

thirtysomething(else)

Written by

Edward Zwick & Marshall Herskovitz

Revised 12/20/19
THE BEDFORD FALLS COMPANY

FADE IN:

THE SECOND FLOOR OF AN OLD PHILLY ROW HOUSE

Cheaply converted into a cramped three-bedroom apartment.

JANEY STEADMAN, 32, the striking spin-off of a mixed marriage with piercing eyes, unruly dark hair, wearing an ancient Princeton sweatshirt and boxer shorts is frantically tearing apart the living room, ransacking her backpack, coat, etc.

BRAD HARRIS, 34, her formidable, handsome, adoring yet sometimes pre-occupied bi-racial boyfriend, is tying his tie.

JANEY

Have you seen my Xanax? They were
in my--

(turns over sofa cushions)

I know they're in this room.

Unnoticed, he picks up a pill bottle from the counter.

JANEY (CONT'D)

I walked in, I took off my coat, I--
(he's holding the bottle)

You hid them.

BRAD

(hands them to her)

Good morning.

JANEY

(kisses him)

You're my favorite person.

(takes one)

I'm getting off these soon...

BRAD

It's going to go well today.

JANEY

You say.

BRAD

It doesn't have to be a fight.

JANEY

It's always a fight. And the next
time he touches my arm--

BRAD

Give me that arm.

He kisses her arm like Gomez in The Addams Family.

BRITTANY WESTON, 33, (considered attractive by everyone except herself, especially when comparing herself to Janey) comes out of her room. Dressed in grown-up attire, she is counseling a patient by phone. She sees Brad and Janey, mouths "aww..."

BRITTANY
 (on the phone)
 --I understand, but didn't we talk
 about calling this early--?

As she listens, she silently begs Brad to pour her coffee.

BRITTANY (CONT'D)
 --no, no, I'm not mad, but remember
 our conversation about boundaries?
 (accepts the coffee)
 ...Exactly. Yes. I'll see you at
 your two o'clock. Okay...'Bye.
 (hangs up)
 AND STOP CALLING ME AT HOME!!!!

BRAD
 I was going to ask for an
 appointment but now I'm scared.

BRITTANY
 You don't have any issues.

BRAD
 I have issues--

JANEY
 Name one.
 (Brad points at her)
 Shut. Up.

BRITTANY
 Janey's not an issue.
 (puts her arm around her)
 She's a challenge.

Janey's phone rings. She answers it.

JANEY
 Hi Mom...No, I'm NOT nervous.
 ...Okay I'm a little nervous. Of
 course he'll be there.

BRAD
 THANKS FOR THE BANANA BREAD, HOPE!

INTERCUT -- HOPE STEADMAN (age available on IMDB)

HOPE
 Tell Brad he's very welcome.

JANEY
He's such a suck-up.

HOPE
Janey--!

JANEY
You're not supposed to like my
boyfriend more than me. Did you
pick up the dress?

HOPE
Yes I picked up the dress.

JANEY
Thank you thank you you're so sweet
to do this I've been completely
crazed. Do you think it'll fit me?

HOPE
It'll be perfect, I promise. I'm
meeting the new editor tomorrow, so
I'll be nearby and drop it off.

ANGELICA, 30, LatinX, fun size with a large engine for such a
small car, comes out of Brittany's bedroom. As Janey hangs
up, Angelica kisses her on the cheek.

ANGELICA
'Morning.

She moves on to Brad, kisses him on the cheek.

ANGELICA (CONT'D)
Do you live here now?

JANEY & BRAD
(in unison)
GOD, NO!!!!

ANGELICA
Thanks for clearing that up.

She goes to Brittany, kisses her on the lips.

ANGELICA (CONT'D)
Morning...

JANEY
So much simpler around here since
you guys broke up.

ANGELICA
What can I say, we need help.

BRITTANY
Anybody know a good therapist?

THE PHILLYHOME OFFICES

An old factory refitted into an office space. TEN PEOPLE, equally divided black and white, sit around a makeshift conference table. A slightly-too-charming developer -- TREY WATSON, 40's -- is elucidating an impressive model.

TREY

--200 units total, of which 40 are set aside for low income. Same design, same access to green space--

JANEY

Are the units mixed or are the low income residents set apart?

TREY

Low income family units everywhere.

BRAD

Great.

JANEY

What are all these entrances?

TREY

They're the entrances.

JANEY

You have separate entrances for the low income units...?

TREY

Yes. But you see, Jane--
(touches her arm)
--our architect was trying to come up with an elegant solution to--

JANEY

You have separate entrances for the low income units.

TREY

When you're trying to sell a unit to a certain kind of buyer--

JANEY

--they want to know they'll be kept away from the riff-raff.

BRAD

Janey--

TREY

We're trying to make this a win win. Your organization gets what you asked, and we-

JANEY

Can we please cut the bullshit? You couldn't get this approved for 16 months and now you need our blessing to make it through zoning, and you're telling me YOU NEED SEPARATE ENTRANCES FOR POOR PEOPLE?

BRAD

...Trey, is it really necessary to have separate entrances?

TREY

I don't think we can sell these units without them, I'm sorry.

JANEY

Well, I'm sorry, then we can't support what you're proposing...

BRAD

Whoa whoa whoa, I don't think we're ready to make that decision--

Janey looks at him, undercut and hurt.

BRAD (CONT'D)

(to her; mollifying)

Trey and his team have met us every step of the way. There has to be a way we can solve this...

JANEY

Yes. Get rid of the separate entrances.

MOMENTS LATER -- THE FACTORY'S OLD GLASSED-IN OFFICE

Janey and Brad, trying to keep their voices down.

BRAD

--I did not take his side.

JANEY

Is there a third side I'm not aware of?

BRAD

At least one of us was trying to make this happen.

JANEY

By getting in bed with a sleazebag.

BRAD
 We're IN bed with a sleazebag!
 We're just trying to figure out how
 to fit 40 poor people in there too.

Janey looks away. Shakes her head.

BRAD (CONT'D)
 What?

JANEY
 You cut me off.

BRAD
 When?

She looks at him.

BRAD (CONT'D)
 I did not cut you off.

She's still looking at him.

BRAD (CONT'D)
 When did I cut you off?

JANEY
*"Whoa whoa I don't think we're
 ready to make that decision....."*

BRAD
 You were beating up on the guy!

JANEY
 He deserves to be beaten up.

BRAD
 And what happens to the project?

JANEY
 So the project goes away. At least
 you're still true to yourself.

BRAD
 Hey--!

JANEY
 --I didn't mean it like that.

