

WILL & GRACE

"The Pilot"

#100

Written by

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&  
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Directed by

James Burrows

TABLE DRAFT  
March 6, 1998

BLUE REVISION (#1) (3/9/98)  
PINK REVISION (#2) (3/10/98)  
YELLOW REVISION (#3) (3/11/98)  
GREEN REVISION (#4) (3/11/98)\*

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PURPOSES ONLY**

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GREEN REV.\*

3/11/98\*

Prod. #:100

Dir.:James Burrows

<p><u>ACT ONE - SCENE A</u> (1) <u>INT. WILL'S APARTMENT/GRACE'S APARTMENT - LATE NIGHT (1)</u> (Will, Grace, (Slumbering Man))</p>				
<p><u>ACT ONE - SCENE B</u> (5)* <u>INT. GRACE ADLER DESIGNS - THE NEXT MORNING (2)</u> (Will, Grace)</p>				
<p><u>ACT ONE - SCENE C</u> (7)* <u>INT. WILL'S APARTMENT - THAT NIGHT (2)</u> (Will, Jack, Rob, Jurgen Franzblau, Grace)</p>				
<p><u>ACT ONE - SCENE D</u> (12)* <u>INT. WILL'S APARTMENT - LATER THAT NIGHT (2)</u> (Will, Grace, Jack, (Guapo))</p>				
<p><u>ACT ONE - SCENE E</u> (17)* <u>INT. TRUMAN &amp; HIGGINS* - THE NEXT MORNING (3)</u> (Will, Charlie, Harlin Polk, Madge Krum*, Assistant (O.S.))</p>				

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<p><u>ACT ONE - SCENE H</u> (21)* <u>INT. GRACE ADLER DESIGNS -</u> <u>SECONDS LATER (MORNING) (3)</u> (Grace, Karen, Will (O.S.))</p>				
<p><u>ACT ONE - SCENE J</u> (25)* <u>INT. WILL'S APARTMENT - THAT NIGHT</u> <u>(3)</u> (Will, Grace, Rob, Ellen, Jack, (Guapo))</p>				
<p><u>ACT ONE - SCENE K</u> (32)* <u>INT. TRUMAN &amp; HIGGINS*/GRACE ADLER</u> <u>DESIGNS - THE NEXT DAY (4)</u> (Will, Grace)</p>				
<p><u>ACT TWO - SCENE L</u> (33)* <u>INT. GRACE ADLER DESIGNS -</u> <u>LATER THAT DAY</u> (Grace, Karen, Gino)</p>				
<p><u>ACT TWO - SCENE M</u> (36)* <u>INT. WILL'S APARTMENT - THAT NIGHT</u> <u>(4)</u> (Will, Jack)</p>				

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<p><u>ACT TWO - SCENE P</u> (40)* <u>INT. WILL'S APARTMENT -</u> <u>LATER THAT NIGHT (4)</u> (Will, Grace)</p>				
<p><u>ACT TWO - SCENE R</u> (44)* <u>INT. TRUMAN &amp; HIGGINS* - ONE WEEK</u> <u>LATER (MORNING) (5)</u> (Will, Charlie, Harlin Polk, Madge Krum)</p>				
<p><u>ACT TWO - SCENE S</u> (48)* <u>INT. GRACE ADLER DESIGNS - LATER THAT</u> <u>MORNING (5)</u> (Will, Karen, Grace)</p>				
<p><u>ACT TWO - SCENE T</u> (52)* <u>INT. TRUMAN &amp; HIGGINS* - THAT NIGHT*</u> <u>(5)</u> (Will, Grace)</p>				
<p><u>ACT TWO - SCENE W</u> (55)* <u>INT. BAR - LATER THAT NIGHT* (5)</u> (Will, Grace, Patron #1, Gay Man #1, Gay Man #2, (Manhattanites), (Staff))</p>				

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<u>ACT TWO - SCENE X</u> (57)*				
<u>INT. WILL'S HALLWAY/APARTMENT - LATER</u>				
<u>THAT NIGHT (5)</u>				
(Will, Grace, Jack, (Guapo))				

