Secret Lives of Wives

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"THE SECRET LIVES OF WIVES"

ACT ONE:

OPENING TESTIMONIALS to camera:

We come up on a tightly-wound BUSINESS WOMAN, 40.

UPTIGHT BUSINESS WOMAN
(direct, methodical)
I've been married 19 years. My husband and I enjoy doing most things together...except...
(clears her throat)
Once a year, on my birthday, I go out, by myself, and drive three hours inland to this-- Club--
(clears her throat again)
Where I-- Perform-- A Burlesque act-- Real Burlesque; feathers, fans--
(suddenly with a low sexy voice)
Tassels...
(back to her normal, direct tone)
I rehearse all year for one night-- Where I am in the spotlight, and men and women cheer...
(allowing herself one sheepish grin)
For me...
(direct, methodical)
My husband doesn't know... But every year on *my* birthday...he gets the best sex of his life.

CUT TO:

A MOM, 35, more attractive than she presents herself; she's put together quickly in terms of hair, make-up and clothes.

A MOM
We got married right out of high school, had three kids immediately - whom I cherish...but sometimes I wonder what I missed out on; what if...I was single... So...
(lowers her voice, secretive)
I signed onto an online dating service.
(MORE)

A MOM (CONT'D)
Of course I didn't use my real name! I was just curious what kind of man would be interested in me ***if*** I weren't married... My husband doesn't know. He doesn't have to; I just flirt... Online. With men I'm never going to meet. A lot of men...it's nice to be desired...

CUT TO:

Two Pretty Hipster Sisters, mid-20's, mid-Western accents; speak enthusiastically to camera, dialogue overlapping:

SISTER #1
(amused)
Our mother told us that every time our father wanted to make love--

SISTER #2
(deadpan)
Cringing--

SISTER #1
She would fantasize he was Dick Clark. And I said, Ma, why don't you think about someone else; you can have a different lover every night!

SISTER #2
(nodding in agreement)
Pat Sajak, Alex Trebek, Jerry Springer...

SISTER #1
But my mother insists she'd never cheat on Dick Clark.
(beat)
Now that Dick Clark's dead...so's my dad's sex life.

CUT TO:

An elegant, fit, well-dressed WOMAN IN HER 60's.

WOMAN IN HER 60'S
Here's my secret...smaller than a lipstick.

She holds up a Bullet vibrator.

WOMAN IN HER 60'S (CONT'D)
(re: vibrator)
Don't try it when you're driving...

CUT TO:

A WOMAN, early 30's; tanned, athletic, a natural beauty. She looks into camera, solemn:

EARLY 30'S WOMAN
(starts out composed)
We all have some little...thing, we don't want to share with our spouse...because it's embarrassing, or it would hurt their feelings...
(long pause, hard to confess)
Or you're ashamed...and you can't imagine what you'd do if anyone ever found out...
(deeply sad)
Because it's so horrible, saying it out loud would make it--
(beat)
Real--

SMASH CUT TO:

EXT. EVANSTON, ILLINOIS - MICHELLE'S HOUSE - AFTERNOON

Pouring rain...

...a manicured middle/upper class suburb with large homes. Evanston is home to Northwestern University. **JESSIE, 32, (an extra 20 pounds kept this smart, witty girl feeling like an outcast her whole life)** and **REED, 42, (tough, smarter than she lets on; she never filters what she says)...** They run from their cars, wearing identical lavender bridesmaid's gowns. Unable to run and hold umbrellas, they ditch the umbrellas, hike up their long skirts and race across the front yard to...

...KEATON, 29, (innocent, emotional; still trying to figure out who and what she wants to be when she grows up) waiting in the front doorway. She also wears an identical lavender bridesmaid's gown.

KEATON
(in tears)
I got here and she was already--!

Reed and Jessie stare beyond Keaton; their jaws drop.

INT. MICHELLE'S LIVING ROOM

MICHELLE, 34, wears a stunning white lace wedding gown. She is in the middle of her tastefully done living room BASHING everything to pieces...with a baseball bat.

JESSIE
Holy--!

Michelle, in tears, hoists the baseball bat up to her antique china cabinet filled with antique English china. Reed sprints in to stop Michelle.

REED
(keeping her cool)
Not the china, girl; you'll regret that...

Jessie and Keaton follow suit as the three struggle to subdue Michelle, ad-libbing: "Michelle..." "Put the bat down, baby..." "I got the bat..."

They wrestle Michelle to the floor...and sit in silence, breathless...

...finally Michelle looks up through tear-stained eyes at these three women, the closest friends she's ever had as we **FLASHBACK** to...

"FOUR DAYS EARLIER..."

EXT. EVANSTON HOTEL - MORNING

A bright sunny day. An upscale Tudor-style New England hotel.

INT. BALLROOM

Waiters roll out tables and chairs for a big wedding. A silk bridal canopy is set up for the bride and groom to stand under during the ceremony.

Michelle, (a naturally elegant woman who takes everything in stride and always remains grounded and generous) walks through the room, surveying the layout of the tables while...

...her husband, **WIL, 38,** stands on the sidelines as...

...the hotel's snooty, uptight **MANAGER, 35**, SIGHS, impatient.

SNOOTY MANAGER
(dismissing her, nose in the air)
I am deeply sorry, Mrs. Gregory--

MICHELLE
(warm, undaunted)
Please call me Michelle--

SNOOTY MANAGER
You ordered salmon for eighty people and now you're informing me there will be a hundred and ten! You cannot expect Chef...
(with a pretentious French accent)
LeFevre to accommodate! It's last minute!

Michelle is soft, kind, apologetic and manipulating as hell...

MICHELLE
(embarrassed, humble)
Of course, I understand and it's not like this is going to be a "real" wedding; we're renewing our vows for our fifteenth anniversary.
(hint of sadness)
We actually never had a "real" wedding. I married my husband-- Well-- He was in the hospital-- And the doctors didn't think-- So everything was rushed...

Michelle sees she may be getting through to the Manager; so she goes in for the kill.

MICHELLE (CONT'D)
(sad laugh)
Our wedding meal--

She looks deep into the Manager's eyes and gives him one of her stunning smiles, with just a hint of sadness to it.

MICHELLE (CONT'D)
Salisbury steak meatballs and watery rice pudding. It was all that was left in the hospital's cafeteria...

Michelle holds back a fake tear and gently puts her delicate hand on the snotty Manager's arm.

MICHELLE (CONT'D)
(whispers)
But I didn't care...

SNOOTY MANAGER
(holds back emotions,
still reserved)
Perhaps...I can work something out with Chef *LeFevre*.

The Manager exits and once he's gone...

...Michelle looks up at Wil. (Wil is an erudite, handsome English Lit Professor at the university.)

MICHELLE
(with a sense of humor)
Stop smiling, Wil; you almost died and I exploited it for salmon.

WIL
(turned on)
It was awesome.

MICHELLE
I know.

Wil leads Michelle down the aisle to the bridal canopy. He faces Michelle and looks deep into her eyes.

WIL
Fifteen years ago, everyone said you were crazy to get hitched to some broke English professor who probably wouldn't last the year.

MICHELLE
(with humor)
You were good in bed.

Wil draws her in close to him. He takes her hands into his; these two are passionately in love.

WIL
This wedding, is the wedding you always deserved.
(gets down on one knee)
As Rochester said to Jane Eyre, "I ask you to pass through life at my side, to be my second self and best earthly companion."

MICHELLE
You are so getting laid tonight...

Michelle grabs Wil, kissing him passionately as we cut to...

PRELAP:

MICHELLE'S VOICE
I can barely walk...

INT. BRIDAL SHOP DRESSING ROOM - LATER THAT MORNING

REVEAL - Michelle stepping out from behind a curtain in her wedding gown... She stares in the mirror, flanked on either side by Reed, Jessie and Keaton, wearing the matching lavender bridesmaid's gowns.

A Seamstress finishes pinning the bodice on Michelle's dress. She looks at the four of them.

SEAMSTRESS
(Spanish accent)
You are sisters?

MICHELLE
(looks at them, lovingly)
Not by blood.

