have known what you are
 supposed to do.")
 Yes, Lee, thank-you.

Lee turns on her heels and Mr. Grey takes a sip of the coffee. Then he grabs the bag of Amy Joy Donuts and THROWS it across the room into the garbage can. THUMP.

47 EXT. ALLEYWAY BEHIND LAW FIRM - DAY 47

Lee lifts her leg up and over the edge of the garbage dumpster.

48 INT. LAWYER'S OFFICE - DAY 48

Mr. Grey peeks out the window to watch Lee climb into the garbage.

49 EXT. ALLEYWAY BEHIND LAW FIRM - DAY 49

Lee finds the Feldman papers covered in dampness and coffee grinds. She attempts to clean them off, then notices her Mom's car is parked in front of the lawfirm.

50 INT. LAWYER'S OFFICE - DAY 50

Mr. Grey vigorously does sits ups.

51 EXT. FRONT OF LAWFIRM - A MOMENT LATER 51

Lee's mother lowers the car window.

LEE
 Why are you here?

MOM
 I'm just waiting for you, Honey.

LEE
 But I'm here for five more hours.

MOM
 I know.

Lee turns and walks away, shaking her head.

52 INT. LAWYER'S OFFICE - A FEW MINUTES LATER

52

Mr. Grey sits at his desk going through papers. He is breathing a little heavy and is a little sweaty from the sit-ups. He doesn't look up. Lee stands awkwardly with the Feldman papers.

LEE

Excuse me, Sir.

MR. GREY

It's OK. I found another set.

LEE

Oh.

Lee quickly and nonchalantly drops the Feldman papers that she found into the garbage.

MR. GREY

(pushing his coffee forward)

This needs more sugar.

(pushing papers forward)

And six copies of these.

Lee takes the papers and coffee, waiting to be excused.

MR. GREY

Freshen up that trap Lee and put out one more.

Lee takes a piece of cheese from the small "office refrigerator" and puts it gently on the mouse trap in the corner. She notices that the Donut bag is in the garbage.

LEE

Oh....

She leans over to look in the garbage.

MR. GREY

(noticing what she's doing and interrupting her.)

Mice like to go BEHIND the chairs too Lee. Just because it is hard to reach does not mean you don't take care of every possibility.

Lee struggles to set another mouse trap.

MR. GREY

Here. Give me that.

Mr. Grey takes the trap from Lee's hands and sets it.

LEE
 ("my hero!")
 Thank you.

Lee leans all the way over the arm chair to place the trap, her skirt rising a bit in the back. Mr. Grey can't help but look. He NOTICES small band-aids that go up the back of her THIGH.

Then Lee's phone RINGS in the other room. She turns around, and looks over her shoulder in a vaguely vulnerable and indecent pose. She notices Mr. Grey looking at her. It feels SURPRISINGLY SEXUAL. She quickly straightens herself and runs out of the room, like a pony who has just been struck.

53 INT. SECRETARY'S STATION - A MOMENT LATER

53

A platinum blonde woman slips through the front door of the lawfirm.

Lee, still carrying the papers and coffee from Mr. Grey's office, answers the phone.

LEE
 (trying to be cheerful)
 E. Edward Grey's office, may I help you?
 Uh....no...Uh.....thank-you no...we're
 very happy with AT&T, thanks though.

Lee turns to hang up the phone, but the telemarketer keeps TALKING. The platinum blonde appears above Lee's desk. She is the lawyer that Lee saw on the television and that was in the picture on Mr. Grey's desk. Her name is TRICIA O'CONNOR.

TRICIA O'CONNOR
 (bruskly)
 Is he in?

LEE
 I'm sorry, you're going to have to wait a moment.
 (into the phone, trying to be polite)
 Oh, thank-you, yes, oh yes, that IS a good offer. But, no, I'm afraid not.

TRICIA O'CONNOR
 I'm going back now.

LEE
 I'm sorry, you'll have to wait a minute.

TRICIA O'CONNOR
(condescendingly)
Submissive.

LEE
Excuse me?

TRICIA O'CONNOR
Edward!

LEE
(into the phone, severely
losing her patience)
Listen, I have no idea if we make over
\$40.00 worth of long distance calls to
Chattanooga each month!

Lee hangs up the phone. Both she and Tricia O'Connor are
startled by her behavior.

TRICIA O'CONNOR
Tell him it's Tricia O'Connor.

54 INT. LAWYER'S OFFICE - A MOMENT LATER

54

Nobody is in the office. The lights are dim as Lee enters.

LEE
Mr....Grey....? Hello? Mr. Grey?

She hears a whisper from the closet.

MR. GREY
Ms. Holloway.

Lee gently walks up to the closet and listens at the door.
Mr. Grey WHISPERS from inside.

MR. GREY
I'm not here.

On Lee's confused reaction.

55 INT. SECRETARY'S STATION - A MOMENT LATER

55

Lee returns to Tricia O'Connor.

LEE
I'm afraid he's gone.

The phone RINGS.

LEE
 (flustered and abrupt)
 E. Edward Grey's office?
 (suddenly softened)
 Daddy.....Dad, where are you?....uhm,
 could you....
 (trying to be official)
 Please hold.
 (to Tricia O'Connor)
 Do you have a message you'd like to leave
 him, Ms. O'Connor?

Tricia takes Mr. Grey's coat off the coat wrack and drops it
 on the floor. She wipes her feet on his coat. Leaves.

LEE
 Right.
 (picking up the phone again)
 ...Hello?.... Hello?.... Hello? Daddy?

All she hears is SILENCE.

56 EXT. DILAPIDATED INDUSTRIAL STREET - DAY

56

Dad - looking unkempt and drunk - walks away from a phone
 booth in the bright midday sun.

57 INT. LAW FIRM - SAME TIME

57

Angered by losing her father on the line, Lee slams the phone
 down. Hard. She picks it up again and slams it down five more
 times.

Then she opens up a red plastic fold-out manicure set,
 removes the cuticle scissors, and puts them down on her desk.
 Next to them, she places a bottle of iodine, a ball of
 cotton, and a tiny band-aid.

Immediately, she reaches down and raises her skirt when she
 NOTICES THAT Mr. Grey HAS ENTERED THE ROOM and is watching
 her do this.

Without missing a beat, Lee puts her equipment away and
 starts "organizing her desk." Mr. Grey is about to say
 something, but instead returns to his office.

58 INT. CAR - MOVING - LATER THAT DAY

58

MOM
 How was work?

LEE
 Fine.

59 INT. THE LIVING ROOM OF THERESA'S TRAILER - DUSK

59

CLOSE ON Theresa RIPPING wax off her underarm. SCREAM.

CLOSE ON Louisa RIPPING wax off her leg. SCREAM.

CLOSE ON Jessica RIPPING wax off her moustache. SCREAM.

Allison sits to the side with Lee, overseeing the girls waxing themselves.

Jonathan, in the bg, watches football. He listens to the sound with earphones. Because we cannot hear the SOUND, he occasionally suddenly CRIES OUT for no apparent reason, reacting to the football game.

Theresa begins waxing her other underarm.

Lee watches, absolutely intrigued, like she has suddenly discovered a new drug for a habit.

Allison collects the waxing strips and places them in a bag.

ALLISON

(ironically)

Isn't it amazing what we go through to be beautiful women?

Jonathan CRIES OUT in the bg.

THERESA

You need more right?

ALLISON

As much as you can get. Lee, do you want to try?

Lee, as if she is a heroin addict trying to stay off of the drug, is SUDDENLY FROZEN. Anticipation.

JONATHAN (OS)

MOTHERFUCKER!

LEE

(cautiously)

Does it hurt?

ALLISON

Sure.

PAUSE. Lee stares...uncertain....

LEE

Uh...I think I better not.

ALLISON

There's a first time for everything, Lee.

LEE

(deciding to cross the line)

Well...okay.

Lee reaches out for the tongue depressor and lifts up a gob of HOT WAX, but she is interrupted when Mom yells:

MOM (OS)

Lee! Phone!!!

Lee looks down at the hot wax, then at the girls who surround her like peer pressure. She DROPS the tongue depressor back and RUNS out of the trailer.

THERESA

Total:

JESSICA AND LOUISA

WIERDO!!!

Allison looks at her friends with disapproval.

60 INT. GARAGE - A FEW MOMENTS LATER

on 60
that

Mom hides to the side of a shelf full of stuffed gorillas. She HEARS Lee hang up the phone and slips around the corner as if on cue.

MOM

Well...?

LEE

(with increasing happiness)

He told me to bring my laundry.

Mom moves behind the shelf and silently "screams" with delight: her misfit daughter is going out with a MAN!

61 INT. WASH AND DINE RESTAURANT - NIGHT

61

Peter and Lee eat dinner with other patrons, next to the washing machines. Lee is all dressed up with hair inappropriately curled and in child's barrettes. The other patrons are more the grundle crowd.

PETER

(nerdy!)

I mean there are those people that have to wash something as soon as they've worn it one day, and then there are those more laid back folk who just wash the stuff when it's dirty.

LEE

(trying to "pull him out" like she might have read in COSMO)

Which one are you?

PETER

I'm someone who wants to get married and have a kid.

LEE

Oh!

PETER

Did I say that?

LEE

You most certainly did.

PETER

Listen, I believe in getting things out on the table, so I just wanted to say that, because that's the type of guy I am.

LEE

(embarrassed and thrilled, but changing the subject)

Well, I clean my clothes only when they're dirty.

PETER

You see, me too. And that's the type of thing that counts in a relationship. Compatibility.

LEE

(scared, thrilled)

A relationship?

Lee drinks an entire glass of wine. Puts it down, giggles.

PETER

Do you want another glass?

LEE

Why not?

He pours her another glass. Then he twists his arm around hers and they drink from their own glasses.

LEE

I've only seen this on "Love American Style." I didn't know people really did this.

PETER

You can do anything you want to do. It doesn't matter what other people think.

LEE

You're so different than you were in high school Peter.

PETER

Yes, I've changed.

LEE

What happened?

PETER

I had a nervous breakdown.

LEE

Oh....So did I. Sort of.

On Lee realizing they have a lot in common. It's surprisingly romantic for her! Is she falling in love? And who

62 INT. WASH AND DINE COUNTER AREA -- LATER THAT NIGHT

62

Mr. Grey enters carrying the coat Tricia trampled. He drops it on the counter, slips a dollar into a donation tin.

Then he HEARS Lee laugh in the adjacent room. He turns his head toward the curtained doorway, an intrigued expression on his face.

63 INT. WASH AND DINE RESTAURANT -- SAME TIME

63

Lee and Peter fold their laundry together. They are both a bit drunk.

PETER

Whoops.

Peter takes a pair of jockeys that accidentally made their way into Lee's laundry and folds them into his pile.

LEE

(tipsy)

I've read that if you wear that kind of underwear, it squeezes your.....Uh.....
mmmm...thingies....

PETER

Balls.

LEE

Yes.

PETER

It squeezes your balls?

LEE

Grapes.

PETER

Uh-huh.

LEE

Your.....testicles.

Lee turns beet red and starts giggling.

ANGLE ON Mr. Grey as he slightly parts the curtained doorway.
He looks at Lee and Peter.

PETER

(trying to get her to talk
dirtier)
And what Lee?

LEE

(trying to find the words)
Then you can't... your stuff....

PETER

My...?

LEE

Sperm!

She screams with laughter.

Mr. Grey turns away from the curtain, CONSIDERING what he's just seen and heard.

PETER

Uh-huh. What about my sperm?

LEE
Gets squozen.

PETER
Is that a word?

LEE
I think I'm drunk.

PETER
(sexual)
Good.

LEE
(trying to continue her
thought)
Your sperm get's squozen, and then you
can't have babies, and I thought you
wanted to have babies. There. I said it.

Peter pulls out all his underwear from his laundry and throws them one by one across the room into the garbage can. As if it is a really gallant thing to do.

PETER
To babies! and to diapers! Diaper rash
and screaming and crying and to breast
feeding and to...to...vomit!

Peter turns to Lee and takes her in his arms and kisses her. It is a long romantic, sexy kiss. They pull away. And she looks like she is going to say something, but instead she giggles and, after a beat, so does he.

64 EXT. WASH AND DINE RESTAURANT - NIGHT

64

Mr. Grey tosses his dry cleaning in the backseat, slams the door.

He opens the glove box and removes a FRESH BOX OF RED PENS, sets them on the dashboard and stares at them. A Pause.

Then he punches on his car stereo, puts the car in gear and drives away.

65 INT. SECRETARY'S STATION - A WEEK LATER

65

Mr. Grey storms out of his office with a stiff look. His eyes are lit up in a stalking way. He puts a LETTER right down in front of Lee.

MR. GREY
Look at it. Do you see that?

LEE

What?

MR. GREY

This letter has three typing errors in it, one of which is, I believe, a spelling error.

LEE

(tearing up)

I'm sorry....I didn't....

MR. GREY

This isn't the first time either. There have been others that I let go because it was your first few weeks. But this can't go on. Do you know what this makes me look like to the people who receive these letters?

LEE

(almost crying now)

I'm trying to.....

MR. GREY

Type it again. And get it right.

Mr. Grey turns on his heels and Lee immediately tries to retype the letter but can't help making mistakes. VERY FRUSTRATED, she pulls the letter out and tries again.

66 INT. LAWYER'S OFFICE - A BIT LATER

66

Lee stands in front of Mr. Grey's desk as he reads the letter. There is clearly another mistake, which he circles with a RED PEN.

MR. GREY

You are wasting my time.

He hands the letter back to her.

67 INT. SECRETARY'S DESK - MOMENTS LATER

67

Lee is in a state. Trying to type. Her toe taps furiously.

A MIDDLE AGED CLIENT WITH LAVENDER RUBBER CHILDREN'S BOOTS sits waiting for Mr. Grey. She stares at Lee, making Lee very uncomfortable.

