

# Just Shoot Me!

"Old Boyfriends"

Episode # 204

Written By

Steven Levitan

Directed By

Lee Shallat Chemel

Shooting Script  
September 11, 1997

First Revision (Green) 9/12/97

**FOR EDUCATIONAL  
PURPOSES ONLY**

# JUST SHOOT ME

Episode # 204

"Old Boyfriends"

Week of 9/8/97 - 9/12/97

## Tentative Schedule

### Thursday, September 11, 1997 (Day 4)

Rehearsal and Camera Block

Lunch

Rehearsal and Camera Block

Producer Run-thru (without cameras)

### Stage 12

9:00A - 1:30P

1:30P - 2:30P

2:30P - 4:00P

5:00P -

### Friday, September 12, 1997 (Day 5)

Crew Call

Camera Block/Rehearse

Producer Run-thru

Cast Meal (Crew Meal)

Load Audience

Final Hair/Make-up/Wardrobe

Cast Speed-thru

Playback for Audience

Cast Intros/Film Show

### Stage 12

11:42A - 12:00P

12:00P - 3:30P

3:30P - 4:30P

5:00P - 6:00P (5:30 - 6:30)

6:00P - 6:30P

6:00P - 6:30P

6:30P - 7:00P

6:40P - 7:00P

7:00P -

\*\*\*ALL TIMES SUBJECT TO CHANGE - PRODUCTION OFFICE (818) 760 - 5760 \*\*\*

# JUST SHOOT ME

"Old Boyfriends"

Episode # 204

## CAST

MAYA GALLO.....LAURA SAN GIACOMO  
JACK GALLO.....GEORGE SEGAL  
DENNIS FINCH.....DAVID SPADE  
NINA VAN HORN.....WENDIE MALICK  
ELLIOTT DiMAURO.....ENRICO COLANTONI  
TOM YOUNGERMAN.....CHAD EVERETT  
FRANK.....ERNIE LIVELY  
POLICE OFFICER.....STEPHEN ALBERT HORNYAK  
MODEL.....TBD  
WINDOW WASHER.....LES BRANDT

## SETS

INT. BULLPEN	DAY/NIGHT
INT. JACK'S OFFICE	DAY/NIGHT
INT. MAYA'S OFFICE	DAY
INT. ELLIOTT'S STUDIO	DAY
INT. NINA'S OFFICE	DAY
INT. BARTINI	DAY/NIGHT
INT. HOSPITAL ROOM	NIGHT

<u>TEASER</u>	<u>INT. ELLIOTT'S STUDIO/BULLPEN - DAY</u> (Elliott, Model, Finch, Atmosphere)	D1	1				
<u>ONE A</u>	<u>INT. BULLPEN/ELEVATOR - MORNING</u> (Maya, Jack, Tom, Finch, Atmosphere)	D2	4				
<u>ONE B</u>	<u>INT. BULLPEN - A SHORT TIME LATER</u> (Nina, Elliott, Jack, Maya, Finch, Atmosphere)	D2	8				
<u>ONE C</u>	<u>INT. NINA'S OFFICE - A SHORT TIME LATER</u> (Nina, Window washer)	D2	13				
<u>ONE D</u>	<u>INT. BARTINI - A SHORT TIME LATER</u> (Jack, Finch, Tom, Maya, Bartender, Atmosphere)	D2	16				
<u>TWO E</u>	<u>INT. NINA'S OFFICE - MOMENTS LATER</u> (Nina, Elliott, Police Officer)	D2	21				

JUST SHOOT ME

"Old Boyfriends"

#204

Day Pg

9/11/97

Shooting Script

Dir: Lee Shallat Chemel

		Day	Pg				
<b>TWO H</b>	<u>INT. BULLPEN/JACK'S OFFICE - CONTINUOUS</u> (Nina, Finch, Jack, Maya, Atmosphere)	D2	26				
<b>TWO I</b>	<u>INT. JACK'S OFFICE/MAYA'S OFFICE - LATER THAT DAY</u> (Jack, Finch, Maya, Elliott)	D2	31				
<b>TWO K</b>	<u>INT. BARTINI - EARLY THAT EVENING</u> (Jack, Frank, Tom, Bartender, Atmosphere)	D2	39				
<b>TWO L</b>	<u>INT. HOSPITAL ROOM - EARLY EVENING</u> (Nina, Window washer, Atmosphere)	D2	45				
<b>TWO M</b>	<u>INT. BULLPEN/JACK'S OFFICE - LATER THAT NIGHT</u> (Maya, Finch, Jack, Atmosphere)	D2	47				

JUST SHOOT ME  
"Old Boyfriends"

TEASER

INT. ELLIOTT'S STUDIO/BULLPEN - DAY (DAY 1)  
(Elliott, Model, Finch, Atmosphere)

HIGH FASHION PHOTO SHOOT FEATURING FINCH AND A  
GORGEOUS MODEL WHO HANGS ALL OVER HIM. DANCE MUSIC  
BLARES AS ELLIOTT SNAPS AWAY.

ELLIOTT

That's it, that's perfect. Give it to  
me, Finchy baby. Work it.

CUT TO:

FINCH AND THE MODEL IN OTHER HIGH-FASHION OUTFITS  
POSING AWAY.

