

30 ROCK

103

“Jack The Writer”

by

Robert Carlock

Directed by

Gail Mancuso

Executive Producers:

Lorne Michaels

Tina Fey

JoAnn Alfano

Marci Klein

David Miner

Broadway Video Television
254 West 54th St, 11th Floor
New York, NY 10019

TABLE DRAFT – 8/25/06

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30 ROCK
103: "Jack The Writer"
TABLE DRAFT
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CAST LIST

LIZTINA FEY
JACK.....ALEC BALDWIN
TRACY.....TRACY MORGAN
KENNETH.....JACK MCBRAYER
PETE.....SCOTT ADSIT
FRANK.....JUDAH FRIEDLANDER
TOOFER.....KEITH POWELL
CERIE.....KATRINA BOWDEN
JONATHAN..... MAULIK PANCHOLY
LUTZ.....TBD
RACHEL.....TBD
LEE.....TBD
JAMES ANDERSON.....TBD
ANGIE JORDAN.....TBD
MAN (MANDARIN).....TBD

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LOCATIONS

INT. WRITERS' ROOM
INT. WRITERS' ROOM HALLWAY
INT. WRITERS' ROOM ELEVATOR BANK
INT. STUDIO
INT. STUDIO BACKSTAGE
INT. GREEN ROOM
INT. WARDROBE
INT. LIZ'S OFFICE
INT. JACK'S OFFICE
INT. JACK'S OUTER OFFICE
INT. TRACY'S DRESSING ROOM
INT. FANCY RESTAURANT
EXT. YANKEE STADIUM
EXT. CHINATOWN STREET
EXT. SIXTH AVENUE

RR

ACT ONE

FADE IN:

1 INT. WRITERS' ROOM - MORNING 1

LIZ and THE WRITERS are gathered around the table. Liz distributes scripts, picks up a pencil.

LIZ

Okay, so anything on page one?

FRANK

(Beat, distracted)

Uh-huh...

Liz notices that the writers are staring across the room at CERIE. And with good reason. She is barefoot, wearing super-low jeans, and a low-cut, sheer top with no bra.

She's over by her desk filing scripts. And every time she bends over to reach the low filing cabinet, everyone can clearly see down her shirt (of course, we see nothing).

Liz looks around. No one is paying attention to the work. Not even the women. LUTZ has actually taken his script, folded it, and bitten down on it to keep from making noises. FRANK rolls his script up and tries to use it like a telescope.

LIZ

Alright. Hey, Cerie? Maybe instead of doing the scripts, could you just organize those videotapes?

She indicates a bunch of VHS tapes on a shelf over Cerie's desk. The writers look at Liz, betrayed.

CERIE

Oh, okay.

Cerie turns around and uses a chair to reach the tapes. We see that the seat of her jeans is intentionally ripped apart to show off her body and thong. She stretches to reach the tapes. It's even worse than before.

Frank extends a hand to Liz for a high-five. She pushes it away.

LIZ

No, that's not -- Cerie, just go to Starbucks and get me a Chai tea!

RR

CERIE

Okay.
(then)
Where are my shoes?

She goes to look for her shoes under her desk. She is now just moving around on all fours.

LIZ

Cerie! Just go barefoot!

CUT TO:

2 INT. STUDIO BACKSTAGE - MOMENTS LATER

2

TRACY is absentmindedly whipping throwing stars at a wall.
KENNETH approaches holding car keys.

KENNETH

Mr. Jordan?

TRACY

What up, Ken?

KENNETH

(handing keys)

I got your car washed like you asked. And I got that "Baby on Board" sign you wanted to help you get tail.

Kenneth hands Tracy the sign. Tracy puts an arm around him affectionately.

TRACY

Thanks, Ken. You done good.

KENNETH

It's my pleasure, sir. Anything you need.

TRACY

But I want you to know something. You and me? It's not gonna be a one-way street. I don't believe in one-way streets. Not between people. And not when I'm driving.

KENNETH

Oh. Okay.

TRACY

I will give to you as much as I get
from you. So here's some advice I
wish I'd got when I was your age.
Live every week like it's Shark
Week.

Tracy stares into Kenneth's eyes.

TRACY (CONT'D)

You feel me, Ken?