So, Lee takes out her red sewing kit, unzips it, and takes out the cuticle scissors.

Then she realizes she can't cut herself in front of the client, so instead she reaches under the desk and carefully cuts a piece of fabric off of her skirt.

She puts the piece of skirt next to the letter she is typing - as a talisman - and begins typing.

She types.....

"A piece of me. A small sacrifice, to E.
Edward Grey, to get it right."

Then she pulls the page out, tears it in two, and begins the letter again.

67A INT. HALLWAY - A BIT LATER

67A

Lee approaches the door to Mr. Grey's office with the letter.

68 INT. LAWYER'S OFFICE - DAY

68

Lee enters as the Middle Aged Client leaves. She puts the letter on his desk.

A LONG BEAT as Mr. Grey ignores her. She waits....Then:

MR. GREY

Go type up a bill for that woman for five hundred dollars.

LEE

Aren't you going to proofread the letter?

Mr. Grey stares at her. Confrontationally.

Lee picks up his half-eaten lunch plate and turns on her heels. Mr. Grey looks up, sees that a piece of Lee's skirt is missing.

MR. GREY

Lee?

Lee turns.

MR. GREY

When people come into this office you are a visual representation of my business and the way you dress is disgusting.

LEE

I'm sorry...I'll try to....

She starts to leave the office but is stopped by his voice again.

MR. GREY

You're tapping your toe all the time and playing with your hair. You're either going to have to wear a hair net or stop playing with your hair.

LEE

OK.

She starts to leave again.

MR. GREY

And another thing, do you realize that you're always sniffing?

LEE

I'm...sniffing?

MR. GREY

And what is with your tongue when you're typing?

LEE

I'm sorry. I didn't know I sniffled.

MR. GREY

Well good.

Lee leaves the room. Mr. Grey throws a DART into the bull's-eye of a dart board.

69 INT. KITCHEN AREA - MOMENTS LATER

69

lee scrapes Mr. Grey's lunch plate into the garbage. She HEARS him laugh in his office, talking on the phone. She is at once dismayed and intrigued by her exchange with him.

Resolving to go in and talk with him, Lee returns to Mr. Grey's door.

69A INT. HALLWAY - DAY

69A

Lee reaches for the knob, but as she does she hears Mr. Grey say something suddenly fierce on the phone. She hesitates.

69B INT. MR. GREY'S OFFICE- SAME TIME

69B

Talking on the phone, Mr. Grey moves from his desk to a set of drawers.

MR. GREY

The sentence should read: without proper guidance from a knowledgeable source my client would never have made these material decisions on her own. Period.

From the drawer, he carefully removes an object wrapped in black velvet. Unfolding the cloth, Mr. Grey reveals a POLAROID CAMERA.

70 INT. SECRETARY'S STATION - A MOMENT LATER

70

Lee sits at her desk. She SNIFFLES unconsciously. She quickly covers her nose and looks to see if Mr. Grey heard her.

71 INT. ALLISON'S LOFT - DAY

71

Lee and Allison move through a large art piece: a path made by strips of hanging paper, all with tiny black, blonde, or red hairs on them.

ALLISON

They're hairs.

LEE

What kind of hairs?

ALLISON

Underarm, pubic, leg. Moustache in some cases. Waxing strips.

LEE

(fascinated)

Oh God.

ALLISON

From all my friends. I've been collecting these for years, put out notices in papers, people send them to me from all over the world.

LEE

Huh.

They move through, Lee admiring the sheer size of the piece.

LEE

So. But you don't wax yourself.

Lee refers to Allison's hairy armpits.

ALLISON

Oh! No. No. Because I don't believe in it, that's why I make this work. To me it's a feminist statement. "The only way out is through."

LEE

(pretending to understand)

Ah.

ALLISON

What does it mean to you to be a woman?

LEE

Oh....what does it...You mean in terms of the waxing.....? I don't.....

ALLISON

No, no. Who are you AS A WOMAN. You see, here it is, the beginning of a new millennium, and supposedly feminism has come so far, but the world is still really run by men and heterosexuality. I mean we are so far off from EVER having a woman as the President of the United States, it isn't even funny. But to me, real feminism is FUCK YOU, I can be anything, anything I want.

LEE

I see.

ALLISON

(a come-on)

You want to have a drink?

72 INT. ALLISON'S LOFT. ANOTHER AREA - DAY

72

Fifteen WOMEN hang-out on dilapidated couches as they prepare lunch. Allison and Lee sit off to the side.

ALLISON

Listen, a woman is a special creature. She isn't just a dick-like a man. She is an entire sexual organ, every part of her body is a sex organ, not just her vagina.

Lee is thoroughly taken aback and shy about this language. But intrigued.

ALLISON

The lips of her sex touch each other and therefore she is constantly touching herself. Even the act of talking is a sexual act for a woman. Do you know what I mean?

LEE

Do you have any of the waxing stuff here?

ALLISON

(realizing Lee has not understood anything)
You're a trip. A real trip.

LEE

(taking it as a compliment, which it is)
How can you think I'm a trip and still like my sister? I mean, why are you even SPEAKING to me?

ALLISON

Your sister is my Kindergarten friend. We have nothing in common other than our past.

Allison reaches her hand over and takes a stray bit of Lee's hair off of Lee's lips.

ALLISON

Do YOU have a boyfriend?

LEE

(eyes brightening)
I think I do.

73 INT. PETER'S PARENTS HOME. LIVING ROOM - NIGHT

73

Packed with tchotchkes and flowered multi-colored furniture. Working class. Lee sits with Peter on a tiny couch. He has his arm around her.

LEE IS MEETING PETER'S PARENTS FOR THE FIRST TIME.

Peter's mother, SYLVIA, and Peter's father, STEWART, sit across from "the kids." Stewart is crushing grapes into a bowl WITH HIS HANDS.

Peter kisses Lee on the cheek. Lee likes it.

PETER

Isn't she beautiful?

SYLVIA
You're like two peas in a pod.

LEE
(not sure what else to say)
Thank-you.

SYLVIA
Do you want some wine? We make it
homemade, don't we Stewart?

STEWART
It's good! Try it!

SYLVIA
Would you like some Lee?

LEE
Not right now, thank you Sylvia.

SYLVIA
Peter talks about you all the time, he
says he's found his soul mate.

LEE
(suddenly uneasy)
Did you say that?

PETER
I did.

Peter kisses Lee a bit more this time, to the point of making
her very uncomfortable.

SYLVIA
Peter's sister Lindsey is getting married
this coming Winter in Vegas.

STEWART
Did you know Peter has a very stable job
at J.C. Penny's? They even gave him a
cell-phone.

SYLVIA
Perhaps it will be a double wedding.

LEE
(seriously caught off guard)
Oh!

PETER
One step at a time Mom.

SYLVIA (TO LEE)

You know, our Peter was born only nine months and twenty minutes after his father and I were married. That's how in love ~~we~~ were.

STEWART

That's right, you got to treasure these moments. They are the greatest moments of your life.

(winking at his wife)

Except of course when you start making babies.

SYLVIA

Stewart!

Lee is struck by a virtual panic attack.

LEE

Would you mind if I went outside for a moment, Sylvia?

SYLVIA

No, honey, of course not.

Lee leaves abruptly. Sylvia, Stewart and Peter all look at each other. Stewart motions for Peter to "go after her."

74 EXT. BACK DOOR - A MOMENT LATER

74

Lee breathes deeply as if she is trying to catch her breath to quell her anxiety. Peter comes outside. After a moment...

PETER

(delicately)

You OK?

LEE

(making a clear decision)

I'd like you to drive me to the drugstore.

PETER

(charmed by her idiosyncracies)

Lee, you know what I'm going to do?

LEE

(not sure she wants to know)

What?

PETER

I'm going to write a book about you.

Lee takes an even DEEPER breath.

75 INT. MALL DRUGSTORE AISLE - THAT NIGHT

75

Lee takes one, then two, then three, four, and five boxes of waxing materials down from the shelf.

As she moves toward the check-out counter her gaze is drawn to the rows and rows of gum and candy. Her pace slows and she looks up at the fluorescent lights and the speakers blasting a muzak version of "We Are the World."

Lee stops dead in her tracks. She looks down at her waxing boxes.

76 EXT. MALL DRUGSTORE - NIGHT

76

Peter, Sylvia, and Stewart wait in the car.

STEWART

Was he ever the President of the United States?

PETER

Nope.

SYLVIA

Is it Liberace?

PETER

Nope.

77 INT. MALL DRUGSTORE - MOMENTS LATER

77

Lee sits down on a short stool and suddenly breaks, lets go, and begins to weep. She cries until she is in a full-fledged fit of existential hysteria.

78 INT. STAIRCASE/UPSTAIRS HALLWAY - NIGHT

78

Lee, carrying her waxing boxes, runs up the stairs and into the bathroom SLAMMING the door shut.

79 INT. DAD'S BASEMENT "WORKSHOP" - SAME TIME

79

Mom looks up suddenly, hearing Lee's SLAMMING DOOR. She's surrounded by tools, pieces of equipment and wood. And a wall full of old manual typewriters.

She turns back to her task of reaching her hand into a box of children's letter blocks. She lays several out in sequence. They spell.....B U R T.

80 INT. LEE'S BATHROOM - NIGHT

80

Riiiiiiip.

Lee rips five strips of wax off her legs. She's breathing hard as a VIOLET WASH SPREADS ACROSS THE SCREEN AND WE:

CUT TO:

81 EXT. MR. GREY'S OFFICE - DAY

81

Mr. Grey opens the back door and delicately releases three mice from two separate traps.

82 INT. SECRETARY STATION - DAY

82

Lee is sharpening pencils. She is now wearing a HAIR NET in order to not play with her hair. She is also wearing a "dressier outfit." Her INTERCOM BUZZES.

MR. GREY (OS)

Library.

Lee takes a big HIT of nasal spray.

83 INT. LIBRARY - A MINUTE LATER.

83

The room is book-lined. Mr. Grey is finishing some dictation on his Dictaphone as Lee enters.

MR. GREY

(into the Dictaphone)

In summation of the events in regard to the Rubin Berkowitz libel. Yours Sincerely, etc.

Mr. Grey clicks off his Dictaphone and stares at Lee.

MR. GREY

(out of the blue, pretending the phone is ringing, a test)

OK, the phone is ringing, ANSWER IT.

LEE

I'm sorry?

MR. GREY

(pretending to make the sound of a phone ringing)

Ding a ling a ling! (pause) Ding a ling a ling!

Lee picks up the phone and feebly says.

LEE
Hello. E. Edward Grey's office.
May I.....

MR. GREY
Listen. You're a big girl, you can get a
bigger voice out of that tiny throat of
yours.

She grabs her throat.

LEE
....Tiny?

MR. GREY
Now, Ms. Holloway, you told me when I
hired you that you were used to answering
phones.

LEE
(not quite sure how to respond)
I am.

MR. GREY
Did you get enough sleep last night?

LEE
I....

MR. GREY
(prompting her)
THE PHONE IS RINGING.

Lee picks up the phone again.

LEE
Hello! This is the office of E. Edward
Grey. May I help you?

MR. GREY
You see? You see? You see? That's showing
a little spunk, afterall, I'm not running
a mortuary.

LEE
(finally smiling a bit)
Yes.

MR. GREY
Lee?

LEE
Mr. Grey?

MR. GREY

Come here.

She approaches the sofa.

MR. GREY

Come on! Take a load off.

He pats the sofa's pillows. She sits next to him, her legs together, her hands folded on her lap.

MR. GREY

Did you have a date recently?

LEE

Yes.

MR. GREY

With whom did you have a date?

LEE

Uh...Peter.

MR. GREY

Peter.

(pause)

Did you have sex?

Lee breaks into laughter.

MR. GREY

No?

LEE

Oh...I don't know.

MR. GREY

Are you shy?

LEE

Am I...?

MR. GREY

I'm shy.

LEE

You're not shy. You're a lawyer.

MR. GREY

I'm shy, but I overcome my shyness in order to get things done.

LEE

I don't think you're shy.

MR. GREY

Lee, I want to be frank with you, you're a fast learner, but SOMETHING is holding you back from really excelling. Now, I know I'm your employer and we have a prescribed relationship, but you really should feel free to discuss your problems with me. Now, what's going on with the sewing kit and the Band aids?

Lee suddenly pulls her skirt down covering her legs more.

MR. GREY

Lee?

Lee considers telling Mr. Grey, pauses.

LEE

I feel.....

LEE & MR. GREY

Shy.

Lee looks up when they say the same word at the same time.
She laughs. He laughs too.

MR. GREY

Do you want some hot chocolate.

LEE

OK.

Mr. Grey reaches over and there is a piping hot cup of hot chocolate waiting right there! He hands her the hot chocolate. She sips it.

MR. GREY

Is that good?

LEE

Yes.

MR. GREY

Why do you cut yourself Lee?

LEE

I don't know.

MR. GREY

Is it that sometimes the pain inside has to come to the surface? And when you see evidence of the pain inside, you finally know you are really here? Then when you watch the wound heal, it's comforting, isn't it?

Lee is listening as if someone - FOR THE FIRST TIME IN HER LIFE - is speaking her own language.

LEE

(genuinely impressed, but reticent)

Well.... I never, that's a....way to put it. I....

MR. GREY

I'm going to tell you something, Lee. Are you ready to listen?

LEE

Yes.

MR. GREY

Listen to me Lee. Are you listening?

She nods. He looks at her with an intense gaze.

MR. GREY

You will never ever cut yourself again, do you understand? Have I made that perfectly clear? You're over that now. It's in the past.

LEE

Yes.

MR. GREY

Never again.

LEE

Okay.