REED
(laughs at the memory)
We all met a *long* time ago...

KEATON
(fondly looks at the others)
Instant BFF's...

JESSIE
(teasing Keaton)
Noooo, I didn't love *you* right away, with the long hair and perfect bod...

Jessie laughs, hugging Keaton and whispers something we don't hear into her ear as...

...they all smile at each other; clearly they share a fond memory about the day they met (a story that will reveal their history in a later episode.)

As the Seamstress exits, Michelle thanks her graciously, while Keaton looks over at Reed...

...as Reed lights up a joint.

KEATON
(re: the joint)
Isn't it a little early...?

Reed shrugs as Michelle looks in the mirror.

MICHELLE
I'm actually nervous.

JESSIE
I threw up on my wedding day, I was so nervous.

REED
I threw up on my wedding day, I was so pregnant.

Jessie's cell RINGS a text from inside her purse. Reed grabs it, handing the cell to Jessie. Reed lifts up Jessie's worn, somewhat ratty purse.

REED (CONT'D)
(re: Jessie's purse)
Jess, you're doing well; you can afford to spend some on a new lizard.

Jessie reads her text and SNAPS her cell shut, upset.

MICHELLE
(sympathetic)
They're making you go into the office.

Jessie rushes to change into her regular clothes.

JESSIE
Dan hates when I work weekends. I promised I wouldn't. He'll be understanding. I'll feel like crap.

REED
(deadpan sarcasm)
At least you have it all worked out...

KEATON
(with sweet innocence)
Call him from work and say you aren't wearing any panties!

Reed, Jessie and Michelle turn in unison to look at Keaton, a little shocked...as Reed exhales a puff of smoke into Keaton's face.

KEATON (CONT'D)
(embarrassed)
I was trying to be constructive.

Keaton waves Reed's pot smoke out of her face as...

JESSIE
I'll call you later...

Jessie grabs her bridesmaid's dress and starts to run out then suddenly stops, reconsiders, reaches underneath her skirt, pulls down her panties, steps out of them, stuffs them into her purse and rushes out...

REED
(calls after Jessie)
It's forty-two degrees out.
(gathers her stuff)
I'm outta here; she's not the only one working today--
(deadpan to Keaton, exiting)
But after seventeen years of marriage, I'm keeping my panties on and my cha-cha warm.

Michelle and Keaton stare after Reed.

MICHELLE
(deadpan)
I didn't need to know that.

Keaton nods her head, agreeing playfully as we cut to...

EXT. CHURCH - LATER THAT MORNING

A small, picturesque community church.

INT. CHURCH

CLOSE ON - Lutheran Minister **Dan Burke, 32**, who looks more like a sexy rock star. He wears a collar with jeans and black boots. He even preaches like a rock star, strutting passionately across the stage...

PASTOR DAN
And I quote "Spirits above and behind me, faces gone, black eyes burnin' bright, may their precious blood forever bind me, Lord as I stand before your fiery light; come on up for the rising."

He looks up as we REVEAL - the front row of pews overflowing with **DREAMY-EYED WOMEN,** ages 10 to 70, staring up at him.

PASTOR DAN (CONT'D)
Was that Isaiah, Ezekiel, Jeremiah...or Springsteen. Bruce Springsteen. His words spoke to me; affected me, moved me...the way God has. And I want the young people of this congregation to find someone who speaks to them; who inspires them...!

EXT. CHURCH - A LITTLE LATER

Hot-hunky Pastor Dan greets his congregation as they exit the church. **Deb Williamson, 35** and her cousin, **Meg, 40,** are among them...

MEG
Didn't I tell you Pastor Burke's amazing.

DEB
(eyes glued to Dan)
From head to toe.

MEG
(knowing her)
He's married, cousin. Very married.

DEB
(glides past her)
We'll see.

ON DAN - greeting an Elderly Woman who walks by, wearing her Sunday hat.

PASTOR DAN
Henrietta, that is one beautiful hat!

The Elderly Woman blushes as we hear:

DEB'S VOICE (O.S.)
I found your sermon-- Stirring.

Pastor Dan turns to face Deb. Deb is perfect-pretty with a hint of righteousness; dressed head-to-toe in Chanel.

DEB
(extends her hand)
Deb Williamson, I'm new to Evanston and I'd love to join your congregation, Pastor--

A Man passes by; Dan rushes to follow him.

PASTOR DAN
Jonathan, I know it's the playoffs, but I need one minute to talk about the fundraiser--
(back to Deb)
Please excuse me, a moment; if you have any questions about our church; my wife can-- She's right there--!

DEB
I would love to meet your wife...

Dan spots his wife and points to... Two women: one is a HOT BLONDE, late 20's, and the other is... Jessie; the "not-so-pretty girl with a fantastic personality and sense of humor."

Deb approaches both women assuming the hot Blonde is Dan's wife:

DEB (CONT'D)
(to hot blonde woman)
You must be Pastor Dan's wife, I'm...

Jessie steps in, wearing a baggy navy skirt and turtle neck sweater. She hides any reaction to this common occurrence.

JESSIE
I'm Pastor Burke's wife.

Deb's head turns from the hot blonde...to Jessie. Embarrassed, Jessie forces a smile as she stares with a hint of jealousy towards Deb in her gorgeous designer clothes.

EXT. REED'S HOUSE - THAT DAY

A middle/lower class suburb. Reed's house could use a coat of paint and a little attention...like Reed.

INT. REED'S KITCHEN

CLOSE ON - A **banana sticker** stuck, left behind, on a kitchen counter. PULL BACK TO REVEAL - Reed, staring at the sticker.

Her daughter, **STEPHANIE, 16,** enters. She looks like a good kid; dresses normal, nothing pretentious...

STEPHANIE
Are you working tonight?

REED
(nods)
And you are--?

STEPHANIE
(starts to exit)
Driving to Maddie's--

REED
Wait--!
(Stephanie freezes)
Can I squish your face?

STEPHANIE
(deadpan like Reed)
If you must.

Reed lovingly squishes Stephanie's face with her hands and kisses her on the cheek before Stephanie exits.

REED
(calls after her)
Stop at every corner even if there isn't a stop sign! Drunk people speed through side streets!

Reed stares longingly after Stephanie; her daughter is her life. She stares back at the sticker on the counter as her eyes fall onto a photo on the shelf above it...

INSERT PHOTO: Reed and her husband Jared on their honeymoon. Jared is handsome, with six pack abs and long hair.

Reed lowers the photo to reveal...

...JARED, 43, standing in the doorway; unshaven, bald, his stomach draped over his boxers.

Reed peels the banana sticker off the counter, takes one step to her left and throws the sticker into a trash can.

REED (CONT'D)
You know what that banana sticker represents? That no matter how many times I have asked you PLEASE don't do this...you don't care. And I know you didn't leave it on the counter on purpose, Jared. That would actually make it better, because at least it would mean you understood you were being inconsiderate; rather than completely utterly oblivious to helping me.
(MORE)

REED (CONT'D)
And while it's not the end of the world to throw this out, it would be one less thing I have to do in the course of my day and for me, one less thing is like a fucking vacation in Hawaii! That's what that banana sticker means!

Jared, turns and exits, unfazed, used to this.

JARED
I'm goin' back to bed.

REED
(calls after him)
I heard they're looking for a plumber at that new construction site--
(no response)
On Sheridan Road.

Still no response. Reed remains at the sink, and exhales.

INT. ACCOUNTING FIRM - THAT DAY

The outer office area is empty. The only person working today is **BRAD, 29**, Keaton's husband of one year. He sits in his office, looking miserable as...

...Keaton enters, wearing jeans and t-shirt, carrying a picnic basket.

BRAD
(brightening)
Sweetie! What are you--?

Keaton rests the picnic basket on Brad's desk.

KEATON
I felt bad you had to work.

BRAD
I hate tax season...

KEATON
(opens picnic basket)
So I thought we'd have a picnic.

BRAD
(re: all the files on his desk)
Marilyn's on pregnancy leave; I have to file *her* client's taxes too...