ELLIOTT (CONT'D)

Oh, yeah. Hot, very hot. I smell  
smoke. Who's on fire? It's you, Finch.  
You're burning the place up.

CUT TO:

FINCH IN SILK PAJAMAS, THE MODEL IN NEGLIGEE.

ELLIOTT (CONT'D)

Verrry sexy. Very naughty. You're  
the man. You're the king. You're the  
guy everyone wants to be.

THE MODEL SUDDENLY STOPS POSING AND TURNS TO FINCH.

MODEL

Hey!

SMASH CUT TO:

INT. BULLPEN - DAY

FINCH IS AT HIS DESK, STARING AT THE SAME MODEL  
FROM HIS FANTASY AS SHE FILLS OUT FORMS NEARBY.

MODEL (CONT'D)

...Hey! Stop staring at me!

FINCH

Huh?

FINCH SNAPS BACK TO REALITY.

MODEL

I saw you staring at me, and it's really  
creepy. I don't know what was going  
on in your sick little mind, but knock  
it off.

FINCH

I'm sorry. You're absolutely right.  
My behavior was inexcusable and it  
will never happen again.

WE CUT BACK TO THE MODEL. THROUGH FINCH'S EYES,  
SHE IS ONCE AGAIN WEARING A NEGLIGEE.

MODEL

Alright, then.

SHE WALKS AWAY. AS FINCH WATCHES HER GO, WE...

DISSOLVE TO:



ACT ONE

A

BLUSH COVER: OLD BOYFRIEND - DANGER AHEAD

INT. BULLPEN/ELEVATOR - MORNING (DAY 2)  
(Maya, Jack, Tom, Finch, Atmosphere)

MAYA CROSSES THROUGH ON THE WAY TO THE ELEVATOR.  
SHE STOPS AT JACK, WHO'S STANDING BY THE  
RECEPTIONIST'S DESK, WEARING AN OVERCOAT, BRIEFCASE  
IN HAND. HE'S ON THE PHONE WITH ALLIE.

MAYA

Hey, Dad.

JACK GIVES THE UNIVERSAL SIGN FOR "ONE MINUTE."

JACK

(INTO PHONE) Allie, relax. I'll talk  
you through it. There's no reason to  
panic. Everything's going to be fine.

MAYA

(CONCERNED) What's wrong?

JACK

Allie got her hand caught in the VCR.

(THEN) And to make matters worse,  
Hannah's in her crib crying.

MAYA

I wouldn't worry, it's normal to cry  
when you realize you're smarter than  
your mom.

MAYA PRESSES THE ELEVATOR BUTTON.

JACK

(COVERING PHONE) Maya, enough with  
the dumb-wife jokes. (THEN, INTO PHONE)  
Okay Honey, first off, very carefully  
get out of the tub.

THE ELEVATOR DOORS OPEN AND MAYA GETS ON.

RESET TO:

INT. ELEVATOR - CONTINUOUS

MAYA IS ALONE IN THE ELEVATOR WITH, TOM, AN  
ATTRACTIVE, YOUTHFUL-LOOKING MAN APPROXIMATELY SIXTY  
YEARS OLD. THE ELEVATOR DOORS CLOSE. AFTER A BEAT:

TOM

That's a beautiful sweater.

MAYA

This? Oh, thanks. Present from this  
guy I've been seeing.

TOM

He has good taste.

MAYA

He's a lawyer upstairs in this building.  
Maybe you know him. Tom Youngerman?

TOM

Oh, yeah. Hell of a guy. Charming,  
successful, recently voted sexiest tax  
attorney in his firm which, by the  
way, drove Marty Weezer out for another  
round of hair plugs. \*

SHE PUTS HER ARMS AROUND HIS WAIST.

MAYA

So, we're still on for lunch?

TOM

I'll meet you at one.

THEY KISS. UNBEKNOWNST TO THEM, THE DOORS OPEN TO  
A STUNNED FINCH.

FINCH

Yow!

TOM

Well, bye.

MAYA

(COVERING BADLY) Nice to meet you.

WITHOUT GETTING A GOOD LOOK AT FINCH, TOM WALKS OFF.  
FINCH ENTERS THE ELEVATOR.

MAYA (CONT'D)

That wasn't what it looked like. \*

FINCH

Oh good, cause it looked like you were  
making out with your grandpa.

AS THE ELEVATOR DOORS CLOSE, WE...

FADE OUT.

B

FADE IN:

BLUSH COVER: KEEPING YOUR SEXY SECRETS UNDERCOVER

INT. BULLPEN - A SHORT TIME LATER (DAY 2)

(Nina, Elliott, Jack, Maya, Finch, Atmosphere)

MAYA AND FINCH ARE IN THE KITCHEN. ELLIOTT IS AT THE CONFERENCE TABLE AS NINA ENTERS FROM THE ELEVATOR.

NINA

Isn't that odd?

ELLIOTT

What?

NINA

The construction workers across the street. I mean, I never thought I'd live to see an all-gay crew.

ELLIOTT

They're not gay.

NINA

(DEFENSIVE) They are too!

JACK ENTERS FROM HIS OFFICE.

JACK

Okay, let's get started.

