DRAMATIC WRITING FOR TELEVISION:

TWO TELEPLAYS

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TWO TELEPLAYS

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DRAMATIC WRITING FOR TELEVISION: TWO TELEPLAYS (91pp.)

Director of Thesis: David Thomas

The aim of this thesis is to apply existing screenwriting skills to writing for episodic television. Two original teleplays for existing television series were developed; “Sex And The City” and “Ally McBeal”.

The creation of these two original episodes work assumed the following research: a thorough knowledge of previous episodes and of the way the different storylines are developed; a sense of who the characters are, how they relate to one another, and what their personalities and patterns of speech are; a familiarity with the structure of each individual episode, including plot development, character development, tone, dialogue, and act breaks; and a good knowledge of the television writing format. This research was conducted using the websites from the producing networks, by watching existing episodes, and/or by reading scripts of previous episodes.

Approved: _______________________________

Professor of Film
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SEX AND THE CITY

“How Many Is Too Many?”

written by
Chantal Bilodeau
“How Many Is Too Many?”

FADE UP:

EXT. BUSY STREET - NIGHT

People are hurrying in and out of bars. It’s a typical Saturday night atmosphere.

CARRIE (V.O.)
Saturday nights in New York, you can go out and pretend that people who stay home are losers...

INT. CARRIE’S APARTMENT - NIGHT

Candles all over. Sexy music in the background. Carrie and Aidan are deeply involved in an evening of passion.

CARRIE
Or you can stay home, have the sex of your life, and pity those who have to go out in search of it.

They both reach orgasm.

INT. CARRIE’S APARTMENT - MOMENTS LATER

Carrie and Aidan lie in bed. Carrie is smoking a cigarette. Aidan is playing with her hair. It’s nice.

CARRIE (V.O.)
But then again, intimacy has its traps too...

CARRIE (CONT'D)
What are you thinking about?

AIDAN
I need to get PVC pipes for my house.

CARRIE
How romantic.

AIDAN
You asked.
CONTINUED:

CARRIE
You were supposed to answer “you” or “the first time we kissed” or something like that.

AIDAN
Sorry. I’m just a guy.

She smiles.

AIDAN (CONT’D)
What are you thinking about?

CARRIE
I’m thinking that you are the best lover I’ve ever had.

AIDAN
Well, thank you...

CARRIE
And that’s no small compliment.

He thinks for a second.

AIDAN
How many lovers have you had?

CARRIE (V.O.)
There it was. A trap as big as a moat, ready to swallow me whole. I could see only two choices: lie a little, or lie a lot...

CARRIE (CONT’D)
A few.

AIDAN
How many is that?

CARRIE
Why does it matter?

AIDAN
I’m just curious.
CONTINUED: (2)

CARRIE (V.O.)
... and I had to come up with a number that would be acceptable, yet believable...

CARRIE (CONT’D)
I don’t know... Maybe...

CARRIE (V.O.) (CONT'D)
Twenty?

She searches Aidan’s face for a clue.

CARRIE (V.O.) (CONT'D)
Thirty?

She finds none.

CARRIE (CONT'D)
Twenty-five?

AIDAN
Twenty-five?!
CONTINUED:

MIRANDA
I bet you don’t remember half of their names.

SAMANTHA
Of course, I do!

CHARLOTTE
Isn’t the hundred cap what defines the difference between a sexually active woman and a slut?

SAMANTHA
Charlotte, do you even remember what being sexually active is?

MIRANDA
I do. Every time I look at a mirror, I’m reminded that sex leads to being nauseous, swollen, and fat.

CHARLOTTE
You’re not fat.

SAMANTHA
If guys can have as many lovers as they want, then why couldn’t we? Why should the standards be different for women?

CARRIE
Standards are always different for women. Why do we have to pay more for a haircut?

CHARLOTTE
Or for dry cleaning?

CARRIE
Or for shoes?

MIRANDA
And why do we have to carry the babies?

SAMANTHA
Exactly!

(CONTINUED)
CARRIE
But isn’t there a point where you’ve had so many lovers that each one loses its importance?

SAMANTHA
Ridiculous. How many guys have you been with?

CARRIE
Huh...

SAMANTHA
Let’s make a list.

CARRIE
What?

Samantha takes out a piece of paper.

MIRANDA
Hey, this sounds like fun!

CHARLOTTE
Make four columns!

SAMANTHA
OK, girls. Give me names.

The four women lean towards the piece of paper.

INT. COFFEE SHOP – MOMENTS LATER

The waiter brings another round of drinks to the table. Samantha is writing down names.

CHARLOTTE
John.

MIRANDA
Toby.

CARRIE
Chris.

SAMANTHA
I had a Chris too. Actually, two of them.

(CONTINUED)
MIRANDA
Nate. He was a tongue expert... Maybe that’s why he had a lisp.

CARRIE
Oh! What was the name of that guy? Remember? The cute one from Cuba?

CHILLOTTE
Pedro?

CARRIE
No, he was Spanish. But put him down too.

Samantha
Luis?

CARRIE
Yes! Luis. I had sex with him in the back of his truck.

MIRANDA
I guess I should count Steve.

CARRIE
Aidan.

Samantha
I need another piece of paper.

CARRIE
Here. Take my napkin.

Samantha
Who else?

Samantha waits expectantly.

Samantha (CONT'D)
Well, I have a few: Todd, David, Brian, Jim, Gary, Antonio...

CHARLOTTE
Richard.

Samantha
Can I count women?
CONTINUED: (2)

Charlotte elbows Samantha.

CHARLOTTE
Richard.

SAMANTHA
I got it.

Richard approaches the table and puts his arm around Samantha.

RICHARD
Are you talking about me?

Samantha doesn’t miss a beat.

SAMANTHA
Hi darling...

In one motion, she leans over to kiss him and pushes all incriminating evidences towards Carrie. Carrie doesn’t know what to do. Charlotte and Miranda motion her to hide the list in her purse.

SAMANTHA (CONT'D)
I was just telling my friends how unique you are.

INT. EXPENSIVE RESTAURANT - NIGHT

Samantha and Richard are finishing their dinner. It is intimate, cosy. They lift their wine glasses for a toast.

CARRIE (V.O.)
Later that evening, it was Samantha’s turn to be put through the test...

SAMANTHA
To us...

RICHARD
The most promiscuous monogamous couple in New York.

They drink. Richard extends his hand.

RICHARD (CONT’D)
May I?

(CONTINUED)
He leads Samantha to the dance floor. They dance. Here and there, men salute Samantha discreetly. She responds with a nod. Richard notices.

RICHARD (CONT’D)
Quite popular tonight, aren’t we?

SAMANTHA
They’re just old flames.

RICHARD
And how many of those do you have?

She leans towards his ear and whispers.

SAMANTHA
It’s a secret.

He whispers back.

RICHARD
I know you’re dying to tell me.

SAMANTHA
Well, it’s not like I’ve sat down and counted them.

RICHARD
Can’t you give me a ballpark?

CARRIE (V.O.)
Unlike me, Samantha was smart enough to avoid the trap.

SAMANTHA
Richard, if I tell you too few, you’re going to call me a liar and be angry. If I tell you too many, you’re going to call me a slut and still be angry. There’s just no right way to answer this question.

Richard is disappointed.
CONTINUED: (2)

Samantha (Cont'd)
I’ll tell you this though: There’s nobody else I would want to be with right at this moment.

They look deeply into each other’s eyes. And smile.

INT. CARRIE’S APARTMENT – NIGHT

Carrie sits at her computer and types.

Carrie (V.O.)
If relationships are about making connections with other human beings—whether these connections are through friendship, love, or sex—shouldn’t we just appreciate them for their own value without having to worry about how many came before or how many will come after?

She takes a drag on her cigarette.

Carrie (V.O.) (Cont’d)
Was Aidan overstepping his boundaries? Was he trying to lay hands on the past as a way to control the present?

She resumes typing.

Carrie (V.O.) (Cont’d)
Because really...

The words appear as she types them.