DESIRED TIME:

OVER/UNDER:

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CAST

WILL TRUMAN.....ERIC MCCORMACK  
 GRACE ADLER.....DEBRA MESSING  
 KAREN WALKER.....MEGAN MULLALLY  
 JACK MCFARLAND.....SEAN P. HAYES  
 CHARLIE HIGGINS.....CRESS WILLIAMS

\*

GUEST CAST

(in order of appearance)

ROB.....TOM GALLOP  
 JURGEN FRANZBLAU.....TODD ECKERT  
 HARLIN POLK.....GARY GRUBBS  
 MADGE KRUM.....DEBRA MOONEY  
 ASSISTANT (O.S.).....ELLEN IDELSON  
 ELLEN.....LEIGH-ALLYN BAKER  
 GINO.....JIMM GIANNINI  
 PATRON #1.....WILL RADFORD  
 GAY MAN #1.....MICHAEL KOSTROFF  
 GAY MAN #2.....ALEC HOLLAND

\*

\*

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SETSACT ONE

- A: INT. WILL'S APARTMENT/GRACE'S APARTMENT - LATE NIGHT
- B: INT. GRACE ADLER DESIGNS - THE NEXT MORNING
- C: INT. WILL'S APARTMENT - THAT NIGHT
- D: INT. WILL'S APARTMENT - LATER THAT NIGHT
- E: INT. TRUMAN & HIGGINS - THE NEXT MORNING \*
- H: INT. GRACE ADLER DESIGNS - SECONDS LATER (MORNING)
- J: INT. WILL'S APARTMENT - THAT NIGHT
- K: INT. TRUMAN & HIGGINS/GRACE ADLER DESIGNS - THE NEXT DAY \*

ACT TWO

- L: INT. GRACE ADLER DESIGNS - LATER THAT DAY
- M: INT. WILL'S APARTMENT - THAT NIGHT
- P: INT. WILL'S APARTMENT - LATER THAT NIGHT
- R: INT. TRUMAN & HIGGINS - ONE WEEK LATER (MORNING) \*
- S: INT. GRACE ADLER DESIGNS - LATER THAT MORNING
- T: INT. TRUMAN & HIGGINS - THAT NIGHT \*
- W: INT. BAR - LATER THAT NIGHT \*
- X: INT. WILL & GRACE'S APARTMENT - LATER THAT NIGHT

ACT ONE

SCENE A

FADE IN:

INT. WILL'S APARTMENT - LATE NIGHT  
(WILL TRUMAN)

WILL TRUMAN IS IN BED, ON THE PHONE.

WILL

(INTO PHONE) What are you doing?

**SPLIT SCREEN WITH:**

INT. GRACE'S APARTMENT - SAME TIME  
(GRACE ADLER, (SLUMBERING MAN))

GRACE ADLER, 30, ADORABLE, NEUROTIC, HAPPENING NEW YORK  
CHICK, IS ALSO IN BED ON THE PHONE.

GRACE

(INTO PHONE) I'm in bed.

WILL

Come over.

GRACE

Will, I can't.

WILL

Come on, Grace. You know you want to.

GRACE

Of course I want to, but --

WILL

It'll be a good one, I can feel it.



GRACE

It's always good. Still...

WILL

Well, if you're not going to come  
over, you want me to talk you through  
it?

GRACE

Will, I can watch E-R here.

WILL

So it's just another night alone with my  
clicker?

GRACE

Is that what the kids are calling it?  
(THEN) So, I went back to the sale  
today.

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\*  
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\*

WILL

Did you get the black flowy thing?

GRACE

No. You were right: It's too "Stevie  
Nicks: The Heavy Years."

WILL

Eriq LaSalle just smiled.

GRACE

Really?

WILL

No. (THEN) Did you buy anything?

GRACE

Yeah. I got a great camisole.

WILL

Sexy?

JUST THEN, THE ARM OF A SLUMBERING MAN REACHES AROUND GRACE.  
WE HEAR HIM GROAN AND SHIFT POSITIONS.