KEATON
I brought *all* your favorite foods...

Keaton reveals what is really inside the picnic basket as she pulls out: a red lace thong...black garter belt...stiletto heels...as we...

INT. BRAD'S OFFICE - A LITTLE WHILE LATER

Keaton's stilettos SLAM against the wall as Brad slides her onto his desk, kissing her feverishly. Keaton screams in ecstasy, louder, LOUDER, wildly excited when suddenly...

BRAD
(gingerly, sweetly)
Um, honey...you're faking.

Keaton stops abruptly in mid-orgasmic-scream.

KEATON
Okay, but I was really close this time.

BRAD
(tries to hide his disappointment)
But it's not going to happen?

Guilty, Keaton hikes her thighs back high up around his waist.

KEATON
(lovingly)
No, but you can finish, cowboy-- Go for it--
(she fakes a scream of ecstasy)
Nail me to the wall--
(another fake orgasmic yell)
Knock it outta the park, lover--

She goes to fake scream once more, but he lovingly cups her mouth with his hand.

BRAD
This isn't one-sided...
(a little embarrassed)
I'd just like to think I have some ability to...
(low voice)
Satisfy my wife.

KEATON
(almost ashamed)
You're not doing anything wrong, Brad. It's me. I just-- Can't-- That's why I thought maybe this impromptu picnic thing would... I read about it in a magazine...
(worried, dejected)
This is what happens when you marry a virgin...

BRAD
(stops her, lovingly)
I married my soul mate.

He looks at her, frustrated, but patient.

BRAD (CONT'D)
It's okay, Keaton. We'll figure it out.

He leads her out. She follows him as it dawns on her?

KEATON
(sincere)
Maybe we *should* try those super hero costumes...

INT. MICHELLE'S OFFICE - BULLPEN

An open bullpen; youthful volunteers man the phones; a Female Volunteer stands on a ladder drilling into the ceiling.

ALYSE, 30, pretty, frail, sits in a waiting area. Michelle exits her office, balancing a cup of coffee and some papers.

MICHELLE
(over the noise)
Alyse?

ALYSE
(looks up, nervous)
Yes.

MICHELLE
(warmly)
I'm Michelle--

A panel from the ceiling suddenly collapses to the floor in pieces. The volunteers jokingly applaud as the deafening drilling continues...

MICHELLE (CONT'D)
(has to yell)
Welcome to non-profit. There's a cafe downstairs...

EXT. SMALL CAFE - MOMENTS LATER

Michelle and Alyse take seats at a table. Alyse appears uncomfortable, anxious.

MICHELLE
We appreciate you reaching out to us; we're always in need of volunteers--
(stops, looking at her)
I'm sorry, you look familiar.

ALYSE
I used to teach at the ballet school in Winnetka...mostly kids--

MICHELLE
(not ringing any bells)
I don't have any-- Huh-- Well, let me give you the quick version of what I do. Fifteen years ago my husband was diagnosed with a rare form of lymphoma. So I started a non-profit organization for families where they can come and find any information they need; references, doctors, new studies--
(strains to remember)
It's driving me crazy; I've seen you someplace--

ALYSE
I was a patient...when Wil was in the hospital.

MICHELLE
(surprised)
Oh! I'm--

ALYSE
I've been in remission. Twice. The first time lasted seven years. This time I made it through five. I'm on a new treatment, but I'm not responding to it... I'm waiting to get on a new trial in Texas.

MICHELLE
(heartfelt)
I'm sorry-- I know about the program in Texas--

ALYSE
I didn't come here to talk about your web-site.
(catching her breath)
I came to meet you.

MICHELLE
(confused)
Okay--?

ALYSE
(barely audible)
I'm sorry...

MICHELLE
What?

ALYSE
(struggles to confess)
I've been having an affair with your husband.

MICHELLE
(shocked)
Wil?

ALYSE
(ashamed)
Yes.

Michelle stares at Alyse for a moment, assessing the situation. Then composing herself, she gently puts her arm around Alyse.

MICHELLE
(kind and sympathetic)
No... You're not.

END OF ACT ONE

ACT TWO:

EXT. SMALL CAFE - CONTINUOUS

Alyse is completely flustered by Michelle's response, (this top part is to be played for a bit of humor.)

ALYSE
Um-- I am-- Having an affair with your husband.

MICHELLE
(patient, gingerly)
No. You're not.

ALYSE
(confused)
Yes I...am??

Michelle looks at Alyse; she wears her hair in a pony tail and has a book bag slung around her shoulder.

MICHELLE
(knowingly)
You're one of my husband's students.

ALYSE
(thrown off)
No! Yes! I did take one of his--!

MICHELLE
(rattles off the list almost by rote)
"17th Century Romantic Literature?"
"American Romanticism?"

ALYSE
"Victorian Literature..."

MICHELLE
"And the Romantic Hero." It's an excellent class. He gave you an "A?"

ALYSE
Minus...

MICHELLE
(tries to be sympathetic)
I understand that my husband is a very caring, involved professor and a big flirt. A lot of women...
(remembers with fondness)
(MORE)

MICHELLE (CONT'D)
And one lovely young man have *misinterpreted* his--

ALYSE
I met Wil at the hospital...you were pregnant...

Michelle stifles a reaction. It is the first time she begins to consider there is something different about “this one.”

MICHELLE
(cuts her off)
You are going to have to forgive me, but one of my husband’s grad students stalked him so much, he had to get a restraining order. So you can understand why I’m--

Michelle looks at Alyse, as if straining to remember her; then quickly gathers up her things and rises.

MICHELLE (CONT’D)
(composing herself)
I’m sorry. I really need to--

Michelle nervously drops her purse. Alyse and her both reach down to pick it up. Alyse looks into Michelle’s eyes; almost pleading. She hands Michelle a piece of paper.

ALYSE
I need to talk to you. This is where you can reach me until Monday...before I leave for Texas.
(struggles to say)
I won’t tell Wil I came to see you. I’ll leave that to you.

Alyse exits, walking away...

...Michelle, rattled, stares after her as we...

EXT. JESSIE AND DAN’S BACKYARD - THAT DAY

Jessie and Dan exit their dusty minivan parked in the driveway just off the street. Dan SLAMS the door to the van shut but...it swings open. He slams it again and again, HARDER to get it to stay shut.

JESSIE
(in between slams)
You’re mad?

JESSIE (CONT'D)
Dan, I'm running into the office to get one lousy deposition. My client is flying in from Japan to give it.

DAN
It is Sunday, Jess.

JESSIE
(trying to be light)
Not in Japan!
(guilty)
I know we have to finish the clothing drive by tonight and I will be home in time to help!
(justifying)
Dan, I go in today; I get brownie points. I make partner; it's an opportunity for us! We could do all the things we've dreamed of for the church.
(Dan doesn't respond)
I *will* be back in time to help!

DAN
It's not about that Jess. It's about spending time with my wife. I miss you.

JESSIE
(with humor)
Low blow, Dan! How can you say something like that to me!

Dan starts to exit towards the house. Jessie stands on the sidewalk; desperate, she YELLS after him:

JESSIE (CONT'D)
I'm not wearing any panties...!

As an Elderly Woman passes in front of Jessie on the sidewalk.

JESSIE (CONT'D)
(hides her embarrassment)
Good morning, Mrs. Nagan.

Jessie, red-faced, turns to her minivan and struggles to open the stuck door as we cut to...

EXT. B-SATELLITE RADIO STATION - THAT DAY

A tiny local radio station on the Loop.

INT. RADIO STATION - CONTINUOUS

Camera pans a cramped station that reeks of local radio as we hear:

SEXY FEMALE VOICE (O.C.)
(a sultry, smoking voice)
Tell me something...shocking...?

PULL BACK TO REVEAL Reed, wearing no make-up, worn sweats and baseball cap, blowing her red, runny nose silently into a Kleenex, is the person behind the sexy voice.

As the radio host of a small, local call-in talk show, Reed sits behind a glass partition, under headphones. Her show is a simple format; Reed asks questions about whatever is on her mind; people call in and respond.