Carrie (V.O.) (Cont’d)
How many lovers is too many lovers?

She looks out the window.

EXT. STREET – NIGHT

A Young Woman, mid-twenties, turns to the camera.

Young Woman
I would never go above sixty. I try to keep up with my age, you know. Twenty-five years old, twenty five lovers.

(More)

(CONTINUED)
CONTINUED:  

SWEET WOMAN  
I’ve had one. One lover in my entire life. And he was such a great man that I’ve never had to look elsewhere. I feel sorry for women who have to go with many men. Obviously, they can’t find the right one.

EXT. STREET - NIGHT

A BUSINESS WOMAN, forty something, turns to the camera.

BUSINESS WOMAN  
I don’t care how many or how few. Just as long as I keep having fun. Except for my ex-husband, each one has really been a positive influence in my life.

EXT. STREET - NIGHT

An ATHLETIC WOMAN, in her thirties, turns to the camera.

ATHLETIC WOMAN  
I try to limit myself to one a week. More than that, I start confusing them. And that’s not good. You have to have a certain respect for people.

EXT. STREET - NIGHT

An ELDERLY WOMAN, in her eighties, turns to the camera.

ELDERLY WOMAN  
Just pile ‘em up!

INT. STREET - DAY

Carrie and Aidan are walking on a quiet street.

CARRIE (V.O.)  
The next day, Aidan and I went out for lunch to try to smooth things over.  
(MORE)
CONTINUED: CARRIE (V.O.) (CONT'D)
On the way back, I decided I was going to tell him the truth.

CARRIE (CONT’D)
So uh...

AIDAN
Yeah, I’ve been thinking...

CARRIE
Yeah?

AIDAN
Yeah... Twenty-five... I mean, that’s a big number.

CARRIE
About those twenty-five--

CARRIE (V.O.) (CONT'D)
But then Aidan went straight for the jugular...

AIDAN
How am I supposed to feel special after you’ve been with so many guys?

CARRIE (V.O.)
And I felt like I was the worse piece of shit to ever walk the surface of this planet.

CARRIE (CONT’D)
Well...

AIDAN
Have you ever been in line with twenty-five people in front of you? That’s almost a whole block!

CARRIE
(doesn’t know what to say)
I’m sorry?

Aidan points to a man across the street.

AIDAN
One.

(CONTINUED)
Then to another one, coming out of a store.

AIDAN (CONT’D)
Two.
CARRIE
Stop it.
AIDAN
Three.
CARRIE
It’s not like I can hit the delete key and erase them.
AIDAN
Four... Five...
CARRIE
You’re just jealous.

Aidan shoots her a “what do you think” look.

AIDAN
I can’t count the women I’ve been with on the fingers of my hands.
CARRIE
I don’t love you less because there has been...
CARRIE (V.O.) (CONT’D)
There was my chance.
CARRIE (CONT’D)
... others before you.
CARRIE (CONT’D)
And I totally ignored it.

They arrive in front of Carrie’s apartment. She takes her keys out of her purse. The “list” falls out. Aidan picks it up.

AIDAN
Matt, Neale, Victor, Robin...

(CONTINUED)
CONTINUED: (3)

CARRIE
I was uh... going to throw a party.

Aidan looks at her, obviously not buying it.

CARRIE (CONT’D)
Look, it was just for fun! You know...
A bunch of girls together and--

Aidan walks away.

CARRIE (CONT’D)
I love you. Now. Can’t you believe that?

He doesn’t turn around.

CARRIE (CONT’D)
I guess not.

INT. MATERNITY STORE – DAY

Miranda is trying on a pink top and looking at herself in the mirror. A SALESWOMAN helps her button the back.

CARRIE (V.O.)
While I was struggling with past lovers, Miranda’s concerns were more focused on future ones.

MIRANDA
Why do maternity clothes have to be so ugly?

SALESWOMAN
Oh, honey... Don’t let your hormones get the best of you.

MIRANDA
I look like a tent.

The saleswoman hands her another top with embroidered stuffed animals.

SALESWOMAN
Here. Try this one.

(CONTINUED)
MIRANDA
I don’t think--

SALESWOMAN
Shush. Go in there and put it on.

Miranda goes into the changing room.

MIRANDA
I heard that after giving birth, you become “looser”. You know what I mean?

She sticks her head out.

MIRANDA (CONT’D)
Once you’ve stretched that thing to fit a melon, it makes pickles feel kind of lost.

The saleswoman pushes her back in.

SALESWOMAN
Nonsense. A new outfit or two and you’ll feel like a million bucks.

Miranda comes out of the changing room. She looks miserable.

SALESWOMAN (CONT’D)
Perfect!

INT. COFFEE SHOP - DAY

Carrie, Charlotte, Samantha, and Miranda sit around a table.

MIRANDA
I’m never going to find anybody to sleep with me anymore.

SAMANTHA
You won’t be pregnant your whole life.

MIRANDA
Nine months is a whole life.

CHARLOTTE
Wouldn’t your belly be in the way?

(CONTINUED)
CARRIE
It’s amazing how much sex determines who we are and how we feel about ourselves.

MIRANDA
Where’s the list? Maybe I can call one of the old ones.

SAMANTHA
Oh, and I have some names to add too.

CARRIE
I’m getting rid of the list.

No!

CHARLOTTE
No!

SAMANTHA
Why?

CARRIE
It’s too incriminating.

MIRANDA
It’s all I have to remind me that I used to have sex.

SAMANTHA
If I don’t have it on paper, I’ll forget.

CHARLOTTE
Come on, Carrie. It’s fun.

CARRIE
Not when your boyfriend finds it.

Oh.

CHARLOTTE
Oh.

MIRANDA
Ouch.

SAMANTHA
Isn’t it a little childish to get upset over something so trivial?

(CONTINUED)
CARRIE
Is it?

Carrie gets the list out of her purse and hands it to Samantha.

CARRIE (CONT'D)
Here. You keep it then.

SAMANTHA
Me?

CARRIE
It was your idea.

SAMANTHA
I can’t. If it falls in the wrong hands, I could lose my job.

CARRIE
You mean if Richard finds it, he might dump you?

SAMANTHA
Miranda, why don’t you keep it?

MIRANDA
I’m pregnant!

SAMANTHA
So?

MIRANDA
I’m going to have a kid. What would he think of his mother?

Carrie, Samantha, and Miranda turn to Charlotte.

CARRIE
Charlotte?

CHARLOTTE
Why is it always me?

SAMANTHA
Because you’re nice.
CONTINUED: (3)

CARRIE
And single.

MIRANDA
And nice.

Charlotte puts the list in her purse.

CHARLOTTE
You all owe me.

EXT. AIDAN’S APARTMENT – NIGHT

Carrie stands in front of Aidan’s building, trying to
decide what to do.

CARRIE (V.O.)
It is common knowledge that when men
hurt women’s feelings, it is usually
by mistake...

Carrie walks up the steps and presses the button on the
buzzer.

AIDAN (O.S.)
Yeah?

CARRIE
It’s me.

Silence.

CARRIE (V.O.) (CONT’D)
But when women hurt men’s feelings, it is because they have done something
wrong.

CARRIE (CONT’D)
Can I come up?

AIDAN
I’d rather not.

Carrie is hurt. She walks away.
INT. CARRIE’S APARTMENT – NIGHT

Carrie is in bed, tossing and turning. There’s a knock at the door. She opens. Aidan is standing there.

    AIDAN
    Hi.

She lets him in.

    CARRIE
    Look, I understand you’re upset and I’m sorry but it was before and I love you, I really do--

Aidan takes her into his arms. They kiss passionately.

INT. CARRIE’S APARTMENT – MOMENTS LATER

Aidan is sleeping with his arm around Carrie. Carrie stares at the ceiling.

    CARRIE (V.O.)
    By the end of the night, things were back to normal. But I wasn’t feeling very proud of myself.

INT. CARRIE’S APARTMENT – MORNING

The intercom buzzes. Carrie wakes up, confused. She puts on a bathrobe. Presses the button.