KENNETH

Boy, do I.

Tracy walks away.

CUT TO:

3 INT. WRITERS' ROOM - LATER

3

Clearly some work has been done in Cerie's absence. The mood
is light. Liz finishes going over changes in a script with
ANOTHER WRITER. TOOFER prepares to throw a quarter across
the room and into Lutz's open mouth.

LIZ

(holding scripts)

Okay, you can give these to the PAs.

TOOFER

Alright, Liz. Final round. I make
this? You and your teammate pay
the penalty...

LIZ

You're gonna choke.

Toofer readies himself, aims at Lutz's open mouth, throws...
and makes it! Lutz raises his arms in victory.

LIZ (CONT'D)

Argh, two out of three.

TOOFER

Nope, you know the rules.

LIZ

Alright, play the music.

RR

"Open Arms" by Journey plays on a computer. Liz and Frank start intensely slow-dancing as the staff starts clapping and chanting.

WRITERS

Make out! Make out! Make out!!

She and Frank start "making out": inexpertly air-tonguing and making "I love you" guttural noises. JACK enters unnoticed.

FRANK

After prom, I want to lose it to you.

LIZ

I've never kissed a teacher before, Mr. Altouser --

Everyone freezes. A beat. Liz notices Jack.

LIZ (CONT'D)

Mr. Donaghy.

JACK

Oh, please. Finish your dance.

LIZ

(embarrassed)

No, we're just taking a little break, and we love Journey, so...

Liz and Frank quickly separate, the writers move back to the table, a little nervous. This sweaty world doesn't like visitors. Jack stands against the wall. Liz reacts.

JACK

I'll just observe from over here.

LIZ

You will? Why?

Jack circles the table.

JACK

Are you familiar with Six Sigma?

FRANK

Yeah, it's a special kind of G.I. Joe.

JACK

It's Frank, right?

Frank nods. Jack looks at him for a beat.

JACK (CONT'D)

Frank, Six Sigma is the elite GE executive training course. To master just its basic concepts, one must endure a five-day conference at a Sheraton out near the airport. Six Sigma says that a manager must understand every aspect of the business that he or she oversees. I now oversee TGS so I'm going to learn what you guys do.

LIZ

Which means...?

JACK

I'll be here as much as I can be for the rest of the fiscal year.

LIZ

(whispering to Lutz)
How long is a fiscal year?

LUTZ

(whispering, confident)
Roughly two point two regular years.

Jack takes a chair from the table, sets it back by the wall and sits.

JACK

So please. I'm just a sponge. Act like I'm not even here.

A beat. Everyone looks at Liz.

LIZ

Uh... Okay. Let's dig in on Toofer's commercial parody --

The staff fidgets, uncomfortable with Jack there. Jack watches the proceedings with great interest.

LIZ (CONT'D)

So we were trying to think of a funnier cereal name.

(off notes)

The favorite options so far include
(MORE)

LIZ (CONT'D)

"Honey Bunches of Sadness", "Oat
Bung", and "Sugar Tits."

A beat. The writers pitch.

TOOFER

"Bits O' Rhino"?

LUTZ

"Dingleberries."

FRANK

"Fart Nuggets" --

The room chuckles, despite itself. Jack laughs hard.

JACK

That's great! "Fart Nuggets"!

Jack laughs again. Frank smiles a little at the attention.

LIZ

Let's just think for another
minute. "Frosted Mini Guns?"

TOOFER

"Cinnamon Toast Head Cold?"

FRANK

"Lucky Bastards."

JACK

We all laughed at "Fart Nuggets."
Let's move on.

LIZ

(to herself)
Every day, huh?

CUT TO:

4

INT. WRITERS' ROOM - MONTAGE

4

We see a number of days go by with Jack in the room. We can
chart the passage of time through Cerie's insane outfits.

Cerie in skin-tight leggings with an unzipped cycling jersey.

CERIE

You guys want coffee?

RR

She hands them a yellow pad to write their coffee orders.
Jack sits against the wall.

JACK

So I was doing some research on
comedy and came across the cartoon
strip "Dilbert". It's quite good.
Have you considered doing that?

LIZ

(confused)
Doing what?