MR. GREY

Now you know what I want you to do? I want you to leave work early. You're a big girl now, a grown woman, your mother doesn't need to pick you up everyday. I want you to take a nice walk home in the fresh air because you require relief.

(MORE)

MR. GREY (cont'd)
Because you won't be doing that anymore,
will you?

They look at each other for a long beat.

LEE
No sir.

MR. GREY
Good.

Mr. Grey reaches for a Polaroid camera on the side table. He
FLASHES her picture.

Lee is taken aback, but oddly flattered. She GIGGLES.

84 EXT. LAW FIRM - THAT DAY

84

Lee stands above the window of her mother's car. Her mother
puts down her sewing and rolls down the window, happy to see
her daughter.

LEE
I think I can walk home from now on.

MOM
(feeling abandoned)
Lee honey, you be careful.

Lee walks away -- as if INTO THE WORLD for the first time.

85 EXT. FIELD - DAY

85

Lee walks along a path in a wide open space.

LEE (VO)
I took a short-cut through Hawkins field,
and it was as if I'd never taken a walk
by myself before. And when I thought
about it, I realized I probably never HAD
taken a walk alone. But because he had
given me the permission to do this,
because he had insisted I do it, I felt
HELD by him as I walked along. I felt he
was WITH me. At the same time I was
feeling something growing in Mr. Grey. An
intimate tendril creeping from one of his
darker areas, nursed on the feeling that
he had discovered something about me.

86 INSERT Mr. Grey carefully spooning fertilizer onto the soil 86
of his orchids. Beside him sits the now fully developed
polaroid of Lee.

87 OMIT

87

88 INT. SECRETARY'S DESK - THE NEXT DAY

88

Lee sits at her desk.

LEE (VO)

The next day I didn't even bring my cuticle scissors and my iodine, but I did make another typing mistake, and the intimacy of the previous day's conversation seemed to make this even more repulsive to Mr. Grey.

Mr. Grey slams the letter on Lee's desk.

MR. GREY

What is wrong with you! That is ALL you have to do. Type and answer the phones. Is that beyond you?

LEE

(tearing up)

I'm sorry.

MR. GREY

Well, it certainly seems to be! What goes on inside that head of yours?!

Mr. Grey stands quietly for a moment. He notices that her nervous habits have intensified. She is tapping her toe, running her hand through her hair, moving her tongue through her cheek and over her teeth.

He turns away. Moves down the hall.

89 INT. HALLWAY- SAME TIME

89

Mr. Grey strides towards his office when, off-screen, Lee SNIFFLES. Mr. Grey stops dead in his tracks.

90 INT. SECRETARY'S STATION - SAME TIME

90

Lee raises her hand to her nose, hoping he didn't hear.

91 INT. HALLWAY - SAME TIME

91

Mr. Grey stands, LISTENING. He closes his eyes and puts his hand to the wall, as if to steady himself. He holds his breath in and, almost against his will, turns and moves back to Lee's desk.

92 INT. SECRETARY'S STATION - SAME TIME 92

Mr. Grey appears at the hallway door.

MR. GREY

Come into my office. And bring that letter.

He storms off.

93 INT. DARKISH HALLWAY - MOMENTS LATER 93

Lee walks down the dark PASSAGEWAY, carrying the letter.

94 INT. OFFICE - A MOMENT LATER 94

Mr. Grey stands in the middle of the room, hands clasped behind him.

MR. GREY

Put the letter on my desk.

She does as she is told.

MR. GREY

Now I want you to bend over the desk so that you are looking directly at it. Get your face very close to the letter and read the letter aloud.

LEE

Why? I don't understand....

MR. GREY

There's nothing to understand. Put your elbows on the desk. Bend over. Get your face close to the letter and read it aloud.

For a moment she thinks. Unsure. Then, she does as she is told.

LEE

Dear Mr. Garvey, I am grateful to you for referring.....

Mr. Grey SMACKS LEE'S BOTTOM.

Lee stops dead in her tracks.

FROZEN. Like an animal.

MR. GREY

Continue.

Lee tentatively turns to look at Mr. Grey.

LEE

Uhm.....

MR. GREY

Ms. Holloway, read.

A long pause and Lee turns back to the letter, continues reading.

LEE

-

...for referring....

Another SMACK.

LEE

.....me to your case.

ANOTHER SMACK. Mr. Grey continues to smack Lee as she reads the letter.

LEE

The subject of animal captivity has been of interest to me for quite a while and my secretary has prepared research material that I think you will find illuminating. If you would be so kind as to send me the June 5th letter of which we spoke my associates and I will review it immediately. Please feel free to call me at your earliest convenience, yours sincerely, E. Edward Grey.

Lee has come to the end of the letter and has stopped reading.

MR. GREY

Read it again.

As she starts up again so does his spanking.

LEE

Dear Mr. Garvey, thank you for referring me to your case. The subject of animal captivity has been of interest to me for quite a while

The spanking ends, but Lee, out of fear, continues reading.

LEE

...and my secretary has prepared research material that I think you will find illuminating.

Lee stops. She darts her eyes to the side. Waiting? Relieved? A revelation?

And then it is over.

Mr. Grey straightens his tie and returns to his desk and dials his phone. Lee remains bent over the desk.

MR. GREY

Now straighten up and go type it again.

Lee picks up the letter. She turns and walks stiffly out the door.

95 INT. HALLWAY - A MOMENT LATER

95

Lee makes her way down the hallway to her desk.

96 INT. SECRETARY'S STATION

96

Lee winces as she sits down in her chair because of the sting from the spanking.

She looks back towards Mr. Grey's office, then begins retyping.

LEE

(to herself)

Dear Mr. Garvey, I am grateful to you for referring --

She stops typing and grabs her purse.

97 INT. BATHROOM - A FEW MOMENTS LATER

Lee rifles through her purse, throwing everything out of it - looking for something to cut herself with. All she finds is a key. She runs her finger along it to see if it is sharp enough when the Paralegal walks in. Lee freezes. The Paralegal walks into a stall.

Lee quickly moves to the full-length mirror, LIFTS HER SKIRT, PULLS DOWN HER PANTIES and steals a glance at the RED on the CHEEKS OF HER BOTTOM.

The screen is WASHED WITH WHITE LIGHT as a calm appears on Lee's face.

98 INT. LAW OFFICE HALLWAY - LATER 98

CLOSE ON the retyped letter as Lee carries it toward Mr. Grey's office.

MR. GREY (O.S.)
I'll review the alimony agreement and the
restraining order today.

99 INT. LAWYERS OFFICE - DAY 99

Lee enters Mr. Grey's office. A TALL BALD MAN is leaving.

Lee places the RETYPED LETTER in front of Mr. Grey, but he does not look up. For a moment she is confused, but turns and leaves.

99A INT. XEROX ROOM - DUSK 99A

Lee is photocopying. Mr. Grey passes by.

MR. GREY
Ms. Holloway. Good letter.

He leaves the office. Lee looks after him.

LEE
Thank-you.

100 INT. LEE'S PARENT'S KITCHEN - THAT NIGHT 100

Mom washes the dishes, Lee dries. Mom is in a greater state of disrepair, now that it appears Dad is not coming home.

Lee is ready to say something big. She turns to her Mom.

LEE
Mom, the locks can come off the drawers
now.

Lee goes back to drying. Moved, Mom comes up behind Lee and puts her hand on Lee's shoulder and then rests her head on Lee's back.

MOM
Oh Honey.

They embrace.

101 INT. LEE'S BEDROOM - NIGHT

101

Lee takes her ziplocked cigar box of cutting materials down from the closet. In a ceremonious way, she places the box next to the door.

102 EXT. LEE'S PARENT'S HOUSE - EARLY MORNING

102

Lee walks down the empty suburban street, carrying her box.

103 EXT. TOWN DUMP - EARLY MORNING

103

Lee stands above a huge mountain of garbage, seagulls fly. She DROPS her ziplocked bag of cutting items and it FALLS AND FALLS into the garbage.

She watches it fall, looks up, feeling lighter. She looks off into the distance, READY TO MEET WHATEVER MAY COME.

TITLE: "3. INSIDE "

THE LOUD ROAR OF A LION.

104 EXT. LION'S DEN - DAY

104

A male lion, three lionesses, and two babies gorge themselves on flesh and bone.

105 EXT. DECREPIT OLD TIGER'S DISPLAY CAVE - SAME DAY

105

A human man and woman sit at a table eating lunch. They are situated where tigers used to be on display. At their feet is their child playing with wooden toys.

The family is clothed, but unkempt and with long hair. We cannot hear what the couple is saying, but clearly the woman is nagging the man endlessly.

MAN

What! What?! WHAT? WHAT?!

The woman looks down, stunned, and hurt. The child cries.

ANGLE ON a handmade sign at the front of the display. It reads "VIGIL: 38 DAYS."

106 INT. ZOO OFFICE - SAME DAY

106

Lee and Mr. Grey sit in silence. A bush baby (a small cute monkey-like animal with huge eyes) sits on the desk, watching them.

Mr. Grey takes a sunflower seed out of his pocket and gives it to Lee. She eats it.

MR. GREY

Replace the light bulb in the hallway to my office. 120 watts.

Lee writes this down in a small notebook.

MR. GARVEY, the zoo official, enters. Lee and Mr. Grey stand. Mr. Grey shakes Mr. Garvey's hand.

MR. GREY

Good to see you again, Mr. Garvey. You remember my secretary, Ms. Holloway.

Lee shakes Mr. Garvey's hand. She leans in close.

LEE

I'm sorry about the typo.

Mr. Garvey doesn't know what she is talking about.

MR. GREY

So, I see the protest hasn't stopped.

MR. GARVEY

No. No. There's a lot of hogwash about captivity causing low birth rates - I'll tell you I got my hands tied here, uh, between trying to please these activist freaks, the general public and my board.....I think I'm well - ready to sue for harassment of myself, the staff AND the general public.

MR. GREY

(scored the deal)

OK.

ANGLE ON the bush baby staring at Mr. Grey.

MR. GARVEY

The worst thing is the protestors are threatening to copulate.

MR. GREY

Ms. Holloway and I have been doing some research, haven't we?

LEE

Yes, and we've found that animal captivity goes all the way back to 4500 BC.

Mr. Grey

We have pictures here of addax, ibex, oryx, and gazelle depicted wearing collars on tombs.

Lee indicates each now extinct creature's picture on cue.

LEE

(enthusiastically)

There's even evidence from San Diego and Detroit that the Frail Timor Swans and The Root Eating Mongoose are more likely to procreate in a safe secluded environment.

MR. GREY

(winking at Lee)

I think we got a case here. When was the last time a gorilla gave birth in this zoo?

ON Lee, a slight, adoring smile as she admires Mr. Grey.

107 INT. LEE'S PARENTS' LIVING ROOM - NIGHT

107

Lee is on the phone, very CONCENTRATED and INTRIGUED. In the bg Mom, Theresa, and Jonathan take food to the dining room table, Theresa eyeing Lee's behavior with an increasing lack of patience.

LEE

(into the phone - quiet and intense)

~~It's porter house steak, mashed - no, creamed potatoes, and green peas. Ice tea. And ice cream. Vanilla.~~

108 INT. MR. GREY'S KITCHEN - NIGHT

108

~~He sits alone at the table.~~

MR. GREY

(into the phone)

Okay. Just a scoop of creamed potatoes, one slice of butter, and four peas. Arrange the peas like last time.

He clicks off the phone.

109 INT. DINING ROOM - A FEW MINUTES LATER

109

Lee only takes one scoop of creamed potatoes, one slice of butter, and four peas. As she was told.

MOM

Oh honey, take more.

LEE

I'm not really that hungry.

Lee puts a single pea into her mouth. Mom looks at her worried.

THERESA

(finally losing her temper)
Maybe you can work up a little anorexia
to go with your Manic depressive...

JONATHAN

Theresa....

THERESA

...suicidal, bipolar nervous breakdown.

JONATHAN

Theresa.....

THERESA

Don't you get involved, okay? Just stay
the fuck out of it! (to Lee)
You happy? Now we can all just spend
every single second of our lives worrying
about you!

JONATHAN

Theresa!

Theresa storms out of the house and to the trailer. Jonathan
shrivels from just having had his balls cut off.

Mom goes back to eating, tears welling.

LEE

Must have had a tough day at Beauty
School.

A pause and Lee eats another pea.

110 INT. LEE'S BEDROOM - A WHILE LATER

110

Lee is in bed listening to "Have you Never Been Mellow" on
her clock radio and reading Cosmo Magazine.

LEE (VO: READING)

"Lea Thompson's advice for catching a man is to try some breezy humour, or talk about the latest movie you've seen. Whatever you do: Don't blow your chances by saying something wrong or stupid."

CUT TO:

111 INT. THERESA'S OLD CHILDHOOD ROOM - SAME TIME

111

Jonathan is sitting at Theresa's childhood desk and can only get his hands on a candy cane pen. He writes a letter to his wife.

JONATHAN (VO: TO HIMSELF)

Dear, dear, beautiful, sweet Theresa. I'm sorry about the way I acted at dinner time....

CUT TO:

112 INT. LEE'S BEDROOM - SAME TIME

112

Lee throws the Cosmo magazine on the floor and rolls over and begins to masturbate.

113 INT. LEE'S MIND - FANTASY

113

Lee envisions Peter laughing with her at the laundromat.

Then the fantasy is INTERRUPTED and Lee envisions Mr. Grey, sitting at his desk.

113A INT. MR. GREY'S OFFICE - NIGHT

113A

But in this fantasy there is a red velvet curtain behind his desk. Mr. Grey stands up and the curtains fly open to reveal a big bright field of red poppies. Mr. Grey holds Lee's hand as they walk into the field. He turns to Lee.

MR. GREY

I understand you now, Lee.

He embraces her. Hold.