MAYA AND FINCH CROSS OVER.

MAYA

(SOTTO TO FINCH) Not a word.

FINCH

(AS OLD MAN) Ehh, speak up.

MAYA

Finch, I mean it.

FINCH

Don't worry. I won't say a thing.

JACK

Come on, let's get to it. What's first?

FINCH

Well, let's see... Old business --

(SMILES DEVILISHLY) Maya?

MAYA

(POINTEDLY TO FINCH) None. Okay,

let's move on to articles.

JACK

FINCH

I've got an idea for one.

MAYA

No you don't. Alright, the piece on

Liposuction is ready and --

JACK

Maya, let's listen to Dennis. (TO  
FINCH) What've you got?

FINCH

"Sex And The Older Man."

JACK

(INTRIGUED) Hmmm.

MAYA

I don't like it.

FINCH

Sure you do. You're all over it.

MAYA

No I'm not.

JACK

Honey, don't be so quick to judge.

FINCH

Yeah, Maya, I'm sure if you wrote it,  
you could find a new wrinkle. (NO  
REACTION) If you guys knew the back  
story, you'd be rolling.

JACK

What's he talking about?

NINA

I think I get it. Dennis here seems  
to have found out about my near-lesbian  
experience. So, if you all must know --

ELLIOTT

Nina, do you have to bring that up at every single staff meeting?!

NINA

Don't judge me!

FINCH

Getting back to my innuendo --

MAYA

Finch!

JACK

What is it with you two?

MAYA

Alright! He's alluding to the fact that I'm seeing someone.

FINCH

(GASPS) What? Do tell.

JACK

Hey, that's fantastic.

NINA

You know I have a new neighbor. A very attractive woman. Our hands accidentally touched in the elevator --

ELLIOTT

Oh, for god sake, I don't care how hip it is, you're not a lesbian.

NINA

Fine, we'll talk about Maya.



JACK

(TO MAYA) Got a new squeeze, huh? So  
who is he?

MAYA

No one.

FINCH

Come on, you should be proud. This is  
the sort of man who'd cash in his war  
bonds and take you out for a fine T-bone  
at the Cotton Club.

JACK

Oh, a black guy!

MAYA

I don't want to discuss it.

JACK

Hey, that's cool. I'm down with that.

DISSOLVE TO:

C

BLUSH COVER: TEN NAUGHTY GAMES TO SPICE UP YOUR  
LOVE LIFE

INT. NINA'S OFFICE - A SHORT TIME LATER (DAY 2)  
(Nina, Window washer)

NINA CHANGES HER STOCKINGS AS SHE TALKS ON THE PHONE.  
UNBEKNOWNST TO NINA, A HUNKY WINDOW WASHER STARTS  
TO CLEAN HER WINDOW.

NINA

(INTO PHONE) ...I'm telling you,  
Binnie, the salad was wilted and the  
fish was dry. The only thing French  
about that restaurant was their  
disregard for the customer.

THE WINDOW WASHER'S SQUEEGEE ACCIDENTALLY TAPS  
AGAINST THE WINDOW. NINA TURNS AROUND AND FINALLY  
NOTICES HIM.

NINA (CONT'D)

Ahhhh! (INTO PHONE) A window washer's  
been right outside this whole time  
watching me change my stockings.

NINA GESTURES. THE WINDOW WASHER SEEMS UNFAZED.  
APPARENTLY HE CAN'T SEE HER.

NINA (CONT'D)

(INTO PHONE) Oh, thank God, he can't see me. (FINALLY REALLY NOTICING HIM) Actually, he's pretty cute.

SHE MOVES CLOSER TO THE WINDOW.

NINA (CONT'D)

(INTO PHONE) Dark hair, well built, blue eyes... Hello, Mr. Clean. I've been a very dirty girl.

SHE BLOWS HIM A KISS. MUCH TO HER SURPRISE, HE SMILES AND BLOWS A KISS RIGHT BACK. HE SAW EVERYTHING.

NINA (CONT'D)

(INTO PHONE) AHHHHHH!

PANICKED, NINA HANGS UP. SHE DOESN'T KNOW WHAT TO DO. SHE TRIES TO IGNORE HIM AND RETURN TO HER WORK, BUT EVERY TIME SHE TURNS AROUND, HE'S STILL SMILING AT HER. FINALLY SHE FLIRTATIOUSLY SMILES BACK.

NINA (CONT'D)

(COQUETTISH) Hi.

HE MOUTHS "HI" BACK. HE UNBUTTONS A BUTTON AND WINKS.

NINA (CONT'D)

Well!

SEEMINGLY OFFENDED, SHE GETS UP AND MARCHES TO THE DOOR. NO WAIT -- SHE JUST LOCKS IT AND TURNS BACK AROUND.

NINA (CONT'D)

Much better.

THEY FLIRT THROUGH THE WINDOW. SHE STARTS TO GET INTO IT.

IT BUILDS UNTIL FINALLY, NINA MOVES TO THE SIDE OF THE WINDOW OUT OF HIS VIEW. SHE'S SUDDENLY FEELING VERY NAUGHTY. SHE UNBUTTONS HER BLOUSE. THE WINDOW WASHER DOESN'T KNOW WHERE SHE DISAPPEARED TO, SO HE PUTS HIS FACE RIGHT UP TO THE WINDOW AND CUPS HIS HANDS TO SEE BETTER.