JACK

"Dilbert".

Another day. Cerie in an oversized men's shirt held together
by safety pins. She hands out the coffee pad.

CERIE

You guys want coffee?

Jack is now at the table.

JACK

(off script)
Oh, no. You can't say this.
Samuel Alito is a personal friend.
It would be unseemly.

Another day. Cerie in a cowboy hat, field hockey skirt and
a bustier.

CERIE

You guys wanna get high --
(catches herself)
I mean coffee?

Jack, jacket off, sleeves rolled up. Paper and pad.

JACK

(mid-story)
So we're circling back around to
pick her up -- remember, it's pitch
black out -- and the boat hits
something. Hard. And Brokaw looks
at me and says, "Just go. Don't
look back." Now I'm not the writer
here, but maybe there's a skit
about that.

Liz sighs, frustrated.

END MONTAGE

5 INT. WRITERS' ROOM - MORNING 5

PETE is there. Liz comes in from the elevator bank carrying her bag and a coffee. They ad-lib hellos.

PETE

Is Donaghy going to be in the room again today?

LIZ

Uch. Probably.

PETE

You have to say something to him. You guys are getting no work done.

LIZ

Really? You don't think his plan to start with catchphrases and work backwards is panning out?

FLASHBACK TO:

6 INT. WRITERS' ROOM - DAY 6

Jack reads off a stack of index cards, trying out catchphrases on the staff.

JACK

"Nuts to you, McGillicuty!"

He looks around the room to see who liked that one, then looks back at his cards and flips to the next one.

JACK (CONT'D)

"Who ordered the wieners?"

He looks around again, then flips to the next card.

JACK (CONT'D)

(like a robot)

"Beep-beep, Ribby-ribby."

He looks up, flips.

JACK (CONT'D)
"I'll have what I'm having."

He looks up, flips.

CUT BACK TO:

7 INT. WRITERS' ROOM - DAY 7

Pete and Liz are as we left them.

LIZ
Actually, Frank wrote a draft of
"Beep-beep, Ribby-ribby."

Cerie enters from the hallway and crosses to her desk. She's wearing a super short, belted, one-piece mini-dress and knee-high boots. Pete watches her. Liz rolls her eyes, snaps her fingers in front of Pete's face.

PETE
Right. Look, if you don't say something to Jack soon, your writers are going to revolt.

LIZ
What do you all not understand? He's our boss. Me telling Jack what to do would be like you bossing around -- Which one of your kids is it that you're afraid of?

PETE
Kyle.
(shivers at the thought)
Always setting fires, trying to touch cop's guns. He masturbates to auto racing...

Liz gives him a look: "So you get my point."

Across the room, Cerie unbuttons and takes off her mini-dress, which was actually a jacket, to reveal her outfit for the day: a tiny slip dress with no bra. Liz and Pete react.

PETE (CONT'D)
That thing was a jacket?!
RR

Cerie exits down the hall.

LIZ

That's it. I've got to say something to her about her clothes. She can't dress like that.

PETE

(panicked)

What? Yes, she can. People like how she dresses. Why are you like this?! Don't talk to her!

LIZ

No, come on. It's distracting, it's inappropriate --

PETE

You're inappropriate! You jerk with your stupid face! Why do you have to ruin everything?!

He kicks a chair over. Shaking her head, Liz heads for her office. Pete grabs her arm.

PETE (CONT'D)

(pleading)

Look at me, Liz. Look how bald I am. Look at my life. I'll never live in a big house or drive a fancy car. Just please let me have this one thing!

LIZ

Pete, stop it, I'm talking to her.

PETE

(bratty)

I hate you!

She exits. Furious, Pete grabs two handfuls of mini candy bars from a bowl on the table and throws them at her back.

CUT TO:

8

INT. STUDIO BACKSTAGE/GREEN ROOM - LATER

8

Tracy saunters down the hall, sees Kenneth.

TRACY

K! My boy! What's the frequency, Ken? I need you to go grab some lunch for me.

RR

Kenneth stands up, almost at attention, grabs a pad and pen.

KENNETH

Absolutely, what can I get for you?

TRACY

I want nachos. From Yankee
Stadium.