    CARRIE
    Yeah?

    CHARLOTTE
    It’s Charlotte.

Carrie buzzes her in. She opens the door and starts making coffee. Charlotte enters. Carrie has her back to her.

    CARRIE
    Hey.

The lack of response makes her turn around. Charlotte is crying.

(CONTINUED)
CONTINUED:

CARRIE (CONT’D)
What’s the matter?

CHARLOTTE
Trey found the list.

Aidan walks in, still trying to wake up.

AIDAN
I smell coffee.

Carrie grabs some clothes and her keys.

CARRIE
It’s all yours.

INT. COFFEE SHOP – DAY

Carrie, Charlotte, and Samantha sit around a table.
Charlotte keeps wiping her eyes.

CHARLOTTE
I had left it on the table and--

SAMANTHA
That’s clever.

CARRIE
Let her finish.

CHARLOTTE
--and he came to drop some papers. For the divorce...

SAMANTHA
How come he still has the key to your apartment?

Carrie gives Samantha a look.

CHARLOTTE
And now he wants to cut my alimony!

CARRIE
Didn’t you tell him that these are old lovers?

(CONTINUED)
CONTINUED:

CHARLOTTE
He thought he was my third.

SAMANTHA
Where’s the list?

CHARLOTTE
I’m going to be broke!

CARRIE
Can you talk to your lawyer?

SAMANTHA
Where’s the list?

CARRIE
Samantha, what difference does it make?

SAMANTHA
My name is on it.

CARRIE
So is mine.

SAMANTHA
Then you should be worried. What if he decides to publish it?

CHARLOTTE
Trey wouldn’t do that.

She looks at the two women.

CHARLOTTE (CONT’D)
Would he?

CARRIE
Aidan will kill me.

SAMANTHA
Let me make a few phone calls.

INT. HOSPITAL - DAY

Trey walks out of his office. Another DOCTOR sneaks in right after him.
INT. TREY’S OFFICE – DAY

The doctor searches Trey’s desk. He finds the list.

CARRIE (V.O.)
And we were able to avoid a disaster.

He puts it in his pocket and exits.

INT. DIFFERENT MATERNITY STORE – DAY

Miranda looks through a rack of maternity tops. She pulls one out.

CARRIE (V.O.)
Meanwhile, half a dozen maternity stores later, Miranda was still trying to find—if not something to wear—at least faith in the fact that she was still a desirable woman.

JESHAYA
That would look very nice on you.

JESHAYA, an attractive black man standing nearby, approaches.

JESHAYA (CONT’D)
It would bring out your eyes.

MIRANDA
Are you on commission?

JESHAYA
I don’t work here.

Miranda looks at the top. She puts it back and continues shopping.

JESHAYA (CONT’D)
You’re making a mistake.
CONTINUED:

MIRANDA
I never wear green.

JESHAYA
You should.

MIRANDA
Shopping for your wife?

He shows his hands. He doesn’t have a ring.

JESHAYA
My sister.

MIRANDA
Oh. Is she as big as me?

JESHAYA
Yeah. And just as beautiful.

MIRANDA
Right.

JESHAYA
Really.

Miranda points to her belly.

MIRANDA
This is not my idea of beautiful. And you haven’t seen me naked yet.

Jeshaya picks up the top from the rack.

JESHAYA
May I?

He leads Miranda to the mirror and gently lays the top in front of her.

JESHAYA (CONT’D)
(sincere)
I think every pregnant woman is beautiful.

Miranda looks at her reflection. For the first time, she sees herself with different eyes.

(CONTINUED)
CONTINUED: (2)

MIRANDA
How did you do that?

JESHAYA
It’s magic.

MIRANDA
Are you perfect or what?

JESHAYA
Do you want to find out?

She smiles.

MIRANDA
What’s your name?

JESHAYA
Jeshaya.

MIRANDA
Jeshaya. Maybe you can be my fashion consultant.

CARRIE (V.O.)
That afternoon, not only did Miranda reconcile with the idea that she was still beautiful, but she also discovered a brand new meaning to the word.

INT. MIRANDA’S APARTMENT - DAY

Miranda opens the door and drops a pile of shopping bags. The phone rings. She picks up.

MIRANDA
Hello?

INT. CARRIE’S APARTMENT - DAY - INTERCUT

Carrie places candles in a large bowl.

CARRIE
You have to come over.

MIRANDA
Now?

(CONTINUED)
CONTINUED:

CARRIE
We’re having a ritual sacrifice.

MIRANDA
Who’s getting castrated?

CARRIE
You’ll see.

INT. CARRIE’S APARTMENT - MOMENTS LATER

Carrie, Samantha, Charlotte, and Miranda stand around the kitchen table. Carrie lights the candles in the bowl.

MIRANDA
Are you sure we should burn it?

CARRIE
Yes.

MIRANDA
What are we going to do when we’re old and desperate for good memories?

SAMANTHA
Good? I don’t know about you but mine were not always all that good.

CHARLOTTE
They’re still fun to remember.

CARRIE
It has to go.

MIRANDA
Maybe we could hide it somewhere.

CARRIE
Too dangerous.

MIRANDA
Do you want me to keep it?

CARRIE, CHARLOTTE & SAMANTHA
No!

Miranda backs off.

(CONTINUED)
CONTINUED:

MIRANDA

OK...

Carrie takes out the list.

CARRIE

Ready?

SAMANTHA

Wait!

They all look at Samantha.

SAMANTHA (CONT'D)

How many do I have?

MIRANDA

Yeah, me too.

The four women count the names in their respective columns. Samantha finishes last.

CARRIE

Happy?

They all nod. Carrie puts the list over the flame. It catches on fire.

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

We forgot to ask each other how many lovers we had had. But maybe it wasn’t that important.

They watch the list burn down.

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

Maybe we had had just the right number.

INT. AIDAN’S APARTMENT - DAY

Aidan opens the door. Carrie enters.

AIDAN

Is everything OK?

(CONTINUED)
CONTINUED:

CARRIE
No... Actually yes, but I want to talk
to you.

He makes a “then let’s talk gesture”.

CARRIE (CONT’D)
What would be different if I hadn’t
had all these lovers?

AIDAN
Aw Carrie...

CARRIE
I want to know!

AIDAN
I was just getting over it!

CARRIE
We won’t have to talk about it again.
This is the last time.

AIDAN
I don’t know... You would be more...
available maybe or...

CARRIE
I would be different.

AIDAN
Yeah.

CARRIE
I wouldn’t be Carrie.

AIDAN
Of course you would but--

CARRIE
No Aidan. Carrie has had sex with more
than twenty-five guys. Carrie has
fallen in love several times. Carrie
has had good and bad relationships
before meeting you. That’s who Carrie
is.

(CONTINUED)
CONTINUED: (2)

AIDAN
I know.

CARRIE
Maybe you fell in love with a different person.

Aidan doesn’t respond. Carrie takes his silence as an answer.

CARRIE (V.O.) (CONT'D)
Things didn’t go back to normal that day. And I didn’t know if they ever would.

EXT. AIDAN’S BUILDING – DAY

Carrie exits the building and walks away.

CARRIE (V.O.)
But at least, I was feeling proud of myself.

FADE OUT

END OF SHOW
ALLY MCBEAL

“Penis Envy”

written by
Chantal Bilodeau
FADE IN:

INT. ALLY’S OFFICE - DAY

Ally works at her desk. Ling enters.

LING
I’ve been having fantasies.

A beat.

ALLY
Uh... Ling, I’m flattered but--

LING
Not about you.

ALLY
Oh... About who?

Ling looks around. Elaine is standing nearby, eavesdropping. Ling slams the door in her face.

LING
About it.

ALLY
It?

LING
The pecker.

Ally doesn’t understand.

LING (CONT’D)
The rod, the tool, the dumb stick!

Ling points to her crotch.
CONTINUED:

ALLY
(realizes)
You mean...

LING
I want one of my own.

ALLY
You do?

