

Tales of Lace

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Opening credits.

A montage of sexy women modeling lingerie.

This is overlaid on an image of a young woman's hands sketching out lingerie patterns. The music is upbeat and quick as the shots of the woman are fast and stylized.

(Very Miami vice)

1 INT. PHIL'S MAIN LIVING ROOM -- DAY 1
(CAROL, MELISSA, PHILIP, SCHAEFF, TRIXY)

Music continues into scene:

PHILIP KENNARDS, the owner of TALES OF LACE lingerie stores, sits uncomfortably in his Art Deco chair. Philip is sucking on a unlit CIGAR. He pulls out the chewed end from his mouth and rubs his face.

He seems agitated.

THE CAMERA PULLS AWAY FROM HIS FACE, WE SEE THAT PHILIP IS WELL DRESSED IN A SUIT THAT SCREAMS MONEY.

He takes a sip of his drink with a wince of dissatisfaction.

AS WE CONTINUE TO DOLLY AWAY, WE FIND SCHAEFF CHANDLER, PHILIP'S RIGHT HAND MAN SITTING RIGHT NEXT TO HIM.

Schaeff is also dressed to kill. The two of them look like British secret service.

We finally reveal what the two of them are looking at.

A model wearing a MASK OF FEATHERS and what looks like a grandma SWIMMING SUIT WITH FRINGES AND LACE. Over it she has what looks like Bondage, PATENT LEATHER OUTFIT.

The sexy lingerie looks more like a clown costume. Philip can't bear any more he begins to peek through his fingers.

The next girl begins her way down the stairs.

This girl like the last is wearing a face mask right out of a New Orleans stage play. She has on an equally disgusting outfit on.

PHILIP
No.No.No!!! God No. Please stop!
This is the worst piece of crap I
have ever seen.

2 ÔÈUWÓ]Ö,ÌÄ]ÎOÎWÍÅ]ÆOKÎÇEÏÎMÓVTÓAË.ÃÈ]ÕÔZ
(LAURIN)

2

A close up of a PORTFOLIO stuffed to the gills with sheets and rolls of designer sketches.

THE CAMERA DOLLIES REVEALING A VERY SEXY PAIR OF LEGS THAT WERE HIDDEN BY THE OVERFLOWING PORTFOLIO.

We follow the sexy legs up to LAURIN CACHE, a very creative lingerie designer who sit waiting in Philip's entrance way.

Laurin's face looks concerned. She begins to bite her lip.

3 INT. PHIL'S MAIN LIVING ROOM -- CONTINUOUS
(CAROL, MELISSA, PHILIP, SCHAEFF, TRIXY)

3

PHILIP

You call this sexy lingerie? This is anything but sexy or lingerie. I thought you were supposed to be good.

Philip is shaking his head and has thrown his hands in the air

Schaeff fixes his tie.

SCHAEFF

What I think Mr.Kennards is trying to say is it might not fit the parameters that his store's cliental are normally accustom to.

PHILIP

Damn right.

A small petite sexy woman stands in front of the two taking the abuse. She is CAROL GLENINGS, the designer of the lingerie the two of them have been looking at.

CAROL

Okay.

She quietly follows the two models up the stairs and out of sight.

Philip puts the cigar back in his mouth.

PHILIP

Who's next?
(agitated)

SCHAEFF

Laurin Cache.

4 INT. PHIL'S FRONT ENTRANCE WAY -- LATER 4
(LAURIN)

Close up on Laurin listening.

5 INT. PHIL'S MAIN LIVING ROOM -- CONTINUOUS 5
(PHILIP, SCHAEFF)

PHILIP
Who?

SCHAEFF
Laurin Cache.
(Shaff says it as if
Philip should know
who she is)
She's an up and coming designer who
has a reputation for passion towards
her work.

CUT TO:

6 INT. PHIL'S MAIN LIVING ROOM -- CONTINUOUS 6
(CAROL, PHILIP, SCHAEFF)

Carol walking down the stairs rejected. Off Screen Philip's
cell phone rings.

Philip answers the phone in a close up.

PHILIP
Hi Sweetie. Hold on a second.

Philip turns towards Schaeff.