NINA (CONT'D)

Let's see how you like this, Naughty

Boy.

SHE VERY SUDDENLY TURNS AND MOVES TOWARD THE WINDOW WITH HER BLOUSE OPEN, STARTLING THE WINDOW WASHER. HE JERKS BACK, LOSES HIS BALANCE AND FALLS OFF HIS PLATFORM.

NINA (CONT'D)

Oh no!

MUCH TO NINA'S RELIEF, HIS SAFETY LINE CATCHES.

NINA (CONT'D)

Oh, oh, oh...

SHE DOESN'T KNOW WHAT TO DO. SHE PICKS UP THE PHONE AND DIALS.

NINA (CONT'D)

(INTO PHONE) Hello, security?!

WITHOUT WARNING, THE WINDOW WASHER'S SAFETY LINE LOOSENS AND GIVES WAY.

NINA (CONT'D)

(INTO PHONE) Never mind.

AS NINA HANGS UP IN A PANIC, WE...

DISSOLVE TO:

D

INT. BARTINI - A SHORT TIME LATER (DAY 2)  
(Jack, Finch, Tom, Maya, Bartender, Atmosphere)

JACK AND FINCH ENTER FOR A WORKING LUNCH. THERE ARE MANY PEOPLE WAITING FOR TABLES.

JACK

Crowded in here.

FINCH SPOTS MAYA'S BOYFRIEND TOM AT THE BAR.

FINCH

(RE: TOM) Oh, happy day. (TO JACK)

Hey, there's a golf tournament on,  
let's sit at the bar.

JACK

You hate golf.

FINCH

No, I don't.

JACK

You never come out on the course with  
me anymore.

FINCH

That's because your bag's too heavy.

FINCH GESTURES TO A STOOL RIGHT NEXT TO TOM. JACK  
TAKES A SEAT.

JACK

(TO BARTENDER) Usual.

THE BARTENDER NODS AND LOOKS TO FINCH.

FINCH

Usual. (OFF BARTENDER'S UNKNOWING  
LOOK) Sea Breeze.

THE BARTENDER PREPARES THE DRINKS. FINCH TURNS TO  
TOM.

FINCH (CONT'D)

So, Mack, heck of a day, huh?

TOM

Yeah.

JACK

(RE: GOLF ON TV) Who's leading?

TOM

Norman's up two strokes.

JACK

Well, that's the course he loves.

THE BARTENDER GIVES JACK HIS DRINK.

FINCH

You know what I love? Young women.

You married, Mack?

TOM

Divorced. Dating.

JACK

Divorced. Married.

THEY CLINK GLASSES.

TOM

(RE: TV) You ever play Pebble?

JACK

Just the first eight holes. Then I  
duffed a drive and threw my bag into  
the Pacific.

TOM

You didn't happen to see my putter  
down there, did you?

THEY BOTH LAUGH.

FINCH

My oh my, what you two have in common.

FINCH SEES MAYA COMING. POINTING TO A SMALL BOWL  
ON THE BAR:

FINCH (CONT'D)

Hey, are those almonds?

JACK

Ooh, good eye, Dennis.

AS JACK REACHES FOR A HANDFUL OF ALMONDS, MAYA  
APPROACHES TOM. MAYA DOESN'T NOTICE JACK AND FINCH.

MAYA

Hey, sorry I'm late.

TOM

No problem.

THEY KISS JUST AS JACK AND FINCH TURN AROUND.

JACK

Maya.

MAYA

Uh, Dad, you're here. (GLARING AT  
FINCH) Finch said you had a lunch  
uptown.

FINCH

Finch make mistake.

TOM

So, this is your dad.

MAYA

Dad, this is Tom. (WITH DIFFICULTY)  
The man I've been dating.

JACK

I thought you were black.

TOM

Excuse me?

JACK DOWNS HIS DRINK.

JACK

(TO BARTENDER, OVERLY SMILEY) Could I  
trouble you for a martini?

TOM OFFERS JACK HIS HAND.

TOM

Tom Youngerman.

JACK SHAKES IT.



JACK

Youngerman? That's irony for you,  
huh? Jack Gallo.

TOM

Good to meet you.

MAYA

Dad, are you okay?

JACK

Me? Yeah, I'm fine. (CALLS OFF, STILL  
SMILING) Could I get an E.T.A. on  
that martini?

MAYA

Well, you just seem weird, that's all.

JACK

No, don't be ridiculous. I'm totally  
cool. (BLOWING) Where the hell's my  
damn martini?!!!

AND WE...

FADE OUT.

END OF ACT ONE

ACT TWO

E

FADE IN:

BLUSH COVER: WHY MEN FALL FOR THE WRONG WOMEN

INT. NINA'S OFFICE - MOMENTS LATER (DAY 2)

(Nina, Elliott, Police Officer)

ELLIOTT AND A POLICE OFFICER ARE STANDING BY THE  
WINDOW, LOOKING AT THE WINDOW WASHER'S PLATFORM.  
NINA ENTERS. UPON SEEING THE COP AT THE WINDOW,  
SHE DOES A 180. \*

POLICE OFFICER \*

Nina Van Horn? \*

NINA \*

I'll get her. \*

ELLIOTT \*

Nina. \*

NINA STOPS. \*

ELLIOTT (CONT'D) \*

This is Officer McPherson, he's here  
to ask you about the window washer. \*

NINA

(ALL CHARM) Hello, Nina Van Horn.