LING
I want to see what it feels like.

ALLY
It probably feels like a thick maxi-pad.

Ling gives Ally a look.

ALLY (CONT’D)
What?

LING
Don’t be so shallow.

ALLY
What’s so attractive about having an extra piece of flesh hanging off your body?

LING
It’s where God stores all the power. I’m sure of it. And once, just once, I want to see how it feels to have it.

Fish walks in.

FISH
(to Ling)
I have the perfect case for you.

SMASH CUT TO:

MAIN TITLES
INT. ALLY’S OFFICE - DAY

Fish, Cage, Ling, and Ally.

LING
No.

FISH
You’re the best person for it.

LING
Sexual harassment?

FISH
She’s the defendant, not the plaintiff. And the guy who’s suing is her husband.

ALLY
Her husband is suing her for sexual harassment?

FISH
Beats me. I thought being sexually harassed was every man’s dream.

Cage laughs. Ling gives him a look. Cage sinks in his chair.

LING
(to Fish)
She’s your ex-girlfriend. You take her.

FISH
Conflict of interest. I don’t want to know about her sex life with another man.

LING
And I don’t want to defend a woman who has played on my turf.

FISH
Turf? Is that a new pet name?

Ling growls. Fish holds her look.

(CONTINUED)
Okay, that’s enough.

A beat.

Don’t Ling me.

Don’t make me pull rank.

You know I hate it when people Ling me.

It’ll be an asset to have a female litigants on the case, plus, because of our past sexual relationship, you owe it to me to act in a detached, professional manner so I don’t feel like our personal feelings are in danger of getting in the way of your professional duties.

(looking for support)
Ally?

Ally opens her mouth but is interrupted by Elaine.

(entering)
Ally, there’s a woman who wants to see you. She says she’s your next door neighbor.

Mrs. Konecky.

Mrs. Konecky enters.

Good morning. Oh, I’m sorry to interrupt your meeting.

(continued)
ALLY
No, no. We were just wrapping up.
(to Ling)
Sorry--

Ling starts out.

LING
(to Fish)
Pecker.

Off Fish’s amused look, we:

CUT TO:

INT. UNISEX - MINUTES LATER

Ling and Nelle.

LING
It’s all in the penis, I’m telling you.

NELLE
You’re over-simplifying.

LING
It’s no coincidence that its most common symbols are guns, and swords, and knifes, and baseball bats. These are weapons.

NELLE
This is about Richard.

LING
It’s about power.

NELLE
It’s about Richard.

LING
It’s about walking with confidence because you have this thing tucked in your underwear. It’s about commanding a room. Have you ever seen a woman command a room?

(CONTINUED)
CONTINUED:

NELLE

Yes.

LING

No. Women don’t command. Women attract. It’s different.

NELLE

So what do you suggest? To castrate them all?

Flush. Ling’s head whips around. Cage emerges from a stall.

CAGE

Hi. I was just uh...

LING

Spying.

CAGE

Not at all.

Cage washes his hand. Ling and Nelle watch. He swallows loudly.

CAGE (CONT’D)

About uh, that castration idea...

Ling barks. And he’s out.

NELLE

Richard is a partner. He has the right to call the shots.

A beat.

LING

Have you ever tried peeing like a guy?

CUT TO:

INT. ALLY’S OFFICE - DAY

Ally with Mrs. Konecky.

MRS. KONECKY

I’m sorry to bother you. I didn’t know who else to talk to.

(CONTINUED)
ALLY
You’re not bothering me.

MRS. KONECKY
Ally, I’m so ashamed.

ALLY
Mrs. Konnecky...

MRS. KONECKY
I would never do something like that but since my husband died, it’s been so lonely...

ALLY
What happened?

MRS. KONECKY
And now they want to sue me, and oh, it’s so terrible... I’ve already lost my job...

ALLY
Here.

Ally hands her a tissue.

MRS. KONECKY
Thank you.

ALLY
Now tell me what happened.

MRS. KONECKY
Years ago I went to this clinic and... I was young... It was good money... I didn’t think about the consequences...

ALLY
You donated your eggs for an infertility study.

A beat.

MRS. KONECKY
No.

(CONTINUED)
ALLY
I’m sorry... Please, go on.

MRS. KONECKY
I donated my eggs to a couple, so they could get pregnant.

ALLY
And the child suddenly showed up at your door, and you’ve discovered that have feelings for her but you’ve never even thought about having kids before and--

MRS. KONECKY
I broke into the fertility clinic.

ALLY
You what?

MRS. KONECKY
The records are confidential--

ALLY
So they say.

MRS. KONECKY
--but I wanted to know... For twenty years, I’ve been living with the knowledge that somewhere out there, there’s a human being who’s a part of me. So I decided to find out. Is that so wrong?

ALLY
Well, you violated a private property.

MRS. KONECKY
They refused to show me my file.

ALLY
Did you sign documents stating that the donation would remain anonymous?

MRS. KONECKY
Probably.
ALLY
Then they have the right to refuse.

MRS. KONECKY
It was stupid, I know. But I don’t want to go to prison.

ALLY
Have they’ve pressed charges?

MRS. KONECKY
I don’t know.

ALLY
I’ll talk to them. See what I can do.

MRS. KONECKY
Would you?

ALLY
But no more playing James Bond.

CUT TO:

INT. CONFERENCE ROOM - DAY

Ling sits next to her client SUE MILLER, attractive, modest. ROBERT MILLER, her husband, is accompanied by Attorney WALTER STONE. Cage is present. The deposition is in progress.

ROBERT MILLER
We’ve always had a good relationship.

LING
Sexual relationship.

ROBERT MILLER
But it was getting a bit monotonous. You know...

He searches for approval among the men.

LING
So you decided to...
CONTINUED:

ROBERT MILLER
Spice it up a little. So we went shopping. Bought books, videos, accessories. And we started experimenting. Nothing hard core. Just two adults enjoying each other.

LING
And then?

ROBERT MILLER
And then, she started having weird ideas.

LING
What kind of ideas?

ROBERT MILLER
Abnormal ideas. And when I said I didn’t like it, she kept insisting. And after a while, I just couldn’t take the pressure.

LING
Could you describe what these abnormal ideas consisted of?

He shifts in his chair, uncomfortable. His attorney encourages him to continue.

ROBERT MILLER
I--I don’t think that’s necessary.

Ling looks at Sue. She doesn’t react.

LING
Mr. Miller, have you considered filing for divorce?

ROBERT MILLER
I’ve been in therapy for several months. A divorce is not enough to make up for what I’ve lost.

CUT TO:
INT. FERTILITY CLINIC - DAY

Ally and LESLIE GLASS, head of the fertility clinic.

GLASS
Yes, we hired Mrs. Konecky a few months ago.

ALLY
She works here?

GLASS
She does--did general maintenance. Cleaning offices, emptying trash cans, stuff like that. We fired her after we discovered that she had been stealing files.

ALLY
Files?

GLASS
We're not sure how many yet. It was over a period of several weeks.

ALLY
Did Mrs. Konecky ever ask to see her own file?

GLASS
We don't share the family information with the donors.

ALLY
Why?

GLASS
We believe that the adoptive families have the right to remain anonymous. And vice versa.

ALLY
You don't think that giving life entitles you to know who you are giving it to?
CONTINUED:

GLASS
None of the women who come here have to do anything, Mrs.--

ALLY
Ms.

GLASS
Ms. McBeal. They come to us on their own free will. If they don’t agree with the rules, then they can choose to go elsewhere.

ALLY
What if they change their mind after the fact?

GLASS
They’ve signed a contract.

ALLY
Have you ever made an egg donation?

GLASS
No, I haven’t.

ALLY
Ah.

A beat.

ALLY (CONT'D)
Certain things in life are beyond legal documents.

CUT TO:

INT. ALLY’S HOUSE - NIGHT

Ally and Maddie.

ALLY
How was school today?

MADDIE
Fine.

(CONTINUED)
ALLY (CONT'D)
Did you get a good mark on your history test?