PHILIP (CONT'D)
(to Schaeff)
Whatever, send her on in.

Schaeff gets up and walks out the room with Carol.

Philip sits back down in his chair and throws the cigar back
into his mouth.

PHILIP (CONT'D)
You there Lucy?

7 INT. CLOSE UP OF LUCY AT WINDOW -- DAY 7
(LUCY, PHILIP)

LUCY, Philip's wife sits near a window.

LUCY
How's it going?

PHILIP
Lousy.

(CONTINUED)

LUCY

That bad, what are we going to do,
the new line has to be in by next
Friday. What are we going to do?

8 INT. PHIL'S MAIN LIVING ROOM -- CONTINUOUS 8
(PHILIP)

PHILIP

Relax, I got everything under control.

LUCY (V.O.)

Is that so Mr. control.
(sarcastically)

PHILIP

If your gonna start that Lucy I gotta
let you go. See ya later.

9 INT. PHIL'S FRONT ENTRANCE WAY -- CONTINUOUS 9
(CAROL, LAURIN, SCHAEFF)

Schaeff walks Carol out.

As he turns to face Laurin, he stops and is overwhelmed by
her beauty. He's momentarily weakened. Laurin looks up at
him, physically distraught. She looks as if she has been
sweating bullets

CAMERA ANGLES ARE ALL OFF KILTER.

SCHAEFF

Umm. I, Look, Don't be so nervous
Laurin, everything is going to be
fine.

10 INT. PHILIP'S MAIN LIVING ROOM -- CONTINUOUS 10
(LAURIN, PHILIP, SCHAEFF)

THE CAMERA PANS UP LAURIN'S SEXY LEGS TO HER SEXY SHY SMILE.

Philip sits back with a slight smile.

PHILIP

You must be Laurin. Schaeff here
speaks highly of you.

Laurin acknowledge Schaeff with a shy smile and nod of
gratitude.

PHILIP (CONT'D)

My chain of lingerie stores is the
largest in the world. I have 3 stores
in Hong Kong. If I buy your designs,
they would sell globally.

(MORE)

(CONTINUED)

PHILIP (CONT'D)

That's the great part, but the reality is my customers are hard to please. So what I need is a designer that is willing to understand the customer. A designer that is able to put their ego aside to get the job done. Laurin do you think you can put your ego aside for me?

LAURIN

Yes.

PHILIP

Great, Then you have one week to bring me what I need. Schaeff will give you all the details.

Laurin looks speechless. She looks to Schaeff, who gives her the thumbs up sign.

Laurin straightens herself.

LAURIN

Thank you Mr. Kennard.

Philip slowly takes the cigar from his mouth.

PHILIP

You can thank me if and when you get the job.

Just then Philip's cell phone rings.

PHILIP (CONT'D)

I have to take this, will you excuse me.

11 INT. PHIL'S FRONT ENTRANCE WAY -- CONTINUOUS 11
(LAURIN, SCHAEFF)

Laurin and Schaeff walk towards the door.

LAURIN

I hope I can do this, I don't want to let you down.

SCHAEFF

Don't worry Laurin, just be yourself.

12 INT. SUBTITLE "THREE DAYS LATER" 12

Subtitle " Three Days later. "

13 INT. KITCHEN BREAKFAST NOOK -- MORNING
(LUCY, PHILIP, SCHAEFF)

13

Philip and Schaeff sit around the table in the breakfast nook. Philip is dressed in his robe and slippers while Schaeff sits next to him dressed in a suit.

Philip has the NEWSPAPER out and a half full glass of OJ next to him.

PHILIP
How's your girl doing?

SCHAEFF
You mean Laurin?

PHILIP
Who else would I be talking about?

SCHAEFF
I was going to call her today.

Lucy, Philip's wife enters the room pissed. She turns to both of them overhearing what was just said.

LUCY
Who you gonna call today?

Philip looks up at Lucy.

PHILIP
What's the matter with you.

LUCY
Your what's the matter with me.

She storms through the cupboards looking for a clean coffee cup and the sugar.

A CLOSE UP OF SCHAEFF LOOKING UNEASY.

Schaeff and Philip look at each other at the cupboard doors SLAM in the back ground.

LUCY (CONT'D)
Where the hell is the sugar?

