# **WORK IT**

"Pilot"

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&

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## SCENE A

FADE IN:

INT. LEE & CONNIE'S HOUSE - MORNING (DAY ONE)

WE'RE IN THE KITCHEN OF A MODEST BUT CHEERFUL RANCH HOUSE. CONNIE STANDISH, (THIRTIES, UPBEAT, QUICK-WITTED; THINK CONNIE BRITTON), IS AT THE FRIDGE IN HER NURSE'S UNIFORM. SHE PULLS OUT A TUPPERWARE CONTAINER. HER HUSBAND, LEE STANDISH (THIRTIES, WORKING CLASS, GUY'S GUY; THINK JOHNNY KNOXVILLE), ENTERS WITH THE MORNING PAPER.

LEE

Hey, honey, check it out, I'm in the paper again!

CONNIE

(READING) "St. Louis Unemployment Rate Still at 9%" (THEN, "PROUD")

That's going in the scrapbook.

SHE OPENS THE TUPPERWARE AND SNIFFS IT.

CONNIE (CONT'D)

Think this is still good for tonight?

LEE

(SNIFFS) We'll live. (THEN, FONDLY)

Remember going out to dinner?

CONNIE

You mean like at places where we'd sit and they'd take our order, not just yell our number into a microphone?

LEE

Yeah. Remember going to the movies?

CONNIE

And vacations?

LEE

And name-brand toilet paper!

THEIR GLAMMED-OUT FOURTEEN YEAR-OLD DAUGHTER, KAT, ENTERS, DRESSED LIKE KE\$HA IN A SILVERY TANK DRESS, FISHNETS AND PLATFORM SHOES. SHE HOLDS A BOOKBAG AND A CELL PHONE.

KAT

My phone's not working.

CONNIE AND LEE EXCHANGE A LOOK.

LEE

Huh. Maybe your battery's not charged, or (GENTLY) I had to cancel your service.

KAT

What?! You can't do that!

LEE

Look at it this way: everyone has a cellphone. So what would be more punk rock--

KAT

I'm not punk rock.

LEE

What would be more... whatever you are, than <u>not</u> having a cellphone?

CONNIE

Exactly! You'll be the most whatever you are of all your friends!

KAT

Good effort, guys. But you're not leaving me much choice here. Ι'm going to have to find a rich, older boyfriend.

LEE

That would be... so great.

CONNIE

Lee.

LEE

This is only temporary. I promise.

KAT

Alright. In the meantime I guess I'll just tell everybody you took my phone away because you caught me smoking.

LEE

That's my girl.

KAT EXITS.

CONNIE

You know, babe, if you don't have a job interview, you should really go get a physical. Your insurance from Pontiac is going to run out soon.

LEE

But I told you--

CONNIE

Lee, as a woman, I'm going to have to ask you to stop comparing prostate exams to the pinball scene in "The Accused".

LEE

Fine. (MUTTERING TO HIMSELF)

Although the parallels are striking.

CONNIE

Oh, and you're not going to like this, but I'm working a double shift, so... I need you to go shopping.

SHE HANDS HIM A LIST.

LEE

No problem. (THEN, "REMEMBERS") Ooh, but if I do that I won't have time to--CONNIE

After your physical. Bye, I love you.

LEE

Love you, too.

SHE EXITS. LEE LOOKS AT THE LIST.

LEE (CONT'D)

(OUTRAGED) Oh, come on!

CUT TO:

#### SCENE B

# INT. BAR - LATER (DAY ONE)

A LOCAL WORKING-CLASS PLACE. LEE SITS AT A TABLE DRINKING BEER WITH HIS BEST FRIEND, ANGEL (THIRTIES, LATINO, MACHO; THINK MICHAEL RAYMOND JAMES).

ANGEL

She wants you to buy what?!

LEE

Yogurt, man! You ever been to the yogurt section in the supermarket? Low-fat, non-fat, fat. How am I supposed to make sense of all that?

ANGEL

You're not! No man is!

LEE

Right? I mean, I'll buy eggs, I'll buy ketchup... I'll buy the crap out of some ground beef.

ANGET

Sure, but you do not send a man to buy (OFF LIST) granola or... ripe nectarines?!

LEE

And look what I found on my keychain after she left. (TAKING OUT KEYS) A club card! I've got to get a job.

ANGEL

You and me both. You heard about anything?

LEE

You know I'd tell you if I did. If I'm working, you're working.

THEY CLINK GLASSES AND DRINK.

LEE (CONT'D)

(RE: BEERS) Whose turn is it to pay, by the way?

ANGEL

I think they're, uh, on the house.

HE WINKS AT THE WAITRESS, WHO GIVES HIM A FLIRTY WAVE.

LEE

Sure. When did that happen?

ANGEL

In the men's room, couple minutes ago.

ANOTHER GUY ENTERS AND SITS AT THEIR TABLE. THIS IS LEE'S BROTHER-IN-LAW, BRIAN (THIRTIES, UNSOCIALIZED, PONTIFICATING; THINK BRIAN POSEHN).

ANGEL (CONT'D)

Hey, Brian, look at the list your sister gave Errand Boy, here.

BRTAN

(READS, THEN) So this is what it's come to.

(MORE)

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BRIAN (CONT'D)

Lee Standish, Lakeshire Pontiac's top salesman eight years running, reduced to sniffing and squeezing fruit like some kind of gay monkey.

ANGEL

How did this happen to us?

BRIAN

I'll tell you how. This isn't just a recession we're in. It's a Mancession. Women are taking over the workforce. Soon they'll have all the money, and the power, and they'll start getting rid of men. They'll just keep a few of us around as sex slaves.

ANGEL

Doesn't sound so bad.

BRIAN

Not the kind of sex you like, Angel. Just kissing, and cuddling, and endless foreplay.

LEE

Well, while we're waiting for that to happen, you got any leads?

BRIAN

I heard they're hiring at Astro Taco--

ANGEL

No! I worked there before I was a mechanic, and I swore I'd never go back. And you guys can't work there, either. We still have our pride!