Kenneth carefully writes that down then bolts for the elevator with a spring in his step. As he goes around the corner, Liz enters from the opposite direction.

Liz spots Cerie who is wearing another gauzy top with no bra. Liz has had enough, she crosses over to her.

LIZ

Hey, Cerie, I kinda wanted to talk to you about something. Do you have a minute?

CERIE

Um, sure.

Liz leads Cerie into the empty green room. They both sit.

LIZ

Okay. This is gonna sound weird but... you have to wear a bra.

CERIE

Oh, no, I don't actually. They just kind of stay up.

Cerie bounces up and down in her chair to demonstrate.

CERIE (CONT'D)

See?

LIZ

No, no, what I mean is --

Liz can't help but sneak a look at Cerie's chest. She reacts, impressed, then quickly shakes it off.

LIZ (CONT'D)

I mean you need to wear a bra to work if you want people to take you seriously in this business.

CERIE

Oh. But I don't actually want to work in television. My parents got me this job so I could learn about the value of work and stuff. Career-wise, I'm just gonna marry rich and then design handbags.

LIZ

Okay. Here's the thing. The way you dress is making some people around the office uncomfortable.

CERIE

(concerned)
Really? Who?

Pete crosses past the open door.

PETE

Not me.

Liz shuts the door on him, takes a moment.

LIZ

Well, I guess it's mostly me who has the problem with it.

CERIE

Oh.

(kindly)

Because you have like a body image thing? I read about those in Glamour.

LIZ

No, it's not that.

CERIE

Good. 'Cause I was gonna say, you still have a good body. You could dress a lot younger than you do.

LIZ

Well, thank you but this isn't --

CERIE

Like how did you dress before you got married?

LIZ

I'm not married, Cerie.

CERIE

Oh, for some reason I thought you
had like three kids.

LIZ

Nope. Never married. No kids.

CERIE

'Cause sometimes you have food
stains on your shirt and stuff. I
just assumed it was kids.

Liz stands and opens the door.

LIZ

You know what? We can finish this
later.

CERIE

(re: her and Liz, cheery)
I'm actually good but whatever.

Cerie exits and crosses away. Liz watches her go.

CUT TO:

9 INT. WRITERS' ROOM/LIZ'S OFFICE/WRITERS' ROOM HALLWAY - 9
LATER

Liz crosses through the empty writers' room and goes into her
office where she finds the entire staff packed in. Liz
reacts, startled.

TOOFER

You have to get Donaghy out of the
room.

LIZ

Boy, we, as a group, may not smell
great.

(then)

Look, Jack is my boss --

FRANK

He's stifling us! With him in the
room, I haven't been able to do my
bit where I give birth to a chair.

RACHEL

It comes out of his butt!

RR

LIZ

(short)

I'm familiar with Frank's butt-birth bit, but there's nothing I can do about Jack.

TOOFER

Liz, we're getting no work done.

The staff looks at her pathetically. Liz sighs, then notices Jack coming down the hall toward them.

LIZ

All right, fine. You're right. I'll take care of it.

She exits. A beat.

FRANK

Oh my God. I'm feeling a contraction. It's time!

Toofer starts "washing his hands". RACHEL pretends to put an I.V. in Frank. Lutz coaches his breathing.

In the hallway, Liz intercepts Jack.

LIZ

Hey there, Mr. Donaghy.

JACK

Sorry I'm late. I was at a luncheon for Ann Coulter's sixtieth birthday.

LIZ

Yeah. Look, it's been great having you in the room the past few days --

JACK

Oh, it's been great for me. Just being around all this creativity. I'll be honest, when I first came down here, I saw this as a chore. Now, it's something I really look forward to --

LIZ

(blurting)

I don't want you in the room anymore!

JACK
What's that?

LIZ
It's not working. You're driving
everyone crazy.
(then, quickly)
You're probably gonna fire me,
that's fine. I'll just call my
connections over at Lifetime --

JACK
(totally in stride)
Why would I fire you? This is
great. Six Sigma values direct and
honest communication between co-
workers. Thank you, Liz.

Liz reacts, relieved. That was easier than she thought.

LIZ
Oh, sure...

JACK
So, I'm going to head upstairs.

LIZ
Okay. Thanks for understanding.