Philip ignores her.

PHILIP
I believe I put it away in that cupboard.

Schaeff points to one of the cupboards.

(CONTINUED)

LUCY
Typical, putting things in places
where they don't belong.

PHILIP
Christ! What is it going to take!

Schaeff looks as if he has been caught in the middle of a domestic argument.

LUCY
You figure it out Philip, since your
so good at figuring things out.

PHILIP
Please Lucy do we have to in front
of Schaeff?

LUCY
Oh come on Philip, Schaeff knows you
were fucking the models, hell everyone
knew, I just happened to be the last
to find out.

A CLOSE SHOT OF SCHAEFF WHO HAS HIS BACK TO LUCY CRINGING.

14 FULL SHOT BREAKFAST NOOK -- CONTINUOUS
(LUCY, PHILIP, SCHAEFF)

14

Philip wipes his face off then his cell phone rings.

A CLOSE SHOT OF LUCY ROLLING HER EYES.

LUCY
Saved by the bell once again.

Lucy walks by Philip and out the room.

A CLOSE SHOT OF PHILIP SHRUGGING HIS SHOULDERS.

PHILIP
(into phone)
Hello?... Yes, okay see you at 9.

Philip hangs up the phone.

SCHAEFF
I don't have you down for a 9am?

PHILIP
I'm meeting with my banker.

SCHAEFF
Is everything okay?

PHILIP
Everything is fine.

(CONTINUED)

CLOSE UP OF PUZZLED LOOK ON SCHAEFF.

SCHAEFF

So what was all that about with Lucy?

PHILIP

Didn't you ever wonder why that model
Trixy isn't around anymore?

SCHAEFF

Come to think of it, I haven't seen
her in awhile. What happened to
her?

PHILIP

Remember last years Fall release,
and we were all celebrating at
Vacatio....

DISSOLVE TO:

15 INT. MASTER BEDROOM -- DAY
(PHILIP, TRIXY)

15

PHILIP (V.O.)

(cont.)

...Well... The alcohol got the better
of me.

FLASHBACK

Philip and TRIXY, a beautiful model stumble into the master
bedroom. Philip and Trixy are obviously drunk as they fumble
about.

Philip makes it to his bed and plops down. In his hand is
an EMPTY CHAMPAGNE BOTTLE.

Trixy walks around checking out the huge room.

TRIXY

Wow you have a great place.

PHILIP

(with his arm over
his eyes)

I haven't drank so much champagne in
my life.

Trixy now focuses her attention on Philip.

TRIXY

What about your wife?

PHILIP

What about my wife?

(CONTINUED)

She walks over to the bed and straddles Philip.

TRIXY
You are definitely one of the craziest
guys I've ever met.

Philip pulls his arm away from his face as...

Trixy continues by helping his arm around her. She kisses
his nose and then licks it.

TRIXY (CONT'D)
You know why I went home with you.

PHILIP
No, why would you go home with an
old man like me.

TRIXY
When I looked across the room today,
I saw a confident man, a man that
knows what he wants, and takes what
he needs.

PHILIP
Guilty as charged.

Philip grabs her and pulls her to him.

They aggressively ravish into each other.

16 INT. MASTER BEDROOM SS#1 -- DAY 16
(PHILIP, TRIXY)

SS #1 Philip and Trixy B/G

17 INT. MASTER BEDROOM -- CONTINUOUS 17
(LUCY, PHILIP, TRIXY)

The two lovers are getting dressed, when a woman enters the
foreground.

It's Lucy.

LUCY
You sonovabitch! And you fucking
whore get out of my house.

Lucy runs out of the bedroom, crying as she goes.

18 INT. BREAKFAST NOOK -- DAY 18
(PHILIP, SCHAEFF)

SCHAEFF
I never knew.

(CONTINUED)

PHILIP
Now you know, get on Laurin we're
running out of time.

Philip stands up to leave.

PHILIP (CONT'D)
I gotta go, I need to get ready for
my 9am.

Schaeff gets on his cell phone.

19 INT. DESIGN ROOM -- DAY 19
(LAURIN)

A close up of a phone as it rings.