BRAD
 Eight years, Janey. Of being sued,
 arrested, harassed...

JANEY
 I know...

BRAD

We're so close. Maybe it won't be perfect. But it'll be a lot less perfect if it doesn't happen.

THE DOOR OPENS - a male CO-WORKER pokes his head in.

CO-WORKER

She's here!

A FEMALE CO-WORKER is showing off her newborn baby to a chorus of *ooh's, ahh's, look at her, etc.* Janey and Brad shift gears; she looks adoringly at the baby.

JANEY

Oh my god, she's divine!

BRAD

Give me that little creature...!

He takes the baby. Janey watches as he holds it tenderly. Her phone RINGS. "DAD." She sends it to Voicemail.

A DOWNTOWN LOFT

A co-ed baby shower in progress. Brittany adds her gift to the mound of wrapped presents on the coffee table.

VOICE

Did you get me a present?

It's her father, ELLIOT WESTON. (Oh, my God, he looks good).

BRITTANY

I'm your present.

ELLIOT

And don't think I ever forget it.

NANCY WESTON appears. (She looks even better!)

NANCY

There's my girl!
(they embrace)
Have you seen how gorgeous your cousin looks? But too thin!

ELLIOT

You mean they had sex before marriage? I'm shocked--!

NANCY

Who cares if they get married?
As long as they're happy...

BRITTANY
Who are you and what have you done
with my mother?

ELLIOT
Seriously. Ask her about Esalen.

BRITTANY
You're not--?

NANCY
A Couples Mindfulness Weekend. Next
month! Mineral pools, group massage-

ELLIOT
--Naked Yoga.

NANCY
I haven't had a single migraine
since I started meditating.

As Nancy rhapsodizes, Brittany spots Angelica across the
room. She's talking to a very ATTRACTIVE WOMAN in her 40's.

NANCY (CONT'D)
-- And it'll be good for this one,
too!

ELLIOT
I'm allergic to mantra's.

NANCY
Elliot, don't be an old fart.

ELLIOT
I AM an old fart.

The ATTRACTIVE WOMAN is now TOUCHING Angelica's arm.

NANCY
That's why you can't come with me
and Hope on the Appalachian trail.

Brittany is trying to pretend she's listening -- as she
watches Angelica LEAN closer to WHISPER into the woman's ear.

ELLIOT
How's Angelica, by the way? Or am I
not supposed to ask?

BRITTANY
She's fine. We're not together
anymore, I told you that.

NANCY
I saw her here a minute ago. Oh,
there she is!

Angelica notices the three of them looking at her -- quickly removes her arm from the attractive woman.

The HOSTESS calls out.

HOSTESS
 Alright, everybody, come on, it's presents time!

BACK AT THE APARTMENT - THAT NIGHT

Janey is in bed, reading. Brad is undressing. Neither speaks. Her phone RINGS. "DAD." Again. She sends it to voicemail.

BRAD
 Aren't you gonna pick it up?

JANEY
 Eventually.

He climbs into bed beside her. Another silence.

BRAD
 Are you mad at me?

JANEY
 I'm not mad at you. Are you mad at me?

BRAD
 Why would I be mad at you? You're a bossy bitch, it's okay...

JANEY
 Can you mansplain '*bossy bitch*' for me and please be condescending because that really turns me on.

BRAD
 Why be difficult when you can be impossible...?

She looks deep into his eyes.

JANEY
 Because it pleases me.

BRAD
 You're a pain in the ass, anyone ever tell you that?

JANEY
 I've been told.

BRAD
 Which is why you're in big trouble.

JANEY

As if.

He GRABS her wrists and pins them above her head, passionately kissing her. She responds in kind.

JANEY (CONT'D)

(between kisses)

...Why do you turn me on so much?

Outside their room, the SOUND of the front door SLAMMING.

ANGELICA (O.S.)

I DIDN'T THINK IT WAS AN ISSUE!

BRITTANY (O.S.)

YOU KNEW I'D BE THERE!

ANGELICA (O.S.)

WHAT DIFFERENCE DOES THAT MAKE?

BRITTANY (O.S.)

I CAN'T BELIEVE YOU...

Janey and Brad stop fooling around....until the VOICES FADE.

BRAD

...All clear?

JANEY

Go out and check.

He shakes his head, starts KISSING her again.

SUDDENLY, through the WALLS of the adjoining bedroom:

ANGELICA (O.S.)

WE'RE BROKEN UP WHY IS IT AN ISSUE?

BRITTANY (O.S.)

YOU KNEW I'D BE THERE!

Brad and Janey fall back on the pillows, thwarted.

MEANWHILE - IN BRITTANY'S BEDROOM

The fight escalates.

ANGELICA

I DIDN'T SEE YOU!

BRITTANY

IN FRONT OF MY PARENTS!--

ANGELICA

WHAT DO THEY HAVE TO DO WITH IT?

IN JANEY'S BEDROOM

Janey and Brad have given up. They can't help but listen.

IN BRITTANY'S BEDROOM

Angelica grabs a backpack, starts throwing clothes into it.

BRITTANY
What are you doing?

ANGELICA
I don't feel like being here.

BRITTANY
You have your own bedroom.

ANGELICA
I'm a sexual person. You knew that.

BRITTANY
EVERYONE'S a sexual person--

ANGELICA
I don't think you know me at all--

BRITTANY
Honey, wait--

Angelica storms out. Soon, we HEAR the front door slam.

IN JANEY'S BEDROOM

All has gone quiet in the next room. Then, the small, unmistakable SOUND of Brittany crying.

Janey looks at Brad.

BRAD
Go ahead.

IN BRITTANY'S BEDROOM

Janey walks in. Brittany is curled up on the bed. Janey lies down beside her.

BRITTANY
Why doesn't this happen with you
and Brad?

JANEY
(louder than necessary)
BECAUSE BRAD IS PERFECT.

Through the wall, we HEAR:

BRAD (O.S.)
 VERY FUNNY. SHE'LL BE BACK IN THE
 MORNING, BRITTANY. CAN I HAVE MY
 GIRLFRIEND BACK?

BRITTANY
 NO!

Brittany cuddles into Janey, who strokes her hair. Brad sighs and pulls the covers over his head.

30TH STREET STATION - NEXT DAY

A handsome YOUNG MAN is waiting as Acela passengers emerge into the vaulted hall. LEO STEADMAN, 29, as good-looking as one might imagine the son of Michael and Hope to be, waves.

MICHAEL STEADMAN (age not available on IMDB) waves back.