BRIAN

For now. When the women take over, they'll make that illegal. That, and reading on the toilet.

LEE AND ANGEL SIGH RUEFULLY.

ANGEL

Who wants another beer?

LEE

Maybe just one more. I've got a 10:30 doctor's appointment.

ANGEL SIGNALS THE WAITRESS, AND WE...

CUT TO:

## SCENE C

INT. DOCTOR'S OFFICE WAITING ROOM - LATER (DAY ONE)

LEE IS ESCORTED BACK TO THE WAITING ROOM BY HIS DOCTOR.

LEE

You know, the prostate exam wasn't as bad as I was expecting.

DOCTOR

Good.

LEE

Yeah. Beers really took the edge off.

HE GOES TO GET HIS JACKET FROM THE COAT RACK. KELLY, AN ATTRACTIVE DRUG REP WITH A WHEELIE BAG (TWENTIES, EFFUSIVE, RAY OF SUNSHINE; THINK ANNA FARIS), IS TALKING TO THE RECEPTIONIST, WHO ADMIRES HER BRACELET.

#### KELLY

...it was a little present to myself.

I could wait around for a guy to buy

it for me, but none of them have any

money.

THE WOMEN LAUGH. LEE SHAKES HIS HEAD.

RECEPTIONIST

So, drug business is good, huh?

KELLY

Bazonkers! I've got more work than I can handle. In fact, we're looking to hire...

LEE'S EARS PERK UP...

KELLY (CONT'D)

So if you know any girls who need a job...

... AND PERK DOWN.

RECEPTIONIST

Just girls?

**KELLY** 

Well, we've had some guys, but they've never really worked out. (THEN) See you next time!

SHE EXITS. LEE THROWS UP HIS HANDS AT THE UNFAIRNESS OF IT ALL AND HEADS FOR THE DOOR.

RECEPTIONIST

Um, Mr. Standish? How would you like to pay for your physical?

LEE

What do you mean? I showed you my insurance card on the way in.

RECEPTIONIST

Yes, but I checked and your coverage lapsed last week.

LEE

What?

RECEPTIONIST

The total is \$900.

LEE IS SPEECHLESS AND WE...

## SCENE D

INT. LEE & CONNIE'S HOUSE - LATER (DAY ONE)

LEE ENTERS THE EMPTY HOUSE, DOCTOR'S BILL IN HAND.

LEE

(GRUMBLING) For \$900, he could have

at least found a tumor.

HE PACES BACK AND FORTH, DESPAIRING, THEN GETS AN IDEA.

RESET TO:

## INT. LEE & CONNIE'S BEDROOM - CONTINUOUS

LEE ENTERS AND CROSSES INTO CONNIE'S CLOSET. HE TAKES A JEWELRY BOX DOWN FROM A SHELF AND PULLS OUT A PAIR OF EXPENSIVE-LOOKING DIAMOND-AND-GOLD EARRINGS.

LEE

Sorry, Connie.

HE PUTS THEM IN HIS POCKET AND TURNS TO LEAVE, COMING FACE TO FACE WITH...

A FULL-LENGTH MIRROR ON THE BACK OF THE CLOSET DOOR. CONNIE HAS HUNG A DRESS ON A HANGER FROM THE TOP OF THE MIRROR, SO THAT ALL LEE SEES OF HIS REFLECTION IS HIS HEAD. ON THE DRESS. HE LOOKS AT HIMSELF FOR A BEAT...

... THEN SLOWLY RAISES THE EARRINGS TO HIS EARS.

HE LOOKS AT HIMSELF APPRAISINGLY: "NOT BAD". AND WE...

CUT TO:

## SCENE E

## INT. FLEMING PHARMACEUTICAL COMPANY - MORNING (DAY TWO)

WE'RE IN A ROOM FULL OF WOMEN, RESUMÉS IN HAND, WAITING TO INTERVIEW FOR JOBS AS DRUG REPS. THE CAMERA PANS DOWN A ROW OF HOPEFULS, THEN STOPS... AND DOUBLES BACK... AND LANDS ON ONE PARTICULAR APPLICANT.

IT'S LEE. IN A SKIRT SUIT, WIG AND MAKEUP.

A SECRETARY POPS HER HEAD INTO THE ROOM.

SECRETARY

Lee Standish?

LEE

(WOMAN'S VOICE) Yes'm?

SECRETARY

We're ready for you.

LEE STANDS UP AND IMMEDIATELY STUMBLES AND ALMOST FALLS IN HIS HIGH HEELS.

LEE

(TO OTHER APPLICANTS) New shoes.

HE REGAINS HIS COMPOSURE AND FOLLOWS THE SECRETARY OUT OF THE ROOM, AS WE...

FADE OUT.

END OF ACT ONE

## ACT TWO

#### SCENE H

FADE IN:

INT. OFFICE - MOMENTS LATER (DAY TWO)

THE SECRETARY SHOWS LEE IN. A WOMAN IN HER MID-THIRTIES, EXTREMELY PROFESSIONAL AND EVEN MORE BEAUTIFUL, STANDS UP FROM BEHIND HER DESK. THIS IS VANESSA (THINK VANESSA WILLIAMS).

#### VANESSA

(OFFERING HER HAND) Hi, I'm Vanessa Warner. I run the midwest drug sales division here at Fleming.

LEE

Lee Standish.

HE GOES TO SHAKE HER HAND, MAN-STYLE, THEN QUICKLY ADJUSTS AND LIMPLY PUTS HIS HAND ON TOP OF HERS. SHE'S NOT QUITE SURE WHAT TO DO WITH THIS.

#### VANESSA

So, I've had a chance to take a look at your resumé, and I have to say, I am intriqued. You sold Pontiacs?

LEE

Yes. Believe it or not, that is my actual resumé.

VANESSA

What was it like working there? There couldn't have been many women.

LEE

No, I was the only one.

VANESSA

That must've been hard.