WE SLOWLY BOOM UP AND REVEAL A MESS OF A ROOM AND THERE IN
THE CORNER ON THE COUCH IS LAURIN PASSED OUT.

On the floor next to her lays an empty bottle of wine and a
empty wine glass.

20 INT. BREAKFAST NOOK -- DAY 20
(LUCY, SCHAEFF)

Schaeff is still on his cell phone.

Lucy walks in dressed to go out and carrying her coffee cup.
As she is passing Schaeff.

LUCY
Schaeff darling, sorry about being a
bitch earlier.

CLOSE UP OF SCHAEFF ON THE PHONE, HE LOOKS UP.

SCHAEFF
That's okay Lucy.

Lucy notices the stress on Schaeff's face.

LUCY
Is everything okay Schaeff?

SCHAEFF
Everything will be fine.

Schaeff walks away dialing on his cell phone and calling
again.

21 EXT. INFINITY POOL -- DAY 21
(JOE, SALLY)

It looks as if the sun is casting a perfect shade of sunset
red on SALLY as she lays soaking up the rays. She leans
over and grabs a STRAWBERRY from a bowl of fruit.

(CONTINUED)

She pulls her sunglasses down on her nose exposing her eyes.

She looks over at the pool, where her boyfriend JOE is pulling himself out of the water in slow motion. She melts as the sun dances off his wet body.

She casts him a seductive stare and slowly rubs the fruit around her lips.

He walks up to her and kneels down next to her.

She rises to kiss him.

They kiss silhouette against a running waterfall in the pool directly behind them.

SALLY

I thought we were never going to make it here.

JOE

Well here we are.

SALLY

I have never met anyone I wanted to spend every waking moment with, until you stumbled into my life.

They kiss some more.

JOE

Shall we try the water.

SALLY

Okay.

Sally and Joe get into the water.

Small montage of the two playing and swimming in the water.

22 INT. DESIGN ROOM -- DAY
(LAURIN, SCHAEFF)

22

Schaeff makes his way through the door to find the designer studio a DUMP. The windows are drawn and it looks dark.

Schaeff coughs because of the horrible stale air.

Laurin is still passed out.

SCHAEFF

No, No, No.

He then kneels down next to the couch, where Laurin lays as if someone threw her upside down almost.

She is still passed out.

(CONTINUED)

SCHAEFF (CONT'D)

Laurin come on, don't do this to me.

Laurin shows some signs of life, but she quickly turns over and continues to sleep.

Schaeff jumps up, and takes out his phone.

SCHAEFF (CONT'D)

Sally where are you?

He puts his cell phone up to his ear.

23 EXT. INFINITY POOL -- AFTERNOON 23
(SALLY)

SALLY'S CELL PHONE IS RINGING AS WE DOLLY AROUND HER PURSE, HER PHONE STICKING SLIGHTLY OUT.

In the background you can see Sally and her boyfriend getting more intimate.

24 EXT. INFINITY POOL SS#2 -- CONTINUOUS 24
(SALLY)

SS #2 Sally and Boyfriend.

25 INT. PHIL'S FRONT ENTRANCE WAY -- LATER 25
(SCHAEFF)

Schaeff is on his cell phone.

SCHAEFF

Yes I am busy beyond measure.

26 INT. SKYLIGHT ROOM -- DAY 26
(MELISSA)

A beautiful young woman lays back on her Art Deco florescent flavored couch.

It is MELISSA, she is wearing a very casual but cute white bobby socks and lounging around outfit. She twirls her hair as she talks on the phone.

MELISSA

You need a break, any how we haven't seen each other in days.

27 INT. PHIL'S FRONT ENTRANCE WAY -- CONTINUOUS 27
(SCHAEFF)

Schaeff looks at his watch.

SCHAEFF

I have a meeting to get to at 3.

(CONTINUED)

MELISSA (O.S.)
Can't you swing over for a bit right
now.

SCHAEFF
Well....

MELISSA (O.S.)
Please.....

SCHAEFF
Well, okay.

28 INT. SKYLIGHT ROOM -- CONTINUOUS 28
(MELISSA)

Melissa jumps up in excitement.

MELISSA
Fantastic, I'll even give you a
massage to help you relax.

SCHAEFF (O.S.)
Okay see you soon.