Drug-free since '83. Well, '93.

ELLIOTT

Try 10:03.

NINA

(TO COP) How is that poor, poor man?

POLICE OFFICER

Still unconscious. A few broken bones,  
but he's lucky to be alive. Anyhow,  
just one quick question and I'll get  
out of your hair. Did you see him  
fall?

NINA

No, no. Wasn't even here.

POLICE OFFICER

Well, alright. Thanks for your time.

THE POLICE OFFICER STARTS TO LEAVE.

ELLIOTT

Hold on. \*

THE COP STOPS. \*

ELLIOTT (CONT'D)

(RE: WINDOW) What's this? \*

POLICE OFFICER

What?

NINA

(WITHOUT TURNING AROUND) I don't see  
anything.

ELLIOTT \*

It looks like a heart.

NINA

Where? (TRYING TO SMEAR IT) That's  
not a heart.

ELLIOTT

Yes, it is. And it's on the outside.

POLICE OFFICER

Huh. First the pants, now the heart.

Pretty weird. Take care.

THE POLICE OFFICER STARTS TO LEAVE AGAIN. \*

NINA \*

Toodle-oo. \*

ELLIOTT

Wait! \*

THE COP STOPS. \*

ELLIOTT (CONT'D)

What about his pants? \*

POLICE OFFICER

When we found the guy, his pants were  
undone. \*

NINA

Maybe the fall knocked them open.

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23A.  
(II/E)

POLICE OFFICER

(DISINTERESTED) Yeah, maybe. See ya. \*

THE COP STARTS TO GO AGAIN.

ELLIOTT

Wait! How would a fall knock open his  
pants?

NINA

Shut up, Elliott, you're not a cop.

ELLIOTT

Nina, you of all people should know,  
pants don't just open by themselves.

NINA

Don't listen to him, officer. He's a  
conspiracy theorist. He thinks the  
military invented hiccups.

THE COP LOOKS AT NINA FOR A BEAT, THEN AT ELLIOTT,  
THEN BACK TO NINA.

POLICE OFFICER

Okay then. (REACHING FOR A CARD IN  
HIS CHEST POCKET) If you think of  
anything else... (DON'T BOTHER) Ehhh,  
you probably won't.

THE POLICE OFFICER EXITS.

ELLIOTT

Okay, what happened?

NINA

ELLIOTT

~~Don't tell when you're lying. Your  
artificial asptum emits a low-level  
whistle.~~

NINA

(CAVING) All right, I did it!

(MORE)

*fake 3*

NINA (CONT'D)

I'm responsible! One minute I was  
flirting with the window washer and  
the next minute --

ELLIOTT

He jumped?

SHE GETS UP AND GRABS HER COAT, KEYS, ETC.

NINA

No he didn't jump.

ELLIOTT

Where are you going?

NINA

To the hospital. (STOPS) I should  
probably bring him something.

ELLIOTT

How about a shiny balloon that says,  
"Sorry I crippled you with my  
sexuality."

NINA

Yeah, good idea, I'll stop in the  
Village.

AS NINA EXITS, WE...

CUT TO:

H

INT. BULLPEN/JACK'S OFFICE - CONTINUOUS (DAY 2)  
(Nina, Finch, Jack, Maya, Atmosphere)

NINA ENTERS FROM HER OFFICE AND PASSES FINCH ON THE WAY OUT. HE WORKS ON HIS COMPUTER AND DOESN'T LOOK UP.

NINA

I have to go out. I'm in the middle  
of a crisis!

FINCH

Ooh, thanks for the tip. (PICKS UP  
PHONE, INTO PHONE) Give me ten thousand  
shares of Seagrams.

NINA EXITS ONTO THE ELEVATOR. FINCH RESUMES WORKING ON HIS COMPUTER AS JACK ENTERS FROM THE PHOTO AREA.

JACK

(TO FINCH) What have you been able to  
dig up?

FINCH

That the going rate for a Taiwanese  
hooker is sixty bucks, fifty if you  
can make her laugh.



JACK

I meant about Maya's boyfriend.

FINCH

Oh yeah, that's why I logged on.

JACK EXITS INTO HIS OFFICE.

RESET TO:

INT. JACK'S OFFICE - CONTINUOUS

JACK ENTERS TO FIND MAYA WAITING FOR HIM. SHE  
APPLAUDS DERISIVELY.

JACK

Maya, what a surprise. Second time  
today.

MAYA

That was quite a display downstairs.

JACK

Yeah, well, you caught me off guard.  
I was expecting a black guy, not a  
grey one. (THEN) So, how old is he?

MAYA

He's younger than you.

JACK

How much younger?

MAYA

A month.

JACK

(DISAPPROVING) A month?

MAYA

Let me get this straight -- you, of all people, have a problem with me dating an older man?