IN LEO'S CAR

Leo drives. Michael notices a LYFT sign on the windshield.

LEO
 ...It's perfect for right now. I
 can work whenever I feel like it.

MICHAEL
 How's the app coming?

LEO
 Don't ask. This developer is a
 criminal.

MICHAEL
 Can't you find somebody else?

LEO
 I already paid him twice what I'd
 saved and he's not half done.

MICHAEL
 Yikes.

LEO
 It's all good, I've got an angel
 investor waiting to jump in when we
 get to Beta.

MICHAEL
 You'll work it out.

Leo senses his father's skepticism.

LEO
 I will work it out.

MICHAEL
Did you finish the business plan?

LEO
I'm working on it.

MICHAEL
I'm happy to take a look at it.

LEO
I said, I'm working on it.
(off his look)
When are you going to see grandma?

MICHAEL
Tomorrow morning. Want to join me?

LEO
Janey and I saw her last week. It's
hard to see her like that.

MICHAEL
That's fine.

LEO
Why didn't Neera come?

MICHAEL
She gets in tomorrow.

LEO
She's hot.

MICHAEL
Watch it, buster...

LEO
Seriously, I really liked her when
we went to that show even though I
had no idea what it was about.

MICHAEL
What's with your sister? I tried to
call her a couple of times.

LEO
She's too busy judging me.

MICHAEL
What for this time?

LEO
Being 29 and living at home.

MICHAEL
How's that working out?

LEO
Badly. Mom tries but you know...

MICHAEL
Yes. I know.

THE APARTMENT - SAME

Brittany and Janey are making dinner.

BRITTANY
It's absurd.

JANEY
You're human.

BRITTANY
We broke up. She's free to do what she wants.

JANEY
If you actually broke up.

BRITTANY
We're trying. I'm free to do what I want. So why am I so jealous?

JANEY
You'd be so much better off to find someone who could be there for you.

BRITTANY
Exactly what I tell my patients.

THE DOOR OPENS. Brad enters and calls out.

BRAD
Damn something smells good!

JANEY
You're just in time to not help!

BRAD
Meeting ran late. Be right there...

He disappears into the bedroom.

BRITTANY
You guys okay?

JANEY
Interesting question.

BRITTANY
Please don't screw it up, you're so good together, I couldn't bear it.

JANEY
Do I owe you for this session?

The DOORBELL rings.

JANEY (CONT'D)
Leo forgot his key again no doubt.

She goes to open the door. It's Leo, but he's not alone. Michael is with him. Janey is momentarily wrong-footed.

LEO
Look who I found!

MICHAEL
Hi, honey! I left a couple of messages--

JANEY
Sorry. I-- Uh... Hi, Dad...

As they hug, Janey catches Leo's eye as if to say WTF...?

TIME CUT -

Brittany and Leo are setting the table, bumping hips, goofing on each other, semi-sibling-style, as Brad uncorks the wine.

Michael finds Janey in the living room.

MICHAEL
You look beautiful, sweetheart.

JANEY
Don't look too close.

MICHAEL
You cut your hair.

JANEY
And you grew a beard.

MICHAEL
You've seen me with it!

JANEY
Nope.

MICHAEL
...Really?

They look at each other, at a loss. Has it been that long?

BRITTANY (O.S.)
Dinner!

TIME CUT -- THE DINNER TABLE

Uproarious laughter. Everyone's been drinking wine.

LEO
 ...so I'm tripping on 'shrooms,
 completely out of my mind, wearing
 this huge alien monster head, and
 when I sneak back into the house--

MICHAEL
 --I shouldn't be hearing this...

LEO
 --I find Brittany and Janey in the
 living room with the lights out,
 making out with their boyfriends--

MICHAEL
 (laughing)
 I definitely shouldn't be hearing
 this.

JANEY
 Oh my God Peter Agnew.

BRITTANY
 No he was after. It was Ricky
 Jacobson.

JANEY
 Unh-unh. It was Creepy David.

BRITTANY
 Oh. My. God.

BRAD
 How many were there?!

BRITTANY
 Alphabetically or chronologically?

Michael puts his fingers in his ears.

MICHAEL
 La la la la la la--

LEO
 Anyway, I sneak up on 'em and turn
 on my flashlight under my chin--
 and everybody starts screaming --
 and Mom comes racing downstairs
 with a baseball bat--

BRAD
 (to Michael)
 What about you?

MICHAEL
Slept right through it--

JANEY
You weren't there.

MICHAEL
What do you mean?

JANEY
Creepy David was senior year. You moved out that Christmas and I didn't see you until you came back for graduation.

Complete buzz kill. Nobody knows what to say.

TIME CUT -- DINING ROOM

Leo and Michael are clearing the dinner dishes. The front door opens. Angelica enters.

LEO
Angie!

ANGELICA
Leo! My man...

LEO
Lookin' good, girl.

She and Michael AD LIB hello's. Once she's gone--

MICHAEL
I thought they broke up--

LEO
They did.

In the kitchen, Angelica spies the abundant leftovers.

ANGELICA
You made paella?
(scoops a finger-full)
Outrageous.

She and Brittany meet eyes. No apology. No explanation.

BRITTANY
Here. Let me warm it up for you.

Angelica strokes Brittany's arm as she brushes by.

ANGELICA
Thanks, babe.

Janey watches as they fall back into lovers' rhythms.

TIME CUT -- IN THE LIVING ROOM

Brittany and Angelica are lounging in each other's arms. Leo opens more wine, refills glasses.

ANGELICA
How does any good American get
here? Mom overstayed her visa.

LEO
You worried about being sent back?

ANGELICA
Damn straight.

The weight of her offhand remark sinks in.

ANGELICA (CONT'D)
(smiles at Brittany)
Unless I were to get married--

BRITTANY
Ha ha ha ha ha.

IN THE KITCHEN - MEANWHILE

Michael and Brad are doing the dishes.

MICHAEL
It's bad in Manhattan, too, but you
don't feel it as much as here.

BRAD
We don't have enough housing,
period. So where are the homeless
supposed to go?

Janey watches them chatting. Leo comes up beside her.

LEO
So are you engaged yet?

She slugs him in the arm. The doorbell RINGS.

BRITTANY (O.S.)
I'll get it.

LEO
Who is it?

JANEY
(...remembering)
Oh God.

Leo looks at her. Figures it out.

LEO
Oh shit.

Hope stands in the doorway, holding Janey's dress. Michael comes out of the kitchen, sees her.

Their silence speaks volumes.

HOPE
Hi, Michael. Welcome home.