CUT TO:

114 INT. THERESA'S SILVER TRAILER - SAME TIME 114

Theresa has dimmed the lights, put on slow moving jazz, and is now slipping her gorgeous frame into a negligee.

CUT TO:

115 INT. LEE'S BEDROOM - SAME TIME 115

Lee appears more aroused than before, with a little sweat on her brow, but tries to change her fantasy and turns over again in bed.

116 INT. LEE'S MIND- FANTASY 116

Lee is still in the poppy field, but this time she is making out heavily with Peter. Behind them are two washers and dryers in the field. Peter tries to undo Lee's brassiere.

CUT TO:

117 INT. THERESA'S CHILDHOOD ROOM - SAME TIME 117

Jonathan continues writing.

JONATHAN (VO: TO HIMSELF)

I pray and hope you'll take me back. I miss you. I love you. I miss you. I love you.

CUT TO:

118 INT. LEE'S MIND- FANTASY 118

Peter has now thrown Lee on top of a long row of washing machines, still in the field. Suddenly, the fantasy SCREECHES to a halt as LEE ENVISIONS HERSELF in:

118A Mr. Grey's darkened office, bent over his orchid display, 118A - waiting, breathing. Mr. Grey sits in a chair behind Lee as she looks over her shoulder at him. He turns an hour-glass over and the sand starts flowing.

CUT TO:

119 INT. KITCHEN - NIGHT 119

Mom sits in the dark drinking a cup of coffee, watching the small television.

The image is of an astronaut floating in space with a long umbilical chord attaching him to his spaceship.

TELEVISION NARRATOR

Just a thin tether holds Captain Russell
from disappearing into the oblivion of
space.

In the bg Jonathan tiptoes by Mom, out the back-door, and out
to the trailer.

CUT TO:

120 INT. LEE'S BEDROOM - SAME TIME

120

Lee grips the bedspread and looks at the picture of Peter on
the bedside table, which makes it harder to cum. She pushes
it off the table, and squeezes her eyes shut.

121 INT. LEE'S MIND - FANTASY

121

Mr. Grey holds the hour glass as Lee repeats...

LEE

(turned on)

I am stupid. I am stupid. I am stupid. I
am stupid. I am stupid.....

CUT TO:

122 EXT. TRAILER - SAME TIME

122

Jonathan deposits the letter into the mailbox of his own
trailer. As he walks away, he senses something behind him,
and he turns around.

Theresa looks at him through the window of the trailer.

Jonathan runs to the door and Theresa swings it open and
takes him in her arms. This drama has clearly happened
between them before.

123 INT. LEE'S BEDROOM - SAME TIME

123

Lee continues masturbating, about to cum.

~~LEE (TO HERSELF)~~

~~Just a scoop of creamed potatoes, one~~
~~slice of butter....~~

She cums. Very suddenly. Very quickly. Then it is all over as
if nothing happened. Lee quickly puts the picture of Peter
back on her bedside table.

She looks up at the ceiling, her face WRACKED WITH SHAME.

124 INT. LEE'S PARENT'S BEDROOM - SAME TIME 124

Mom sits on the edge of her bed alone, holding one of her Teddy Bears. She hears VERY VAGUE AND SLIGHT SOUNDS OF SEX. She turns her head and looks towards the trailer.

125 INT. TRAILER - SAME TIME 125

Theresa grips the bedpost as she cums.

126 INT. LEE'S BEDROOM - SAME TIME 126

Lee lovingly and guiltily touches her picture of Peter, then takes it, brings it under her covers and turns out her light.

127 INT. LAWYER'S OFFICE. HALLWAY - NEXT DAY 127

The VIEW moves down the hallway towards Mr. Grey's office. It SHIFTS to reveal Lee's letters - containing her typos and Mr. Grey's red circles - now FRAMED and displayed on the wall.

As we move into Mr. Grey's office we find Lee at a new rather DIMINUTIVE desk right across from Mr. Grey's. The desk makes Lee look like a LITTLE GIRL. She is typing a letter while Mr. Grey talks on the phone.

MR. GREY

(very slowly and deliberately
into phone)

Had you turned off the furnace BEFORE you
went down into the basement?

LEE (VO)

The next day I thought about quitting.
Because the night before I had thought so
"fondly" on one of our "episodes." But,
to my surprise, I went ahead and made
another typo.

EXTREME CLOSE UP on Lee's typo.

She reaches for the white-out and unscrews the top. She's about to correct her mistake when she CHANGES HER MIND. Instead, she puts the cap back on the white-out. She puts the white-out back on her little desk and stares at it. Simultaneously appalled by, and certain of, her action.

MR. GREY

(into the phone)

Where was she when you crawled under the house? And the lock box, did you cover it with dirt before you left?

Lee pulls the letter out of the typewriter and puts it in front of Mr. Grey. He ABSENTMINDEDLY SIGNS IT. She is disappointed that he did not notice the errors.

Lee folds the letter, puts it in an envelope, and LICKS. She is "being sexy."

Mr. Grey watches her do this, momentarily mesmerized.

MR. GREY (TO LEE, MOUTHING WORDS)
I Have to work. (to phone)
Okay, give me a week and I'll have
something for you. (turns away from Lee)
I'm sorry, the office has been
overwhelmed.

Lee returns to her diminutive desk. She begins imitating Mr. Grey's signature over and over again in red ink.

Mr. Grey (cont'd)
I read it over and I'd still like to add
a gag clause to this whole thing. I don't
want Trish, I mean, Ms. O'connor, I don't
want her....

ALLISON
(os: sing-songey from the
secretary's station)
Hello?

Lee gets up, leaves.

Mr. Grey
We're going to need to meet on this, yes,
but I want that gag.

128 INT. SECRETARY'S STATION -- MOMENTS LATER

128

Allison is leaning on Lee's desk, picking up stray hairs with
masking tape.

Lee appears from the hallway.

ALLISON
Hey, where are the computers?

LEE
Oh, we don't use those.

ALLISON
But they make everything so much easier?

LEE

(proudly)

Yes, but Mr. Grey thinks its more of a challenge this way.

ALLISON

More of a challenge?

Lee nods. She moves to the hallway door.

LEE

Mr. Grey, I'm going now....If you need any typing done I can come back later....

But there's no answer from Mr. Grey's office. Disappointed, Lee leaves with Allison.

129 EXT. LEE'S BACKYARD. POOL AREA - DAY

129

Theresa, in her bikini, emerges from the pool. She joins Allison, Louisa, Jessica, Mom and Lee who sit on lawn chairs in a row. They are all in their bathing suits, except for Lee who is wearing a baseball cap with an extra large bill and has covered her body in a long flowing tunic.

Mom reads from a book on self-mutilation.

ALLISON

How?

LOUISA

Oh, he asked me out to TGIF's the other night, "for a nightcap."

ALLISON

Oh right.

LOUISA

And yesterday? He asked if my "hose" were "control top," and if they were, I certainly didn't need it. Very inappropriate. And you know, it makes ME feel somehow inadequate.

LEE

Your boss?

THERESA

You should just sue him for sexual harassment.

LEE

Harassment on the basis of gender is a violation of Title VII of the Civil Rights Act of 1964 and Title IX of the Educational Amendment of 1972.

LOUISA

Wow, how do you know that?

LEE

My lawyer is representing a woman who is suing her boss for sexual harassment.

THERESA

(making fun of Lee)

So now he's YOUR lawyer?

LOUISA

Is he a good Lawyer?

LEE

He's the best.

Theresa turns to Louisa and mimics Lee...."He's the best..."

MOM

(whispered to Lee)

Honey, why aren't you returning Peter's calls?

LEE

I will, Mom, I'm just very busy at work right now.

Mom's mobile phone RINGS. She answers it and turns away from the girls.

ALLISON

I'm sure your boss thinks you're teasing him and forcing him to be a sexist chauvinistic pig. He'd probably say it's your fault for wearing short skirts.

JESSICA

(for the first time EVER,

Jessica speaks up)

I was just reading in this pamphlet that there is really only a very subtle distinction between ejaculation and atomic warfare.

Complete stunned silence. Then:

LEE

(out of the blue, she didn't
know this would come out of
her mouth)

I think it's good to be yelled at
sometimes.

THERESA

How?!!

LEE

(now forced to explain, and
thus figuring it out and
convincing herself at the same
time)

Well, if you do something wrong, I think
it's more honest to be yelled at, that
way you learn. The cards are on the
table. It's also better for the other
person: they've expressed themselves
instead of keeping it all bottled up.
Imagine if you didn't get mad, what
strange ways your anger would manifest
itself.

THERESA

(rolling her eyes)

Whatever Lee. Mom and Dad never yelled at
us, and look at you.

Theresa blows a bubble with her gum and pops it.

ANGLE ON Mom on the phone.

MOM

(very serious)

How long will he be there? Yes...thank
you thank you.

Mom hangs up. Sits there stunned. Lee is the first to notice.

LEE

Who was that?

MOM

He turned himself in to the hospital. He
hadn't bathed or eaten in weeks. They say
he can barely walk.

Lee, stunned as well, puts her hand on her mother's shoulder.

THERESA

Yeah, well, fuck him.

130 INT. HOSPITAL ROOM - SOON AFTER

130

Dad is covered in bruises and his hair is very greasy. He is asleep, and attached to an IV. Lee, Mom, and Theresa, having just rushed from the water park, look through the window at him.

Despair runs across Lee's face. She turns, by herself, and walks away purposefully.

131 INT. HOSPITAL HALLWAY - SAME MOMENT

131

MOM

Lee, where are you going?

No response.

MOM

Lee! Come back here.....Leee!

Lee disappears into the elevator.

132 EXT. MR. GREY'S HOUSE- NIGHT

132

A cab pulls up in front of Mr. Grey's nondescript suburban home. Lee gets out, SLAMS the door.

133 EXT. MR. GREY'S YARD - NIGHT

133

Lee walks into Mr. Grey's Asian-themed garden. She walks to a plate glass door. Behind it Mr. Grey watches a video on horticulture technique in his all-white house. A glass of scotch in his hands. He looks up and sees her. Excitement and, then, WORRY runs across his face. He turns away from Lee.

MR. GREY

(under his breath: to himself)

Watch it.

He stands up, takes a breath in. He opens the glass door.

MR. GREY

(putting on a condescending

air)

Yes Lee?

LEE

I....

(caught, can't speak, trying to figure out a way to "ASK" to be spanked)

...needed.....I wanted.....you....

CLOSE ON Mr. Grey. He is TAKEN by Lee's vulnerability, but pushes it down and is terse.

MR. GREY

You wanted me to what?

LEE

(chickening out)

To not forget to go over the Lynch papers for tomorrow morning.

MR. GREY

I haven't. Thank you Lee.

He shuts the door on Lee and whisks the curtains closed.

134 INT. MR. GREY'S HOUSE - SAME TIME

134

Mr. Grey leans his back against the curtains, takes a deep breath, his eyes blazing with A SUDDEN FANTASY:

134A EXT. MR. GREY'S YARD - NIGHT. (FANTASY)

134A

Mr. Grey presses Lee up against the wall and moves his face close to her neck, their hands intertwining.

134B INT. MR. GREY'S HOUSE - MOMENTS LATER

134B

Snapping out of it, Mr. Grey turns and locks the glass door.

135 EXT. MR. GREY'S YARD - SAME TIME

135

Dejectedly, Lee walks out.

136 INT. MR. GREY'S HOUSE - SAME TIME

136

Mr. Grey checks the locks on the front door, the back door, the windows. Then he settles in his bedroom.

He sits on the edge of his bed. HE SITS ON HIS HANDS.

HOLD on his lonely figure.

137 INT. SECRETARY'S STATION - DAY

137

An ANNOYED CLIENT waits.

Lee sits at her big desk, typing. She wears headphones, listening to Mr. Grey dictate a letter.

LEE (VO)

After he turned me away from his house,
he put me back at my old desk and he just
stopped "doing it."

137A INSERT Mr. Grey sweeping red pens into his garbage can. 137A

LEE (VO - CONT.)

He threw out all his red pens and
even though I kept making typos, I even
threw all the white-out away...

137B INSERT Lee in the rubble strewn YARD behind the office, 137B
emptying bottles of white-out.

LEE (VO -CONT.)

....He just treated me like a regular old
secretary. And then I began to wonder if
that was all I was.

138 INT. LAWYER'S OFFICE - A MOMENT LATER 138

Mr. Grey goes through a stack of papers.

MR. GREY

Are you coming?! Shit!

Lee is hoping this bad mood means a spanking. She walks to
the other side of his desk and starts to assume spanking
position.

But Mr. Grey is distracted.

MR. GREY

Have we received any checks from Mr.
Garvey?

LEE

No Sir.

MR. GREY

File these.

He shoves a bunch of folders into her hands. Lee is about to
leave, when something occurs to her.

LEE (VO: TO HERSELF)

Lea Thompson says, 'Try breezy humour.
(to Mr. Grey) That's a pretty tie, but I
guess you won't be golfing today!

She points at the rainy weather.

MR. GREY
What?

LEE
Your tie.

MR. GREY
What?

LEE
Has golfers on it.

MR. GREY
Right.

LEE (VO)
"If your man seems preoccupied you can always try talking about your favorite movie." But then I couldn't think of a single movie other than...

LEE
(blurting out)
The Poseidon Adventure.

MR. GREY
Excuse me Lee?

LEE
Nothing.

Lee walks out of the room. As she does so....

LEE (VO)
"Just don't blow your chances by saying something wrong or stupid."

139 INT. HALLWAY - A MOMENT LATER

139

LEE
(under her breath)
Shit.

She composes herself and returns to her

140 EXT. BOTANICAL GARDENS - EARLY EVENING

140

Lee and Allison walk together...past trees that are held in by metal mesh and whose bark is fighting to get free. Past trees that have lovers' initials carved into them.