REED
(into mic, sexy voice)
I have a Jones for a good, long, hard...shock. As long as it's not illegal. I want to hear from someone out there who's doing something I've never done, heard of, swallowed or smoked. And I warn you, I've swallowed, smoked and done everything. So...
(oozing sex)
Shock me... And we'll be right back. This is your host "The Siren," you're on WLSN 590 Talk Radio...

Reed rips off her headphones and SNEEZES into a Kleenex.

REED (CONT'D)
(her normal voice)
My allergies are killing me and it's freezing in here! Can't management spring for a few space heaters--??

The station manager, **Del, 25**, sticks her chartreuse and blonde head into Reed's booth. Del is super ambitious.

DEL
Hey, that guy-- The one with the hot voice just called in again!

REED
(passing it off)
I remember him...
(thinking)
(MORE)

REED (CONT'D)
His voice does have a certain sizzle--

DEL
(playful)
That makes me wet.

REED
What line is he on?

DEL
Three. Flirt with him! It's good for ratings...and my future promotion...

Reed abruptly returns to her steamy radio voice:

REED
You're on WLSN 590 Talk Radio. I'm "The Siren" and I deeply hope someone out there has something scandalous to tell me. Let's see who's on line... Three...

A MAN'S VOICE comes over the radio; it's smooth, lusty patter drips with an arousing confidence.

HOT MALE VOICE (O.C.)
Here's my scandalous secret, I'm having phone sex with a woman I've never met before.

REED
(playful, flirting)
Mmmmmm, for all you ladies out there, we're on with a caller who has a voice better than anything that requires D-batteries. So you're having phone sex with a woman you don't know?

HOT MALE VOICE
We've never met, but I know everything about her...from her voice.

Reed looks through the glass partition at Del, who is enthusiastically gesturing for her to get into it with him.

REED
(alluring)
You're a voice reader...I prefer body language...it reads so much louder...the way a man moves...runs his hand up his chest...undoes his tie...

As we cut quickly to a close up of what looks like the interior of a very expensive Mercedes Town Car, and move in on a man's well-manicured hand as it reaches up and loosens his tie... A hint of perspiration drips down the vein in his neck...

REED (CONT'D)
...the way he crosses his thighs...tight...then tighter...tells me everything I need to know. But a mysterious... voracious voice can lie...

HOT MALE VOICE (O.C.)
(romantic)
Hers doesn't. Her's is irresistible...sweet...but sad...

Reed hides a reaction.

HOT MALE VOICE (CONT'D)
And behind the sadness is a soft, vulnerable woman...hiding, waiting to be caressed, but held tight...a woman who doesn't want to be told how deeply sexy she is...but shown...

REED
(cool, smooth)
Hold that thought...we're talking to the "Voice reader" and we'll be right back after this message; you're on WLSN 590...

Reed pulls off her headphones.

DEL
That was hot.

REED
(feigns nonchalance)
Whatever...

But as Reed rises...

...her KNEES BUCKLE from underneath her as she steadies herself, embarrassed, making sure no one noticed.

EXT. MICHELLE'S HOUSE - THAT DAY

INT. MICHELLE'S KITCHEN

Michelle enters, calling out Wil's name as he walks in from the living room.

MICHELLE
Hey, I have been trying to reach you all day, one of your crazy students--

WIL
(interrupts her)
I'm sorry, I haven't had a minute--
(low voice)
My mother decided to take an earlier flight...

MICHELLE
(can't hear him)
What--?

Suddenly, Wil's mother, **Alexandra, 60,** enters, her arms wide open to hug Michelle.

ALEXANDRA
Michelle--!!

MICHELLE
Alexandra--??

...as Wil's **three Sisters**, and **their Husbands** BURST into the kitchen, excitedly greeting Michelle, ad-libbing their excitement over the wedding.

MICHELLE (CONT'D)
(shocked expression)
And the whole gang!

Wil and Michelle are surrounded by everyone.

WIL
(shrugs, smiles)
They all came in early.
(calls to Michelle)
I love you.

Michelle breaks into a smile surrounded by all of them, forgetting, for a moment, about what happened earlier.

EXT. CHICAGO - ESTABLISHING SHOTS

EXT. JESSIE'S LAW FIRM - THAT DAY

A high rise glass building overlooking the Chicago River. Jessie escorts an **Asian Man, 50**, to a waiting Limo parked in front of the firm. Jessie's assistant, **Fernando, 26,** is at her side. A Driver opens the door for Jessie's client.

JESSIE
I am confident they will come to us to settle this quickly, Mr.Nara.
(re: Fernando)
My assistant, Fernando, will have the transcripts waiting for you when you get off the plane.
(in broken, but practiced Japanese)
Have a safe trip, Mr. Nara. I will call you Monday morning.

Jessie bows respectfully as the limo drives off and...Jessie exhales; revealing how nervous she really was.

JESSIE (CONT'D)
God I hope I said that right. Thank you for coming in on a Sunday, Fernando.

Fernando is gorgeous and openly gay. He has a deadpan wit.

FERNANDO
Thank you for giving me a huge Christmas bonus...in nine months.

JESSIE
(amused)
I need a copy of the McKaren discovery...

FERNANDO
And you need to decide where you're having dinner with Millicent Hamilton Tuesday night.

JESSIE
(remembering)
I promised Dan I wouldn't do anymore dinners. Can you reschedule it for a lunch?

FERNANDO
Of course.

JESSIE
(relieved)
Thank you.

FERNANDO
I'm sure the firm's most important client will change her schedule to accommodate your husband's prehistoric demands.

JESSIE
(damn it)
And where am I taking her to dinner?

Fernando follows Jessie to her dusty minivan parked by the curb. She struggles to get her stuck-door open.

FERNANDO
She wants go to Phd. New hot club.

JESSIE
I can't get her into Phd. No one can get into Phd.

FERNANDO
I can. Never underestimate the power of my people. All you have to do is pick her up.

Unable to open her door; Jessie braces one foot up to the side of the minivan to help her pry it open just as...

...a **Female Co-Worker** pulls up in a sleek, sexy, silver Mercedes SLS convertible. She steps out, dressed head-to-toe in designer clothing.

FEMALE CO-WORKER
(passing)
Hey, Jessie.

JESSIE
(her foot still up to her van, tries to act casually)
Hey, Althea.

Jessie eyes Althea with a hint of jealousy as her door suddenly flings open. Once Althea exits, Jessie eyes the sleek, sexy Mercedes, then she looks at Fernando and declares:

JESSIE (CONT'D)
(re: her minivan)
This car may not be sexy and sleek and-- So sexy...
(defensive)
But *this* car delivers two hundred meals to the elderly every week! *This* car drives books to elementary schools and clothing to shelters, has no suspension and is the first place I did it with my husband and *this* car... Has got to go!

INT. PORSCHE DEALERSHIP - LATER THAT DAY

Katy Perry's "Last Friday Night" BLASTS over the PA system of the dealership.

Jessie sits behind the driver's seat of a convertible black Porsche. Keaton sits in the passenger's seat next to her.

Keaton, a fashion design major, dresses the most cutting edge. She never looks the same; purple streaks in her hair one day, gigantic yellow platforms the next...

JESSIE
I appreciate you helping me with this, but why can't I lease an Audi?

KEATON
(re: the Porsche)
First; this is more appropriate for your work. And second...it's so pret-ty!

JESSIE
It's so expensive.

KEATON
You can afford it.

JESSIE
(realizing, smiles)
I can.
(stops smiling)
But if Dan ever found out I indulged in such an extravagant, excessive...

KEATON
Sensual, intoxicating...
(lifting up Jessie's ratty old purse)
(MORE)

KEATON (CONT'D)
And you'll need a new purse to go with it.

JESSIE
(joking)
Can I lease one of those for a fortune too?

KEATON
Jess, this isn't an indulgence.

JESSIE
A jet black 911 turbo is a necessity? I mean, I want a-- More appropriate car to drive my clients in but--

KEATON
This car says something about the lawyer who drives it. It screams ambition, it heralds determination and it reeks of...
(breathless, dramatically)
Success...