END OF ACT ONE

ACT TWO

THE APARTMENT - JANEY'S BEDROOM

Janey is admiring the dress Hope brought her.

JANEY

I remember you wearing this. It
looked so much better on you...

HOPE

Stop.

JANEY

All I care about is people should
fear me when I'm wearing it.

The SOUND of Michael's voice from the living room.

JANEY (CONT'D)

I'm sorry, I didn't know he was--

HOPE

Don't be silly, we're fine.

IN THE LIVING ROOM

Michael, Brad and Angelica are still deep in conversation.
Leo is lying on the floor beside Brittany...

LEO

I have a culturally sensitive
question...

BRITTANY

I'm a therapist. Ask me anything.

LEO

Is Angelica sleeping with you
tonight?

BRITTANY

I CAN'T BELIEVE YOU--!

LEO

You just said--

BRITTANY

Why do you want to know?

LEO

I drank too much and I was hoping I
could use her bed.

BRITTANY

Sleep on the couch.

LEO
The couch is horrible.

BRITTANY
Get your own couch.

Brittany and Angelica exchange a look. Angelica mouths "yes."

LEO
Thank you, Angelica.

Michael stands up. Yawning.

MICHAEL
Leo, your aging father needs to
sleep...

LEO
Unfortunately your immature son is
too drunk to drive.

MICHAEL
That's a shock. I'll call an Uber.

Hope and Janey have come out of the bedroom.

HOPE
That's ridiculous. I'll take you.

MICHAEL
You don't have to.

HOPE
Shut up.

As they head for the door, Michael turns to Janey.

MICHAEL
You, I want to see. Can we take you
and Brad to dinner tomorrow?

"We?" Janey is a deer caught in the headlights.

JANEY
Sure.

ELLIOT AND NANCY'S HOUSE - SAME NIGHT

Nancy is holding a six-month-old BABY.

ETHAN WESTON, 36, and the baby mama, KAT, 26, tatted and
pierced, both carrying guitars, are leaving.

ETHAN
Bye Mom...

NANCY
Where you guys off to?

Ethan and Kat exchange a furtive look.

ETHAN
.....Seeing friends.

NANCY
Did this little muffin already have
her nap?

Kat seems confused by the question.

KAT
Uh. I guess so. Yeah.

NANCY
Okay...

KAT
Oh, and I forgot to buy formula.

NANCY
That's all right. Elliot will go to
the store.

Elliot is watching the Eagles game.

ELLIOT
WHAT WILL ELLIOT DO?

NANCY
If you turned that down you might
be able to hear me.

ELLIOT
Then I'd have to go to the store.
(calls out)
Ethan, pal, remember, tomorrow we
have to call your landlord.

ETHAN
He's a dick.

ELLIOT
A dick who can evict you if you
don't fix the wall.

ETHAN
I said, okay. I'll call you later.

And they're gone. Elliot and Nancy look at each other.

ELLIOT
Hi.

NANCY

Hi.

ELLIOT

You have a baby.

NANCY

Apparently.
(fretting)
Did they seem...out of it?

ELLIOT

Don't say it.

NANCY

I didn't say it.

ELLIOT

You thought it.

They look at each other.

HOPE'S CAR - SAME

Hope and Michael drive in silence. Finally:

MICHAEL

I know you haven't gotten this
month's check--

HOPE

It's okay. I trust you.

MICHAEL

...How's work at the magazine?

HOPE

My editor is twenty-six and sends
me texts without using vowels.

Michael laughs. Another silence.

MICHAEL

--So is Leo ever going to get his
shit together?

HOPE

He's doing better, he's working on
the app.

MICHAEL

But he's still living with you.

HOPE

Temporarily.

MICHAEL
Again.

HOPE
Michael--

Another silence.

MICHAEL
Janey's doing great.
(no answer)
And Brad is great.

HOPE
....They're both great.

MICHAEL
You think maybe they'll--?

HOPE
I don't know. Maybe.

MICHAEL
Has she said anything to you?

HOPE
Why don't you ask her?

MICHAEL
I will.

HOPE
...Will you?

MICHAEL
I could take the bait on that, but
I won't.

They pull up to the Marriott.

MICHAEL (CONT'D)
It's good to see you, Hope.

HOPE
Good to see you, Michael.

MOMENTS LATER - MICHAEL'S HOTEL ROOM.

Michael sits on the bed. Remembering.

A FLASHBACK - THIRTY YEARS EARLIER (*thirtysomething* ep.106)

Hope's radiant smile as heads upstairs, beckoning him.

HOPE, DRIVING HOME

Pulls into her driveway. Turns off the engine. Sits there.

A FLASHBACK - THIRTY YEARS EARLIER (*thirtysomething ep.312*)

Michael grinning as he tells a funny story. Hope laughing.

THE APARTMENT - BRITTANY'S BEDROOM - LATER THAT NIGHT

Brittany and Angelica talk in whispers, holding each other.

ANGELICA

...I was thinking about the day I
came to look at this place.

BRITTANY

You came in the door and I thought,
oh, god, I'm in trouble.

ANGELICA

We both were.

BRITTANY

God bless Craig's List.

They kiss. A moment later, her face clouds over.

BRITTANY (CONT'D)

I don't know if I can handle you
being with other people.

ANGELICA

You called it ethical non-monogamy.

BRITTANY

I know what I called it! That
doesn't mean I can do it!!

ANGELICA

I should move out.

BRITTANY

Do you want to move out?

ANGELICA

No.

BRITTANY

Then what do we do?

ANGELICA

Make love to me, worry about it
tomorrow...

BRITTANY

I--

Brittany wants to talk; Angelica shuts her up by kissing her.

A DOWNTOWN PHLLY ROW HOUSE - NEXT MORNING

Brad and Janey hurry inside to escape the cold.

IN BRAD'S APARTMENT

They can see their breath. He checks the radiator.

JANEY
How could it be colder inside?

BRAD
Damn criminal won't fix the boiler.

JANEY
I know a certain tenants' rights
group that does good work.

He goes through the mail, opens an envelope with foreboding.

BRAD
I knew it, I knew it, I knew it.

JANEY
What?

BRAD
They're selling the building. The
whole block actually.

JANEY
Oh God...

BRAD
"No leases will be renewed; tenants
seeking units in the updated
facility will be accommodated on a
first come, first serve basis."

JANEY
When's your lease up?

BRAD
Next month.

JANEY
So... you...have to move.
(he doesn't answer)
Not like you really liked this
place anyway...

They look at each other. The question is obvious: should
they move in together?