29 EXT. INFINITY POOL -- DAY 29
(JOE, SALLY)

Sally slowly exits the water in slow-motion naked. Joe waits
with a fluffy white robe. He wraps her in it, then follows
with a hug.

They stand holding each other.

SALLY
I needed this.

Her cell phone rings.

They have a moment.

Sally ignores it.

JOE
You are a needed woman.

She turns and faces him.

SALLY
I need you.

JOE
You have me. Go head and answer it.

Sally answers her cell phone.

(CONTINUED)

SALLY
Are you sure.

Joe nods.

SALLY (CONT'D)
This is Sally.

She listens.

30 INT. GREEN HALLWAY -- DAY 30
(SCHAEFF)

Schaeff stops in his tracks.

SCHAEFF
SALLY! It's you. Thank god! I
need you, Laurin needs you, we need
you!

31 EXT. INFINITY POOL -- CONTINUOUS 31
(JOE, SALLY)

Sally kisses Joe as she listens to Schaeff.

SALLY
Calm down Schaeff what seems to be
the problem?....

SCHAEFF (O.S.)
It's Laurin, I don't know what's
wrong with her, her deadline is four
days away. I don't know what to do.

Joe kisses her on the nose and forehead as she listens.

SALLY
Well I'm on vacation right now, and...

32 INT. GREEN HALLWAY -- CONTINUOUS 32
(SCHAEFF)

SCHAEFF
Please!!!! I'll pay for another
vacation, a longer vacation, but
Laurin seems lost without you.

Schaeff keeps walking and walks into.

33 INT. SKYLIGHT ROOM -- DAY 33
(MELISSA, SCHAEFF)

Schaeff stands there with the phone to his ear as Melissa
jumps up from the couch where she was reading a FASHION
MAGAZINE and talking on her phone.

(CONTINUED)

MELISSA

He's here let me go..okay bye.

She hangs up the phone, and attacks Schaeff as he battles her off while still on his cell phone.

SCHAEFF

Sally you hold the ball.

Melissa begins to open up Schaeff's fly.

MELISSA

(whispering)

I hold the ball.

Schaeff puts up a weak fight as he concentrates on his phone call.

34 EXT. INFINITY POOL -- DAY
(JOE, SALLY)

34

Joe and Sally are in each others arms.

JOE

Go.

Sally holds her hand over the phone.

SALLY

It's our vacation!

JOE

There will be time, anyhow if you don't go your mind will still be there all week.

She smiles.

SALLY

Ok Schaeff, I'll get on the next flight but you'll owe me.

35 INT. SKYLIGHT ROOM -- DAY
(MELISSA, SCHAEFF)

35

Melissa is helping Schaeff off with his suit jacket and his tie.

SCHAEFF

Thank you so much... ok, I'll arrange it. Ok Bye.

Schaeff hangs up the phone with a sigh of relief.

SCHAEFF (CONT'D)

What a load off my mind.

(CONTINUED)

Melissa is definitely frisky and pushes Schaeff into the sofa.

MELISSA
You believe in this woman?

SCHAEFF
I believe in Laurin..., and I believe
that Sally can make Laurin's vision
happen.

MELISSA
I can help you take more of a load
off your back.

She begins to take off his shoes.

MELISSA (CONT'D)
You stopped visiting me. You know
how I can't go long without you.

SCHAEFF
Well you need to learn.

Schaeff grabs his cell phone and calls another number.

MELISSA
Put your cell away.

SCHAEFF
I can't...

She gets frustrated with him but quickly shakes it off.

She unbuttons his pants and starts massaging his cock.

MELISSA
I told you I would give you a massage.

SCHAEFF
Clair, Schaeff, I need you to book a
flight, first thing out from Cabo to
LA... Yeah, for Sally... Thanks.

Melissa unbuttons Schaeff's shirt and Schaeff finally gives
in.

SCHAEFF (CONT'D)
(looking at his watch)
Ok, I can spare 30 min.

MELISSA
Thanks for squeezing me in.

She pulls his face away from his watch.

They kiss some more.

36 INT. SKYLIGHT ROOM SS#3 -- DAY
(SCHAEFF)

36

SS #3 Schaeff and Melisa.