LEE

Oh, it was. The guys were always sassing me, or patting my fanny, or ogling my... (SEARCHING FOR THE RIGHT WORD) girls.

VANESSA

Wow.

LEE

But you know, I think it made me tougher. After that, I feel like I could do just about anything.

VANESSA

I can imagine.

LEE

(PLAYFULLY) Oh, no you can't.

VANESSA

(RE: RESUMÉ) And you played...

football in college?

LEE

("OOPS") Oh, is that still on there? Yes. I was... the kicker. They made a TV movie about it.

GENTLY SLIDING THE RESUMÉ ACROSS THE DESK AWAY FROM HER:

# LEE (CONT'D)

But, you know, what I really want to talk about is some of the amazing pharmaceuticals that Fleming makes. For instance, your new arthritis drug, Polluxor? The results it's been getting in non-partisan clinical trials are just stunning. And the fact that it combines the advantages of low-dose corticosteroids with the long-term benefits of DMARDs? Without any of the side effects of the COX-2 selective NSATDs like Celebrex? T mean, get out of town!

VANESSA

Where did you learn all that?

LEE

I read a pamphlet in the waiting room.

VANESSA

Impressive. Most of the girls who come in here think Celebrex is a Kool and the Gang song.

LEE

(CONFIDENT SMILE) I'm not your ordinary girl.

## SCENE J

## INT. LEE & CONNIE'S HOUSE - LATER (DAY TWO)

LEE, NOW BACK IN HIS REGULAR CLOTHES, ENTERS. CONNIE IS LOOKING THROUGH THE REFRIGERATOR.

CONNIE

Lee, about the shopping? This isn't a criticism, but you didn't get anything I asked you to.

LEE

I know, and I never will again. 'Cause I got a job!

CONNIE

Are you serious?! Doing what?

LEE

Oh, it's just a boring sales job at a drug company. You know, sitting at a desk, wearing a man's suit. Man's shoes. Being a salesman.

CONNIE

Oh my God! I don't want to say that I'd given up hope, but I kinda had!

LEE

Me, too!

SHE JUMPS INTO HIS ARMS.

CONNIE

My brave face was getting so tired. But we did it. We made it through.

LEE

I know. Come on, let's go celebrate.

CONNIE

Wow. Okay. Let me go get changed. Ooh, maybe I'll put on my diamond earrings.

LEE

You could do that, because you still have them. But what you're wearing is fine.

CONNIE

I'm wearing sweat pants.

LEE

We're just going to the bar.

CONNIE

The bar? I was thinking more like one of those restaurants where they take our order and there's no microphones.

LEE

But this is my big night! And I already told Angel and Brian that we'd meet them at the bar.

CONNIE

Really, Lee?

LEE

Hey, I know Brian can be a pain in the ass, but he's your brother.

CONNIE

(BEAT) You know what? I suddenly don't feel like going out.

LEE

(OBLIVIOUS) Okay. I'll see you later.

HE GIVES HER A KISS AND STARTS TO EXIT. SHE LOOKS INCREDULOUS AT HIS CLUELESSNESS. HE NOTICES.

LEE (CONT'D)

Wait, you seem mad. What's wrong?

CONNIE

Give it some thought. See what you come up with.

SHE EXITS. LEE WONDERS WHAT THE HELL JUST HAPPENED AND WE...

CUT TO:

## SCENE K

INT. BAR - LATER (DAY TWO)

LEE, ANGEL AND BRIAN ARE AT A TABLE FULL OF EMPTIES, DRINKING. THEY ARE NOT SOBER. LEE RAISES HIS GLASS.

LEE

To my friends! Who know you don't congratulate a guy by getting pissed at him for no reason.

THEY CLINK GLASSES. A COUPLE OF WOMEN WALK BY.

BRIAN

Sorry, ladies, a man got a job. You're gonna have to wait a little longer for your sex slaves.

THEY LOOK AT HIM, CONFUSED, AND HURRY PAST.

BRIAN (CONT'D)

That's right! Move along. Go buy your own yogurt! (BACK TO LEE) So, when should I come by your office?

LEE

What're you talking about?

BRIAN

You're gonna hook me up with a job, right? I'm family.

LEE

Uhhh... I don't know...

ANGEL

Come on, Brian. Dude just got back to work, now he's supposed to put his ass on the line for you? Give him a break.

BRIAN

I'm sorry. It's just getting a little awkward living with my ex-wife. new husband's not a big fan. (THEN) I'll go get us some more beers.

HE CROSSES TO THE BAR.

ANGEL

That guy. (THEN) So. When are you gonna get me in there?

LEE

What?

ANGEL

I understand you not getting Angry White Man a job, but come on. It's me. If you're working, I'm working, right?

LEE

Yeah, but, I'm just not sure you'd be up for... everything this job requires.

ANGEL

(WITH A SMILE) But I'm Mexican.

We're great at selling drugs!

LEE

Not what I meant.

ANGEL

Then what do you mean?

LEE

Just that I don't think you would totally fit in.

ANGEL

Oh, I get it. It's because I'm a mechanic, right? I'm not good enough to work in your fancy office.

LEE

Wait, that's not what I--

ANGEL

No, no, it's good. I'm glad to know what you really think of me. Enjoy your celebration.

HE EXITS. LEE IS LEFT ALONE.

LEE

Wow. Getting a job sucks.

CUT TO:

## SCENE L

## INT. FLEMING PHARMACEUTICALS BULLPEN - MORNING (DAY THREE)

LEE, IN HIS FEMALE GUISE, ENTERS THE BULLPEN. ALL HE SEES, WHEREVER HE LOOKS, ARE WOMEN. HE TENTATIVELY APPROACHES ONE AT A DESK AND TAPS HER SHOULDER. SHE TURNS AROUND. IT'S KELLY, WHO HE SAW EARLIER IN THE DOCTOR'S OFFICE. LEE COVERS HIS SURPRISE QUICKLY.