JANEY (CONT'D)
You can rent a better place.

BRAD
While I'm paying back eighty grand
in student loans--

He said it sharply. She recoils, is still for a moment.

BRAD (CONT'D)
Sorry. I mean. What if we-- I
mean, we could--

JANEY
We could what...?

They look at each other again. He realizes she's shivering.

BRAD
Are you okay?

She starts rummaging through her purse.

JANEY
Dammit.

BRAD
What is it?

JANEY
Nothing.

She doesn't want to say she's looking for her Xanax.

BRAD
(comes over to her)
Janey...

JANEY
It's okay, it's okay--

BRAD
What's going on?

JANEY
I can't breathe. No, I just feel
like -- my heart, it's -- it's just
anxiety, I didn't sleep last night.

BRAD
(holds her)
Oh baby...

JANEY
Why does this always have to
happen, it makes me so mad--

BRAD
It'll pass...

JANEY

Why are you so good to me?
I'm a mess all the time.

BRAD

Are you kidding? You're incredible.

JANEY

I feel like a mess.
(looks at her watch)
Jesus, we're late.

BRAD

It's okay. They'll wait...

Janey takes a deep breath, pushes her hair off her face.

JANEY

I'm fine, I'm fine, I'm fine.
(grabs her purse)
...Are you calling Trey about the
separate entrances?

BRAD

I don't know if that's the way to
go, Babe.
(off her look)
...What?

JANEY

We never finished the conversation.

There's a choice to be made: whether to get into it again, or
let it go. They decide to let it be -- for the moment.

JANEY (CONT'D)

Fine. Let's just go.

END OF ACT TWO

ACT THREE

AN URBAN STREET WITH POP-UPS AND SMALL BOUTIQUES

Janey and Brittany are meeting for lunch.

JANEY

Brad's getting kicked out of his apartment.

BRITTANY

Uh-oh...

JANEY

We just stood there staring at each other. What was I supposed to say, "Hey, let's move in together?" I couldn't. And he didn't either.

BRITTANY

"Supposed to say." What did you want to say--?

JANEY

I don't even know. Is that terrible?

BRITTANY

You're asking the wrong person.

JANEY

So just end it.

BRITTANY

So just commit to Brad.

JANEY

Aaaghhh!! It's so terrifying, all of it. Being alone, being together. Why move in unless you're getting married? Why get married unless you want kids? Why have kids in the world we're living in?

BRITTANY

Preach.

INTERCUT - NANCY'S KITCHEN

Nancy brings tea to Hope and MELISSA.

HOPE

So I want grandkids, is that so terrible?

MELISSA

Me, too. What's wrong with these people? Don't they know how long it takes and how fast it goes by?

HOPE

And all the things that can go wrong if you wait too long?

NANCY

Being a grandmother is wonderful, but also a little complicated.

MELISSA

How's Ethan doing?

NANCY

Let's face it, neither of them were cut out to be parents. Ethan's trying, but -- I don't know...

HOPE

And Kat?

NANCY

I can't get past wondering how you breastfeed with pierced nipples.

MELISSA

Well...

HOPE

No!

Melissa shrugs.

NANCY

TMI.

MELISSA

You brought it up!

HOPE

No talk of them getting married I assume?

NANCY

Marriage? What's that?

BACK TO - JANEY AND BRITTANY

JANEY

Look at the wreck of my parent's marriage. And they had money! Not to mention the world wasn't falling apart!

BRITTANY

Not every marriage has to end like theirs. It always seemed so weird that, with all their drama, mine would make it and yours wouldn't.

JANEY

I just can't go through this again. I lived with Roger in college before he came out. Steve and I were together for four years before he cheated on me--

BRITTANY

--and stole your security deposit.

JANEY

I moved in with Sean after the first date and spent the next two years trying to get out of it. I'm a thirty-two year old serial monogamist with questionable taste and serious attachment issues.

BRITTANY

So? I can't commit to having a cat. These three months with Angelica have been the sexiest best time of my entire boring life--

JANEY

So?

BRITTANY

--and completely dys-regulating. I can't deal with the fights and the drama. I know I have to give it up but I'm just too chicken.

A long moment. Janey has an odd expression.

BRITTANY (CONT'D)

What?

JANEY

How chicken would I be if I cancelled dinner with my father?

BRITTANY

You're asking me?

A NICE RESTAURANT - THAT NIGHT

Michael sits with NEERA, 37, half-Lebanese, striking, sculpted features.

NEERA

Are you sure I should be here?

MICHAEL

Babe, you're in my life. Janey's a grown-up, you'll love her.

NEERA

I guess. ...I'm just nervous.

He sees Janey and Brad heading for their table.

MICHAEL

Now you made me nervous...

AD LIB hello's. Janey and Brad sit down.

NEERA

You know your dad talks about you all the time.

JANEY

That's vaguely terrifying.

NEERA

I so admire what both of you are doing with your organization.

Janey and Brad exchange a smile that belies the truth.

JANEY

When we can agree...

A DIVE BAR - SAME

Brittany is shoulder to shoulder in the crowd. There's a guy jammed next to her who clearly doesn't have the guts to make the first move. They exchange a glance. Then another. ..

BRITTANY

You can say hello, it's okay.

GUY

Guess I'm not very good at this.

BRITTANY

Don't worry, neither am I.

BACK AT THE FANCY RESTAURANT --

Drinks and appetizers.

JANEY

So you're a director?

NEERA

On good days.

BRAD
Did you go to film school?

NEERA
In Paris.

BRAD
Cool. So you guys met at work?

MICHAEL
Neera was directing the ESPN spots.

JANEY
You look like an athlete.

MICHAEL
She gives no mercy one-on-one.

Janey can't help but notice his hand caressing hers.

BACK TO - THE DIVE BAR

Brittany and the guy are laughing. They've had a few drinks.

GUY
Oh my God a therapist! So you tell
people how to be less messed up--?

BRITTANY
Yes, and they always listen.

GUY
They do?

This guy is not the brightest bulb.

BRITTANY
I'm kidding.

GUY
I didn't know therapists were as
pretty as you.
(worried...)
Is that messed up?

BRITTANY
No, I'd say that's pretty well
adjusted.

He smiles. She smiles. It's obvious where this is heading.

BACK TO - THE RESTAURANT

The main course. A second bottle of wine.

JANEY

She 87 and lives in that apartment
all alone. I feel so bad for her.

MICHAEL

That's why I'm here.

JANEY

Is this new place okay?

MICHAEL

It's upsetting, but supposedly less
upsetting than the others. At any
rate it gave me an excuse to come
home and see everybody.