JACK

No, I just don't like you dating... a Capricorn. They're duplicitous.

MAYA

Oh, come on, I wasn't born yesterday. Come to think of it, I was born the same year as your wife.

JACK

I'm well aware of the irony here, Maya, but do yourself a favor and find someone your own age.

MAYA

In other words, do as I say not as I do?

JACK

What? I'm not dating anyone thirty years older than me. I have very little in common with ninety-year-old women. Other than a fondness for Nilla Wafers.

MAYA

I can't believe you're married to someone half your age and we're having this discussion. Hell, this should be a bonding moment.

JACK

(STUMBLING) Oh, yeah... well... I'm --

MAYA

A hypocrite? I know.

JACK

That's not exactly where I was going.  
The point is... if you, uh, let me  
finish...

MAYA

Yeah?

FINCH ENTERS.

FINCH

Jack, we got a crisis in shipping.

JACK

Damn it, Dennis. I'm in the middle of  
something here.

FINCH

There's no time. I'll explain on the  
way.

JACK

(TO MAYA) We're not done, you know.

FINCH AND JACK EXIT HURRIEDLY.

RESET TO:

INT. BULLPEN - CONTINUOUS

JACK (CONT'D)

What took you so long? I pushed the  
little button thirty seconds ago.

FINCH

Sorry, there was a bagel over the little  
red light.

AS JACK HURRIES OFF TO THE ART DEPARTMENT, DOWN A  
HIDDEN CHUTE, AND INTO A WAITING VAN, WE...

DISSOLVE TO:

J

BLUSH COVER: THE THERAPY BOOM: WHY EVERYONE'S JUMPING  
ON THE COUCH

INT. JACK'S OFFICE/MAYA'S OFFICE - LATER THAT DAY (DAY 2)  
(Jack, Finch, Maya, Elliott)

JACK LAYS ON HIS COUCH TALKING TO A BORED FINCH.

JACK

...so maybe she's right, maybe there  
is a certain amount of the pot calling  
the kettle black, but, damn it, I'm  
entitled.

FINCH

Hmm, what's this really about? Dig  
deeper.

JACK

I want the best for my daughter, so  
sue me.

FINCH

What's this really about? Dig deeper.

JACK

(NOTICING THE CARPET) Hey, something spilled over there. We've got to get this carpet cleaned.

FINCH

What's this really about? Dig deeper.

JACK TURNS AND LOOKS AT FINCH, WHO IS SECRETLY READING A MAGAZINE. A BEAT.

FINCH (CONT'D)

What's this really about? Dig deeper.

INTERCUT WITH:

INT. MAYA'S OFFICE - SAME TIME

MAYA AND ELLIOTT ARE IN THE MIDDLE OF A SIMILAR "THERAPY SESSION."

MAYA

How dare he? I mean, where does he get off lecturing anybody on relationships?

ELLIOTT

Can't argue with that.

MAYA

What if Tom is the love of my life? Don't I owe it to myself to explore that?

ELLIOTT

You know, Maya, I think it was John  
Donne who said, "Love, all alike, no  
season knows, nor clime, Nor hours,  
days, months, which are the rags of  
time."

MAYA

Wow, Elliott. Exactly!

ELLIOTT

Except when it's creepy, like with you  
and the old guy.

MAYA

I should have known.

ELLIOTT

He's too old for you.

MAYA

Based on what?

ELLIOTT

Based on the number of times the Earth  
has orbited the sun since he was born.

MAYA

Thank you for your compassion.

ELLIOTT

Think about it. You're thirty, he's  
sixty. When you're forty, he's seventy.  
When you're fifty --

MAYA

I know, I know, he's eighty.

ELLIOTT

No, he's dumped you for someone who's  
thirty.

INTERCUT WITH:

INT. JACK'S OFFICE - SAME TIME

JACK

See, not only do I feel bad, but I  
feel bad for feeling bad -- and that  
feels bad.

FINCH

I have an idea: Let's try word  
association. Here goes: Boring.

JACK

Mundane.

FINCH

Endless.

JACK

Eternal.

FINCH

Outside of job responsibilities.

JACK

Fired.

FINCH

Enthusiastic.



JACK

Better.

CUT TO:

INT. MAYA'S OFFICE - SAME TIME

ELLIOTT

Let me ask you something: Why are you  
dating this guy?

MAYA

What do you mean?

ELLIOTT

I mean, what makes him so special?

MAYA

I don't know, he's smart and  
sophisticated and sexy...

ELLIOTT

Want to hear my theory?

MAYA

I know, the military invented hiccups.

ELLIOTT

Yeah, but I think you're dating this  
guy to get back at your father for  
marrying a girl you went to high school  
with.

MAYA

That's ridiculous.

ELLIOTT

Is it? Easygoing Jack Gallo, and you finally found the one thing that pushes his buttons.

MAYA

Trust me, I would never date someone just to get back at my father.

ELLIOTT

Okay.

ELLIOTT TURNS TO GO.

MAYA

What about you? You date a new twenty-year-old model every week. How do you explain that?

ELLIOTT

In a loud, booming voice to every guy I meet.

CUT TO:

INT. JACK'S OFFICE - SAME TIME

JACK

What am I supposed to do? I'm still her father.