JACK
Absolutely.

He strides back to the elevators. Liz is relieved.

CUT TO:

10

EXT. YANKEE STADIUM - LATER

10

Kenneth, carrying a man-purse, bounds down the steps of the
subway platform and runs up to the stadium. He stops short.

KENNETH
(gasps)
Oh no!

We angle on the stadium: it's locked shut and completely
dark. There is no game today. Kenneth looks around. It's
deserted. A look of determination comes over his face.

KENNETH (CONT'D)
I will not let you down, sir!

He takes a running start, charges the chain-link fence, and struggles up it. Halfway up, he gets scared and freezes. After a beat, a rat scurries past him along the street.

KENNETH (CONT'D)
Go get help, girl!

CUT TO:

11 INT. JACK'S OUTER OFFICE - A FEW DAYS LATER

11

Liz approaches JONATHAN, Jack's assistant.

LIZ
Hey, Jonathan? I left a bunch of messages for Jack and I haven't heard back. Do you know if he's gotten them?

JONATHAN
Mr. Donaghy's been very busy.

LIZ
Well, I really need him to approve this budget.

JONATHAN
I'm sorry, he's not in right now.

Liz sees Jack peeking out his office door at her and then quickly closing it. She reacts.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

12

INT. TRACY'S DRESSING ROOM - LATER

12

Tracy sits in a leather recliner while Kenneth rubs his feet.
"The View" is on mute.

TRACY

You wanna know another key to
success?

KENNETH

I do, Mr. Jordan.

TRACY

Get dressed every day like you're
gonna get murdered in them clothes.

Kenneth eagerly writes this down. Tracy starts putting his
shoes back on.

TRACY (CONT'D)

All right, now you did real good
with those nachos the other day.
But now I need you to do something
for me of a different nature. And
I want to be sure that we have an
understanding. You follow?

KENNETH

I think so, yes, sir.

Tracy sits up, very close to Kenneth.

TRACY

Now would you agree when I say that
freedom only exists when a man is
free to pursue what he desires?

KENNETH

Yes, I suppose I would.

TRACY

Which means that, when the law
conflicts with our desires, then we
must operate outside the law. Are
you with me?

A beat. Kenneth nods, entranced.

RR

KENNETH

Otherwise we would no longer be
free.

CUT TO:

13 INT. WRITERS' ROOM/LIZ'S OFFICE - LATER 13

Liz crosses through the writers' room. Cerie is there.

CERIE

Hey, Liz! I took your advice. I'm
wearing a bra!

She is wearing jeans and a bra and nothing else.

LIZ

That's great, Cerie.

Liz enters her office to find Jonathan waiting for her.

LIZ (CONT'D)

Hey, Jonathan. What's up?

JONATHAN

Okay, Mr. Donaghy's very hurt that
you banned him from the writers'
room. He wants you to apologize.

LIZ

Really?

JONATHAN

But when you apologize, you have to
act like it's your idea. He can't
know that I told you.

LIZ

But he sent you to tell me to
apologize.

JONATHAN

Exactly. I've penciled you in for
three o'clock. This conversation
never happened.

As he exits, Liz stares into space.

CUT TO:

14 INT. STUDIO BACKSTAGE - LATER 14
Pete walks past an empty page desk. He turns to a passing PA.

PETE
Where's Kenneth?

CUT TO:

15 EXT. CHINATOWN STREET - SAME TIME 15
Kenneth steels himself and knocks on a windowless metal door.
A beat.

MAN (O.S.)
(in Mandarin)
Who is it?

KENNETH
It's Kenneth, from the NBC page
program. I'm here for a pickup
from Qiang Deng.

We hear several locks being opened. Then Kenneth gets pulled
inside and the door slams shut.

KENNETH (O.S.) (CONT'D)
Hello, gentlemen. Thank goodness,
air conditioning! Ooh, what does
that tattoo mean? When I'm nervous
I ask a lot of questions. Do y'all
have a bathroom I could use? Can I
have a glass of milk? Y'all have
long fingernails. Oh, what's your
doggy's name? What is that, like a
grapefruit knife? Now do y'all
rent this space or...

CUT TO:

16 INT. JACK'S OFFICE - LATER 16
Liz enters Jack's office. He is at his desk pretending to be
very busy with some papers.