Janey nods but doesn't respond. Michael is trying.

MICHAEL (CONT'D)

....Leo looks good, you're doing
great, it was good to see your mom--

Janey still has nothing to say.

MICHAEL (CONT'D)

She broke up with that guy, right?

JANEY

I don't really know.

MICHAEL

You don't know if she's seeing him
or not?

JANEY

I don't know -- maybe -- I don't
know.

MICHAEL

I just like to think she's with
someone.

JANEY

Don't do that.

He's pulled up short.

MICHAEL

I just meant--

JANEY

Don't, don't do that.

MICHAEL

Janey, I really didn't mean--

JANEY
 (stands up)
 Excuse me. Sorry, I just need to--

She stands and walks away. Neera looks at Michael.

NEERA
 Go.

He goes after Janey. Neera and Brad are left alone.

BRAD
 The Steadman creed: "*No emotion
 left behind.*"

Neera bursts out laughing.

THE RESTAURANT PATIO IS DESERTED

Michael finds Janey standing, shivering in the cold.

JANEY
 I just needed a minute.

MICHAEL
 I'm sorry I brought her.

JANEY
 I don't care about Neera. She's
 lovely.

MICHAEL
 What can I do? I'm your father. I
 can't stand it that this is where
 we always end up. I just want to
 make it better, can we do that?

JANEY
 You really think you can make it
 better?

MICHAEL
 We're we talking about things that
 happened years ago...

JANEY
 Don't patronize me--

MICHAEL
 How am I patronizing you?

JANEY
 I know I'm supposed to be over it.

MICHAEL
 I never said that.

She shakes her head. He's searching for a tack.

MICHAEL (CONT'D)
If your mother got past it...

JANEY
How do you know she's past it?

MICHAEL
Because we've talked about it.
Because Hope and I still have a
relationship whether you believe it
or not.
(she doesn't answer)
I was different then, Janey.
Everybody was different. You were
different.

JANEY
I was supposed to be fine when you
moved to New York.

MICHAEL
I didn't expect that.

JANEY
Yes you did. *"Dad's coming back on
the weekends, dad's coming back for
your birthday,"* Everybody was
supposed to be fine--

MICHAEL
I did come back--

JANEY
That's the point. I made it fine.
I told myself I was a spoiled brat
and I should shut up and not need
anything. Dad has a big job and I
should consider myself lucky.
(looks away)
And then you did it.

MICHAEL
I know. I'm so sorry.

JANEY
Don't say that. You weren't sorry.

MICHAEL
I was.

JANEY
But what did you do about it?! Did
you leave her? Did you think about
what mom was going through, what
Leo and I were going through?!

MICHAEL

I thought about it all the time. I was destroyed.

JANEY

Yeah, you looked real destroyed.
(they stand in silence)
I don't even want to be having this conversation. I don't hate you, I just....still...don't really want to be in relationship with you, dad. I'm sorry.

Michael is undone. The weight of his choices is crushing.

MICHAEL

...When you were young--
(almost can't go on)
--everything was about you. Everything. We breathed, we talked, we thought only about you. You, and then Leo, you were our lives. I would have done anything, given up anything, thrown myself off a cliff, to keep anything bad from happening to you. That's how much I loved you.

(looks away; tearing up)

And in the end you were the one I hurt the most. And I don't really know how to live with that.

She stands silently.

JANEY

I don't know how to help you with that, Dad.

MICHAEL

I don't expect your help.

She nods. There's nothing either of them can say.

END OF ACT THREE

ACT FOUR

AN UPGRADE HOUSE

Brad's friends are playing poker in the b.g.

POKER FRIEND
HE JUST TOOK ME FOR \$100. GET BACK
IN HERE SO I CAN TAKE YOUR MONEY!

BRAD
YOU ALREADY TOOK MY MONEY...

In the kitchen, Brad and ROBERT, his childhood friend, are drinking beer, admiring the gleaming appliances.

ROBERT
What'd he pay for this, six
hundred? Seven?

BRAD
Eight twenty-five.

ROBERT
Damn. How'd he pull that?

BRAD
Parents paid the down.

ROBERT
Nice work if you can get it.

Brad looks around admiringly.

ROBERT (CONT'D)
So quit saving the world and get a
real job.

BRAD
Exactly.

ROBERT
You'll never do it.

BRAD
I'm thinking about it... Make my
father happy.

ROBERT
Make Janey happy.

BRAD
That's not Janey.

ROBERT
Women want houses. For babies and
shit.

BRAD
I don't even have an apartment now.

ROBERT
So move in with her.

BRAD
Not sure she wants that.

ROBERT
Because of what happened?

BRAD
That was two years ago.

ROBERT
Un-huh.

BRAD
We were together a month. We hadn't
even had the conversation yet.

ROBERT
Uh-huh.

BRAD
Was I supposed to read her mind? I
mean, she went crazy. It was bad.
Wouldn't return my calls, blocked
me..

ROBERT
I seem to remember.

BRAD
It was like she became this whole
other person.

ROBERT
But you're still with her.

BRAD
We got past it. I mean, I love her.
But...yeah, she's work.

ROBERT
All women are work. But, hey, it
beats unemployment.

BRAD
(laughs)
You're a philosopher, Robert.

ROBERT

Am I not?

ELLIOT AND NANCY'S BEDROOM - LATER THAT NIGHT

It's 2am. Elliot and Nancy are awake, the baby asleep between them. They HEAR the front door OPEN, then a CRASH.

IN THE LIVING ROOM - MOMENTS LATER

Nancy enters to find Ethan and Kat picking up a lamp.

NANCY

What's going on guys?

ETHAN

Knocked over the lamp, sorry.

NANCY

You said you were gonna call--

KAT

I remembered but then I forgot.

ETHAN

Sorry. Is there food?

NANCY

Your baby needs to go home to bed.

KAT

Is she okay?

NANCY

She's perfect.

Kat goes to get the baby. As she leaves the room:

NANCY (CONT'D)

(looks at Ethan)

Are you high--?

ETHAN

I'm not high--

NANCY

I can't believe this...

ETHAN

I told you I'm not high--

NANCY

Look at you--

ETHAN

Look at me, what? What is your problem!?

Elliot appears in the doorway.

ELLIOT
Nancy--

NANCY
Ethan, my God, I can't believe it--

ETHAN
This is ridiculous.

NANCY
You have a baby!

ELLIOT
He says he's not high.

ETHAN
I'M NOT!