FINCH

(EXASPERATED) I don't know, how did Allie's father take it when you married her?

JACK

Not well.

FINCH

But eventually he accepted it, just like you'll eventually accept this.  
(GETS UP) Now if you'll excuse me, I've got to get a triple-shot cappuccino before my face hits the floor. No offense.

JACK

He never accepted it.

FINCH

Okay, walk it off.

JACK

I never got his blessing.

FINCH

Well, you showed him, you nailed his daughter.

FINCH IS ABOUT TO MAKE A GETAWAY WHEN...

JACK

Hey, maybe that's what this thing's all about. Maybe I'm lashing out at Maya because I never got Allie's father's blessing to marry her. Dennis, you're a genius!

(MORE)

"Old Boyfriends"  
Second Revision (Goldenrod)

Shooting Script  
9/12/97

9/11/97

38.  
(II/J)

JACK (CONT'D)

Get Allie's dad on the phone and, hey,  
that cappuccino's on me!

FINCH

It was on you anyway.

AS FINCH FINALLY ESCAPES, WE...

DISSOLVE TO:

K

BLUSH COVER: DO YOUR IN-LAWS MAKE YOU FEEL LIKE AN  
OUTLAW?

INT. BARTINI - EARLY THAT EVENING (DAY 2)  
(Jack, Frank, Tom, Bartender, Atmosphere)

JACK ENTERS AND APPROACHES A TABLE WHERE HIS FATHER-  
IN-LAW, FRANK, WAITS UNCOMFORTABLY. FRANK IS A  
WHITE COLLAR MIDDLE MANAGER, PROBABLY A FEW YEARS  
YOUNGER THAN JACK.

JACK

Hey, Frank. Sorry I'm late.

FRANK

Jack.

THEY SHAKE HANDS. TENSION IS IN THE AIR.

JACK

Apparently I'm usually early.

FRANK

I don't even know what that means.

JACK

Can I get you a drink?

FRANK

No thanks.

JACK

Cigar?

FRANK

No.

JACK

Steak?

FRANK

Dolores is waiting for me.

JACK

Send her my love.

JACK SIGNALS TO THE BARTENDER FOR A ROUND OF DRINKS.

FRANK

What's this about, Jack?

JACK

Well, alright, let's just get down to  
it. This will sound a little funny...

(NERVOUS LAUGHTER) But it occurred to  
me in passing that, well, when Allie and  
I got married, I never got your blessing.

FRANK SAYS NOTHING.

JACK (CONT'D)

Well, not ha-ha funny. (BEAT) Just a  
formality, really.

STILL NOTHING.

JACK (CONT'D)

Okay, now you go.

FRANK

Why now? I mean, it wasn't important  
to you when you two got married, so  
why now?

JACK

Oh, no special reason. A man just  
reaches a certain point in his life --

JUST THEN, MAYA'S BOYFRIEND TOM APPROACHES THE TABLE.

TOM

Jack, I'm sorry to bother you, but I  
need to tell you this and it can't  
wait. I'm breaking up with your  
daughter.

JACK

Tom, now's not a good --

TOM

You don't have to say anything, I saw  
the look on your face today. All  
afternoon I kept thinking, what kind  
of low-life creep goes after a woman  
half his age?

FRANK

(TO TOM) You're dating his daughter?

TOM

Yes.

FRANK

(LOVING THIS) I think I'll have that  
cigar now.

JACK

(RE: FRANK) Tom, this is my --

TOM

No, I have to get the rest of this  
out. I spent the entire day feeling  
like a jerk, imagining what people  
would say about me: Cradle robber,  
dirty old man...

FRANK

Pervert...

TOM

(TO FRANK) Yeah, thanks.

FRANK

Sleazeball, cradle robber...

JACK

He said that one.

FRANK THOROUGHLY ENJOYS JACK'S PREDICAMENT. THE  
DRINKS ARRIVE.

TOM

I guess the bottom line is, if you  
don't approve, I'll move on.

JACK SEIZES THE OPPORTUNITY.



JACK

Tom, I respect that you came to me. It shows tremendous character. But I've always felt that love is ageless... and evergreen. So don't worry about me. All that matters is that you make my daughter happy. You have my blessing.

HE LOOKS AT FRANK AND SMILES.

TOM

Wow, you're a hell of a guy.

FRANK

Hell of a guy.

JACK

Just doing the right thing.

TOM

That's really big of you.

JACK

(FOR FRANK'S BENEFIT) In fact, my wife Allie and I would love to take the two of you out to dinner Saturday.

TOM

Oh, I'll have to take a rain-check. Since you're okay with it, I'm going to take Maya to my cabin for the weekend.

TOM WINKS AT JACK, SHOOTS HIM THE UNIVERSAL "TCCH-TCCH" SOUND, THEN HAPPILY CROSSES OFF. FRANK JUST LOOKS AT JACK AND SMILES.

FRANK

Gee Jack, what's worse, the pounding  
headache or the sharp pain in your  
stomach?

JACK

(LETTING DOWN THE FACADE) It's really  
too close to call.

FRANK

Now imagine going to their wedding.  
Waving goodbye as they ride away in  
their limo, knowing he's about to remove  
her other garter with his teeth. \*

JACK

(A BEAT) I am so, so sorry.