LEE

I haven't really told anybody about this.
Because I'm not sure what it is exactly.

ALLISON

Who is this guy?!

LEE

My boss.

ALLISON

What about Peter?

LEE

But that's what I'm asking!

Silence.

ALLISON

OK. That's OK. Lots of people date and
even marry their bosses. Have you gone on
any dates?

LEE

Well, we're not exactly dating, in fact,
that's what I'm wondering about.

ALLISON

What?

LEE

Well, we seem to have a sex life. But I'm
not sure if it really is a sex life. And
though we haven't officially dated, going
to work feels like going on a date.

ALLISON

(like this would be a terrible
thing to do)

You haven't had sex in the office?!

LEE

Oh God no nothing like that!

ALLISON

(concerned)

Okay. Good. (Phew!) So, exactly what do
you do?

LEE

He, well, when I do an error, or I do
something wrong.....

ALLISON

Yes.

LEE

Like a typo on a letter.

ALLISON

Uh-huh.

LEE

You have to understand he makes me feel like myself for the first time in my life. OK, you promise you won't laugh?

ALLISON

Uh-huh....I promise.

LEE

Okay. When I make a mistake, he asks me to lean over his desk, or sometimes, just across his lap and...

ALLISON

And.....?

LEE

He spans me.

ALLISON

(horrified but quiet)

He spans you.

LEE

Well, or sometimes just, you know SMACKS me, depending on the day or the error. There are variations, but he always seems to know just how hard.

ALLISON

(utterly horrified)

Uh-huh.

LEE

I mean it's only really when I do typos.

ALLISON

(can't believe her ears)

Have you mentioned this to any of your doctors at the hospital?

Lee realizes that this story has not gone over too well at all with Allison. She quickly figures a way out: Giggling.

LEE
I'm kidding, Allie....

But Allison is still horrified; she's not buying it.

LEE (THROUGH GIGGLES)
Come on Allison, really, honestly. It was a joke. I mean, sure, while my Dad's in rehab and my mom goes to Alanon meetings, I'm at work getting spanked by my boss? Come on!

ALLISON
Uh-huh.

LEE
OK?

Allison cocks her head at Lee, realizes she MUST be kidding. She starts to laugh. They laugh together and, without a pause, Allison leans in and KISSES LEE ON THE MOUTH.

Lee freezes. Stunned. Staring at Allison.

A beat and, in a sudden burst, she grabs her bag and walks away.

140A EXT. MALL - NIGHT

140A

Lee purposefully strides toward the anonymous structure.

141 INT. MALL - NIGHT

141

Lee rises on an escalator.

142 INT. BOUDOIR PHOTO SHOP - SAME NIGHT

142

Lee, dressed in a blue boa and lots of sexy make-up, poses for the camera, draped over a white ladder. FLASH.

143 INT. MR. GREY'S OFFICE - NIGHT

143

Lee enters. She carefully arranges the sexy boudoir picture and a bouquet of white lillies on Mr. Grey's desk.

She "steals" a smell of Mr. Grey's orchids and scurries out of the room.

144 EXT. LEE'S PARENTS BACKYARD - NIGHT

144

Lee walks home through the backyard entrance.

She drops to her knees, fingers the dirt, and pulls out a worm. She puts the worm in her purse, and notices that Theresa and Jonathan's trailer is SHAKING. They are having sex as usual. Lee looks at the trailer with anger. She takes her key, runs it along the side of Theresa's "fucking" trailer, digging in a scratch.

145 INT. SECRETARY'S STATION - NEXT DAY

145

Lee finishes a letter and takes out the worm - now dead - from a tissue. She puts it inside the envelope that bears Tricia O'Connor's name and address.

Mr. Grey passes Lee without looking at her. Lee watches him, tears welling in her eyes.

ANGLE ON Mr. Grey watching Lee from the edge of the entrance hall.

Mr. Grey's POV: Lee continues her secretarial duties, looking somehow extremely charming and beautiful.

CLOSE on Mr. Grey, his lips parted slightly, his breath a little heavy. He SHAKES himself out of it and storms into the bathroom.

146 INT. BATHROOM - A MOMENT LATER.

146

Mr. Grey THROWS cold water onto his face. Looks at himself in the mirror.

147 INT. SECRETARY'S STATION - A MOMENT LATER

147

Lee watches as Mr. Grey passes her, once again, without even looking at her.

Lee goes into her purse to get out a tissue to blow her nose. She finds several crumpled up notes from her mother. They all say "Peter called" and "Peter called AGAIN."

Lee looks down the hallway at Mr. Grey's office, looks back at the note about Peter's call, and gets an idea.

She picks up the phone and dials.

LEE

Hello Peter?

148 INT. PETER'S GARAGE APARTMENT - NIGHT

148

"Stairway to Heaven" plays as Peter and Lee dry hump on his futon. He's got his shirt off but she's fully dressed.

Lee takes Peter's hand and puts it on her bottom. He keeps it there for a second and then moves it away.

She pulls his hand BACK to her bottom a little harder. He leaves it there for an instant, and then moves it away again.

Lee squirms to a position where she is face down, across his lap. Ready for a spanking.

Peter looks down at Lee, confused.

Peter starts to laugh, embarrassed.

LEE

Don't be scared.

PETER

I'm not scared.

Peter pulls out the condom..

LEE

(suddenly sitting up)

Oh. I didn't mean that. I can't....I'm not ready....for that.

PETER

I'm sorry. I was moving too fast, gee, Lee, I'm really sorry.

Lee realizes the spanking is not going to happen and that she better do something. She grabs the condom.

LEE

OK, but I stay dressed and I want the lights completely out. I want darkness.

PETER

(sensitively)

No problem.

Peter snaps off the bedside light IN A HURRY.

149 INT. PETER'S GARAGE APARTMENT - MINUTES LATER

Ms 149

Peter and Lee make love. Lee makes a weird face, then as Peter's sounds of pleasure escalate, she starts FAKING sounds of pleasure.

Peter CUMS and it is all over. Lee goes silent.

Peter curls close, but Lee does not shift toward him.

PETER
It didn't hurt, did it?

LEE
(disappointed)
No.

PETER
I wasn't too big was I?

LEE
(even more disappointed)
No.

150 INT. MR. GREY'S OFFICE - SEVERAL DAYS LATER

150

Mr. Grey opens a Fed Ex package. Inside he finds an envelope addressed to Tricia O'Connor with THE WORM inside.

CLOSE ON Mr. Grey's face: Stricken, infuriated, excited, and furious again.

Mr. Grey takes the worm and walks over to one of his orchids. He buries the worm in the dirt.

Very deliberately, he crosses the room, grabs a metal bar across the door to his closet, and does ten pull-ups.

151 INT. SECRETARY'S STATION - SAME TIME

151

Lee cleans the keys of her typewriter with an extra long q-tip. Her head turns towards Mr. Grey's office as she hears him EXERTING HIMSELF.

152 INT. MR. GREY'S OFFICE - MOMENTS LATER

152

Mr. Grey pulls the worm out of the dirt and places it on a white piece of paper. He opens the bottom drawer of his desk which is empty but for a ~~SINGLE~~ RED MARKER. He pulls the marker out and circles the worm in RED INK over and over again, until he HITS his intercom HARD.

MR. GREY
Ms. Holloway?

153 INT. SECRETARY'S STATION - SAME TIME

153

LEE
Yes, Mr. Grey?

MR. GREY (OS)
Come into my office.

LEE
Mr. Marvel is waiting.

MR. GREY
I said come into my office first. Alone.

LEE (TO HERSELF)
Finally.

CUT TO:

154 INT. LAWYER'S OFFICE - MOMENTS LATER

154

Lee stands at the doorway, expectant. Mr. Grey sits at his desk. His look is serious, changed.

SUDDENLY he PUSHES his chair away from the desk and Lee jumps.

Without being told what to do, she walks up to the desk, puts her elbows down perfectly, puts her face down, and assumes the position.

Mr. Grey pulls the blinds, dims the lights. The room is suddenly somehow romantic. Lee is in a state of total arousal and anticipation.

The bell to the outer door rings and Lee stands up straight.

MR. GREY
Ignore it.

Lee puts her head down to the desk. When she gets her face down to desk level, she sees that the WORM is under her nose.

155 INT. SECRETARY'S STATION - SAME TIME

155

Peter comes in. He waits and then looks through papers on Lee's desk.

156 INT. LAWYER'S OFFICE - SAME TIME

156

MR. GREY
Now pull up your skirt.

Fear and excitement rush across Lee's face.

LEE
Why?

MR. GREY

You're not worried that I'm going to fuck you, are you? I'm not interested in that, not in the least. Now pull up your skirt.

HOLD on Lee....not yet following his command.

157 INT. HALLWAY - SAME TIME

157

Peter comes halfway down the hallway.

PETER

Lee?

158 INT. LAWYER'S OFFICE - SAME TIME

158

Lee looks at the door with horror. She turns to Mr. Grey, but he just stares for a long beat. Then.

MR. GREY

(quietly and through his teeth.)

I said pull up your skirt.

LEE

Peter, I can't come to the diner today.
OK?!

159 INT. HALLWAY- SAME TIME

159

Peter listens. Skeptical, He takes a couple steps toward the door, but then gives up and walks away.

160 INT. LAWYER'S OFFICE- SAME TIME

160

Lee pulls her skirt over her hips.

MR. GREY

Pull down your panty hose and underwear.

Lee looks simultaneously nauseated and excited.

MR. GREY

I told you I'm ~~not~~ going to fuck you.

CLOSE ON Lee as she pulls down her panty-hose and underwear.

She waits...but no spanking comes. Then Lee senses a FURIOUS MOVEMENT LIKE A SMALL ANIMAL BURROWING IN THE DIRT. She realizes that Mr. Grey is jerking off behind her.

Lee's breath grows short as she HEARS Mr. Grey's breath quickening and his rapid jerk off motions.

Her eyes light up with arousal. As Mr. Grey releases, the CUM hits her ass, and Lee looks startled. Then relief washes over her face.

Her eyes remain WIDE OPEN like a deer, but she stays utterly still.

Abruptly, Mr. Grey pulls his fly up, goes to his desk, tosses the worm in the trash, picks up a contract.

Lee tries to speak, but nothing comes out of her mouth.

MR. GREY

Get those forms filled out, then you can take your lunch break. Bring me my sandwich, I'm eating in. And you'll have the usual. No mayonnaise this time. And send in what's his name.

(noticing she is still there)

OK?

Lee tries to pull up her stockings as best she can, and then walks out of the office.

161 INT. BATHROOM STALL - MOMENTS LATER

161

Lee brings wet paper towels into the stall with her. She pulls down her stockings and WIPES OFF her ass.

Lee says quietly, outloud.

LEE

Mr. Grey.

162 INT. OTHER STALL - SAME TIME

162

The paralegal is sitting on the toilet trying to pee. But she can't because she can't believe her ears. She sits there, rigid, listening.

163 INT. LEE'S BATHROOM STALL - SAME TIME

163

Lee drops the paper towels in the toilet.

LEE (TO HERSELF)

Cock. Place your prick in my mouth. Put your sperm in my throat. Screw me.

She checks her watch.

LEE (TO HERSELF)

I have time.

Lee PULLS OUT A FOLDED UP LETTER from her pocket. It is one of her letters full of typos and red circles. Around the perimeter of the letter are white circular paper reinforcements.

Lee presses the letter against the door of the stall and then she picks up her shirt, pulls down her bra, and pinches her nipple.

LEE

Prick. Cock. Mayonnaise. Orchid.
Ointment. Grind. Release your load into me.

ON LEE moving her hand and masturbating, also like a small burrowing animal.

164 INT. MR. GREY'S OFFICE - SAME TIME

164

Mr. Grey dictates into a small recording device...

MR. GREY

...perusal of the following issues...They are A. Did Mr. Marvel mean to walk against the tide of the....

Mr. Grey notices that his fly is slightly undone. It distracts him. And he quickly CLOSES it all the way.

MR. GREY

(though flustered, trying to return to his dictation)

...B. Was said driver in question - Cortez - on his cell phone.....

He cannot concentrate. He is wracked with shame. He spits into a Kleenex and furiously rubs the small amount of cum off his pants.

MR. GREY

(under his breath)

Fuck. Fuck. Fuck. Fuck.

165 INT. LEE'S BATHROOM STALL - SAME TIME

165

Lee masturbates.

166 INT. PARALEGAL'S BATHROOM STALL - SAME TIME

166

The Paralegal listens intently and begins to breath heavily herself as she listens to LEE CUM.

167 INT. LEE'S BATHROOM STALL - SAME TIME 167

CLOSE on Lee as her head tilts back and she cums.

168 INT. MR. GREY'S OFFICE - SAME TIME 168

Mr. Grey furiously dumps the worm out the window.

169 INT. ENTRANCE FOYER - SAME TIME 169

Lee exits the bathroom, grabs her purse, and leaves.

170 INT. HALLWAY - MOMENTS LATER 170

Mr. Grey storms out of his office, grabs all the framed letters of Lee's typos off the wall and kneels down. He begins prying open the frames and pulling out the letters. It FRUSTRATES him and he SMASHES A FRAME AGAINST THE WALL.

171 EXT. INDUSTRIAL BRICK BUILDING - DAY 171

Lee stands outside holding a free newspaper. She lines up an ad with the sign on the building. It reads, "Thomas Twardon, Phd."

Lee is unsure and frightened about entering, but finally decides to ascend the steps, not noticing that her TYPING TEACHER is LEAVING the same office. He DOES notice her, and watches her go up the stairs.

172 INT. CONSULTING ROOM - A MINUTE LATER 172

TOM, wearing glasses and a beard, sits in a high-backed chair, filling out a form. Lee is on the couch, nursing a cup of tea.