MADDIE
No.

ALLY
Are you disappointed?

MADDIE
No.

A beat.

ALLY
Is there anything else you would like to talk about?

MADDIE
My teacher sent me to the principal because she said I was lying.

ALLY
Were you?

MADDIE
No.

ALLY
Then why did she think you were?

MADDIE
I don’t know.

ALLY
What did you say?

MADDIE
She gave us a form to fill and it said “Mother’s name”. And I wrote down your name. And she said that wasn’t right. (MORE) (CONTINUED)
MADDIE (CONT'D)
She said all the other papers have my other mother's name on them. And I told her that it was because I have two mothers. But she said that that's impossible. And then she asked me who my real mother was, and I said that they're both my real mothers and then she sent me down to the principal.

Ally tries to offer a smile but doesn't quite succeed.

MADDIE (CONT'D)
I didn't lie, right Ally?

ALLY
Uh... Well...

FANTASY
Ally beats herself over the head with a giant baseball bat.

REALITY

ALLY (CONT'D)
N--no...

MADDIE
Nevermind.

Victor appears as Maddie darts out.

VICTOR
Is everything okay?

ALLY
No. Yes. No.

VICTOR
Which one is it?

ALLY
I don't know.

Victor moves towards Ally.
ALLY (CONT’D)
Uh. No... No. I’m too emotionally vulnerable right now to have any kind of sexual--I mean intimate contact with you.

FADE OUT.

END OF ACT I
ACT II

FADE IN:

INT. ALLY’S OFFICE - DAY

Ally and Mrs. Konnecky.

ALLY
Files.

MRS. KONECKY
But it’s not right.

ALLY
Morally maybe. But in the eyes of the law, they are perfectly legal. And you’re not.

MRS. KONECKY
All I did was send information to the donors so they could contact the adoptive families.

ALLY
Why didn’t you just take your file and go?

MRS. KONECKY
I couldn’t find it.

ALLY
So you decided to play Robin Hoods?

MRS. KONECKY
I’m alone, Ally. When I wake up in the morning, I’m alone. When I have dinner in the evening, I’m alone. And when I go to bed at night, I’m alone. Do you know how that feels?

She does.

ALLY
Have you tried talking to them?

MRS. KONECKY
I can’t go back there.

(CONTINUED)
ALLY
Maybe if you explain how you feel,
they won’t see the necessity to sue.

MRS. KONECKY
They fired me. They think I’m a
monster.

ALLY
How about if I go with you? To
mediate?

Mrs. Konnecky considers the idea.

ALLY (CONT’D)
It’s better than having to go to
prison.

MRS. KONECKY
(reluctantly)
Okay.

Mrs. Konnecky starts to leave.

ALLY
Mrs. Konnecky?

MRS. KONECKY
Yes?

ALLY
What would you do if, let’s say, a
girl suddenly showed up at your door
and declared that she’s uh... your
genetic daughter?

MRS. KONECKY
It would be the best day of my life.

CUT TO:

INT. FISH’S OFFICE - DAY

Ally and Fish.

ALLY
I need your advice on something.

(CONTINUED)
FISH
If he’s married, stay away. If he’s single and over forty, there’s something wrong with him. And if he’s none of the above, he’ll still break your heart because that’s what we, dominant males, are genetically programmed to do.

ALLY
It’s about Maddie.

FISH
The same advice applies.

ALLY
If I was hypothetically considering adoption, what would be my chances of success?

FISH
Hypothetically?

ALLY
Hypothetically.

FISH
Fifty, fifty.

ALLY
But I’m stable. And I can support her financially.

FISH
You’re a single parent. And she has her own family.

ALLY
But she already lives--

FISH
Ally.

ALLY
What?

(CONTINUED)
CONTINUED: (2)

FISH
You gave her away before she was even conceived. Why do you want her back now?

CUT TO:

INT. CONFERENCE ROOM - DAY

Sue Miller’s deposition. Robert Miller, Walter Stone, Cage, and Ling are present.

SUE MILLER
I come from a pretty conservative family. Robert is the one who encouraged me to open up to new ideas.

STONE
And you were both in agreement.

SUE MILLER
Yes, at first.

STONE
But when Mr. Miller decided he didn’t want to go any further, you started harassing him.

SUE MILLER
I never actually asked him to do anything we hadn’t done before. I just inverted the roles.

STONE
Could you be more specific?

SUE MILLER
Well... He had this... game. And it was pretty much centered around...

ROBERT MILLER
We don’t need to get into--

Stone motions him to stop.

STONE
Please, continue.

(CONTINUED)
CONTINUED:

SUE MILLER
Let’s just say his male attributes were very much at the center of our sexual activities.

ROBERT MILLER
That’s demeaning. It is unfair and demeaning.

STONE
Mr. Miller.

SUE MILLER
Since he kept encouraging me to be more assertive, I... I decided to play the part of the male for a change.

STONE
And what did that entail? Dressing like a man? Smoking the cigar? Being on top?

SUE MILLER
Wearing the penis.

ANGLE LING
She is very impressed.

STONE
They’re just two lovers battling over petty details.

CAGE
We don’t have a case.

STONE
I’m afraid I have to agree.

CAGE
Why doesn’t he just ask for divorce?

(CONTINUED)
LING
"Two lovers battling over petty details"? How about a woman being sued for harassment because she decided to assert herself?

CAGE
Please.

STONE
Maybe if assertiveness is measured by the size of her "member".

CAGE
She’s playing dominatrix and he doesn’t want to be the slave.

LING
Or she’s acting out her fantasies instead of his.

CAGE
We should settle.

STONE
Good idea.

CAGE
Can you talk to him?

LING
STOP!

FANTASY
A violent gust of wind blows over Cage and Stone.

REALITY

LING (CONT'D)
We have a case. See you in court.

Stone retreats. As Fish appears.

LING (CONT’D)
And you are not pulling rank on me this time!
She peels off. A beat.

FISH
Case going well?

CAGE
She’s ready for a kill. If I were you, I’d lay low for a while.

FISH
She’s crazy about me.

CAGE
I heard her say the C word. And your name was almost in the same sentence.

FISH
The C word?

Cage mouths “castration”.

FISH (CONT’D)

Fish starts out.

CAGE
Hey, Richard...

Fish stops.

CAGE (CONT’D)
Is Sue Miller really your ex-girlfriend?

FISH
From college.

CAGE
Was she... wild in any way?

FISH
Wild?

CAGE
In bed?

(CONTINUED)
CONTINUED: (3)

FISH
No.
  (off Cage’s look)
Why?

CAGE
Just curious.

CUT TO:

INT. UNISEX - DAY
Ling and Nelle. Ling checks under the stalls. Clear.

LING
Are you free tomorrow night?

NELLE
Uh...--

LING
We’re going shopping.

NELLE
We are? For what?

LING
It.

Ally enters.

NELLE
It?

ALLY
It?

LING
Yes.

ALLY
What about it?

LING
I’m going to prove to you that I’m right.

(CONTINUED)
CONTINUED:

NELLE
What’s it?

ALLY
How?

LING
When you get the tools, you get the means.

ALLY
Aren’t you pushing the metaphor a little too far?

LING
My client is being sued for harassment because she decided to wear one. Doesn’t that scream “power” to you?

NELLE
What’s it?!

Ally wiggles her finger and points down.

NELLE (CONT’D)
(to Ling)
You want a...

Ling smiles.

NELLE (CONT’D)
And I get to help you choose?

ALLY
Don’t encourage her.

NELLE
I’ve never been to a sex shop before.

LING
You can decide which color fits me best.

Off Ally’s incredulous look, we:

CUT TO:
INT. FERTILITY CLINIC - DAY

Leslie Glass, Mrs. Konnecky, and Ally.

GLASS
We’re now in danger of being sued by the families whose information was revealed.

MRS. KONECKY
Are you going to press charges against me?

GLASS
It’s not up to me to make that decision.

MRS. KONECKY
I’m sorry... about everything.

GLASS
You signed a contract Mrs. Konnecky.