LEE

Hi, I'm Lee. Today is my first day,

and I'm not sure where my desk is.

**KELLY** 

Welcome! I'm Kelly.

SHE SHAKES HIS HAND, THEN...

KELLY (CONT'D)

Have we met before?

LEE

I don't think so. (THEN, DEFLECTING)

But I like your bracelet.

**KELLY** 

Isn't it ridonk? It was a little

present to myself.

LEE

Good for you. Why wait around for a

guy? They don't have any money.

**KELLY** 

Word!

ANOTHER WOMAN APPROACHES. THIS IS GRACE (LATE TWENTIES, IMPERIOUS, UNDERMINING; THINK SMITH CHO).

**GRACE** 

You must be the car saleswoman.

Vanessa told me about you.

LEE

Yes, I'm--

**GRACE** 

Lee Standish, I know. And I'm Grace Hudson. I've been the regional sales leader the last couple of years, but from what Vanessa said it looks like I might have some competition.

LEE

Oh, I don't know about that.

**GRACE** 

(WITH A SMILE) Yeah, I don't know about that either. (THEN) Cute bag. LEE LOOKS AT HIS PLAIN, BARGAIN BASEMENT HANDBAG.

LEE

Oh, thank you.

**KELLY** 

Come on, Grace, don't be such a bitch. LEE LOOKS CONFUSED.

**GRACE** 

What? I said I liked it.

**KELLY** 

We know what you meant.

LEE

We do?

ANOTHER WOMAN RUSHES OVER, FULL OF ENERGY. THIS IS KRISTIN (EARLY THIRTIES, QUIRKY, VULNERABLE; THINK KRISTIN SCHAAL).

#### KRISTIN

You must be the new girl! I'm Kristin. I used to be the new girl, but (RE: LEE) not anymore! Please tell me you're not already in a book club.

BEFORE LEE CAN PROCESS THIS:

KELLY

So, what's your story? Are you married? Wait, I'm really good at this. No wedding ring... but I do see a tan line on your ring finger, so... ("POOR YOU") divorced?

LEE

Wow, you just dive right in, don't you?

**GRACE** 

You're right, we are so rude to pry. Was it recent? Any kids?

LEE

Um, I guess there's no harm in telling you I have a fourteen year-old daughter.

KRISTIN

Oh my God, I'm a single mom, too! Ethan is eight. He's always the only one at Bring Your Kid To Work Day, but now your daughter will be there too!

LEE

She's busy. (THEN, QUICKLY) But enough about me, let's talk sales. HE PULLS A PIECE OF PAPER FROM HIS BAG.

LEE (CONT'D)

They gave me this list of doctors. Who should I hit up first? Who are the hot leads?

KRISTIN

(OFF LIST) Dr. Ferguson is very nice looking.

LEE

Not quite what I meant.

GRACE

Ferguson's a total letch.

KELLY

Who cares? He is wa-sabi!

GRACE

You think anyone with a car and a penis is "wasabi".

KELLY SHRUGS, "GUILTY".

KRISTIN

(OFF LIST) Who's Dr. Kerr?

KELLY

You know. She's the one who looks

like Bethenny from "Real Housewives",

but with less work done.

KRISTIN

Bethenny hasn't had work done.

GRACE

Kristin, you are such a child.

KRISTIN

I am not. What do you think, Lee?

LEE

Um... who's Bethenny?

GRACE

Bethenny Getting Married?

LEE

Oh, good for her! But I still

don't...

**KELLY** 

The Housewife?

LEE

Wait, if she's already a housewife,

how come she's getting married?

THEY ALL STARE AT HIM: THE NEW GIRL IS WEIRD.

SFX: CELLPHONE RINGTONE, "IRON MAN," BY BLACK SABBATH.

LEE (CONT'D)

Oh. That's me. (ROOTING THROUGH HIS

BAG) How do you-- we find anything in

these things? (FINDING CELL PHONE)

Excuse me for a second.

THEY WATCH HIM AS HE CLICKETY-CLICKS IN HIS HEELS AROUND THE CORNER AND INTO A NEARBY HALLWAY, "IRON MAN" STILL PLAYING.

LEE (CONT'D)

(WHISPERING, INTO PHONE) Hello.

SPLITSCREEN WITH:

INT. HOSPITAL

CONNIE IS AT A NURSE'S STATION.

CONNIE

(CHILLY) Do you know where my cell

phone is?

LEE

No, I don't-- Wait a minute.

HE DIALS SOME NUMBERS ON HIS PHONE AND WE GO TO A...

THREE WAY SPLITSCREEN WITH:

INT. SCHOOL HALLWAY

KAT ANSWERS CONNIE'S CELL PHONE.

KAT

Hello?

CONNIE

Kat?

LEE

Hey, Punk Rock, give your mother her phone back.

KAT

Aw, man!

LEE HANGS UP. END SPLITSCREEN. HE RE-ENTERS THE BULLPEN, WHERE THE WOMEN ARE STILL TALKING.

KELLY

(TO LEE) Okay, we need you to settle

an argument: Apple, Suri or Shiloh?

LEE LOOKS LIKE A DEER CAUGHT IN HEADLIGHTS. HE PUTS HIS NON-RINGING PHONE BACK UP TO HIS EAR.

LEE

Sorry, I should take this, too. It's my, uh, waxer.

HE HURRIES BACK OUT INTO THE HALLWAY AND LEANS AGAINST THE WALL: THIS IS GOING TO BE HARDER THAN HE THOUGHT.

DISSOLVE TO:

## INT. BULLPEN - LATER

LEE IS AT HIS DESK. HE HAS HIS LIST OF DOCTORS IN FRONT OF HIM, AND IS TALKING ON HIS OFFICE PHONE.

LEE

(INTO PHONE) Great, Dr. Ferguson, I can't wait to tell you about our new drugs, and— (THEN) Uh, no, I don't think I need a free breast exam. And probably not from a cardiologist. You know what, I'll see you next week. (HANGS UP, THEN, TO HIMSELF) Men are such pigs.