JACK
So what do you need? I have a
helicopter in fifteen minutes.

RR

LIZ

Uhh, I wanted to say that I hope I didn't hurt your feelings when I asked you to stay out of the writers' room.

JACK

That's absurd. Completely unnecessary. I hadn't given it a second thought.

LIZ

O-kay. Yeah, it's just the writers, you know, see you as "management" and --

JACK

Please. Water under the bridge. Stop worrying and get back to work.

There is a pause. Liz nods, "okay", and starts to go.

JACK (CONT'D)

Of course, I could see why you might think my feelings were hurt. After all, nobody likes to hear that no one likes him.

LIZ

What? No, that's not at all what I was saying before! I never said nobody likes you. That's not true.

JACK

So people do like me?

LIZ

Yes. People like you.

Jack looks her in the eye.

JACK

Do you like me?

A beat. What other answer is there?

LIZ

Of course. I like you. Jack.

JACK

Thank you. I like you, too.

Jack goes back to his "work".

JACK (CONT'D)

So is there anything else I can help you with?

LIZ

Nope. I guess that's it.

JACK

Okay. I appreciate your honesty.

They stare at each other for a long, awkward beat. Then Liz nods and exits, baffled by what just happened.

CUT TO:

17 EXT. SIXTH AVENUE - LATER

17

Kenneth rides his bike with one hand. In the other he has a plastic bag of water with a horrifying prehistoric-looking fish in it. He hums "There's No Business Like Show Business."

CUT TO:

18 INT. TRACY'S DRESSING ROOM - LATER

18

We see Tracy dumping his new contraband fish into his dressing room aquarium. Kenneth looks on, proud.

TRACY

You done good, Ken. But if that thing ever goes missing and gets into the public water supply, we do not know each other.

KENNETH

Got it.

TRACY

Now I got one more little errand for you. My anniversary is tomorrow and I almost forgot about it. I was gonna go see a Knicks game with my friends. But what did I tell you is the secret to keeping a marriage together, Kenneth?

Kenneth thinks.

KENNETH

Be a good listener, a giver of
gifts, and work that va-jay-jay.

TRACY

That's my boy. And that's why I
want you to go to Tiffany's...

CUT TO:

19 INT. WRITERS' ROOM HALLWAY/STUDIO BACKSTAGE/STUDIO - 19
THE NEXT DAY

Liz walks toward stage. Jack intercepts her.

JACK

Good morning, Liz.

LIZ

Oh. Hi. How are you?

JACK

I'm well, thank you. Listen, I
remember your mentioning that you
really like the band Journey --

LIZ

(laughing)

What, when I was dancing with
Frank? Yeah. I love Journey.

He doesn't hear her sarcasm.

JACK

Well, it turns out they're playing
at the Beacon this weekend so --

He hands her an envelope.

JACK (CONT'D)

I got VIP tickets and back-stage
passes for you. Take the writers,
a lady friend. Whatever. Have a
great time. You deserve it.

He is completely serious. He believes he's doing a nice
thing. Liz doesn't want these tickets, but is touched.

LIZ

Oh. Wow. Thanks, that's really
thoughtful.

JACK

Well, I think it's important that coworkers have good personal relationships. It's a key to good business. You and I have had some missteps, but that's part of the learning curve. I want us to be friendly.

LIZ

Yes, of course. So do I.
(then, "excited")
I just can't believe there were still tickets available!

He smiles and heads for the elevators. She continues backstage toward wardrobe. Pete sees her and falls into stride with her.

PETE

What was that about?

As they talk, they go around the page desk and into the stage, then continue to walk-and-talk under the riser.

LIZ

Just talking to my bud Jack Donaghy.

PETE

"Your bud"? Really?

LIZ

Yeah, he just said he wants us to be friends.

PETE

Weird.

LIZ

I know. It all feels like that scene in "Empire" where you see the back of Darth Vader's head without his helmet on. And you're like, "There's a person under there."

PETE

It's still Darth Vader, Liz.

LIZ

But Vader was good down deep. He saved Luke and then showed up at that big Ewok party.

PETE

Wow. Thanks for ruining the ending of "Star Wars" for me, by the way.