MRS. KONECKY
Yes, I know but...

She takes out a piece of paper from her purse.

MRS. KONECKY (CONT'D)
It never said that I couldn’t have any contact with the adoptive family. It said that any attempt to contact them would have to go through your company.

Ally looks at the contract.

GLASS
Mrs. Konnecky, we’re not going to change our position. What you did was criminal and you should consider yourself lucky that we haven’t pressed charges yet. Now if you’ll excuse me...

ALLY
Hold on a second.
  (to Mrs. Konnecky)
Would you excuse us?

(CONTINUED)
Mrs. Konnecky exits.

ALLY (CONT’D)
She’s right.

GLASS
She has an old contract.

ALLY
A contract is a contract. According to this document, you can’t refuse to help her.

GLASS
It doesn’t change the fact that she stole from us and put us in a delicate situation.

ALLY
Ms. Glass--

GLASS
Mrs.

ALLY
Mrs. Glass. This is a sweet and kind woman. Who is looking for the only connection she has left in the world.

GLASS
I understand.

ALLY
You can’t be so cruel as to deny her this pleasure.

GLASS
We are not a counselling center.

ALLY
What are you?

GLASS
We’re--

ALLY
A business too worried about making a profit to take care of human beings?

(CONTINUED)
CONTINUED: (2)

GLASS
We’re a fertility clinic.

ALLY
Your company is as much at fault as
Mrs. Konnecky is. I suggest you find a
way to reach some kind of compromise.

CUT TO:

INT. COURT - DAY

JUDGE WALSH presides. Stone has Robert Miller on the stand.
All present.

ROBERT MILLER
When someone can’t take no for an
answer, it becomes harassment.

STONE
But you are married to Mrs. Miller...
Aren’t you taking this a little too
far?

ROBERT MILLER
When a woman gets raped, it doesn’t
matter what her relationship to the
rapist is. A rape is a rape.

STONE
Are you saying that Mrs. Miller forced
herself on you?

ROBERT MILLER
My wife had inappropriate behaviors,
in private as well as in public. And
she made inappropriate comments, which
were harmful to both my personal and
my professional life.

CUT TO:

INT. COURT - LATER

Ling on cross.
LING
Would you consider a sexual proposition--from the woman you are married to--a form of harassment

ROBERT MILLER
Not necessarily.

LING
Would you consider repeated sexual propositions--from the woman you are married to--a form of harassment?

ROBERT MILLER
Only if they were inappropriate.

LING
So there’s a difference between appropriate and inappropriate sexual behavior.

ROBERT MILLER
Of course.

LING
And who makes that distinction, you?

ROBERT MILLER
I believe that as a society, we have generally accepted sexual behaviors and others that are considered problematic.

LING
And the problematic ones would be the ones that we, as a society, don’t accept?

ROBERT MILLER
Yes.

LING
Like homosexuality?

ROBERT MILLER
No--
LING
Or sadomasochism?

ROBERT MILLER
If the two parties agree, then it’s fine.

LING
So an inappropriate behavior is only inappropriate when the two parties don’t agree?

ROBERT MILLER
Yes.

LING
If your wife asks you for a foot massage and you refuse, is that inappropriate behavior?

ROBERT MILLER
Of course, not. I’m talking about something demeaning. Something that makes the other person feel used, aggressed, or belittled. I’m talking about a woman walking around with a rubber penis.

LING
That’s inappropriate sexual behavior?

ROBERT MILLER
Yes.

LING
A woman acting like a man?

ROBERT MILLER
Yes.

A beat.

LING
Thank you.

CUT TO:
INT. COURT CORRIDOR - MINUTES LATER

Ling and Sue Miller.

LING
How does it feel?

SUE MILLER
It was a long day but--

LING
No. I mean *it*. How does *it* feel?

SUE MILLER
I’m sorry, I’m not discussing this with you.

LING
It’s where all the power is, isn’t it?

SUE MILLER
Look--

LING
(whispers)
I’ve been thinking about getting one.

SUE MILLER
You have?

LING
Yes.

SUE MILLER
(whispers)
It feels like you have the world at your feet.

LING
I knew it.

Cage appears.

CAGE
(to Ling)
Good job.

(CONTINUED)
LING
Are you condescending me?

CAGE
I just said... It was a compliment. Good job. Well done. You know...

LING
You’re a man. You breathe. I hate you.

Off Cage’s stunned look, we:

INT. ALLY’S HOUSE – NIGHT

Maddie packs her bag.

ALLY
Are you going somewhere?

MADDIE
I learned a new word today.

ALLY
You did?

MADDIE
“Swerve”.

ALLY
And what does it mean?

MADDIE
It’s what you do. There are people who go straight, and those who swerve. You’re in the second category.

A beat.

MADDIE (CONT’D)
I’m going back to Debbie’s place.

ALLY
I thought you liked it here.

MADDIE
Do you like me here?

(CONTINUED)
ALLY
Of course! I wouldn’t keep you if I didn’t.

MADDIE
But how long are you going to like it? Maybe you’ll get up one day and feel differently. Maybe you’ll decide that you could really use the extra room. Maybe you’ll want to go on vacation, or have a boyfriend and it just won’t be convenient to have me around.

ALLY
Look. You just came here. Out of nowhere. You just materialized on my doorstep. Women usually get nine months to prepare for this.

MADDIE
You had ten years.

A beat.

ALLY
You can’t leave in the middle of the night.

MADDIE
You’re swerving.

Ally takes the hit.

ALLY
Maddie, I don’t know... I’ve never thought about having kids. And suddenly, I have one who is already born and half raised.

MADDIE
How inconvenient.

ALLY
I didn’t say that.

MADDIE
It’s just a matter of time before you do so I’m saving you the hassle.

(CONTINUED)
CONTINUED: (2)

A car honks.

        MADDIE (CONT’D)

        Goodbye.

And she’s gone.

        CUT TO:

EXT. BOSTON STREETS - NIGHT

Ally walks down the street as we hear Vonda singing.

        VONDA (O.S.)

???

All the adults around seem to have children: in carriages, perched on their shoulders, or holding their hand. Off Ally, we:

        FADE OUT.

END OF ACT II
ACT III

FADE IN:

EXT. VICTOR’S HOUSE – DAY

Victor opens the door.

ALLY
Hi.

VICTOR
Ally?

ALLY
I was just... walking by and--

VICTOR
At seven in the morning?

ALLY
I’m not disturbing you, I hope.

VICTOR
Well...

ALLY
Are you going to invite me for a cup of coffee?

VICTOR
This is not the best time...

ALLY
Oh.

VICTOR
I have--

ALLY
No, no. You don’t have to explain. Is there another woman in there?

VICTOR
I have to go to work.

(Continued)
CONTINUED:

ALLY
Yes. Work. Well, I’ll just go.
Continue my walk.

And she’s off.

CUT TO:

INT. OFFICE COMPLEX - DAY

Elaine intercepts Fish.

ELAINE
Had fun in college, huh?

FISH
Yes?

ELAINE
Played hockey?

FISH
As a matter of fact, I did.

ELAINE
Who was holding the stick?

She giggles and disappears.

FISH
What?

CUT TO:

INT. COURT - DAY

Sue Miller is on the stand.

SUE MILLER
It started as a game. He didn’t think there was anything wrong with it.

CAGE
You have to admit... it is a little strange.

SUE MILLER
So?

(CONTINUED)
CONTINUED:

CAGE
So how can it not be perceived as inappropriate? A woman obsessed with male genitalia...

SUE MILLER
I wasn’t obsessed. I was curious.

CAGE
Curious then.

SUE MILLER
I wanted to know what it would feel like to be a man.

CAGE
And being a man consists of owning a penis?

SUE MILLER
Apparently.

ANGLE LING
She likes this woman more and more.

RESUME

CAGE
Isn’t that objectifying?

SUE MILLER
You tell me. Why do boys have peeing contests? Why do men worry so much about size? Why do we have a whole subculture based on penis jokes? Entire books have been written on phallic symbolism. Have you ever heard of vagina symbolism?