KRISTIN APPROACHES.

KRISTIN

Hey, we were just going to have lunch

in the break room. Want to join us?

LEE

Yes. I am starving.

RESET TO:

#### INT. BREAK ROOM - MOMENTS LATER

LEE OPENS THE REFRIGERATOR AND TAKES OUT A 12-INCH QUIZNO'S SUB, THEN LOOKS OVER AT THE TABLE WHERE GRACE, KELLY AND KRISTIN ARE SETTING OUT THEIR LUNCHES. KRISTIN HAS A SALAD, KELLY HAS A CUCUMBER HAND ROLL AND SEVEN ALMONDS, AND GRACE JUST HAS A TUPPERWARE CONTAINER FULL OF POMEGRANATE SEEDS.

#### KRISTIN

Come on, Lee, have a seat.

LEE LOOKS DOWN AT HIS SUB, WHICH IS CLEARLY NOT GOING TO FLY.

LEE

Just a second.

HE REACHES INTO THE BAG. WE CAN'T SEE WHAT HE'S DOING. A MOMENT LATER HE SITS DOWN WITH THE OTHER WOMEN, AND SETS DOWN HIS PLATE, WHICH HOLDS THREE PIECES OF LETTUCE. HE STARTS TO SLICE ONE OF THEM UP WITH A KNIFE AND FORK.

**GRACE** 

Oh my God, look at you. I am such a

pig.

SHE THROWS HER POMEGRANATE SEEDS IN THE TRASH. LEE SMILES, AND WE...

CUT TO:

## SCENE M

EXT. PARKING LOT/INT. LEE'S CAR - LATER (DAY THREE)

LEE AND THE OTHER WOMEN WALK OUT TO THE PARKING LOT.

KELLY

See you bitches tomorrow.

LEE

Okay, bye... whores.

KELLY HEADS FOR HER 1281, KRISTIN FOR HER SAAB, AND GRACE FOR HER WHITE MINI-COOPER. LEE HEADS FOR HIS GIANT PONTIAC GRAND PRIX.

GRACE

Is that your car?

LEE

Oh, this? It's a loaner. My Beetle is in the shop. It needed a new bud vase.

GRACE NODS, RELIEVED. THEY ALL GET IN THEIR CARS. LEE WAVES TO THEM AS THEY PULL OUT.

LEE (CONT'D)

Bye! Bye! (AS SOON AS THEY'RE GONE) Oh God, I'm so hungry!

CUT TO:

EXT. ASTRO TACO DRIVE-THRU - MOMENTS LATER

LEE IS AT THE INTERCOM.

LEE

(REGULAR VOICE) I'd like-- (THEN,

WOMAN'S VOICE) I'd like one meat

lover's burrito, extra meat, please.

ATTENDANT

Thank you, drive forward.

LEE PULLS UP TO THE WINDOW, LOOKS UP AND SEES THAT THE ATTENDANT IS... ANGEL.

HE LOOKS RIGHT AT LEE, WHO SITS THERE, FROZEN, FOR WHAT FEELS LIKE AN ETERNITY.

ANGEL

Five eighty-five.

ANGEL CLEARLY DOESN'T RECOGNIZE HIM. LEE HANDS HIM A TEN. ANGEL TAKES IT, GIVES HIM BACK HIS CHANGE, THEN MECHANICALLY HANDS HIM A BAG OF FOOD.

ANGEL (CONT'D)

(MONOTONE) Thankyouhaveanicedayma'am.

LEE

(WOMAN'S VOICE, CONCERNED) You too.

LEE LOOKS AT HIM FOR A BEAT, TAKING IN HOW MISERABLE HE IS, THEN PULLS AWAY.

CUT TO:

INT. CAR - MOMENTS LATER

LEE IS PARKED BY THE SIDE OF THE ROAD. THE LOOK ON ANGEL'S FACE IS CLEARLY WEIGHING ON HIM. HE TAKES A BITE OF HIS BURRITO.

LEE

Ah, screw it.

HE PUTS DOWN THE BURRITO AND STARTS THE CAR.

CUT TO:

EXT. DRIVE-THRU - MOMENTS LATER

LEE PULLS UP TO ANGEL AT THE DRIVE-THRU WINDOW AGAIN.

LEE

(WOMAN'S VOICE) Excuse me, I have a

bone to pick with you.

(MORE)

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LEE (CONT'D)

You gave me change for a ten and I gave you a three hundred dollar bill.

ANGEL

Excuse me?

LEE

I know, because it had a picture of Oprah Winfrey on it.

ANGEL

Lady, you're crazy. Get out of here.

LEE

Okay, but I just have one more thing to say: (REGULAR VOICE) It's me, Lee.

ANGEL

Lee?

LEE

Yep. (RE: CLOTHES) This is what I had to do to get a job. Still want in?

ON ANGEL'S SHOCKED REACTION, WE...

FADE OUT.

END OF ACT TWO

# ACT THREE

## SCENE P

FADE IN:

EXT. ASTRO TACO DRIVE-THRU - MOMENTS LATER (DAY THREE) LEE AND ANGEL ARE AS WE LEFT THEM.

LEE

...that's how I got the job. And I want to help you get one, too. What do you say?

ANGEL

I don't know, man. You have to understand, this kind of thing is very frowned upon in my culture.

LEE

Oh, 'cause my culture just freakin' loves it.

A MANAGER CROSSES BY.

MANAGER

Hey, Angel, no flirting with the customers.

ANGEL

What? (RECOILING) Aw, gross!

LEE

Look, I can't stand to see you like this. And I would be proud to work with you again. In a fancy office and everything.

ANGEL THINKS FOR A BEAT. A COUPLE OF CARS BEHIND LEE START TO HONK. THE MANAGER RE-APPROACHES.

MANAGER

Hey, Angel. We got cars backed up.

ANGEL LOOKS AT LEE AND MAKES A DECISION.