TOM

These questions are just to help you understand the parameters of the relationship you're in. So, are you involved in temporary marks like bruises or shallow cuts? Permanent marks like cuts or burns or tatoos. Breaks in the skin?

LEE

(visibly upset by being reminded of "her cutting days")

I'm trying not to do that anymore. I don't do that anymore.

TOM

Fair enough. How about playing with piss or shit?

LEE

Oh. I don't think so.

TOM

Sexual or genital play or penetration?

LEE

No, not penetration.

TOM

Any parts of the body that don't want to be touched, hit or whatever?

LEE

Not that I can think of.

TOM

Gags or breathing constriction?

LEE

(starting to loosen up)

That sounds good.

TOM

Triggers. Like "Don't slap my face it reminds me of my father."

LEE

No, my father never hit me.

TOM

And....hypersensitivities of any sort, like don't touch my clit right after I cum.

LEE

Not that I can think of.

Lee smiles, nervous and vulnerable.

CUT TO:

173 INT. MR. GREY'S OFFICE -DAY

173

Mr. Grey solemnly pulls open the filing cabinet drawer and removes a folder.

174 EXT. THE RUBBLE YARD BEHIND THE OFFICE - DAY

174

Mr. Grey ignites a small pile of twigs and discarded newspaper. He opens the manila folder revealing the Polaroid pictures of his former secretaries - including Lee. After a moment's hesitation, he places the polaroids on the fire and watches them burn.

CUT BACK TO:

175 INT. TOM'S GROUP THERAPY ROOM - DAY

175

Tom pulls a curtain to reveal a well organized line of sex equipment. There are Willow whips, bullwhips, canes, hairbrushes, cattle prods, spurs, chastity belts, etc.

Lee's JAW DROPS.

TOM
Any questions?

LEE
Yes, how does this relate to, and can this be love?

Tom takes a length of rope and begins tying it to a medeival looking S&M table.

TOM
Lee, most people think that the best way to live is to run from pain. A much more joyful life embraces the entire spectrum of human feeling. If we can fully experience pain as well as pleasure we can live a much deeper and more meaningful life.

LEE
So, you're not going to try to cure me?

TOM
(stating the obvious)
What would I cure you of?

LEE
OK, how can I make it clearer to my "boyfriend" that I want to really be officially "going out?"

TOM
What's the deal with you two?

LEE
I'm his secretary.

TOM
That sounds like a good set up. Where is your dungeon?

LEE
The office.

TOM
Good for you.

LEE
But I'm not sure he even likes me. I mean that MUST be relevant. I don't even think he wants to kiss me.

TOM
Well, if you're not sure what the rules are anymore call "Time Out." Have a "time out," and a "boundary and language check" if you ever feel confused.

LEE
OK:

Tom secures a piece of rope to the table with a very professional KNOT.

176 INT. LAWYER'S OFFICE. LIBRARY. DAY

176

Mr. Grey loads a piece of paper into an old typewriter. He types.

"Dear Lee, this is disgusting. I'm sorry. I'm ridiculous. I don't know why I'm like this."

A pause and he bows his head down on the typewriter, as if in prayer. Or surrender. Then, a car door slams outside.

Mr. Grey looks up and whips the note to Lee out of the carriage.

177 INT. SECRETARY'S STATION -- MOMENTS LATER

177

Lee throws off her red cape and is about to go back into Mr. Grey's office to bring him his lunch when her intercom buzzes.

LEE
(startled back into the game,
but still waiting to tell him
something important)

No.

MR. GREY
Do you live in an apartment?

LEE
No, a house.

MR. GREY
Alone?

LEE
With my parents.

MR. GREY
Are you married?

LEE
No.

MR. GREY
Have you ever won an award?

LEE
Yes.

MR. GREY
What did you win the award in?

LEE
Typing.

MR. GREY
Are those your scores?

LEE
Yes.

She puts her typing scores on his desk, as she did the first day. She is trying to remember what she did and follow it again perfectly.

MR. GREY
Do you really want to be my secretary?

LEE
Yes I do.

Lee's eyes catch sight of the smashed boudoir photo, half-hidden under legal documents on Mr. Grey's desk.

MR. GREY

This isn't just about typos, tape, staples and pencils, is it Lee.

LEE

No sir.

MR. GREY

What?!

LEE

No sir.

MR. GREY

I like you Lee. But I don't think I am going to offer you the job.

LEE

Why?

MR. GREY

It's your behavior, Lee.

LEE

What?

MR. GREY

(completely serious)

It's very bad. I'm sorry. You can collect your things.

LEE

Time out.

MR. GREY

(like her words are idiotic)

TIME OUT?

LEE

(breaking into tears)

Language and boundary check.

MR. GREY

You're fired.

LEE

YOU'RE fired.

MR. GREY

You're fired!!! Now Lee! Get Out!!!

Lee looks at Mr. Grey like she might kiss him, but instead she SLAPS him. He does not react. Instead, he stays steady.

MR. GREY

Why did you get glue smear all over the Ramsey papers?

LEE

Because I was fixing your shredder. You saw me....

MR. GREY

Are you aware that you kick your shoes off under your desk, I can smell your feet down the hall, do you EVER change your panty-hose?!

LEE

Everyday!

MR. GREY

Every time you erase there's little shavings all over your desk, you don't even bother to blow them away. And I told you to take that Walkman home. I don't want the possibility of your listening to music when you're supposed to be working for me. I saw it in your desk and I know it's there!

LEE

I'll move it!

A PAUSE. Mr. Grey drops down into his chair.

MR. GREY

(agonizing to say)

You have to go or I won't stop.

LEE

Don't.

MR. GREY

I CANNOT do this anymore.

Mr. Grey opens a drawer, removing a sealed envelope.

Lee comes closer.

LEE

But I want to know you.

She puts her hand on his head, TOUCHING HIM LOVINGLY FOR THE FIRST TIME. She runs her hand gently through his hair. For a moment, he is FROZEN by the tenderness of her touch.

He turns to her, handing her the envelope.

MR. GREY
(switching to a strangely
official tone, through gritted
teeth)

I am so sorry for what happened between us. I have realized what a terrible mistake I made with you. I can only hope that you will understand, and that you will not worsen an already unfortunate situation by discussing it with others. Be assured that you can count on me for excellent references.

LEE
(about to say something big)
But, I.....

MR. GREY
GET OUT! GET OUT! GET OUT!

Lee, absolutely stunned, can find no recourse. She turns, and with her head hung, leaves the office.

179 INT. SECRETARY'S STATION - LATER

Lee has almost finished filling up a cardboard box with her personal affects. Her face is drenched in tears. She leaves the office.

180 EXT. THE LAW FIRM - A MOMENT LATER

Lee stands with her red rain cape on in the rain. She puts her head over her box to keep her stuff from getting wet.

181 INSIDE LEE'S MIND, she remembers the VISION of the secretary leaving Mr. Grey's office with her cardboard box when Lee first came to take this job.

182 She is JOLTED out of her reverie when she hears Mr. Grey putting up the "SECRETARY WANTED" sign in the window.

He disappears and Lee walks away.

LEE (VO)
I opened the envelope the second I got home.

(MORE)

LEE (VO) (cont'd)

It was a check for six hundred eighty dollars, two hundred dollars more than he actually owed me. It occurred to me to tear up the check. But I didn't.

183 INSERT Lee, still in her work clothes, holding her breath at the bottom of the pool. The torn open envelope floats on the surface of the water. 183

LEE (CONT'D)

I just entered six hundred eighty dollars in the deposit section of my checkbook. I didn't feel like a whore or anything. I felt like I was doing the right thing. And I didn't tell anybody about any of it.

184 INSERT Lee leaving the house to go to work. 184

LEE (CONT'D)

I pretended to go to work as usual. And instead ran my hand along law books in the library and watched his office from across the street.

185 INSERT Lee in the library. She walks in the stacks, trailing her hand along the law books. 185

LEE (VO)

He changed the locks on the doors, and hired a new girl. There was just nothing for me to do about it.

186 Lee's POV from across the street from the law firm. She watches the NEW SECRETARY - who is plump and plain - unlock the door and walk into the lawfirm. 186

187 INT. LEE'S HOME - NIGHT 187

Lee and her mother sit at home, watching television. On a small tray in front of her sits Lee's dinner: four peas and a single thin sliver of beef. Lee eats a pee.

188 INT. LEE'S BATHROOM - NIGHT 188

Lee pulls open a drawer and removes a large hairbrush. She bends over the toilet and gives herself a WHACK on the bottom with her eyes shut tight. And another WHACK. Then, with disappointment, she turns back to the drawer and puts away the hairbrush.

189 INT. MR. GREY'S KITCHEN/LIVING ROOM - NIGHT 189

CLASSICAL MUSIC PLAYS. Mr. Grey sits alone eating from a microwaved container. A solitary figure in an empty space.

A beat and the view MOVES to reveal the large, also empty, living room.

190 INT. MR. GREY'S KITCHEN - MOMENTS LATER 190

Mr. Grey takes the last bite of dinner and slides the take-out container immediately into a waiting garbage can.

191 INT. LEE'S HOUSE. STAIRCASE - DAY 191

With a small tear in her eye, Lee ascends the stairs, carrying an orchid--and one just like Mr. Grey's.

192 INT. LEE'S BEDROOM - EVENING 192

Lee turns on a small "grow light" that she has just installed at the foot of her bed. It illuminates her single orchid. She curls up, a collection of rubber-banded RED PENS beside herh.

TITLE: "4. OUTSIDE:"

193 INT. BUS - GREY DAY 193

Dad rides the bus through the suburban Jersey town. He is very simply dressed with only a paper bag full of belongings.

The bus comes to a stop and Dad dismounts.

194 EXT. EDGE OF THE WOODS - SAME TIME 194

Lee steps her foot over a very clear delineation where the concrete suburbs end and the woods begin. She walks into the trees.

195 EXT. LEE'S PARENT'S HOME - LATER 195

Dad rummages in his pocket for the house key-- it's been so long since he's used it.

He opens the door. Peeks inside and walks in.

196 INT. KITCHEN - MOMENTS LATER 196

Dad moves to the doorway. Mom looks up. She sees Dad and almost CANNOT BREATHE. She wasn't expecting him today.

She immediately stands up, goes to him, and THROWS HER ARMS AROUND HIM.

197 EXT. WOODS - SAME TIME

197

Lee comes to a clearing in the woods. In the distance, she sees the MENTAL INSTITUTION. Patients engage in exercise.

A soccer ball rolls toward Lee and a DISTURBING LOOKING PATIENT runs after it. The Patient picks up the ball and stares guilelessly at Lee.

For a moment Lee is frozen by this strange creature. Then she turns and runs back over her footsteps, AWAY from the hospital, mud on her shoes and calves.

198 INT. PARENT'S BEDROOM - DAY

198

Mom and Dad in bed together for the first time in a long time. They are fully dressed on top of the bedspread.

Dad tenderly touches Mom's face.

199 EXT. TOM'S OFFICE - DAY

199

Lee knocks on a half-open door. A group of TWELVE MIDDLE-AGED PEOPLE mill about waiting for therapy to start. Tom notices Lee, who has just run through the woods, standing outside in the rain. He excuses himself, and approaches her.

LEE

I'm ready for those names.

Tom puts his arm around her with approval.

200 INT. LEE'S BEDROOM - NIGHT

200

Lee applies make-up and gets ready for a date.

LEE (VO)

Tom said that every journey begins with the first step. He said it was time I met someone new.

201 EXT./INT. DOORWAY TO LEE'S PARENTS HOME - NIGHT

201

Lee swings her front door open to greet an extremely SHORT MAN IN GLASSES.

LEE (VO)

There was one who tried to grab and pinch my nipples before we even made it to his car.

202 INSERT a TALL AND MOROSE MAN. He and Lee sit in a suave
"BACHELOR'S PAD," sipping wine.

LEE (VO)

Another who asked if he could urinate on
me, and when I pointed out that it would
get on his carpet, he said I could lap it
up.

The Tall and Morose Man develops a creepy GRIN.

203 INSERT a YOUNG MAN who looks like he might be fifteen. He 203
eats hot dogs with Lee at a ROADSIDE SHACK.

LEE (VO)

Another guy just kept calling me a
"bitch," and when I asked him not to, he
said 'I thought you were a masochist,'
and I said, "I can assure you I am."

204 INSERT an incredibly NORMAL LOOKING GUY as he turns on the 204
burners of a gas stove.

LEE (VO)

Then there was the one who liked being
tied to a gas stove while the burners
were on full blast, and I had to throw
tomatoes at him.

CLOSE on Normal Looking Guy, with tomato juice running down
his face. His arms and legs are tied to the stove.

NORMAL LOOKING GUY

I love your energy. I love your shadow.
You're a revelation. You make me find a
way to love what I most hate about
myself. Thank-you. What a lesson.

INSERT Lee looking down at the Normal Looking Guy with
disgust. She takes a long pull off a beer, throws it in the
garbage, and leaves his apartment. The door SLAMS.

205 INSERT Lee walking into her father's basement "WORKSHOP" and 205
giving him a jug of Coke. There's a sign behind Dad reading
"One Day at a Time."

LEE (VO)

For a while I just stopped trying and
stayed at home, helping Dad adjust to his
new life. Until one day--out of the blue--
Peter showed up and proposed marriage to
me in the basement of J. C. Penny's.

206 INSERT Lee and Peter in the basement of J.C. Penny's. Peter 206
offers her a ring.

LEE (CONT'D)

I think I said 'yes' because I didn't
know what else to do.

207 INT. PETER'S MOTHER'S BEDROOM - LATE AFTERNOON

207

Lee looks at herself in a full length mirror as Sylvia helps
button up the back of a wedding dress. It is really too small
for Lee. Lee appears RESIGNED TO HER FATE.