They have now come back through the other stage door and realize that they are back where they started.

LIZ

Did we just go in a circle?

PETE

I guess. I was following you.

LIZ

I thought I was following you. I'm going to wardrobe.

PETE

Okay. Good walk-and-talk.

They tap fists. Liz exits into wardrobe, Pete heads off.

CUT TO:

20

INT. WARDROBE - CONTINUOUS

20

Liz enters. LEE is there.

LIZ

Hey, Lee, can I take a look at the costumes?

Lee wheels out a rack of costumes for Liz. We can now see to the back of wardrobe where some other WARDROBE GUYS, including JAMES ANDERSON, are dressing Cerie up like a doll; right now they're fashioning a top and bottom for her out of a man's necktie and a child's playtime apron.

JAMES

That looks fierce!

Liz can't help it. She crosses over to them.

CERIE

Hi, Liz.

RR

LIZ
Cerie, seriously, take that off.
(to James)
And you, don't encourage her!
You're an enabler.

Liz starts going through stock.

LIZ (CONT'D)
You need to start dressing like
you've got a job. And parents.
Who raised you in some kind of
shame-based American religious
tradition.

She pulls out a very conservative, loose-fitting, sweater-set
kind of thing and hands it to Cerie.

LIZ (CONT'D)
Here.

CERIE
All right. But now I get to pick
out something I think you'd look
good in.

Cerie starts going through a rack of much flimsier stuff.

LIZ
No, that's okay. I don't --

Cerie holds up a top. We don't get the full effect of it
here but it's clearly something younger and more adventurous
than Liz has worn in a long time.

CERIE
You're wearing this.

LIZ
No. Come on...

CERIE
(sincere)
I'm serious. This color would be
amazing on you. And you're a size
four, right?

LIZ
(flattered)
Oh. Well, aren't you sweet.

She takes the top from Cerie.

CUT TO:

21 INT. WRITERS' ROOM HALLWAY/WRITERS' ROOM - NIGHT 21

Liz struts down the hall to the writers' room in her new top. We don't see all of it at this point. We're mostly on her confidently grinning face and blown-out hair, her sassy walk, her new killer heels. There is sexy empowerment music under.

She enters the writers' room. Everyone is around the table. We see that Liz is wearing a semi-sheer, turquoise, one-shouldered top with the words "Dirty Girl" written across it in silver rhinestones. It is also just a bit too tight.

LIZ

Hey, guys, how's it --

TOOFER

(disgusted)

What are you wearing?

WRITERS

Boooo!/No!/Go away!

FRANK

You're making me gay!

LIZ

It's a joke! I'm wearing it as a joke!

She starts to cross quickly to her office.

LIZ (CONT'D)

Room full of comedy writers don't know a joke? Jeez.

FRANK

I threw up in my mouth.

LIZ

I said it's a joke!

She exits into her office.

CUT TO:

22

INT. WRITERS' ROOM - THE NEXT NIGHT

22

Everything seems back to normal. Cerie is gone on some errand. Liz, dressed like herself, is crossing things off the dry erase board (including "Crazy Christians"); they've definitely gotten work done. Pete is on the phone. Meanwhile, Frank and Lutz freak on each other, intensely fast-dancing to music [TBD].

LUTZ

I think I'm having a heart attack.

TOOFER

Two more minutes.

A DELIVERY MAN enters carrying a stack of pizza boxes. Liz goes to pay him.

FRANK

(still dancing)

Hey, Liz, how about we eat that out on the roof gardens?

LIZ

Oh, I don't know how to get out there. I don't even think people are allowed to use them.

TOOFER

I see "Today Show" people eating out there all the time.

LIZ

Really? Even Ann Curry?

CUT TO:

23

INT. WRITERS' ROOM ELEVATOR BANK/WRITERS' ROOM HALLWAY - 23
CONTINUOUS

Jack gets off the elevator with two extremely self-satisfied-looking OLDER MEN in suits and leads them down the hall.

JACK

This is where my writers work. Try to ignore the odor.

The men chuckle.

RR

JACK (CONT'D)

But seriously, since Tracy's arrival the show is up in the key demos, we're driving male viewership, and we're effectively synergizing backward overflow.