ANGEL

You know what? I quit. I'm going to go work with my friend here.

LEE

(REGULAR VOICE) Yeah, you are! THE MANAGER LOOKS AT LEE.

MANAGER

As what? A transvestite prostitute?

ANGEL

No. But I can see how you'd go there.

CUT TO:

## SCENE R

## INT. ANGEL'S APARTMENT - MORNING (DAY FOUR)

A MESSY, ONE-BEDROOM, GUY'S APARTMENT. THERE IS A KNOCK AT THE DOOR. ANGEL, IN PAJAMAS, OPENS IT ON LEE, WHO'S DRESSED IN A MAN'S SUIT AND CARRIES A GARMENT BAG.

LEE

See the Rams-Eagles game last night? Gibson kept coming at Vick like an animal, and they still destroyed us.

ANGEL

I appreciate what you're doing, Lee, but no amount of football talk is going to make this easier. Go ahead. Make me pretty.

LEE

Okay. I've been wearing Connie's clothes, but I'm not sure they're going to fit you.

ANGEL

I might have something.

HE LEADS LEE INTO HIS CLOSET AND SHOWS HIM A PILE OF WOMEN'S CLOTHES. LEE PULLS OUT SOME BRAS AND A BLOUSE.

LEE

Where did you get all this?

ANGEL

Sometimes I entertain my dates so hard that they forget to take all their stuff.

LEE

Okay...

HE PULLS OUT A COUPLE OF DRESSES:

LEE (CONT'D)

...but what the hell did these girls go home in?

ANGEL SHRUGS, "YOUR GUESS IS AS GOOD AS MINE."

LEE (CONT'D)

Alright, let's take a look at you. LEE LOOKS HIM OVER APPRAISINGLY.

LEE (CONT'D)

The good news is, you've got a long neck and narrow shoulders. The bad news is you've got no hips and your ass is flat as a pancake.

ANGEL

(HURT) Hey.

LEE

We need to put you in something that's going to give you some curves. Maybe a skirt with a pleat or ruffle and a chunky belt.

ANGET

Damn, where'd you learn this stuff?

LEE

You really want to know?

FLASHBACK TO:

## INT. LEE & CONNIE'S BEDROOM - MORNING (A FEW DAYS AGO)

LEE IS GETTING READY FOR HIS INTERVIEW WITH VANESSA. (NOTE: THE MUSIC CUE FOR THIS IS NOT "DUDE LOOKS LIKE A LADY.")

HE TRIES ON A TRULY UNFORTUNATE SHORT SKIRT... THEN A WRAP DRESS, WHICH HE CANNOT KEEP CLOSED BECAUSE HE HAS TIED THE BELT AROUND HIS NECK, THINKING IT IS A SCARF... THEN A CONSERVATIVE BUTTON-DOWN COLLARED BLOUSE, WHICH LOOKS GREAT UNTIL WE PAN DOWN AND REVEAL THAT IT STOPS ABOUT THREE INCHES ABOVE HIS BELLY BUTTON...

NOW IN A NICE BUSINESS SKIRT, HE SQUEEZES INTO A PAIR OF CONNIE'S HEELS AND PRACTICES WALKING. TO KEEP HIS BALANCE, HE SOUATS AND HOLD HIS ARMS OUT, WHICH MAKES HIM LOOK LIKE SOMEONE WHO'S TRYING TO WALK A TIGHTROPE AND TAKE A SHIT AT THE SAME TIME. FINALLY, HE STARTS TO GET THE HANG OF IT. HE CONFIDENTLY STRIDES ACROSS THE ROOM AND STOPS IN FRONT OF THE MIRROR. HE CLEARLY LIKES WHAT HE SEES. UNTIL HE TURNS SIDEWAYS AND NOTICES THE BULGE IN HIS SKIRT.

HE LOOKS AT A ROLL OF DUCT TAPE, WINCES, AND TOSSES IT ASIDE. PICKS UP AN EXTENSION CORD AND REJECTS THAT, TOO. THEN FINDS AN ACE BANDAGE: THAT'S MORE LIKE IT...

BACK IN FRONT OF THE MIRROR, HE TURNS SIDEWAYS: NO MORE BULGE. HE SMILES, PLEASED.

HE LOOKS THROUGH CONNIE'S MAKE-UP DRAWER. IT'S A SEA OF CONFUSION: JUST A BUNCH OF UNLABELED PALETTES OF COLORED POWDER. HE RUBS THINGS, SMELLS THINGS, TASTES THINGS. THEN HE SHRUGS AND WE...

RESET TO:

#### INT. DEPARTMENT STORE COSMETICS COUNTER - LATER

A MAKE-UP ARTIST IS BEHIND THE COUNTER, NEATENING THE SHELVES, WHEN SHE HEARS...

MALE VOICE (O.S.)

Excuse me, miss?

SHE TURNS AROUND AND JUMPS BACK, STARTLED.

MAKE-UP ARTIST

Oh my God!

WE REVEAL LEE, WHO LOOKS LIKE ROBERT DENIRO AT THE END OF "RAGING BULL": HE'S GOT SHINY PLUM LIP STAIN ON HIS EYELIDS, DARK PEARLESECENT EYE SHADOW ON HIS LIPS, HIS EYES ARE NEARLY SEALED SHUT WITH CLOTS OF MASCARA...

LEE

Help me.

... AND WHEN HE SPEAKS HE REVEALS THAT WHATEVER IS ON HIS LIPS HAS ALSO GOTTEN ALL OVER HIS TEETH.

## END FLASHBACK.

LEE PUTS SOME FINISHING TOUCHES ON ANGEL'S FACE.

LEE (CONT'D)

She was great. Really confused, but

great. (THEN) There. Done.

WE REVEAL ANGEL, FULLY DRESSED AND MADE UP.

ANGEL

How do I look?

LEE

Wa-sabi.

ANGEL

Is that good?

LEE

Evidently. Hang on, one more thing.

HE HANDS ANGEL AN ACE BANDAGE.