37 INT. SKYLIGHT ROOM -- LATER
(MELISSA, SCHAEFF)

37

Melissa and Schaeff finish up. They sit back catching their breath.

MELISSA

So where are you taking me for dinner?

SCHAEFF

(rolling his eyes)

Look, I told you I was squeezing you in. I've got deadlines.

Melissa gets very upset.

MELISSA

Schaeff, you always have deadlines, are your deadlines are always more important than me.

SCHAEFF

Melissa, I told you before this job is my life. I don't have time for a serious relationship.

MELISSA

You mean you don't have time for me.

He gets up and starts putting on his cloths.

SCHAEFF

We've been down this road before
Melissa, I have always been honest with you.

MELISSA

Yeah, I know Schaeff, your jobs more important to you than anything. I'm just not willing to wait for you any longer.

SCHAEFF

Still friends?

MELISSA

Still friends.

38 INT. DESIGN ROOM -- DAY 38
(LAURIN, SALLY)

The door swings open to the design room and Sally walks in to find Laurin passed out in another outfit.

Sally puts her bags down, takes a deep breath, then dives right into cleaning up Laurin.

Sally opens the curtains and allows sunlight into the room.

Sally drags Laurin off the couch and out the room.

39 INT. UPSTAIRS SHOWER -- DAY 39
(LAURIN, SALLY)

Sally puts Laurin in the shower. She fumbles with the water and Laurin puts up a small struggle.

40 INT. UPSTAIRS SHOWER -- LATER 40
(LAURIN, SALLY)

Laurin is sitting sipping coffee while Sally is drying her hair. Laurin is slowly showing life again.

Sally smiles at Laurin as she sips from her coffee.

41 INT. DESIGN ROOM -- DAY 41
(LAURIN, SALLY)

Laurin sits behind her table. In front of her she has a stack of drawings she has been sketching.

Sally is standing next to her looking at the drawings.

SALLY
These are definitely workable. I
can start sewing immediately.

LAURIN
I'm not so sure... Do I add the
underlining in silk? Do I double up
on the lace and forget the straps?
I don't know, I don't know? I'm
never going to hit the deadline.

She bangs her head softly into her palm.

SALLY
Look, we'll take it step by step.
Okay, first let's pick out a design.

Sally flips through a few pages and finds a drawing of herself.

SALLY (CONT'D)
What's this.

(CONTINUED)

Laurin looks up and quickly rises to cover it up.

LAURIN

It's nothing....

Sally pulls it out and starts to study it.

It is of a drawing of Sally and Laurin standing naked under a shower fall.

LAURIN (CONT'D)

...It's just a sketch, now give it over.

SALLY

We sure had a lot of fun on that trip.

LAURIN

Well sure, that was before you met Joe and had the weekend of your life. I mean I'm happy you met Joe.. But you know my life changed, I don't have a Joe...

SALLY

Look Laurin, you should open your eyes more, and you would see that your Joe is standing right next to you.

LAURIN

Who?

SALLY

Schaeff.

LAURIN

Schaeff?

SALLY

Yes, Schaeff, He's a wonderful man, he has been nothing but supportive of you, and he has asked nothing in return. He's reliable, he compassionate, and he's...

Laurin buts in.

LAURIN

...not available. Anyhow, can we change the subject.

Sally puts the sketch down.

(CONTINUED)

SALLY
 Okay, okay, So lets look at this
 first design.

THE TWO GIRLS START WORKING IN THE BACKGROUND AS OUR CAMERA
 DOLLIES INTO THE SKETCH IN THE FOREGROUND.

DISSOLVE TO:

42 INT. MASTER SHOWER SS#4 -- NIGHT 42
 (LAURIN, SALLY)

FLASHBACK

SS #4 G/G Laurin and Sally flashback.

Laurin is showering outside under the moonlight. Sally walks
 up from outside.

43 INT. POOL TABLE/BAR -- NIGHT 43
 (PHILIP, SCHAEFF)

The balls break on the pool table.

We pull out to find Philip and Schaeff playing pool. Philip
 is chewing on another cigar.

SCHAEFF
 You should have seen her work.

PHILIP
 Impressive? Huh?