SYLVIA

I guess I was a little lighter than you
in those days....There. You hold your
breath through the wedding, you'll make
it. I got to get Stewart to see this.

Sylvia runs from the room and Lee looks at herself in the
mirror, UTTERLY TRAPPED. From the other room she hears the
sound of a LION'S ROAR on the TV. Intrigued, she moves to the
doorway.

Lee's POV of the TV where, now, a small crab crawls across
the screen.

TV NARRATOR

....And then there is the female Juniper
Crab who OFFERS HERSELF once in a
lifetime to the male Juniper Crab. She
prostrates herself at his feet and, like
a stone, remains unmovable. The Male, in
some cases, will crush her; in others, he
will accept, and even embrace his mate.
It is, however, only this selfless act
that will win over the male crab. Some
say, she is, in fact, the strongest
creature of the animal kingdom, because
she dares to be so vulnerable....

CLOSE on Lee, her eyes lighting up as if with a REVELATION.

She grabs her red rain cape, and runs from the room, still in
the wedding gown. She dashes down:

208 THE STAIRS

208

Past Sylvia and Stewart.

SYLVIA

Lee, what are you doing?

Through the:

209 LIVING ROOM

209

PETER
(putting his hands over his
eyes.)

I'm not supposed to see!

She sets her wedding ring on the windowsill as she blows out
the door.

210 EXT. SUBURBAN STREET - LATE AFTERNOON

210

Lee runs towards the lawfirm.

210A EXT. FIELD - DAY

210A

Lee runs through Hawkins Field in her wedding dress.

211 INT. MR. GREY'S OFFICE - LATE AFTERNOON

211

She enters the office, blasting past the plump Secretary who
is just leaving.

212 INT. MR. GREY'S OFFICE HALLWAY - LATE AFTERNOON

212

Down the now darkened space she goes and into:

213 INT. MR. GREY'S OFFICE - LATE AFTERNOON

213

She rushes straight up to Mr. Grey, who is doing sit-ups.

LEE

(out of breath, excited)

I have something to say to you.

MR. GREY

Lee, you know you're not supposed to be
here.

LEE

(interrupting)

I love you

Mr. Grey stares at her. VERY SERIOUS. He stands up.

MR. GREY

I'm sorry. I don't believe that to be
true.

LEE

Well it is. It is true.

A beat, and he takes her arm, practically pulling her.

MR. GREY

(very formal)

I'm sorry Lee, but this matter was resolved when I received your cancelled severance check, I don't think we...

They've reached the office door, when Lee violently PULLS AWAY and faces him. She says it AGAIN.

LEE

I love you.

He looks at her, as if he has never heard these words. EVER. He is intrigued, pulled in, seduced, but fighting it. Just for a moment, he looks as if he might take her in his arms and kiss her. Instead:

MR. GREY

We can't do this twenty-four hours a day. Seven days a week.

LEE

Why not?

She sits at his desk. In his chair. Challenging him.

Momentarily, he is stunned. Then he JUMPS IN:

MR. GREY

Put your hands on my desk. Palms down.

Lee, totally THRILLED AND RELIEVED, does as he says.

LEE

I want to make love.

MR. GREY

Keep both your feet on the floor until I come back.

He leaves the room and SLAMS the door.

214 INT. SECRETARY STATION - LATE AFTERNOON

214

Mr. Grey sits down on the couch, suddenly untethered. Lost. It's the middle of the day and he is in the waiting room, like a client. He takes out a cigarette, lights it, inhales. He picks up a magazine and begins flipping thru it.

215 INT. MR. GREY'S OFFICE - DUSK TO NIGHT

215

We see the time passing with the movement of the sun across the room. Lee has not moved one muscle. She still wears the wedding dress.

216 INT. "FRENCH BAKERY" - NIGHT

216

Mr. Grey drinks a cup of coffee and is ordering a sandwich.

MR. GREY

(to the waitress)

And no mayonnaise tonight, thank you.

The Waitress starts to leave.

MR. GREY

(indicating his coffee)

This needs more sugar.

The Waitress points to the sugar.

WAITRESS

It's right there, Buddy.

The Waitress leaves as Mr. Grey reaches for the sugar.

MR. GREY

(under his breath, correcting the waitress)

"Sir."

He looks across the street at the lawfirm.

217 EXT. LAWFIRM - NIGHT (LATER)

217

The lawfirm sits in the quiet night, dark but for one small light in Mr. Grey's office.

From another angle we find Mr. Grey looking in toward the office, seeing that Lee has not moved one inch from her position. Mr. Grey takes out a cell phone and dials.

218 EXT. LEE'S PARENT'S HOUSE - NIGHT

218

Peter sits in his dilapidated Ford Nova staring at Lee's house, waiting for her to come back. His cell phone rings and he picks it up.

MR. GREY (OS)

In case you're wondering, "Buddy," your fiancée's still at work.

Peter puts the car in gear and drives off.

219 EXT. LAW FIRM - SAME TIME

219

Mr. Grey calmly clicks off, dials another number.

220 INT. MR. GREY'S OFFICE - SAME TIME

220

Lee sits in the same position, as the phone next to her RINGS. She looks at it startled, tries to lean her head down to take it off the hook with her teeth, but it STOPS RINGING after two rings.

221 EXT. LAW FIRM - SAME TIME

221

Mr. Grey lowers the phone, gently.

MR. GREY

(practising to himself, very formal)

Lee, I'm very fond of you as well.

222 INT. MR. GREYS OFFICE - LATER THAT NIGHT

222

A MALE FIGURE enters thru the front door.

223 INT. LAW FIRM HALLWAY - NIGHT

223

We MOVE with a pair of shoes toward Mr. Grey's office.

224 INT. MR. GREY'S OFFICE - NIGHT

224

Lee hears footsteps. Her head turns with ANTICIPATION and her MOUTH opens.

Her POV on the door as the MALE FIGURE enters the room.

Lee does not move. Her BREATHING QUICKENS.

The male figure comes right up to the desk and a shaft of light reveals him to be PETER.

LEE

Oh. You.

PETER

Jesus, Lee.

LEE

Please leave.

PETER

What are you...? What is the deal with...

LEE

I'm going to have to ask you to leave.
I'll have to call my lawyer, or the
police.

PETER

Lee, I'm your fiance.

LEE

You're trespassing. You're making an
unwarranted incursion, a gradual or
stealthy entrance into the sphere of
another.

PETER

Is this...uhm...I don't know...are you
doing something sexual right now?

LEE

Does this look sexual to you?

PETER

Well, no, but...

LEE

I'm sitting at the desk, my hands are on
the desk. This is where I work for
Christ's sake.

PETER

Yes, but why don't you move your hands?

LEE

BECAUSE. I. DON'T. WANT. TO.

Peter pushes Lee's chair away from the desk.

LEE

(screeching)

Nooooo!

Lee socks Peter in the face and Peter throws Lee down on the
floor, pins her down, and they stay there, breathing hard for
a moment. Blood oozes from Peter's nose.

PETER

What you don't get is that you are really
too much for most men. That I can outdo
you, that I can outlast you. And that I'm
the only one for you.

LEE

Right.

She KNEES HIM IN THE GROIN.

PETER

FUCK!!!

Peter writhes on the floor. Lee runs back to the desk and places her hands down in the same position.

CUT TO:

225 EXT. LAWFIRM - SAME TIME

225

CLOSE ON Mr. Grey watching this scene through the window, at a safe distance. He can't help it, a smile grows on his face.

CUT TO:

226 INT. MR. GREY'S OFFICE- SAME TIME

226

Peter is in so much pain that he can do nothing but crawl to Lee. He raises himself on the edge of the desk.

PETER

Lee, honey....

She slaps him in the face. He pulls his fist back and socks her in the eye. She grabs onto the arm of the chair, almost knocked over.

She puts her hands back on the desk, then suddenly spits in his face.

LEE

(just like Mr. Grey)

Get out! Get out! Get out!

Peter looks at her, spit dripping from his chin. He doesn't know what to say to this woman he loves, and he suddenly RUNS OUT THE DOOR.

CUT TO:

227 EXT. LAWEIRM - EARLY THE NEXT MORNING

227

Mr. Grey is gone from the rubble filled yard.

Dad leans against the family car, reading the paper. Jonathan brings him a hot coffee from the donut shop.

228 INT. MR. GREY'S OFFICE - SAME TIME

228

We see the backside of Lee. A long beat and finally she urinates a ribbon of pee down the leg of the chair.

229 INT. LAWFIRM HALLWAY - EARLY MORNING

229

Peter counsils Mom before Mom enters Mr. Grey's office. Peter touches his crotch area, wincing.

PETER

Whatever you do, don't make her stand up or move.

230 INT. MR. GREY'S OFFICE- EARLY MORNING

230

Lee's POV: A series of individuals sit on the other side of the desk, visiting.

Visit One: Mom sits in silence, very still. She suddenly reaches into her purse.

MOM

(trying to be cheerful)
I brought you these four peas.

She places them on the desk.

Visit Two: Theresa, Jessica, and Louisa, all in work-out clothes.

THERESA

I told you lawyers were assholes.

Visit Three: The Paralegal says NOTHING.

Visit Four: Sylvia and Stewart.

SYLVIA

(After always being nice, she is now bitter and angry)
I expect that dress back. Dry cleaned. In perfect condition.

STEWART

You know Peter's finished the first chapter of his book about you.

Visit Five: Jonathan says ~~NOTHING~~ Then he starts to cry!

Visit Six: The Male Nurse from the hospital.

MALE NURSE

Lee, you need to stop doing this. Your parents may readmit you if you're not careful.....

(frustrated)

(MORE)

MALE NURSE (cont'd)
There are other ways to show your --
feelings. More..."conventional" ways.

Visit Seven: Allison.

ALLISON
Why in the world would you, who can be
anything you want to be, chose to debase
yourself like this. Why would you give up
all your power. Why would you spit upon
everything that women have worked for all
these decades?

Visit Eight: Tom, the therapist.

TOM
This is a beautiful "office."
(winking)
You are a beautiful "secretary."

MOM'S VISIT CONTINUES. She's very upset.

MOM
I just don't understand what I must have
done, that you....would do....

ALLISON'S VISIT CONTINUES.

ALLISON
I'm just going to leave you with this
literature.

She puts a large stack of feminist books on the desk.

ALLISON
If you want to ruin everything women have
worked for, why don't you read about the
struggle first. Why don't you find
empowering ways to live your life?

VISIT NINE: THE FIRST SECRETARY (WHO LEFT Mr. Grey'S OFFICE
ON THE NIGHT LEE GOT HER JOB)

FIRST SECRETARY
I never could get the sugar right.

231 INT. MR. GREY'S OFFICE - NIGHT

231

TOM'S VISIT CONTINUES.

TOM
(opening a book that looks like
an S & M Bible)
(MORE)

TOM (cont'd)

Did you know there is a great history of this in Catholicism? The monks wore thorns on their temples, and the nuns wore them sewn inside their clothing to show their spiritual devotion. You are part of a great tradition.

Visit Ten: Waitress.

WAITRESS

You sure you don't want to come across the street, honey, and have your usual sandwich?

Visit Eleven: Tricia O'Connor.

TRICIA O'CONNOR

Years ago, when it didn't work out between us, that was it. I didn't come back, nor did any of his secretaries. None of us did. I let him slip through my fingers. I wish I could have....I admire you, Ms. Holloway. The worm -- AMAZING. You're the only one who could really challenge him and find his heart.

She pulls a freshly pressed white handkerchief from her purse, dabs the lipstick at the corner of her mouth.

Visit Twelve: Peter.

PETER

If that's what you want, Lee, I could be a lawyer.

THE FIRST SECRETARY'S VISIT CONTINUES

FIRST SECRETARY

Without question he is the most isolated man I've ever known. The most afraid to be loved.

TOM'S VISIT CONTINUES.

TOM

Who's to say that love needs to be soft and gentle? I think Lee, that there are necessary aspects of being a woman that feminism just simply rejects. I'm very proud of you because you dare to bend to your knee.

232 INT. MR. GREY'S OFFICE -THE NEXT DAY

232

Still from Lee's POV, QUICKLY INTERCUT: Visits from subsequent days. (Everyone wears different clothes, and the strain of Lee's decision clearly shows on those who object.)

THERESA

It's disgusting.

WAITRESS

Kind of sexy, actually.

JONATHAN

(just cries)

ALLISON

Sexist.

TOM

It's beautiful.

MALE NURSE

(reading from a Medical Journal)

"Paraphilias: or psychosexual deviation."

PETER

It's....Not right.

MOM

(trying)

....Unique.

TRICIA O'CONNOR

Brave.

233 INT. MR. GREY'S OFFICE -NIGHT

233

DAD

Your children, are not your children, they are the sons and the daughters of God's holy gift of life, and though they come from you, they are not you. Their souls and their bodies are their own, and theirs to do with as they wish.

CUT TO:

ANGLE ON Lee. She remains in the same position. She gives her father a real and soft smile.

234 INT. SECRETARY'S STATION - EVENING

234

The entire group of visitors sits around smoking, reading magazines, listening to Walkmen, etc. The new Secretary types.

Dad enters from Mr. Grey's office and everyone stands to go, grabbing coats and hats. They start filing out of the office.

TOM

(while passing the new
Secretary)

Want to come?

PLUMP SECRETARY

(flirting)

Sure.

She pulls a sheet of paper out of the typewriter.

235 INT. MR. GREY'S OFFICE - NIGHT

235

Lee sings to herself to stay awake.

A small group of KIDS peer through the window at her. They giggle and point, but Lee is unmoved from her spot.

236 INT. ROY ROGERS - NIGHT

236

The entire "group" that has visited Lee sits in a darkened restaurant. The atmosphere is shockingly jocular, and talkative. The "event" has brought them together.