CAGE
No, I can’t say that I have.

SUE MILLER
All I did was try to reproduce my husband’s behavior. You know...

(MORE)

(CONTINUED)
CONTINUED: (2)

SUE MILLER (CONT'D)
Fiddling with it, scratching it, talking about it. And whipping it out when came time for foreplay.

CAGE
Did you ever pressure Mr. Miller to participate in sexual activities which he didn’t agree with?

SUE MILLER
No.

CAGE
Did you ever make inappropriate comments in public?

SUE MILLER
I whispered in his ear once or twice. But that’s it. The whole idea was that if I acted like him, I would get a better sense of what it’s like to be him.

CUT TO:

INT. FISH’S OFFICE - DAY

Nelle pops her head in.

NELLE
So, Sue Miller is your ex-girlfriend?

FISH
Yes...

NELLE
You must have had your hands full, huh?

FISH
Wait a minute. What’s going on, here?

Elaine appears.

ELAINE
Did she have a G point or a G stick?

NELLE
Did you guys play sword fight?

(CONTINUED)
FANTASY
Fish and Sue Miller, in knight costumes. Fish pulls out his sword with great decorum. Sue Miller pulls out her sword. It is twice as long as Fish’s. Fish screams.

REALITY

FISH
Would someone please tell me what’s going on?

CUT TO:

INT. COURT – DAY
Stone is now up on cross.

STONE
Mrs. Miller. Would you define yourself as a heterosexual woman?

SUE MILLER
Yes.

STONE
So you are not sexually attracted by women?

LING
Objection. Her sexual preferences have no relevance to this case.

JUDGE WALSH
Overruled.
(to Sue Miller)
Answer the question.

SUE MILLER
Well, I find women attractive but I can’t imagine falling in love with one.

STONE
Can we assume that you would be uncomfortable in a relationship with a woman, then?

(CONTINUED)
LING
Objection.

JUDGE WALSH
Ms. Woo.

SUE MILLER
I think so.

STONE
In your opinion, is Mr. Miller a heterosexual man?

SUE MILLER
Definitely.

STONE
Has he ever expressed any sexual desire towards other men?

SUE MILLER
No.

STONE
So if you would be uncomfortable with a woman, how could Mr. Miller not be uncomfortable with someone who, for all purposes, had turned into a man?

SUE MILLER
Uncomfortable doesn’t mean that I’ve harassed him.

STONE
You have forced him into a homosexual relationship.

LING
Objection.

JUDGE WALSH
Overruled.

LING
Your Honor. We’re talking about power. Not sex.

(CONTINUED)
JUDGE WALSH
If you can ever explain the difference to me, I’ll be happy to listen.
(to Stone)
Proceed.

STONE
Your actions have put Mr. Miller in a situation where his masculinity has been challenged. You are directly responsible for his psychological distress. I believe that is a form of abuse.

SUE MILLER
Every single day of my life, I have to deal with the fact that men have all the power. They have the physical power. They have the political and financial power. And they have the sexual power. That is abuse. What I did was to shift the balance a little so it wouldn’t be all on one side.

STONE
And you did that by wearing a rubber penis.

SUE MILLER
Yes.

STONE
In the intimacy of your home?

SUE MILLER
Yes.

STONE
And in public?

A beat.

SUE MILLER
You can’t really see--

STONE
Did you wear it public?

(CONTINUED)
CONTINUED: (3)

SUE MILLER

Yes.

CUT TO:

INT. OFFICE COMPLEX - NIGHT

Ling and Cage come off the elevator.

CAGE
The woman is nuts.

LING
She’s my hero.

CAGE
What does she do, wear it under her skirt when she goes to work?

LING
What if she does?

CAGE
That’s not normal.

LING
Dancing to Barry White in the bathroom is not normal either.

A beat.

LING (CONT’D)
She wants a power trip. Let her have it.

CAGE
We should settle.

LING
No.

CAGE
If we don’t, we’re going to lose.

LING
I have a plan.
CONTINUED:

CAGE
Is this about Richard?

Ling glares at him. Fish appears.

FISH
Is someone talking about me?

LING
Yes, Richard. We are talking about you. You, you, you. Because you are the exact center of the universe and what else would we talk about if it wasn’t for you?

FISH
I love you too.

Ling peels off.

FISH (CONT’D)
When does the judge rule?

CAGE
I have a feeling Ling is going to call another witness.

FISH
Look uh... Is there anything I should know about the case? Or about Sue?

CAGE
No. She’s a very sweet woman.

CUT TO:

INT. UNISEX – NIGHT

Ling, Nelle, and Ally.

ALLY
You’re not doing this.

LING
I am.

(CONTINUED)
ALLY
You’re a woman! You’re supposed to buy make-up and nail polish. Not a... a...

LING
A what?

ALLY
Is this about Richard?

NELLE
Uh, oh.

LING
What did you say?

NELLE
You shouldn’t have said that.

LING
What did you say?

ALLY
I asked if this was about Richard.

A beat.

LING
As a matter of fact, it is.

ANGLE NELLE
Really?

RESUME

ALLY
You’re not going to win.

LING
When I’m done with Richard, he will be kissing my feet.

CUT TO:

INT. OFFICE COMPLEX - NIGHT

Ally heads for her office. Mrs. Konnecky catches her.
MRS. KONECKY
Ally. I was hoping I would catch you. Thank you for your help.

ALLY
Did they come up with a compromise?

MRS. KONECKY
They sent me a check.

ALLY
That’s it?

MRS. KONECKY
And they won’t press charges.

ALLY
What about helping you find the family who received your eggs?

MRS. KONECKY
They did.

ALLY
Did you meet her? Or him?

MRS. KONECKY
Her. I had a daughter.

ALLY
That’s great!

MRS. KONECKY
She passed away last year. That’s why I couldn’t find my file.

ALLY
Oh.

MRS. KONECKY
Maybe it’s for the best.

ALLY
I’m sorry...

MRS. KONECKY
I wish I knew more... back then. I might have done things differently.

(MORE)

(CONTINUED)
I always thought I would have children of my own.

ALLY
Maybe it’s not too late?

MRS. KONECKY
My husband is gone. I don’t think I have the energy for this anymore.

FANTASY
Maddie stands in the doorway.

MADDIE
What are you going to do, Ally? I came all this way to find you. I made a commitment to you. What are you going to do?

MRS. KONECKY (O.S.)
Ally?

RESUME

ALLY
Uh... Yes?

MRS. KONECKY
I should probably go. You have work to do.

ALLY
No, wait. I have an idea.

MRS. KONECKY
I’ll be fine. You’ve already helped me more than you had to.

ALLY
Meet me at the fertility clinic tomorrow at three.

CUT TO:

INT. ALLY’S HOUSE - NIGHT

Ally enters. Victor is making dinner.

(CONTINUED)
CONTINUED:

ALLY
I forgot to tell you. Maddie left.

VICTOR
I noticed.

ALLY
So, I guess I don’t need a baby-sitter anymore.

VICTOR
Okay.

ALLY
What are you doing?

VICTOR
I’m making dinner.

ALLY
I’m not having sex with you.

He smiles.

ALLY (CONT’D)
No, really. Because if you think--

Victor extends his hand.

ALLY (CONT’D)
What?

He takes her hand and pulls her towards him. Ally opens her mouth to protest. Victor puts his arm around her. A beat. She gives in.

ALLY (CONT’D)
I though the house was going to be empty. I miss her.

FADE OUT.

END OF ACT III
FADE IN:

INT. COURT - DAY

Ling has JOE PARKER on the stand. He is in full drag.

LING
You are a performer?

JOE
I sing in a club at night.

LING
What kind of club?

JOE
A cabaret.

STONE
Excuse me, what’s the relevance here? This man has nothing to do with the case.

LING
You’re free to disregard him if you don’t think he’s relevant.

JUDGE WALSH
Speed it up.

LING
Are you gay?

JOE
Not at all.