LEE (CONT'D)

This one's all you.

ANGEL

(LOOKS IT OVER, THEN) I'm going to

need a bigger bandage.

CUT TO:

#### SCENE R

# INT. FLEMING PHARMACEUTICALS OFFICE - LATER (DAY FOUR)

WE'RE TIGHT ON TWO PAIRS OF HIGH HEELS WALKING DOWN A HALLWAY. WIDEN TO REVEAL LEE AND ANGEL, FULLY DRESSED AND MADE-UP. ANGEL WALKS WITH A HIP-SWIVELING SASHAY.

LEE

Hey, Shakira, this is a workplace.

Tone down the booty-shake a little.

ANGEL

Right. I'm just a little nervous.

LEE

We went over the pamphlets, you're

gonna do great. Now, try your voice.

ANGEL

(HIGH, VIBRATO) Hello, I'm Angel.

LEE

Too Julia Child.

ANGEL

Okay. (THROATY) Hi, I'm Angel.

LEE

Now you're in a lung cancer ad.

ANGEL

(ANOTHER TRY) Is this better?

LEE

There you go.

RESET TO:

## INT. VANESSA'S OFFICE - MOMENTS LATER

VANESSA IS THERE, FACING AWAY, WHEN LEE AND ANGEL ENTER. SHE TURNS AROUND AND ANGEL TAKES HER IN, IMMEDIATELY SMITTEN.

VANESSA

Hi, I'm Vanessa.

ANGEL

(DISTRACTED) Likewise. (THEN) I

mean, Angel Ortiz.

VANESSA

Nice to meet you. I love your blouse.

ANGEL

Thank you. Your ass looks tight in

those pants.

VANESSA

Excuse me?

ANGEL GIVES HER A WEAK SMILE, AND WE...

RESET TO:

## INT. BULLPEN - LATER

LEE IS AT HIS DESK. KRISTIN APPROACHES, WITH A SHOPPING BAG.

KRISTIN

Hey, how's it going?

LEE

Pretty good. I'm just getting used to

everything.

KRISTIN

I hope Grace isn't being too rough on

you.

(MORE)

KRISTIN (CONT'D)

She gave me a hard time when I first started working here, too, and now we're such good friends. We even have nicknames for each other, like I call her "Hottie" or "Princess", and she calls me "Dumbass" or "Sausage-Fingers".

LEE

That's... so sweet.

KRISTIN

So, hey, I got you something.

SHE HANDS LEE THE SHOPPING BAG. HE PULLS OUT A STYLISH LEATHER HAND BAG.

LEE

Thank you. But, can I ask you, Wow. what's so bad about my pocketbook?

KRISTIN

Besides the fact that you call it a pocketbook? Well, don't take this the wrong way, but it seems like you haven't been shopping in... this century.

LEE

Huh.

KRISTIN

Look, I know what it's like, taking care of a kid and trying to keep up with these fashion plates here.

(MORE)

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KRISTIN (CONT'D)

But you have to remember: just because you're a mom doesn't mean you're not a woman too. You can't neglect yourself.

LEE

(BEAT) Maybe you're right. Maybe I have been neglecting... myself.

KRISTIN

Well, stop it! (THEN) Ooh, and inside the bag is the next selection for book club. It's about a girl who comes of age during a spelling bee in Rwanda.

ANGEL (O.S)

(FIERCE WHISPER) Lee! Lee! LEE SEES ANGEL, PEEKING HIS HEAD AROUND A CORNER.

LEE

(TO KRISTIN) Excuse me for a second. LEE APPROACHES ANGEL.

LEE (CONT'D)

How'd it go?

ANGEL

Not good, man. I got so nervous I forgot everything I learned. And then I made this joke, about Celebrex being a Kool and the Gang song, that she did not think was funny. Why didn't you tell me she was so hot?

LEE

She's over 21 and she's not drunk. I didn't think she'd be your type.

ANGEL

I know, but she was. That ace bandage was holding on for dear life.

LEE

Do you want me to go to talk to her? ANGEL

No, she already left for a meeting. And I don't want you risking your job for me. I'm sure Astro Taco will take me back.

VANESSA ENTERS IN THE BACKGROUND.

VANESSA

(TO ASSISTANT) Jessica, will you call Dr. Lerner and tell him I'm going to be late? My car won't start.

ANGEL AND LEE EXCHANGE A LOOK. ANGEL GOES OVER TO VANESSA. ANGEL

I think I might be able to help you.

CUT TO:

## SCENE T

## INT. BAR/CLUB - LATER (NIGHT FOUR)

THIS IS A NICE BAR WITH A DANCE FLOOR IN THE BACK. ANGEL, LEE, KELLY, GRACE, AND KRISTIN ARE AT A TABLE, HAVING DRINKS.

ANGEL

And once I got it running, she was like, "Anyone who'd get under a car in a skirt is worth taking a chance on."

**GRACE** 

Why do you know so much about cars?

ANGEL

Oh, I don't, but this was easy. just had to tune the solenoid so the drive gear meshed with the flywheel.

THEY LOOK AT HIM, CURIOUS.

ANGEL (CONT'D)

So what's Vanessa like as a boss? she just all about the job, or does she have a husband...?

KRISTIN

No husband.

ANGEL

(PLEASED) Really?

KELLY

Yeah. And, personally, I think she might be a lesbian.

ANGEL

(INTRIGUED) Huh.

ANGEL LOOKS TO LEE: "THIS JUST GOT INTERESTING." LEE LOOKS BACK AT HIM: "ARE YOU FUCKING INSANE?"

SFX: "IRON MAN" RING TONE

LEE

I have got to change that.

HE LOOKS DOWN AT THE CALLER I.D., WHICH SAYS "CONNIE", THEN QUICKLY SILENCES THE PHONE.

LEE (CONT'D)

Well, I should probably be getting

home. You know, single mom.

ANGEL

What?

LEE

Shhh.

**KELLY** 

Come on, don't be lame, the night is

young. Let's dance.