NANCY
When you left that place, we made
an agreement -- I won't go through
this again.

ETHAN
So don't!

Kat walks through with the baby.

ETHAN (CONT'D)
Thanks for babysitting.

He and Kat start out.

NANCY
Please don't drive like this.

They walk out without a word. Elliot and Nancy are undone.

DAWN - THE APARTMENT

Brittany tiptoes down the hall doing the walk of shame.

Angelica walks out of her room, sees her.

They look at each other until Brittany goes into her bedroom.

PHILLYHOME OFFICES

Janey is talking to the new mom co-worker, but in fact she's
watching Brad, who's on the phone in the glassed-in office.

CO-WORKER
Charlie got leave, which is great,
but it's only three weeks--

JANEY
That's great, great--

She hurries away, leaving behind the befuddled co-worker.

IN THE GLASSED-IN OFFICE

Brad is finishing the call as she enters.

BRAD
.....Okay....Great...we'll get
into the details tomorrow.

JANEY
...What did you tell him?

BRAD
To keep the entrances.

JANEY
You said we would talk about it.

BRAD
We did talk about it.

JANEY
Not enough.

BRAD
I know how you feel about this.

JANEY
I hate it when you do that--

BRAD
Do what?

JANEY
Tell me how I feel.

BRAD
I don't do that.

JANEY
You do it all the time. You don't
even realize you're doing it. You
can't stand it that I have feelings
and opinions--
(he sighs...)
See! Like right now, you don't want
to have to listen to me--

BRAD
--I'm listening to you.

JANEY

No, you're pretending to listen so I'll shut up.

BRAD

That's insane!

JANEY

Then you get defensive. The idea of actually relating terrifies you.

BRAD

This is relating?

JANEY

Yes, when people express their feelings it's called being in relationship.

BRAD

I don't know what's going on here, but I'm not doing it.

He starts to put his papers into his briefcase.

JANEY

Great. Then maybe we shouldn't be in relationship at all.

BRAD

Whatever you say.

JANEY

And in case you're interested, the answer to your question is no.

BRAD

What question?

JANEY

The one you were too chickenshit to ask about us moving in together.

He stops as if slapped. He doesn't know what to say.

BRAD

Good to know.

He walks out. She watches in shock, knowing she's pushed things much farther than she intended.

END OF ACT FOUR

ACT FIVE

JANEY'S APARTMENT - NEXT MORNING

Brad is in the kitchen, already dressed, having just made coffee. Janey enters, trying to wake up. He pours her a cup.

JANEY

Thanks.

BRAD

You're welcome... Did you sleep?

JANEY

Somewhat.

They look at each other, a tentative, abashed look.

BRAD

I've got to be in court for the Gomez eviction case.

JANEY

I get to do orientation with the interns.

BRAD

Lucky you.

He's collecting papers. She sees the sadness in his face.

JANEY

But I'll see you later?

BRAD

Sure.

He kisses the top of her head and leaves. She deflates.

ELLIOT AND NANCY'S KITCHEN - SAME

Elliot walks in. Nancy is standing at the stove, motionless, crying softly. He sits down, puts his head down on the table.

NANCY

Esalen. What was I thinking?

ELLIOT

We're gonna go.

NANCY

We can't go, you know that.

ELLIOT

He says he wasn't using. We should give him the benefit of the doubt.

NANCY

I love you to distraction, Elliot. But you can't see him for who he is.

ELLIOT

Why? Because I choose to believe him until I have reason not to?

Only one of them is right but they're both miserable.

BRITTANY'S SUPERVISOR'S OFFICE

Brittany sits across from JAKE LEVINSON, 40's, the man-bunned supervisor she's been crushing on.

BRITTANY

...So they terminated the relationship, then they re-established it, now it's become a pattern.

JAKE

And this patient you're talking about is in her 30's and single--?

BRITTANY

Right.

JAKE

--And tells you she wants to end the relationship?

BRITTANY

Absolutely. She tries. She just can't make it stick.

JAKE

So what are you going to tell your patient?

There is no patient. She can't tell her supervisor.

BRITTANY

That's the thing, I don't know.

JAKE

I'm actually hearing this all the time. Dis-attachment has become almost impossible for some people in this age group and we're trying to understand why.

Against her will Brittany is getting emotional.

BRITTANY
So what do I do?

JAKE
Just stay connected to her.
Eventually she'll understand this
isn't even about the other person.

BRITTANY
(can hardly speak)
What's it about?

JAKE
Her own pain. You just have to let
her mess up until she's ready to
face it.

She dabs at her eyes, trying to hold back tears.

JAKE (CONT'D)
It's okay. Being a therapist is
tough, isn't it?

BRITTANY
Word.

A SMALL FILM CREW

Shooting on a city street. Michael approaches.

P.A.
Excuse me, sir, we're rolling.

As Michael waits, he spots Elliot behind the camera. After a moment, Elliot calls 'cut!' An AD yells "That's a wrap!"

P.A. (CONT'D)
You can go ahead.

Michael catches up to Elliot as he's closing his backpack.

MICHAEL
Hey.

ELLIOT
Mikey! What are you doing in town?

MICHAEL
I was walking to my hotel, minding
my own business and this damn film
company was blocking traffic.

ELLIOT
I hate when that happens.

They look at each other.

MICHAEL
I wanted to stop by and say hi.

ELLIOT
Yeah? Nancy said you were around.
How's your mom doing?

MICHAEL
Depends how you feel about
incontinence. How's Nancy?

ELLIOT
Amazing. Impossible.

MICHAEL
Healthy?

ELLIOT
Miracle of modern science.

Michael looks around as the film company wraps.

MICHAEL
So what are we shooting here?

ELLIOT
Who can remember? Today was
insurance -- I think. Tomorrow's a
new drug you don't need for an
condition you never heard of.

MICHAEL
I've seen your stuff. It's good.

ELLIOT
Long as you don't blink. I'm the
master of the five second spot
you're forced to sit through while
waiting to watch sports highlights.
But you're the man, Mike. I read
the article in Ad Week.

MICHAEL
That was five years ago.

ELLIOT
So? Working with all the big guys!
What's Spike Jonz like?

MICHAEL
Not sure he knew I was there.

ELLIOT
Oh, come on. Don't ruin my dream.

MICHAEL
Elliot--

ELLIOT
You made it happen, man. I'm proud
of you.

MICHAEL
Elliot...
(this isn't easy)
When I left--

ELLIOT
You don't need to go there--

MICHAEL
I do. I need to apologize. For
leaving.