A MOMENT.

FRANK

You want to run after that worm and  
tell him to stay the hell away from  
your daughter, don't you?

JACK

I want to make him cry.

FRANK

In that case, you have my blessing.

JACK

Thanks. Dad.

AS JACK GETS UP AND GOES AFTER TOM, WE...

DISSOLVE TO:

L

INT. HOSPITAL ROOM - EARLY EVENING (DAY 2)  
(Nina, Window washer, Atmosphere)

THE WINDOW WASHER IS IN TRACTION, SURROUNDED BY A HOSPITAL CURTAIN. HE HAS TUBES RUNNING ALL OVER THE PLACE AND A FEW THINGS IN CASTS. NINA PARTS THE CURTAIN AND ENTERS WITH A MYLAR BALLOON. A HEART MONITOR BEEPS QUIETLY IN THE BACKGROUND.

NINA

Oh, look at you. What have I done?

You poor thing, are you in pain?

HE GROANS.

NINA (CONT'D)

Let's see what they have you on. (READS CHART) Oh, you lucky dog. Why do they always save the good stuff for when you can't even dance? (THEN) Look, I'm sorry. I'm really sorry and, well, I don't care what it takes, I'm going to stay by your side and help pull you through this.

THE WINDOW WASHER MUMBLES SOMETHING.

NINA (CONT'D)

Oh, what was that?

SHE LEANS IN VERY CLOSE. HE MUMBLES IT AGAIN.  
THIS TIME NINA SMILES.

NINA (CONT'D)

My my, it's nice to see everything's  
not broken.

HE MUMBLES AGAIN.

NINA (CONT'D)

Well, I guess we did get interrupted.

SHE UNDOES A BUTTON ON HER BLOUSE. THE HEART RATE  
MONITOR QUICKENS.

NINA (CONT'D)

Ooh, you like that.

SHE UNDOES A SECOND BUTTON.

NINA (CONT'D)

How about this?

THE HEART MONITOR QUICKENS FURTHER. HE MAKES A  
STRANGE MUMBLING SOUND. SUDDENLY THE BEEPING TURNS  
INTO A FLAT-LINE.

NINA (CONT'D)

Uh-oh.

AS A PANICKED NINA VERY QUICKLY EXITS THE CURTAINED  
AREA, SEVERAL NURSES AND DOCTORS RUSH PAST HER. AS  
NINA BOLTS, WE...

DISSOLVE TO:

M

INT. BULLPEN/JACK'S OFFICE - LATER THAT NIGHT (DAY 2)  
(Maya, Finch, Jack, Atmosphere)

THE MAGAZINE IS NEARLY EMPTY EXCEPT FOR FINCH. MAYA  
ENTERS FROM THE ELEVATOR WITH A HEAD OF STEAM.

MAYA

Is he here?

FINCH

Who, your old man?

MAYA

Yeah.

FINCH

Which one?

HE LAUGHS, SHE DOESN'T. HE STOPS.

FINCH (CONT'D)

Okay, now I'm starting to annoy myself.

AS MAYA STORMS INTO JACK'S OFFICE...

RESET TO:

INT. JACK'S OFFICE - CONTINUOUS

MAYA ENTERS TO FIND JACK GATHERING HIS THINGS TO GO  
HOME.

MAYA

Well, I hope you're happy. Tom broke up with me. I cannot believe you told him to end it!

JACK

I can't believe he listened. The man's sixty years old, for god's sake. Where's his backbone? Although men do start to lose calcium at his age.

MAYA

Would you stop? And that's not the point.

JACK

Sure it is. You think I went running to Allie's dad for his blessing? I couldn't have cared less. All I care about is her. That's the kind of man you want.

MAYA

(INCREDULOUS) Someone like you?

JACK

You could do worse.

MAYA

Perhaps I should consult with your three ex-wives on that?

JACK

Maybe, do you speak jackal?

FINCH BURSTS IN.

FINCH

Jack, crisis in shipping. Two men down!

JACK

Dennis, I didn't press the little button.

FINCH

Oh, sorry. I just figured the little  
red light burned out.

FINCH EXITS.

MAYA

You know what the worst part is?  
Someone suggested that maybe I was  
dating Tom just to get back at you.

JACK

And..?

MAYA

And at first I thought he was crazy,  
but then I started wondering, god,  
could I do something like that or did  
I really have feelings for Tom? And  
I'll never know.

JACK

I'm sorry.

MAYA

No, you're going to have to do better  
than that.

JACK

Okay... earlier today, I thought I'd figured out why this... thing bothered me. But I hadn't. Then, as I was riding back up in the elevator after telling your friend to stay away from you, it hit me - I finally understood how I can be so hypocritical as to marry a woman half my age, but not want you to date a man twice yours.

MAYA

I'm on the edge of my seat.

JACK

Because I'm your father, that's why.

THIS SETTLES FOR A MOMENT UNTIL FINALLY MAYA SMILES.

MAYA

Oh.

JACK STARTS TO GO.

JACK

Good night, Kid. (THEN) Oh, and do me a favor. Call maintenance. These windows are filthy.

AS JACK EXITS, WE...

FADE OUT.

END OF SHOW