237 EXT. LAWFIRM - MORNING

237

An even larger group of individuals have gathered around the lawfirm, including local press. They mill about, sit on lawn chairs, flirt, drink coffee, communicate with one another, peer through the windows.

ANGLE ON a TELEVISION REPORTER.

TELEVISION REPORTER

There are those in the community who wonder if Ms. Holloway is even willing to starve to death.

ANGLE ON Tom opening the front door for the new Secretary who has just come to work.

238 INT. MR. GREY'S OFFICE - SAME TIME 238

Three LOCAL PHOTOGRAPHERS take FLASH photos of Lee sitting at the desk. Lee appears WOOLY FROM LACK OF FOOD.

239 EXT. MR. GREY'S GARDEN - NIGHT 239

CLOSE ON the black and white newspaper photo of Lee. The title on the article reads: "Love Vigil Continues."

Mr. Grey reads the paper.

LEE

(vo: from newspaper interview)

In one way or another I've always suffered. I don't know why exactly. I guess I could go into my past, my parents, all that. But I DO know that I feel more content than I've ever felt. I have found someone to suffer with, to play with, to love--in a way that feels most right FOR ME. I hope he knows that I can see how he suffers too. And that I want to love him.

CLOSE on Mr. Grey, tears streaming down his face.

CUT TO:

240 EXT. THE LAW FIRM - NIGHT 240

Mr. Grey's car pulls up and the crowd falls silent. He gets out, holding a MacDonald's chocolate milkshake, and walks through the crowd. It moves away in awe and reverence. Mr. Grey enters his law firm.

241 INT. MR. GREY'S OFFICE - NIGHT 241

CLOSE on Lee's face, sleeping. She has collapsed at the desk.

Mr. Grey enters.

He approaches Lee, puts the straw from the milkshake in her mouth, and she sucks.

Mr. Grey lifts Lee into his arms.

242 INT. LAW OFFICE HALLWAY - NIGHT 242

Mr. Grey carries Lee down the hallway as if she were a broken child...or...a BRIDE IN HER WEDDING DRESS. He opens the door at the end of the hallway with a special key.

243 INT. LAWFIRM - NIGHT

243

Mr. Grey carries Lee up a set of creaking old and dusty stairs that we have never seen before. They go around and around in a circle.

As he does so, he gently and quietly re-interviews Lee. Lee's answers now sound vulnerable, trusting, delicate.

MR. GREY

Are you pregnant?

LEE

No.

MR. GREY

Are you married?

LEE

No.

MR. GREY

Have you ever won an award?

LEE

Yes.

MR. GREY

What did you win the award in?

LEE

Typing.

ON Lee's face, soft, looking up at Mr. Grey.

244 INT. LAW FIRM'S UPSTAIRS ROOM - NIGHT

244

Mr. Grey kicks the door and it flies open.

The room is expansive, dark, musty, dusty, and sexy, with old office supplies like filing cabinets and manual typewriters....and a bed.

It is a place that is betwixt and between, not of this world.

Mr. Grey places Lee on the bed. As he does so, the bed sags - but deliciously - and dust comes flying up.

Mr. Grey goes to a tin tub and starts RUNNING HOT WATER.

He returns to Lee and, for the first time, STARTS TO TAKE ALL HER CLOTHES OFF.

245 EXT. LAWFIRM - SAME TIME

245

The crowd slowly and quietly moves away into the night. Couples coming together with their arms around each other, families walking off together.

246 INT. LAWFIRM'S UPSTAIRS ROOM - MOMENTS LATER

246

In the tub, Mr. Grey gently washes Lee's hair.

247 INT. LAW FIRM'S UPSTAIRS ROOM - MOMENTS LATER

247

In candlelight, Mr. Grey dries Lee and lays her on the bed. He lies down with her, strokes her chest, her arms, her neck.

LEE (VO)

Each cut, each scar, each burn, a different mood or time. I told him what the first one was. I told him where the second one came from. I remembered them all. And he listened to the litany. And though I was covered with them, I felt, for the first time in my life, beautiful. Finally part of the earth. Roots grew from my feet. I touched the dirt, and he loved me back.

She touches his mouth as he blows out the candle.

TITLE: 5. I WOULD NEVER HURT YOU

In the darkness THE BEAT OF LIL KIM BEGINS. MOVING, HIP, GRAPHIC, PLAYFUL, SEXY MUSIC. The music accompanies the following MONTAGE:

248 INT. SECRETARY'S STATION - DAY

248

Lee is on the desk, on all fours, on top of a small load of hay, in riding gear. A brand new COMPUTER TERMINAL is lit up beside her.

Mr. Grey enters the room carrying a saddle. He starts to saddle her up, pulling the cinch real tight. He shoves a carrot in her mouth.

249 EXT. FIELD - EARLY EVENING

249

Lee walks home from work. There's a small skip in her step. She finds a piece of hay in her hair and she pulls it out.

250 INT. LEE'S BEDROOM - THE NEXT DAY

250

Mom helps Lee pack the last of several bags. Mom is teary but very proud.

251 INT. UPSTAIRS HALLWAY - DAY

251

Lee, carrying her orchid and a suitcase, exits her room. A pamphlet falls out of her shoulder bag.

Mom picks it up, almost calls to Lee, but her eye is taken by it. It says:

"HOW TO COME OUT AS A DOMINANT/SUBMISSIVE...AND SOME BEGINNING POSTURES."

Mom decides NOT to call attention to it, and puts the pamphlet in the POCKET OF HER APRON.

252 INT. LAW FIRM UPSTAIRS ROOM - NIGHT

252

Lee puts her clothes into the drawers of the filing cabinets.

Mr. Grey enters the room and attaches a heavy CHAIN to a hook in the wall.

253 EXT. POOL SIDE - NIGHT

253

Mom and Dad float beside one another in the pool. Mom is putting together a beaded necklace. Dad is reading the Alcoholic Anonymous BIG BOOK.

254 INT. WASH AND DINE RESTAURANT AND LAUNDROMAT - NIGHT

254

Peter, alone, folds his laundry. Behind him, a dryer full of jockey shorts going around and around in a circle.

255 INT. ROOM UPSTAIRS IN THE LAW FIRM- NIGHT

255

Lee is chained to the ceiling, her arms outstretched. She wears pigtails, and Mr. Grey's belt is draped over her shoulder. He places a switch in her mouth.

256 INT. NIGHT WATCHMAN'S STATION - NIGHT

256

Jonathan sits in front of a small black and white television on the job. Theresa sits with him kissing his cheek over and over again as he watches a football game.

257 INT. LAWYERS OFFICE - DAY

257

Lee puts a cup of coffee down as Mr. Grey works on papers and does not look up.

258 INT. PARENT'S BEDROOM - DAY

258

Mom finishes tying up DAD'S ANKLES TO THE BEDPOST. She is referring to the pamphlet from Lee's bag. Dad looks like he is doing just fine.

259 INT. LAWFIRM HALLWAY - DAY

259

Lee crawls down the hallway with a letter between her teeth.

260 INT. LAWYER'S OFFICE - LATER AFTERNOON

260

Mr. Grey paces, dictating into his tape recorder.

Lee poses, her legs wide open. She does not move a muscle. Just like a painting. She is dressed in a large animal skin.

261 INT. SECRETARY'S DESK - DAY

261

A VERY SKINNY CLIENT waits nervously, reading magazine after magazine, while Lee types at her computer terminal.

From another angle we see her feet are intricately macramed around the legs of the desk, so that she cannot move.

CLOSE ON what Lee has typed as it emerges from the brand new PRINTER. It is a letter chock full of typos. It is nonsense.

"alkdfjakfdaskdjf;asa;dskfjajadjflafkafla
askjajajkkdjfkddfasdkjadsflkjdsdfj
asd;kjadslkfkdeiiewpoiecvl"

262 EXT. BACKYARD OF LEE'S PARENTS - NIGHT

262

Theresa sits on the doorstep of her trailer crying and crying. Jonathan, her husband, peers out the window and then shuts the curtains. Theresa pounds on the door of the trailer crying.

263 INT. JUDGE'S CHAMBERS - DAY

263

Mr. Grey makes his case to a couple of JUDGES. He uses a LONG POINTER and an easel to point out ancient and current depictions of caged animals.

264 INT. ALLISON'S LOFT - EVENING

264

Allison paints. The image if of a WOMAN on her stomach, typing on a manual typewriter, with her skirt down to her knees and her ass as red as an apple. In the middle of the painting, Allison has painted a big red circle with a slash through it to indicate her feelings about this behavior.

265 INT. JUDGE'S CHAMBERS - DAY

265

The verdict is read, and a Judge brings down the gavel.

266 EXT. COURTHOUSE - DAY

266

Mr. Garvey, the Paralegal, Mr. Grey, and Lee fly down the steps in triumph.

The ANIMAL ACTIVIST COUPLE FROM THE TIGER DISPLAY have lost the case and appear DEJECTED.

CLOSE ON Lee and Mr. Grey hugging in celebration.

AS THE LIL KIM SONG AND MONTAGE ENDS....

267 INT. ROOM UPSTAIRS IN THE LAW FIRM - NIGHT

267

Lee and Mr. Grey are on the bed. Lee is naked except for knee socks and Mary Janes and he is fully dressed as usual.

He looks at her fascinated.

MR. GREY

Did you wear braces?

LEE

Not on my teeth.

MR. GREY

Did you wear anything that constrained you in any way?

LEE

I wore a back brace for two years.
See where my back curves too much?

MR. GREY

Yes.

He kisses her hip. Mr. Grey starts to kiss and caress her all over.

LEE

(whispered)=

Where did you go to school?

Mr. Grey does not answer. Keeps kissing her.

LEE

What was your mother like? What was her name?

Still he does not answer.

LEE

What was your favorite subject in school?
What did it say under your Senior
yearbook picture? Who was your first
love? When was your heart first broken?
(directly into his ear)
Where were you born?

Mr. Grey looks at her. A long pause and he finally answers.

MR. GREY

Des Moines, Iowa.

In response, she kisses him.

268 INT. A ROOM AT THE SMITHSONIAN INSTITUTE - DAY

268

Lee and Mr. Grey stand in front of a display case of the
signing of the Declaration of Independence.

MR. GREY

Did you remember to get my deodorant?

LEE

Yes.

They continue looking at the display.

269 INT. MR. GREY'S HOUSE. BEDROOM - MORNING

269

Lee has moved in with Mr. Grey.

She and Mr. Grey make the bed together in the morning light.
Mr. Grey is wearing a suit and Lee is in a house dress.

Mr. Grey instructs her as they make the bed.

MR. GREY

Now pull down, leave a little extra there
on the sides so you can tuck it in, okay.

LEE (VO)

Breakfast at eight, a long telephone
conversation at 12:45, dinner at 7:30,
asleep by 10:00. And all our "activities"
melted into an everyday sort of life
until we looked like any other couple
you'd see.

MR. GREY

Straighten that corner a bit, and fold it over, just so, and pull it tight. Good.

LEE (VO)

My errors at work had gotten out of control and of course I had to be fired. This time for good. He hired somebody else, a trained legal secretary. I asked if it could be a man, and Edward complied.

MR. GREY

Now these pillows like to be stacked largest to smallest. And fix that lump over there.

LEE (VO)

We had a June wedding.

270 INT. JUSTICE OF THE PEACE - DAY

270

Mr. Grey raises Lee's veil and kisses her.

LEE (CONT'D)

By ourselves at the justice of the Peace. Then we honeymooned in Washington D.C. where we went to the Smithsonian and the wax museum. We only had the weekend because Edward had to get back to work.

271 INT. MR. GREY'S HOUSE. BEDROOM - DAY

271

Lee helps Mr. Grey put on his sport coat. She straightens his collar.

LEE (VO)

I moved in and we became a family. In a slow and peaceful way, where we found a happiness and a schedule and a routine, and a definition of living together.

ANGLE ON the PERFECTLY MADE BED. CRISP. WHITE. PERFECT.

Lee nonchalantly reaches into her pocket and drops a dead COCKROACH onto the perfect bed. She smiles mischievously.

272 EXT. MR. GREY'S HOUSE. FRONT PORCH - MORNING

272

Mr. Grey walks down the steps toward his car.. Lee sits in a straight-backed chair on the sun-filled porch. The same spot we saw her in at the opening.

She rests her head back in the sunlight. Relaxed and serene, Sensual. As in the opening.

LEE (VO)

Every morning and every night, I know that he will be there. I know the beginning and middle and end of our days. I know where and when to do what. And I live with this threat - which is at once exciting and romantic - that the routine will be broken through with a turn in his mood, with a switch in his face, with the dark edge which tells me to bow down my head. Because I am his.

Mr. Grey waves from his car as he heads off...into the typical neighborhood: blocks and blocks of SUBURBAN HOUSES with housewives, husbands going to work, dogs barking, kids playing, cars driving. It is all somehow NAUSEATING, FAMILIAR, AND COMFORTING at once.

ANGLE ON Lee's face in the sunlight, as she gives him a last wave, then into her mind and FANTASY.

273 EXT. FOREST - DAY (FANTASY)

273

CLOSE ON a woman's hands tied around the back of a tree. A complicated and sophisticated KNOT. PULL BACK to see Mr. Grey making love to Lee. Lee wears a black wedding gown and underneath, rubber stockings, black garters, and very high stilettos. Her legs are wrapped around his waist. Her face is SMILING.

THE SOUND OF A WOMAN STRUGGLING AND A MAN CUMING accelerates as we move out of Lee's VISION...

274 EXT. Mr. Grey'S HOUSE. FRONT PORCH - DAY

274

...and onto her peaceful face in the sun.

Lee takes a sip of her tea....She turns toward the lens, CLOSE, and smiles to herself.

FADE OUT.