JESSIE
(having doubts)
Right. But...the lawyer who drives this...unbelievably fabulous automobile...isn't the unassuming, pro bono lawyer Dan married five years ago.

KEATON
But it is who she's becoming.

JESSIE
(hint of pride)
I never dreamed I would be able to buy something like this...by myself. It's a little scary.

KEATON
It's called growing up. I look forward to doing it myself some day.

JESSIE
(starts to grin)
Am I really doing this?
(Keaton nods)
How am I going to tell Dan?

KEATON
Don’t.

JESSIE
What?

KEATON
Keep the car at work. It is for work!

JESSIE
I’ve never lied to Dan.

KEATON
It’s not a lie.

JESSIE
Okay, then it’s a secret.

KEATON
(almost to herself)
All good marriages have secrets.

Jessie slowly grins and flips down the sunglasses on her head. Keaton flips down her sunglasses too as they bop their heads to Katy Perry and we cut to...

INT. MICHELLE’S BEDROOM - THAT NIGHT

Michelle opens the doorway to her bedroom in the middle of a conversation with Alexandra, Wil’s mother.

MICHELLE
There are extra blankets in the closet if you--

Alexandra cuts Michelle off and hugs her tight.

ALEXANDRA
(a little emotional)
Thank you for letting us invade your home.

MICHELLE
(adores Alexandra)
Thanks for invading.

Michelle enters her bedroom, closing the door.

MICHELLE (CONT’D)
(calls out)
Wil--? Honey--? I need to talk to you--

Michelle's eyes fall onto a beautifully bound, huge leather album, resting in the middle of the bed, surrounded by red flower petals. She stares at it. On the front of the album are the words: "Our life."

WIL
(from behind her)
I vowed I'd write the next great American novel--

Michelle turns as Wil sits on the bed next to her.

WIL (CONT'D)
(re: album)
But this is a better story. I've been working on it since the day we got married. It's-- Stuff I've been keeping, letters--

Michelle opens the album to a random page and GASPS.

MICHELLE
I can't believe you kept that...

Wil nods. Michelle holds back tears.

WIL
Hey, I finally listened to your phone message. What happened today?

Michelle stares at the beautiful scrap book, then up at Wil.

MICHELLE
It was nothing.

She kisses him passionately as we...

END ACT TWO

ACT THREE:

INT. COFFEE SHOP - THE NEXT DAY

Michelle, Reed, Jessie and Keaton are at a table in the back. They talk over each other:

JESSIE
You have to tell Wil--

MICHELLE
I will--

KEATON
Not before the ceremony, it'll ruin everything--!

JESSIE
Wil should know one of his students is--

REED
A head case.

Jessie nods, agreeing. Michelle, preoccupied, stares at the piece of paper Alyse gave her.

KEATON
Michelle?

MICHELLE
(re: Alyse's note)
She said she's leaving for Texas.
(upon reflection)
There *is* a new clinical trial there...

REED
Sweetie, you don't--?

MICHELLE
Nooooo. Wil would never...
(pensive)
But she did know I was pregnant--
How could she--?

REED
That doesn't mean sh--

JESSIE
(a little pushy)
You HAVE to tell Wil!

MICHELLE
(trying not to get irked)
I intend to, Jess--!

REED
(to Jessie)
What is your problem?

MICHELLE
(joking though masking her own private fears)
She thinks my husband is cheating on me--

KEATON
(blurts out, to Jessie)
Are you crazy--?

REED
(deadpan teasing Jessie)
Just paranoid--

KEATON
(to Michelle)
Wil worships you--

JESSIE
I don't think that! I know Wil! But it is...a little freaky and she should tell him.

MICHELLE
(tries to pass it off)
I know, I know, and I will...it's just family and wedding plans and...

Michelle is quiet for a beat, then:

MICHELLE (CONT'D)
(confesses)
When she said she knew I was pregnant, it-- It happens that I have been thinking about...her...
(hides her heartbreak)
I would have had a fifteen year old daughter by now. If I hadn't lost the baby...

REED
Sweetie, don't go there...

MICHELLE
(warmly to Reed, moved)
I watch you with your daughter...

Michelle can't go on; she simply smiles at Reed.

REED
(holds in emotions, playful)
If you make me cry, I will hurt you.

Reed leans into Michelle with a loving nudge.

MICHELLE
(tries to lighten up)
I should get home; Wil's family's waiting for me. I told them I had to meet you because Reed was having a crisis.

REED
Credible.

They ad-lib "Goodbye's" as Michelle exits.

JESSIE
(to Reed, shocked)
That's the first time she's talked about the miscarriage in a long time.

KEATON
They could still--

JESSIE
She had her tubes...

REED
Wil did *not* want children--
(to passing Waitress)
Could I get another glass of chardonnay--
(to Keaton before she can comment)
Not a word.

JESSIE
I don't know how I'd react if someone said they were having an affair with my husband--

KEATON
(musing almost to herself)
I wouldn't be surprised if I found out Brad was-- I'm such a loser in bed.

REED
Baby, you're fine. You're just having...technical difficulties.

JESSIE
It happens to everyone.

KEATON
(confessing)
Actually, it's *never* happened to me.

JESSIE
(stunned)
You've never had an orgasm...?

REED
Never as in intercourse, oral, self-inflicted...?

JESSIE
(still stunned)
Not once...?

REED
(still listing off possibilities)
Horseback riding, a boy's bike...?
(nostalgic)
The Kohler Power-Wash Shower Head...?

Keaton shakes her head.

REED (CONT'D)
(playful, re: Keaton)
Someone get this girl a "rabbit..."

KEATON
Tried it! It didn't work, ha!
(embarrassed)
I don't work. Though I think once I may have had one...but I'm not sure.

REED
(gingerly)
You'll be sure, sweetie.

KEATON
(worried)
And it's not like I'm not attracted to Brad. I can't wait for him to touch me.

REED
(sad laugh, almost to herself)
And I can't wait for it to be over.

Jessie and Keaton look at Reed, surprised by her confession.

REED (CONT'D)
And I mean, let's be honest, after seventeen years of marriage sex lasts what--

REED
Seven minutes...

JESSIE
Two hours...

Reed and Keaton turn in unison to look at Jessie, who shrugs, embarrassed.

REED (CONT'D)
(downs her wine)
Good for you. Me...I make every excuse in my head why I shouldn't have to do it. I actually count how many days...weeks it's been...
(stares out, sad)
You set a number for how long you can justify not doing it... And that number gets longer and longer...
(beat)
And it's only seven minutes.

JESSIE
(gingerly)
Did you call--?

REED
The shrink?

JESSIE
She's great with couples, Reed...

REED
I don't need to spend a hundred-and-seventy-five-dollars to have someone tell me we suck as a couple.
(MORE)

REED (CONT'D)
(off their worried expressions)
Chill, I'm not going to do anything drastic...
(confessing)
At least not until Stephanie graduates. Then...
(deeply sad)
He can have the house. He can have the car. He can have the damn cat. Actually I like the damn cat.
(to Keaton)
One more glass?

KEATON
If I drive.

Reed signals for the waitress as we cut to...

INT. JESSIE'S KITCHEN - LATER THAT DAY

A line of clothing strewn across the floor leads to...Jessie and Dan, naked; he rolls off of her, drenched. He holds her in his arms, both are breathless.

JESSIE
Well, we know that's not in the bible...

Dan laughs and kisses her. Jessie strains to sit up, wincing in pain as we pull back to reveal...

...they had sex on the kitchen table.

JESSIE (CONT'D)
I always thought doing something like this would hurt...
(tries to straighten up)
It does.

DAN
(winces as he sits up)
I'm glad you're not going in today.

JESSIE
I'm entitled to an occasional fake sick day.
(looks at him, lovingly)
And I wanted to be home, because I have that dinner tonight.

She looks at all the boxes in her kitchen, filled with clothing for the Church's charity drive.

DAN
We have to get those in the van. And I still have to fix the lights in the back office.