LING
Then why dress as a woman?

JOE
Well. I enjoy it. I get a kick out of putting on make-up and a dress... Men don’t have the opportunity to make themselves attractive the way women do.
CONTINUED:

LING
Do you think a woman could ever feel threatened, or even harassed by this behavior?

JOE
I’ve found it to be exactly the opposite. When I’m in drag, it’s the closest I could ever be to understand what the “essence” of a woman is. Women love it. They feel understood.

CUT TO:

INT. COURT CORRIDOR - MINUTES LATER

Ling and Cage emerge from the courtroom.

CAGE
That was clever.

LING
He likes to feel like a woman. And there’s nothing wrong with that. So why couldn’t she feel like a man?

CAGE
It’s not the same.

LING
I want you to give the final statement.

CAGE
Me? Why me?

LING
You’re a man, the judge is a man. You guys can speak the same language. Plus it’ll give you a chance to redeem your race.

CAGE
I don’t even believe in this case. I’ve been wanting to settle from the beginning.

(CONTINUED)
CONTINUED:

LING
You have an hour. You better get ready.

CUT TO:

INT. FERTILITY CLINIC - DAY

Leslie Glass and Ally stand to the side. Mrs. Konnecky admires a name plate on a desk.

MRS. KONECKY
For me?

GLASS
We’ve decided to try a new approach. Maybe it would be good for the donors and the adoptive families to get to know each other.

ALLY
You are the ideal person to start this program.

MRS. KONECKY
But I don’t know if I can. I’ve never done this before.

GLASS
We’ll provide all the support you need.

ALLY
You’ll be in charge of counselling the different parties and arranging the meetings.

MRS. KONECKY
I don’t know what to say.

GLASS
Welcome to our organization.

CUT TO:

INT. COURT - DAY

Stone is up.

(CONTINUED)
STONE
Safety is what we all aspire to. Safety on the streets, safety in our work environment, safety at home. As citizens of a free country, it is one of our most basic rights... So when that safety is compromised, when someone’s physical and psychological environment becomes threatening, an offense is being made against the Charter of Human Rights. Now whether this offense is committed out of curiosity, because of a psychological disorder, or from an actual desire to hurt is irrelevant... The bottom line is...It is an attack against personal freedom and no individual, man or woman, should have to put up with that.

CUT TO:

INT. COURT - MINUTES LATER

Cage is up.

CAGE
What this woman committed is not harassment. It’s sacrilege.

JUDGE WALSH
You better be going somewhere with this.

CAGE
I am, Your Honor.

JUDGE WALSH
Then get there. Fast.

CAGE
The Eiffel Tower. The Empire State Building. If these are not the monuments of a phallic cult, I wonder what is... The truth is that the penis is central to our civilization, it is the core of our culture...

(MORE)

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(CONTINUED)
CONTINUED:

CAGE (CONT'D)
We don’t have temples but we have movie theaters, where we sit in the dark and watch testosterone-bloated actors save humanity. And instead of prayers, we tell each other penis jokes around the water fountain.

JUDGE WALSH
Mr. Cage. What has this got to do with harassment?

CAGE
I’m getting there... Anthropological studies have proven that in any species, a **sexually dominant male** is more likely to survive than any other male. This is something we have written in our genes, an animal instinct that is stronger than any civilized notion of equality. So how do we, males, assert our dominance and survival? By elevating the very symbol of our manhood--the penis--to a **sacred** status.

JUDGE WALSH
I’m still not getting your point.

CAGE
Your Honor... The only offense that Mrs. Miller is guilty of is to have desecrated an icon. And unless we’re in Court of the Inquisition, she can’t punished for that.

CUT TO:

INT. ALLY’S OFFICE - DAY

Fish and Ally.

FISH
Tell me.

ALLY
I don’t know.

(CONTINUED)
CONTINUED:

FISH
You know. Everybody knows. I’m the only one who doesn’t know.

ALLY
She was your girlfriend, wasn’t she?

FISH
So?

ALLY
So you should know.

FISH
I should know what?!

ALLY
She...

Ally whispers in his ear.

FISH
No.

ALLY
Uh, huh.

FISH
She never did that when she was with me.

CUT TO:

INT. COURT - DAY

All present. The judge has returned.

JUDGE WALSH
There’s no arguing that we are a patriarchal society. If we look at history, women have had to fight every step of the way to obtain the rights that they have today. And each victory has always been received with a great deal of scepticism... When they wanted to vote, we thought it was ridiculous. (MORE)
When they wanted to become policemen, and firemen, and construction workers, we thought it was ridiculous... Well, I would hate to go down in history as being the judge who said that challenging sexual and gender conventions was ridiculous...

CAGE
(to Ling)
You won.

LING
Not yet.

CUT TO:

INT. OFFICE COMPLEX - DAY

Fish and Cage stand next to Elaine’s desk. Ally, Nelle, and Elaine are nearby.

FISH
What are we waiting for exactly?

NELLE
You’ll know when it comes.

ALLY
This is ridiculous.

ELAINE
Are you kidding? This is the most exciting thing since your butt got stuck in the toilet bowl.

ALLY
Thanks, Elaine.

Fish looks around as we hear ominous music cue.

CAGE
What?

FISH
I don’t know, I...

The music again.

(CONTINUED)
CONTINUED:

    FISH (CONT’D)
    I just get this...

    CAGE
    Crushing feeling?

    FISH
    You too?

They both loosen their ties.

    CAGE
    Yes. Like something’s... wrong.

Nelle nudges Ally.

    NELLE
    The history of the world is about to be rewritten.

    ELAINE
    What color did you pick?

    NELLE
    Blue.

Ally can’t believe her hears. Music

    FISH
    What is it?

    CAGE
    I don’t know but it’s painful.

The music continues, stopped by the “ding” of the elevator. Their heads turn. The door opens. Out she comes. Ling, surrounded by an aura of power. Everybody is blinded.

    LING
    Hi, Richard.

    FISH
    I--I...

    LING
    Would you like to kiss my feet?

Richard kneels and kisses Ling’s shoes. Ling glows.
LING (CONT’D)

I win.

Up music: Vonda sings.

DISSOLVE TO:

EXT. BOSTON - NIGHT

Music continues.

DISSOLVE TO:

INT. BAR - NIGHT

Vonda sings on stage. Ally and Ling at the bar.

ALLY

I can’t believe you did it.

LING

What did you think? I was going to back out?

ALLY

Are you still wearing it?

LING

Nah. It’s boring.

ALLY

Boring?

LING

If you have all the power then there’s no challenge anymore.

Fish squeezes in.

FISH

(to Ling)
Wanna dance?

LING

(to Ally)
See what I mean?

(to Fish)
No.
CONTINUED:

FISH
(without missing a beat)
Wanna have sex?

LING
Okay.

They take off. Cage takes the empty seat besides Ally.

CAGE
It was about Richard.

ALLY
It’s always about someone.

Find Nelle and Elaine at a table, looking at a sex toy catalogue.

ELAINE
I like the pink one. It would match my nail polish.

CUT TO:

EXT. DEBBIE’S HOUSE - NIGHT

Maddie opens the door.

ALLY
You shouldn’t be here.

MADDIE
Where should I be?

ALLY
Home. You should be at home. With me.

MADDIE
If you’re lonely, just call Victor.

ALLY
I’m not lonely. Well, I am... sometimes... but that’s not why I’m here.

MADDIE
Then why are you here?

(CONTINUED)
CONTINUED:

ALLY
I was thinking... maybe I could adopt you.

MADDIE
Why?

ALLY
To make it more official. So nobody ever asks you again who your real mother is.

A beat.

ALLY (CONT’D)
Shouldn’t you be jumping up and down with excitement? Or something?

MADDIE
I’ll think about it.

ALLY
Okay.

Ally starts to leave.

MADDIE
Ally?

ALLY
Yes?

MADDIE
I love you.

ALLY
I love you too.

And for the first time, Ally knows how true that is. Off her we:

FADE OUT.

THE END