ELLIOT
Screw that. Water under the bridge.
I was passive. Forced me to stand
on my own two feet.

MICHAEL
Come on--

ELLIOT
Best thing that ever happened to
me.

Michael looks at him. Elliot means it. Nothing else to say.

MICHAEL
...Okay, then.

ELLIOT
Good seeing you, pal.

They smile. Michael turns away. Turns back.

MICHAEL
Elliot...

Elliot turns back.

MICHAEL (CONT'D)
I ruined my life.

At first Elliot isn't sure he heard him. He gestures to his
ear. He wears a hearing aid.

ELLIOT
Say again...

MICHAEL
I got fired three years ago.

ELLIOT

Shut up.

MICHAEL

Agency was taken over by VC money
and I was out, and I thought, fine,
I'll write the great American novel
-- which nobody wanted to publish.
Blew my entire severance on a big
apartment, alimony, kids' tuition.
Now I'm broke -- with a dying
mother and a hot young girlfriend
who says age means nothing and I
know will leave me eventually.

(sighs)

I'm a cliché.

Elliot stares at the wreck of his lifelong friend. Only one
thing left to say...

ELLIOT

How young?

HOPE'S LIVING ROOM

Hope is working on her computer at the dining room table when
the doorbell rings. She goes to open the door.

Janey stands there for a moment and then bursts into tears.

JANEY

I ruined everything.

HOPE

What happened?

JANEY

I picked a fight with him. It was
bad. It's a stupid housing
development. And the whole time I'm
standing there thinking why am I
doing this?

(Hope smiles)

What?

HOPE

You want me to say it?

JANEY

No.

HOPE

Because if you love him then you
know what comes next and that
terrifies you.

JANEY

I'm tired of being scared. I'm scared of everything.

HOPE

Janey, you're the strongest person I know. To a fault.

JANEY

Yeah, yeah. You just want to have grandchildren.

HOPE

Damn right. Mostly I want you to be happy.

JANEY

What makes you think I'd be happy with him?

HOPE

You're such an idiot. You already are.

JANEY

How can you say that? We do nothing but fight lately!

HOPE

Oh, right, people in love never fight.

Janey starts to moan.

JANEY

I don't like this...

HOPE

It's terrible, the chance of being happy.

JANEY

That's the point, what's happy about it! Look at you and dad.

HOPE

We were totally in love!

JANEY

Right...

HOPE

Excuse me, you were in diapers and worried about why the girls were so mean in middle school.

JANEY

I don't know what you're saying.

HOPE

Michael and I had an amazing life together and I don't regret any of it. I got you and Leo out of it.

JANEY

He left you for another woman!
Mom!

HOPE

Babe, the marriage was already over when that happened. Yeah he was a shit, but neither of us was being particularly kind by then.

JANEY

And the same thing happened to me!

HOPE

No, it didn't. You weren't even a couple yet. Babe, Brad isn't your father and you're not me, and Now isn't Then. If you want to see how the story ends, sorry, you have to read the book...

THE APARTMENT STAIRWAY-- SAME

Angelica is carrying down a suitcase and hangars of clothes.

Brittany appears at the bottom of the stairs.

BRITTANY

I don't want you to go.

Angelica keeps walking past her. Heading outside.

BRITTANY (CONT'D)

I made a mistake, I was jealous.

(stops herself)

Why am I apologizing, you were with someone else, too!

ANGELICA

I didn't sleep with her.

BRITTANY

Well, technically speaking, I didn't either.

ANGELICA

Is that supposed to make me feel better?

BRITTANY
 If it's any consolation it made me
 feel worse.

Angela shakes her head, looks at her.

ANGELICA
 Slut.

BRITTANY
 Bitch.

They look at each other. It's not clear who smiles first.

BRITTANY (CONT'D)
 Come back upstairs, baby. PLEASE.

Angelica sighs, starts back upstairs.

ANGELICA
 So it was bad?

BRITTANY
 Terrible.

ANGELICA
 That's why you should stay away
 from men... too many moving parts.

MICHAEL'S HOTEL

Michael sits on the bed. Neera is wheeling her suitcase
 toward the door. She senses his sadness.

NEERA
 How long you think you'll stay?

MICHAEL
 Gotta see how it goes with my mom.
 I'll text you.

She leans down and kisses the top of his head.

NEERA
 You're a good man, Michael.

She leaves. He sits there. The bathroom door is open. Beyond,
 he can see the bathtub.

A FLASHBACK (from the original thirtysomething pilot, only
 this time in slow motion)

Michael, at age 32, giving an infant Janey a bath. Her smile
 is wide and open, and his joy is unrestrained.

PHILLY HOME OFFICE - NIGHT

It's late. Brad is the only one there. Janey enters.

JANEY
I can't change who I am.

BRAD
I would never ask that of you.

JANEY
You wish I was different though.

BRAD
Sometimes. Mostly I wish I was different.

JANEY
What do you mean, you're a remarkable, inspiring person.

BRAD
Who can't afford an apartment with heat.

JANEY
You'll find an apartment.

BRAD
Trey offered me a job.

JANEY
What?

BRAD
And I'm thinking of taking it.

JANEY
No, no, no...

BRAD
I'm thirty-six. I need to grow up.

JANEY
But you're helping so many people, what are you talking about?

BRAD
I want to have a life, Janey, I want to have a house. I want to have a house with you--

JANEY
You what?

BRAD
--I'm tired of feeling like I just got out of college.

(MORE)

BRAD (CONT'D)

I'm tired of people who have everything telling me I can't have a twenty thousand dollar grant for people who have nothing while I'm driving a fifteen year old car and my friends are all getting a *'foothold in the real estate market.'*

He runs out of steam. She's been staring at him.

JANEY

(very quiet)

You want to have a house with me?

BRAD

I didn't know I was gonna say that.

JANEY

What does that mean?

BRAD

I don't know.

JANEY

Okay...

BRAD

...Okay?

JANEY

Okay.

As they stare at each other, we begin a FINAL MONTAGE:

JANEY -- showing Brad that she has emptied a drawer for the clothes he has brought. He's moving in.

BRITTANY AND ANGELICA -- at the dive bar. Still together.

NANCY AND ELLIOT -- open the front door to discover Ethan, standing there with the baby. Kat is nowhere in sight.

HOPE -- takes a load of laundry out of the dryer and dumps it into Leo's lap.

MICHAEL -- walks out of THE MANAGED CARE FACILITY. He stops to collect himself. It's been a tough couple of days.

A young woman is standing on the sidewalk, waiting.

It's Janey.

FADE OUT.

END OF SHOW