JESSIE
I still have to finish the laundry. Which means I have to start it.
(looks at Dan)
You know what would be nice; don't flip out on me, but what if we paid someone to help us.
(before Dan can protest)
So we can have more time to do what we just did!

DAN
It costs money to pay someone.

JESSIE
(gingerly)
We can afford it, Dan.
(Dan is silent)
Honey, aren't you tired of guilting members into volunteering? Though I am good at it.
(Dan is pensive)
I know your parents did it all by themselves, but the church was so much smaller.

Jessie observes Dan, realizing he's debating saying "Yes."

JESSIE (CONT'D)
Mary and Joseph you're considering it, aren't you?

DAN
Our church *was* a lot smaller when my parents were running it--

JESSIE
I love you!

DAN
Hang on, I'd have to find someone I trust to help us--

JESSIE
I love you!

DAN
But...it would be nice to have an extra hand around here...

JESSIE
(testing the waters)
And you know, while we're on the subject of life improvements... maybe we could think about, I don't know, getting a car with a door you don't have to kick open!

DAN
(playful sarcasm)
Yeah. Why don't you go get yourself an Audi. Half our congregation can't pay their heating bills and we'll drive one of those! Ha!

Amused, Dan rises, exiting to get dressed.

JESSIE
(guilty, calls after him)
Right. Ha!

DAN'S VOICE (O.C.)
(calls out)
Do you need the van for work tonight?

JESSIE
(quickly calls back)
No! I'll take the train into the city...

Jessie unconsciously hums Katy Perry's "Last Friday Night"...

EXT. REED'S CAR - THAT NIGHT

She throws a bag of groceries into the back seat and stares out the windshield. Her cell rings. She stares at it, reading who the caller is. She hesitates. It keeps ringing...she ignores it until finally she answers it.

REED
(softly, almost pleading)
And you have to stop calling into the show...

Over her cell's speaker, we hear the hot VOICE of the man who called into Reed's radio show earlier.

HOT MALE VOICE
You haven't returned one of my calls.

REED
(trying not to sound interested)
Because this isn't right. I don't know how we got into this, but...we have to stop...I don't even know your name--

HOT MALE VOICE
Do you want to?

Reed stares out and whispers back:

REED
No...

HOT MALE VOICE
I don't want to stop talking to you.

REED
(beat)
Neither do I...

Reed lays back in her seat, a bead of sweat drips down her neck, disappearing under her shirt. She tries to catch it with her hand.

REED (CONT'D)
(under her breath)
I don't want to stop...

HOT MALE VOICE
(seductive)
What do you want?

She begins to breathe heavier...

HOT MALE VOICE (CONT'D)
Do you want to know what I think about doing to you...? How I imagine you look...? Feel...

REED
(growing aroused)
Tell me...

Reed leans back further into her seat, into the shadows of her car as her hand runs down her blouse, disappearing out of frame as we cut to...

INT. MICHELLE'S LIVING ROOM - THAT NIGHT

Michelle is in the midst of Wil's huge, loving family. They're all putting on their jackets, getting ready to go out to dinner, ad-libbing as...

Wil enters from the front door. He looks tired and a little stressed. He throws his briefcase on the couch and wraps his arm around Michelle, hugging her tight.

MICHELLE
(happy to see him)
Hey-- We almost went to dinner without you..

Michelle brushes the hair out of Wil's eyes, noticing he's tense.

MICHELLE (CONT'D)
You okay?

WIL
(playful)
Yeah. I think I may have actually gotten one of my students to look up from his Facebook and listen...but I'm not sure.
(looks at her)
So...I've got some interesting news.

MICHELLE
Okay.

WIL
After they turned me down for tenure--

MICHELLE
(an old conversation)
Oh, honey--

WIL
(overlapping)
I didn't tell you, but I decided to send out a few resumes--

MICHELLE
They *will* give you tenure--

WIL
I got an offer from another university today...
(MORE)

WIL (CONT'D)
(his excitement a bit forced)
To become the head of the English Department.

MICHELLE
(genuinely surprised)
Oh my god, Wil that's wonderful--!

WIL
Baylor University.

Upon hearing the news, Wil's mother and other family members react ad-libbing: "Congratulations!" "Head of the English Department!" "That's wonderful, son!"

Michelle stands there, trying to remember:

MICHELLE
Baylor University? That's in...

WIL
(in between responding to his family)
Texas...

As everyone surrounds Wil, ad-libbing excitement...

WIL (CONT'D)
(over the noise)
I know...I'm still sort of in shock. But we have a seven o'clock reservation and I could use some food and a lot of drinks...

Wil ushers everyone out the front door. He looks back at Michelle, who remains frozen.

WIL (CONT'D)
Honey--?

Michelle stares at him.

MICHELLE
Wil...

She is about to say more when Wil's mother drags him outside.

ALEXANDRA
It's freezing out here...

MICHELLE
You know what, um, you go ahead and I'll meet you.
(MORE)

MICHELLE (CONT'D)
I just realized I forgot to call the hotel-- Go, I'll meet you over there.

As Wil ad-libs "I love you..." and exits, closing the front door, just as...

...Michelle darts to a cabinet and starts frantically pulling out photo albums. She looks voraciously for one in particular, finds it, then searches desperately through the pages...

INSERT - PHOTOS

A series of shots of Wil and Michelle, fifteen years ago in the hospital when Wil had cancer:

- Wil in his hospital room, hooked up to tubes, with Michelle proudly at his side, while a Hospital Priest marries them...

- Wil and Michelle kissing after their wedding...

- A banner strung across the wall, "Congratulations Wil on your remission." Pan down the photo to see underneath the banner... Wil in a wheelchair, smiling for the camera. Michelle at his side. Wil is flanked by Nurses, doctors and a patient with a bandana covering her bald scalp...and if you look very closely at the patient...

...it is Alyse. She stands on the opposite side of Wil's wheelchair from Michelle. And if you look even closer... You can see that one of Alyse's fingers is holding one of Wil's fingers down at the side of the wheelchair.

RESUME - Michelle looks up, as if she's just been kicked in the stomach.

END OF ACT THREE

ACT FOUR:

INT. CAFE - LATER THAT NIGHT

Michelle enters and walks to the back of the cafe, while talking on her cell.

MICHELLE
(into cell)
Wil, I'm not going to be able to catch up with you guys...I just have to address one last detail about the wedding...I love you, too, Wil.

Michelle SNAPS her cell shut, her smile abruptly fades, her eyes narrow as she sits down across from Alyse. Michelle stares at Alyse; every muscle in her face turning to stone.

MICHELLE (CONT'D)
(composed rage)
How long have you been with my husband?

ALYSE
(too scared not to answer)
Fifteen years.

Michelle strains to stifle a reaction. It takes her a moment to be able to continue...

MICHELLE
Why now?

ALYSE
My doctors think I have six months...maybe.

MICHELLE
(with venom)
You came to me for absolution?

ALYSE
I came to you...for her.

Alyse runs her hand gently over her shirt, revealing...

...a pregnant belly.

INT. KEATON'S APARTMENT - THAT NIGHT

Brad comes out of the bathroom, drying his hair with a towel.

BRAD
Did you feed the cat?

Keaton sits on the bed, holding a book in her arms.

KEATON
Yes.
(a bit shy)
I had a thought...about something that we might try that's...

BRAD
(casually goes back into the bathroom)
Talk loud, I have to shave--

KEATON
Erotic--

Brad suddenly bolts back out of the bathroom and jumps playfully onto the bed next to her. Keaton presents the book she's holding.

KEATON (CONT'D)
Okay, ah-- A lot of women are reading this-- It's about a man who does all these-- Things to this woman-- Sexual things-- With like-- Ropes and--

BRAD
I'm in!

KEATON
I'm trying to be serious, Brad. And I was thinking-- You know how in "Julie and Julia" Julie went through Julia's book and made one recipe every day--?

MONTAGE to MUSIC

We'll use an upbeat love song to humorously juxtaposition against what Keaton and Brad are reading, which is obviously "Fifty Shades of Grey." As we come up on:

- Keaton's expression of utter disgust and disbelief, along side Brad's expression of shock...as she reads aloud...