SCHAEFF
 Very, so organized and clean.

Philip hits a ball in.

CUT TO:

44 INT. DESIGN ROOM -- AFTERNOON 44
 (LAURIN, SALLY)

Montage of the two girls, Sally and Laurin working.

Laurin is busy sketching and pinning material together.

We also see her pinning lingerie on a sewing mannequin.

Meanwhile, Sally is busy sewing in the corner like a mad
 woman. She is finishing lacy bra's and panties. The place
 is a mess.

CUT TO:

45 INT. POOL TABLE/BAR -- CONTINUOUS
(PHILIP, SCHAEFF)

45

PHILIP
I like that.. You can tell a lot
about a person by their work space...,
and what about the designs?

Schaeff's shot is up.

SCHAEFF
Well, I'm not sure, she was keeping
the designs secret.

CUT TO:

46 INT. DESIGN ROOM -- AFTERNOON
(LAURIN, PHILIP, SALLY)

46

Laurin and Sally Montage:

PHILIP (V.O.)
Do you think she will be done in two
days?

47 INT. POOL TABLE/BAR -- CONTINUOUS
(LUCY, PHILIP, SCHAEFF)

47

Schaeff nods his head assertively.

SCHAEFF
You bet.

PHILIP
Good.

Philip turns to the table to line a shot.

Schaeff rolls his eyes, he can't believe he said she would
be done.

Philip leans up to Schaeff's air.

PHILIP (CONT'D)
(whispering)
How's things going with that model?

SCHAEFF
(whispering)
We broke up.

PHILIP
Oh.

Lucy walks into the room from the bedroom door. She heads
for the bar and stops to talk. She caught the two in the
whisper.

(CONTINUED)

LUCY

What are you two whispering about.

PHILIP

Nothing.

LUCY

If you two have to whisper then it must not be nothing.

She looks over at Schaeff.

Schaeff looks at his watch.

SCHAEFF

Wow look it's past eight. I really have to get going.

LUCY

Right. Whatever.

Lucy walks behind the bar.

Schaeff looks over at Philip.

PHILIP

Well I'm glad you feel strongly about this woman's talents. If she turns out to be as good as you have made her out to be then I think Tales of Lace will have a new head designer.

SCHAEFF

You got it.

Schaeff walks out nervous and sweating.

Philip looks over at his wife with a big smile.

Lucy makes and pours herself a drink.

LUCY

You're unbelievable.

PHILIP

What.

LUCY

You're looking like you have already won the championship, yet you haven't even entered the first race.

PHILIP

Schaeff feels good about this woman and That's good enough for me.

(CONTINUED)

LUCY
 Schaeff is terrified, and almost
 passed out before he left.

Philip puts his cue down and walks over to the bar.

PHILIP
 No he wasn't.

LUCY
 And what about this woman, the
 designer?

PHILIP
 What about her?

LUCY
 You think she's your answer?

PHILIP
 Enough about work, let's talk about
 us.

LUCY
 What's there to talk about, your
 never going to change.

PHILIP
 Look Lucy, I made a mistake, which
 is in the past... And I have changed.

LUCY
 You hurt me Philip, how am I supposed
 to ever trust you again.

PHILIP
 By opening your heart and letting me
 in.

Philip grabs Lucy closer to him. Lucy lets out a big girlish
 smile. It is the first time we see the cute side of Lucy.

Philip kisses her gently on the neck. She turns around and
 they begin to kiss.

CUT TO:

48 INT. DESIGN ROOM -- NIGHT
 (LAURIN, SALLY)

48

The two girls have made a small dent in the pile of work
 that lay ahead.

Sally on her cell phone.

(CONTINUED)

SALLY
Settle down Schaeff, everything will
be fine, But I have to let you go..
Okay by.

CUT TO:

49 INT. POOL TABLE/BAR SS#5 -- NIGHT 49
(LUCY, PHILIP)

SS #5 Lucy and Philip

50 INT. DESIGN ROOM -- MORNING 50
(LAURIN, SALLY)

The two have been working all night. Sally is giving coffee
to Laurin. Behind them their work hangs.