ANGEL AND LEE LOOK AT EACH OTHER.

ANGEL/LEE

Dance?

RESET TO:

#### INT. DANCE FLOOR - MOMENTS LATER

KELLY, GRACE AND KRISTIN DRAG ANGEL AND LEE OUT ONTO THE DANCE FLOOR. THEY DO THEIR BEST TO MIMIC THE OTHER WOMENS' MOVES. IT'S DICEY AT FIRST, BUT SLOWLY THEY GET INTO IT.

AFTER A BEAT, ONE END OF LEE'S ACE BANDAGE PEEKS OUT FROM UNDER HIS SKIRT. HE'S OBLIVIOUS AS IT FALLS A LITTLE LOWER, THEN A LITTLE LOWER. THEN ANGEL UNKNOWINGLY STEPS ON IT AS LEE DANCES AWAY FROM HIM, AND THE BANDAGE COMES COMPLETELY UNRAVELLED BETWEEN THEM.

LEE NOTICES SOMETHING FEELS, UM, DIFFERENT, AND LOOKS DOWN TO SEE THE ACE BANDAGE LYING ON THE FLOOR. HE AND ANGEL LOCK EYES, PANICKED. LEE HURRIES OFF THE DANCE FLOOR, AND WE...

RESET TO:

INT. CLUB LADIES' ROOM - MOMENTS LATER

LEE ENTERS AND LOCKS HIMSELF IN THE STALL.

SFX: "IRON MAN" RING TONE.

LEE

(AT WIT'S END, INTO PHONE) Hello?

INTERCUT WITH:

INT. LEE & CONNIE'S HOUSE - SAME TIME

CONNIE IS IN THE KITCHEN.

CONNIE

There you are. I've been trying to--

What's that music? Where are you?

LEE

I'm out with some friends from work.

CONNIE

Seriously, Lee? We've barely spoken

in two days, I was kind of hoping--

WE HEAR THE BATHROOM DOOR OPEN, AND A SECOND LATER:

KELLY (O.S.)

Lee? I saw you run off the dance

floor. Everything okay?

CONNIE

Who's that woman?

LEE

(WOMAN'S VOICE) I'll be right there!

CONNIE

And who's that woman?

LEE

(FLUSTERED, REGULAR VOICE) No one!

I've got to go!

HE HANGS UP THE PHONE. END INTERCUT.

KELLY

Who was that? Do you have a guy in there with you?

LEE

(HATING HIMSELF, WOMAN'S VOICE) Yes.

Could you give us some privacy?

KELLY

Wow, my kind of girl.

SHE EXITS. LEE HEARS THE DOOR CLOSE.

LEE

And now I'm a slut.

AND WE...

CUT TO:

## SCENE W

EXT. LEE & CONNIE'S HOUSE - LATER (NIGHT FOUR)

CONNIE IS PACING AROUND, AGITATED. KAT IS ON THE COUCH. THE PHONE RINGS.

KAT

See, Mom, I'm sure that's Dad now.

CONNIE

That's not my phone.

KAT FOLLOWS THE SOUND TO HER "DEAD" CELLPHONE AND ANSWERS IT.

KAT

(INTO PHONE) Hello?

VOICE (V.O.)

("TEENAGER") Wassup! I was like, "Oh

my God!" And she was like "Totally!"

And I was like "Oh no you didn't!"

KAT

Who is this?

THE DOOR OPENS AND LEE WALKS IN, TALKING ON HIS PHONE.

LEE

You're welcome.

KAT

Oh my God. Thank you. (SHE HUGS HIM)

I love you, Daddy. (THEN WHISPERING

IN HIS EAR) But I'm not sure Mom does

right now.

LEE

(WHISPERING) Good looking out.

SHE EXITS. AS SOON AS SHE'S GONE:

LEE (CONT'D)

Okay, before you say anything, I have something for you, too.

HE HOLDS OUT THE SHOPPING BAG KRISTIN GAVE HIM.

CONNIE

Uh-uh, Lee. Some cheap box of chocolates or porn-y lingerie isn't going to cut it this time.

LEE

Just open it.

SHE DOES.

CONNIE

(SHOCKED) You bought me a bag?

LEE

Yeah. It occurred to me that you haven't been able to go shopping in... this century.

CONNIE

This is really nice. How the hell did you pick it out?

LEE

I had some help. (THEN) Look, I think I lost sight of the fact that I'm not the only person this past year has been tough on. I'm sorry if I've been neglecting you.

CONNIE

(WITH A SMILE) Look at that, you figured it out.

LEE

It won't happen again. Tomorrow night, I am taking you out. And not to the bar.

CONNIE

And Brian and Angel?

LEE

Will be at least two tables away. SHE SMILES AND KISSES HIM.

LEE (CONT'D)

Oh, I almost forgot. Look in the bag. SHE PULLS OUT THE BOOK KRISTIN GAVE HIM.

CONNIE

(READING) "A Rainbow Over Rwanda"?

LEE

Yeah. I thought you might want to read it, and, uh, tell me what it's about.

SHE LOOKS AT HIM, IMPRESSED, AND WE...

FADE OUT.

# END OF ACT THREE

<u>TAG</u>

FADE IN:

INT. BAR - NIGHT (NIGHT FIVE)

LEE AND ANGEL ARE AT A TABLE. THEY ARE STARING AT AN ATTRACTIVE WOMAN AT THE BAR.

LEE

Come on, go talk to her.

ANGEL

Why don't you go?

LEE

I'm a married man.

ANGEL

Fine.

HE APPROACHES THE WOMAN.

ANGEL (CONT'D)

Excuse me, I'm Angel.

HOT WOMAN

Nice to meet you.

ANGEL

I couldn't help noticing... you have

no visible panty lines. How do you

make that happen?

SKEEVED OUT, THE WOMAN WALKS AWAY. ANGEL LOOKS TO LEE, "I TRIED", AND WE...

FADE OUT.

END OF SHOW