- Camera starts on Keaton, her nose in the book, she is so mortified, she actually has to cover one eye while reading...

KEATON (CONT'D)
In what universe is that sexy??

As CAMERA TRAVELS to Brad, who is clearly aroused by what they're reading...

- Keaton and Brad; their noses in the book together:

KEATON (CONT'D)
(points to one page)
'Kay, I would do that, but without that...
(points to another page)
Or that...and that...
(turns to another page)
And that.

- Keaton and Brad exhausted from reading, fall backwards on their bed and stare at the ceiling.

BRAD
I knew a guy in college who did page 152.

- Keaton sits up, pondering.

KEATON
(slowly becoming aroused)
It's his attitude. How he-- Takes her and-- And-- And really TAKES her!

Keaton suddenly finds herself kissing Brad. He suddenly throws her over and jumps on top of her. She kisses him like she's never done before, biting her lip...

KEATON (CONT'D)
And um... You can take me even...harder...

EXT. "PHD" NIGHT CLUB - THAT NIGHT

A pair of Jimmy Choo six inch heels smashes onto the pavement...

Camera pans up a bare, spray-tanned leg...

A tight slit up the side of a jet black, Cynthia Rowley silk skirt...

As we reveal Jessie transformed as she steps out of her new Porsche. Fernando jumps out of the back seat and opens up the passenger side for Jessie's client...

...Millicent, 40, an international banker who was probably a lot prettier before all the obvious surgical enhancements.

The crowd scene in front of the club is intense; droves of beautiful people wait in line desperately hoping to be picked to walk past the chained purple velvet rope blocking the entrance.

Fernando walks up to a gigantic **Bouncer**, who mans the entrance of the club. Millicent turns to Jessie, impressed.

MILLICENT
(British accent)
I don't know how you got us in, but I'm impressed.

JESSIE
(yells over crowd noise)
I had nothing to do with it. Fernando is the one who got us in.

Millicent looks at Jessie and smiles warmly.

MILLICENT
That, young lady, is why you are the only lawyer in the firm I will work with.

The hulking Bouncer unchains the purple velvet rope for Millicent to enter the club. Jessie turns back to Fernando.

JESSIE
And *that*, young Fernando, is why you will be getting a huge Christmas bonus.

FERNANDO
In July?

JESSIE
We'll talk.

The immense Bouncer unchains the purple velvet rope for Jessie and Fernando to enter through a path of strobe lights, pulsating to the beat of the music coming from inside.

Jessie suddenly stops before entering into the light.

JESSIE (CONT'D)
I don't do things like this. I'm the girl who never got invited to parties, or went to clubs.

FERNANDO
You're talking to the only queer at O.E. Dunkle High School in Dearborn Michigan.

Fernando holds out his hand for Jessie to take; she takes it as he leads her into the blazing white strobe. As the camera pulls back to reveal--

--perfect-pretty Deb Williamson and her cousin Meg, (from the first church scene in act one) standing in line.

DEB
(yells to Meg)
Was that the Pastor's wife who just walked in?

It's too loud to be heard, but we see Deb suddenly grin...

INT. REED'S KITCHEN - THAT NIGHT

Reed wraps a robe around herself and crosses quickly through the dark, empty kitchen. She opens the back door to reveal...

...Keaton, standing in the cold, shivering, with a giant HICKEY on her neck.

REED
(deadpan; re: Keaton's giant hickey)
That might qualify for Guinness.

KEATON
(guilty, confused)
I did something bad.

REED
Then you've come to the right place.

Reed guides her inside as we cut to...

INT. CAFE - THAT NIGHT

A Waiter brings Michelle a glass of wine. Michelle sits across from Alyse, staring daggers at her.

MICHELLE
What do you want from me?

ALYSE
I'm going to Texas-- They think the treatment will get me through--
(holds back tears)
I need to know my daughter is going to be taken care of... Wil won't talk about her; he won't tell me what he intends to do. But...
(MORE)

ALYSE (CONT'D)
(touches her stomach)
Alexandra...

MICHELLE
Alexandra?
(a slow boil)
After Wil's mother. His choice or yours?

Alyse doesn't answer. Michelle downs her entire glass of wine.

ALYSE
She is going to need her father...
(looks at Michelle)
And a mother.

Michelle can barely breathe.

ALYSE (CONT'D)
This wasn't planned...

They sit in uncomfortable silence as Michelle tries to process this.

ALYSE (CONT'D)
You don't understand--

MICHELLE
(snaps)
I do...more than you could possibly know.

ALYSE
(barely audible, in tears)
Please don't punish her...

After a long pause, Michelle looks up at Alyse and whispers:

MICHELLE
I lost a baby...I assume you know that...
(Alyse nods quietly)
Wil was in the hospital; the doctors were not encouraging... I didn't take care of myself...I didn't think about the baby...

Michelle looks up at Alyse. Alyse is breathless, realizing...

ALYSE
(barely audible)
You're going to take her.

Michelle nods quietly, as we...

END OF ACT FOUR

ACT FIVE:

INT. REED'S KITCHEN - THAT NIGHT

Reed pours Keaton a glass of wine, and then one for herself.

REED
(no big deal)
So, you got a little kinky--

KEATON
(mortified)
I'm a deviant...I'm sick...!

REED
Oh please, a lot of women like it rough--

KEATON
...a sexual outlaw...

REED
(laughs)
Keaton, it's not a horrible thing.

KEATON
To you! But you had orgies when you were in college!

REED
I told you about that?

KEATON
You were under the influence.

Keaton buries her face into her hands, embarrassed. Reed touches Keaton's shoulder warmly.

KEATON (CONT'D)
(guilty)
I'm a perv.

REED
(deadpan sarcasm)
And I'm the poster child for healthy sex...
(lowers her voice)
...getting off in the front seat of my Hyundai to a nameless, faceless voice.

KEATON
(looks up, surprised)
You talked to him again?

REED
(whispers)
I thought I could stop. But his voice... Christ, maybe I should find a talking vibrator.

Reed looks at Keaton. She is miserable, worried.

KEATON
What we did tonight...was wrong.
(confessing)
I finally had one!

REED
The big “O?” Congrats!

KEATON
But it was for the wrong reason!

REED
There is no wrong-- What--??

KEATON
You don’t want to know what he had to do to get me to...

REED
(amused)
Did it feel good?

KEATON
(almost crossing her eyes)
Soooooo good...It can never happen again--!

REED
(playful teasing)
You can’t get addicted to them...well...

KEATON
(pacing)
I was fine without ever having one! And so was my mother!

REED
You talked about orgasms with your mother?

KEATON
After my father left, she used to say how happy she was that she never had to have...
(spells it)
(MORE)

KEATON (CONT'D)
S.E.X. again! It gave her migraines!

REED
(spelling)
S.E.X.?

KEATON
Oh, she'd never say the word aloud.
(irked)
Fine; it might be why I have some--
Issues.

Keaton lets her head fall onto the table. Reed puts her head onto the table and looks at her.

REED
Honey, this is a great thing for you and Brad.

KEATON
(upset)
It's the book's fault.

REED
(playful)
There are two more volumes.

KEATON
Brad was so happy that I finally--
The he could finally make me--
(confesses)
And I did feel connected to him in a way I've never felt but...what if there's not a second time? How many times do I get to disappoint him...how far are we going to have to go next time to make it happen??

REED
(intrigued)
Exactly what did you do?

KEATON
Page 152.

Keaton lets her head drop into her hands as we cut to...

EXT. THE CHURCH - THE NEXT DAY - THE DAY OF THE WEDDING

The minivan is parked along the side of the church. Dan loads meals for the home bound into the back.

Jessie exits the front door of their quaint, one-story house that is next door to the church. She wears her bridesmaid's gown as she approaches Dan.

DAN
You're going to Michelle's?

JESSIE
We're supposed to be there at noon for photos--

A Woman's Voice comes from inside the van:

WOMAN'S VOICE (O.S.)
I rigged another shelf...

Jessie glances quizzically at the minivan as...

