

**thirtysomething(else)**

Written by

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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**