51 INT. BREAKFAST NOOK -- MORNING 51
(LUCY, PHILIP, SCHAEFF)

Lucy is happy, she is whistling and tapping to a beat in her
head as she is cooking breakfast.

Schaeff and Philip sit at the table watching the transformed
woman. Philip is smiling and tapping along with her, while
Schaeff looks as if he stepped into the twilight zone.

Schaeff's cell phone rings.

SCHAEFF
Hello?... Great. I'll let him know,
hold on.

Schaeff puts his hand up to the phone.

SCHAEFF (CONT'D)
(to philip)
It's Laurin, she's done.

PHILIP
Great tell her to come on down.

SCHAEFF
(into phone)
He says come on down, right... Okay
see you then.

MONTAGE BEGINS

52 INT. DESIGN ROOM -- MORNING 52
(LAURIN, SALLY)

Laurin stands in front of Sally, who is fixing Laurin before
the big meeting. Sally sends her off as a Mother would a
child on the first day of school. She hands Laurin her
portfolio, and a garment bag full of product.

(CONTINUED)

SALLY

Your ready, go knock 'em dead.

Laurin hugs Sally and thanks her.

The moment is happy and sad at the same time.

53 INT. PHIL'S FRONT ENTRANCE WAY -- DAY 53
(LAURIN, SCHAEFF)

Laurin sit and waits.

Schaeff comes in and gives her encouragement

54 INT. PHILIP'S MAIN LIVING ROOM -- DAY 54
(LUCY, LAURIN, PHILIP, SCHAEFF)

The show starts.

Schaeff, Philip, Lucy, and Laurin sit and watch the show.

The former designer, Carol, is now a model, and is doing a great job, she has found her true calling.

One after another, the sexy lingerie makes a bigger smile on Philip's face.

Schaeff breaths a sigh of relief and shares a moment with Laurin as she warmly smiles at Schaeff from her chair.

Montage of successful Modeling show.

PHILIP

Congratulations, Tales of Lace has found a new designer.

Philip with a big smile hugs and kisses Laurin, Lucy watches but lets it go. The gang is very happy and it looks like it's time to celebrate.

Schaeff walks Laurin out.

55 INT. PHIL'S FRONT ENTRANCE WAY -- DAY 55
(LAURIN, SCHAEFF)

Schaeff walks with Laurin to the front door.

SCHAEFF

That was truly fantastic.

LAURIN

I couldn't have done it without you.

SCHAEFF

Me? It's Sally that was helping you not me.

(CONTINUED)

Laurin kisses Schaeff on the cheek.

LAURIN

But it was you that got me Sally,
and you that got me to meet Philip,
and it has always been you that has
been supportive, and you always had
faith in me.

Schaeff is lost for words.

SCHAEFF

What we need to do is celebrate,
how's dinner at 7 sound?

LAURIN

I'll be there.

She blows him a kiss and walks away.

56 INT. DESIGN ROOM -- DAY
(LAURIN, SALLY)

56

MONTAGE STARTS

Laurin sits and picks up a note on her desk.

She reads the note to herself.

SALLY (V.O.)

Dearest Laurin, Congratulations on
your successful show, I knew you had
it in you.

57 EXT. INFINITY POOL -- AFTERNOON
(JOE, SALLY)

57

Sally is being fed grapes by her man Joe.

SALLY (V.O.)

I am off back to my vacation to spend
some time with my man. It would be
in your best interest to start
spending time with yours.

58 INT. DINNING ROOM -- AFTERNOON
(LAURIN, SCHAEFF)

58

The sun dips in the sky a deep red as Laurin sits in a black
evening gown across from Schaeff. The two sit at a elegantly
set candle lit table. A butler comes in and serves them.

SALLY (V.O.)

I feel that the two of you will grow
into a relationship that will far
exceed the dreams and desires that
(MORE)

(CONTINUED)

SALLY (V.O.) (CONT'D)
you have. You've believed in yourself
all along, don't stop now, the world
is waiting.

We zoom into the candle.

CUT TO:

59 INT. DINNING ROOM SS#6 -- LATER
(LAURIN, SCHAEFF)

59

We pull out from the candle and dinner is now over. Laurin
and Schaeff are sitting next to each other kissing.

SS #6 Laurin and Schaeff.

THE END