DAN
You haven't met Deb...

Pretty, perfect Deb, sticks her head out from inside the van.

DAN (CONT'D)
Hon, this is Deb Williamson. I hired her yesterday.

Deb wears tight jean shorts and a tank top.

DEB
(sweet)
Oh we've met. Nice to see you.
(to Dan)
We are going to be able to fit twice as many meals now...

DAN
(impressed)
You did it? Great! Thank you.

Dan turns to Jessie and mouths: "She's great. Good idea, Jess!" Jessie nods, agreeing with forced enthusiasm as she takes Dan aside.

JESSIE
You hired someone? Surprise!

DAN
Yesterday. I was going to tell you when you got home last night... But you got home this morning...at four.

JESSIE
I'm sorry. I took my client to--

Jessie looks over at - Deb, loading meals into the van; the sun sparkling off her tanned, toned body, she is the type of woman Jessie secretly fears would take Dan away from her.

Jessie turns to Dan and finds herself lying:

JESSIE (CONT'D)
(hint of guilt)
A quiet restaurant; we went over labor contracts.

Deb suddenly sticks her head out of the van:

DEB
Oh what restaurant?

Jessie looks like a deer caught in the headlights.

JESSIE
(quickly)
Alfredo's.

DEB
I didn't mean to butt in, but I am always looking for a quiet spot in Chicago...especially with all those wild clubs opening up these days.

Deb's eyes meet Jessie's. Jessie forces a smile as Deb turns and starts to haul one of the heavy crates into the van.

DAN
Wait-- Those are heavy--

Dan kisses Jessie, then runs over to Deb.

JESSIE
I'll see you at the ceremony.

Dan smiles at Jessie as he helps Deb lift a crate.

INT. REED'S KITCHEN - THAT DAY

Reed is in her bridesmaid's dress, rushing through the kitchen. She calls out:

REED
I'm leaving for the wedding, Jared--
(glances out the window)
Is it going to rain--?

Jared enters, unshaven, in a robe.

JARED
Thanks for letting me get outta this.

REED
It’s the playoffs...

Jared turns to exit, then stops and shocks Reed:

JARED
(holds back emotions)
Don’t give up on me.

Reed shocked, is speechless for a moment. She nods her head, and is surprised to be holding back tears of her own. He turns and exits the room.

As we DISSOLVE BACK TO...

“PRESENT TIME...”

EXT. MICHELLE’S HOUSE - PRESENT TIME

As when we left off, it is POURING RAIN. The umbrellas Jessie and Reed dropped, are still on the front lawn...

INT. MICHELLE’S LIVING ROOM - RESUME FROM FIRST SCENE...

We come up on the first scene of the pilot where we left off: Michelle, Reed, Jessie and Keaton in wedding attire, breathless on the floor; they just wrestled the baseball bat from Michelle.

Reed looks at Michelle, and exhales the only word she can manage:

REED
(heart-broken, in disbelief)
Really?

Michelle nods quietly. Reed, Jessie and Keaton wrap their arms around her as we dissolve from this tableau of friendship to...

INT. MICHELLE’S LIVING ROOM - A SHORT WHILE LATER

Silence. The only sound: a CLOCK TICKING. The rain has stopped. Keaton is finishing sweeping up. Jessie and Reed sit on the couch staring at...

...Michelle, who stands framed in the window, her back to them; the long silk train from her wedding gown seems to rest in perfect, flowing waves across the floor.

Jessie and Keaton look to Reed to be the first to speak up:

REED
'Shell?

Michelle doesn't respond.

REED (CONT'D)
(gently)
When are you going to tell Wil?

MICHELLE
I don't know...but it's going to be on my terms.

Michelle turns, oddly composed.

MICHELLE (CONT'D)
(resolute)
But we have to go.

JESSIE
What?

MICHELLE
The ceremony starts in less than an hour.

Reed, Jessie and Keaton stare at her in disbelief.

JESSIE
Michelle? Sweetie--

Michelle grabs her keys off a table and heads towards the door.

REED
Baby, we'll take care of everything at the hotel. I want you to come home with me--

KEATON
She can stay with me!

Michelle heads for the front door.

MICHELLE
Our families flew in...they are waiting at the hotel--

JESSIE
We'll handle that.

MICHELLE
No.

Jessie and Keaton look to Reed to talk some sense into Michelle.

REED
Honey, you can't possibly think you're going to go through with this--

MICHELLE
(barely audible)
He is my husband... And until two hours ago he was my life...
(desperate to maintain her composure)
I know what I'm doing.

Michelle looks at them, almost pleading to her three best friends in the world...

MICHELLE (CONT'D)
So please...

As we cut to...

MONTAGE TO MUSIC (TBD)

EXT. HOTEL - THAT AFTERNOON ESTABLISH

INT. BALLROOM

The elegantly decorated room is filled with guests waiting for the wedding ceremony to begin...

A Priest stands at the head of a white train.

Wil talks excitedly among his guests ad-libbing; "The bride is on her way..."

INT. HOTEL HALLWAY - CONTINUOUS

Michelle and her bridesmaids travel down the hallway in SLOW MOTION with solemn expressions...

EXT. HOSPITAL - ESTABLISHING SHOT

INT. TREATMENT ROOM - PARALLEL TIME

Alyse lies on a table, wearing a white gown, waiting.

NURSE
(emotionless)
Dr. Foo will be in, in a moment to talk to you.

Alyse looks devastated; how much worse could the news be?

INT. BALLROOM

The ceremony has started, MUSIC PLAYS, Wil stands next to the priest, under the canopy, waiting...

INT. HALLWAY OUTSIDE BALLROOM DOOR

Reed, Jessie and Keaton look at Michelle. She nods to them. Reluctantly, one-by-one, they open the doors to the ballroom in a processional down the aisle.

INT. HOSPITAL CORRIDOR - PARALLEL TIME

Dr. Foo, 40, walks down a long white corridor; a report in hand.

INT. BALLROOM

The guests rise in anticipation of the bride coming out...

Wil looks up towards the closed doors of the ballroom. And...

...nothing happens.

INT. HOSPITAL TREATMENT ROOM - CONTINUOUS

Dr. Foo stands over Alyse. Alyse is sobbing.

INT. HOTEL BALLROOM - CONTINUOUS

The guests remain standing. Wil waits for Michelle to open the ballroom doors. Reed glances at Jessie and Keaton...

...as the doors finally open and Michelle, looking radiant, glides gracefully down the aisle.

Wil looks up at her, tears in his eyes. He reaches out and takes her hand...

INT. HOSPITAL TREATMENT ROOM - CONTINUOUS

Alyse, emotional, as Dr. Foo gently explains:

DR. FOO
Several patients have had similar experiences where their numbers suddenly changed...
(MORE)

DR. FOO (CONT'D)
(smiles)
Your numbers are going up. The treatment’s working. We’ll keep you on the low dosage until you’re ready to deliver...
(touches her pregnant belly)
This baby is going to know her mother.
(Alyse can’t speak)
If you have any questions, you or your husband can call me.

Alyse suddenly looks up at him.

ALYSE
Oh, the father and I are not married...

We see an idea forming in Alyse’s head.

ALYSE (CONT’D)
Yet.

DR. FOO
Well, he’s going to be very happy to hear what you have to tell him.

ALYSE
He is going to be very happy when I tell him...

Dr. Foo exits the room and once he closes the door, leaving Alyse alone...

ALYSE (CONT’D)
I’m just not going to tell him right away...

As we see a hint of a smile on her face...

INT. HOTEL BALLROOM - CONTINUOUS

In mid-ceremony, Michelle and Wil face each other.

PRIEST
(joyously)
If anyone can see just cause why these two should not be married...again...
(laughs from the guests)
Speak now or forever hold your peace..

Everyone laughs at such a ridiculous notion. Wil laughs too as he turns to Michelle and realizes...

...she isn't laughing. She glances at Reed, Jessie and Keaton...

...then Michelle looks up into Wil's loving eyes, and suddenly opens her mouth...

...as we abruptly GO TO BLACK...

END ACT FIVE.