The men nod, impressed. Jack is showing off tonight.

CUT TO:

24

INT. WRITERS' ROOM - CONTINUOUS

24

Liz, the writers and Pete are as we left them.

TOOFER

I've even seen "Weekend Today" people out there.

LIZ

Well that's just insane.

Liz notices Jack down the hall, gets an idea.

LIZ (CONT'D)

You know what? I'm gonna ask my friend Jack. He'll let us eat out there. Me and him are like "this" now.

Liz grabs a piece of pizza and starts down the hall.

TOOFER

Hey, they didn't bring any sodas.

PETE

I'll call Kenneth.

He picks up a phone, dials an extension.

CUT TO:

25

INT. STUDIO BACKSTAGE - CONTINUOUS

25

We see Kenneth's empty desk. The phone rings and rings.

CUT TO:

26 INT. WRITERS' ROOM - CONTINUOUS 26

Pete is on the phone, listening to it ring.

PETE
Seriously, where is Kenneth?!

CUT TO:

27 INT. FANCY RESTAURANT - SAME TIME 27

Kenneth sits at an intimate table across from ANGIE JORDAN, 40, Tracy's wife. She does not look pleased. Kenneth hands her a Tiffany box.

KENNETH
Happy anniversary, Mrs. Jordan.

She sits with her arms folded. A waiter approaches.

KENNETH (CONT'D)
Excuse me, do y'all just have
noodles with butter?

CUT TO:

28 INT. WRITERS' ROOM HALLWAY - SAME TIME 28

Jack and his guests have stopped to chat in the hall as Liz approaches, gnawing on her slice of pizza.

JACK
Well, I appreciate your saying
that, Bob. You know I've always
said that recapitalized integration
can --

LIZ
Hey Jack!
(singing to Jack)
DON'T STOP BELIEVING!
(then)
Sorry to interrupt.

Liz takes a big bite of her pizza.

LIZ (CONT'D)

Hey can we eat our pizza outside?
Those wangs from the Today Show use
the roof garden all the time and
since you're King Poop of Turd
Mountain, I thought you might have
the key to that.

Jack's eyes go wide in surprise at Liz's behavior. She has
crossed a line being this familiar in front of his superiors.

LIZ (CONT'D)

(to old guys, Re: Jack)

This guy's the best. Got me
Journey tickets.

(singing)

SISTER CHRISTIAN -- Wait, that's
not them.

(to old guys)

What's that other Journey song?
The ballad that's not "Open Arms"?

The two men look at Jack disapprovingly. Down the hall, we
can see the writers watching to see if Liz is successful.
Jack takes all this in, then takes Liz by the arm. Liz
misread the extent of their "relationship". Time to restore
some boundaries.

JACK

Excuse us, won't you?

He starts to pull Liz down the hall to the writers' room.

JACK (CONT'D)

(quickly, sotto)

I'm sorry for what's about to
happen, just know I don't mean it.

LIZ

(oblivious, chipper)

Don't mean what?

They are now halfway between the writers and the older
gentlemen so that both have a good view of the following:

JACK

(full voice)

What group home did you escape from
that you would dare talk to me like
some plumber's wife in front of Ron
Gordon and Bob Overmeyer?

LIZ
(shell-shocked)
I don't even know who --

JACK
Your ignorance was obvious when you waddled up with your thin-lipped mouth full of greasy peasant food and called me by my Christian name in front of the gentlemen from Fairfield. That's Fairfield, Connecticut, GE headquarters. But I wouldn't expect you to have learned that from your nigh-forty years of daytime talk show watching and public education. One more bush-league move like that, Lemon, and I'll have you writing bumpers for Arena Football so fast it'll knock that ten dollar wig right off your head.

Liz stares at him slack-jawed and bug-eyed. A long beat.

FRANK
(impressed)
Oh, snap!!

Jack gives a little look, "Sorry," then starts to cross away, the world set right again.

LIZ
(fierce whisper)
You said we were friends!

JACK
(with a)
I said we were friendly.

LIZ
Well then I don't like you anymore!

Jack turns, looks her in the eye.

JACK
I don't believe you.

He exits.

FADE OUT.

END OF SHOW

RR