GRACE

Effective.

WILL

What was that?

GRACE

Oh, just a man in my bed. Jealous?

WILL

Honey, I don't need your man. I've  
got George Clooney.

GRACE

Sorry, babe. He's not batting for  
your team.

WILL

He hasn't seen me pitch.

GRACE

Okay... That's where we say goodbye.

\*  
\*  
\*  
\*  
\*  
\*

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4.  
I/A

WILL

Goodnight.

GRACE

Goodnight.

THEY HANG UP THE PHONES, AS WE:

CUT TO:

\*  
\*  
\*  
\*

ACT ONE

SCENE B

INT. GRACE ADLER DESIGNS - THE NEXT MORNING  
(WILL, GRACE)

WE ARE IN A TRIBECA LOFT THAT SERVES AS THE OFFICE OF GRACE'S INTERIOR DESIGN COMPANY, "GRACE ADLER DESIGNS." GRACE HOLDS UP A PAIR OF FURNITURE "FEET" IN THE SHAPE OF EAGLE TALONS FOR WILL TO ASSESS.

GRACE

... and I want to use these on the  
love seat in their library. Do you  
like them?

\*  
\*  
\*  
\*  
\*

WILL

I like 'em.

GRACE

Lying. "Lying Man" talking.

WILL

Grace, I like 'em. They say: "I'm a  
comfy chair, but I'll rip your flesh  
off, but I'll --" I don't like 'em.

\*

GRACE

Well, you're wrong. Post-Empire is very hot right now. Jackie used them in the Blue Room.

WILL

I didn't know that. (THEN) We are talking about Jackie Stallone, right?

GRACE GIVES THE CLAWS ANOTHER HARD LOOK.

GRACE

Why are you always right?

WILL

Honey, one of the perks of being gay is a keen design sense. It's in the contract.

GRACE

Goodbye. I'll see you tonight at poker.

WILL EXITS: GRACE LOOKS AT THE TALONS. THEN:

GRACE (CONT.)

You'd think he'd like something with balls.

GRACE DROPS THEM AND WALKS OFF, AS WE:

CUT TO:

\*  
\*  
\*

ACT ONE

SCENE C

INT. WILL'S APARTMENT - THAT NIGHT

(WILL, JACK MCFARLAND, ROB, JURGEN FRANZBLAU, GRACE)

WE ARE IN THE LIVING ROOM OF WILL'S SPACIOUS, WELL-APPOINTED APARTMENT. A POKER GAME IS IN FULL SWING. THE OTHER THREE PLAYERS ARE JACK MCFARLAND, WILL'S LONG-TIME BUDDY, REALLY LOYAL, REALLY GRATING, REALLY GAY; ROB, WILL'S STRAIGHT FRIEND; AND JURGEN FRANZBLAU, ANOTHER GUY.

WILL

It's to you, Jack.

JACK

Give me a minute, please.

JACK STARTS ARRANGING HIS CARDS A LA JUDY HOLLIDAY IN "BORN YESTERDAY." AS HE DOES THIS, HE SINGS THE STEVE AND EYDIE STANDARD, "A ROOM WITHOUT WINDOWS." HIS POKER BUDDIES ARE NOT ENJOYING HIS PERFORMANCE.

JACK (CONT.)

(SINGS) "A room without windows, a  
room without doors -- "

WILL

It's to you, Jack.

JACK

Give me a minute, please. (RESUMES)

"A room where no guy, but I, can spy  
the charms that -- " (THEN, RE: CARDS)

Mmm, no, I'm not going to risk it.

Four cards, please.

JACK DISCARDS FOUR CARDS. THEY HATE HIM.

JACK (CONT.)

(DEFENSIVE) Here's my ace.

WILL

Jack, now that you're moving in, can I  
make one small request?

JACK

What's that?

WILL

Change.

JACK

Nice.

ROB

Will, you didn't tell me Jack was  
moving in with you. (THEN) Two,  
please.

WILL

He's not moving in. He's staying with  
me until his apartment's finished.

JURGEN FRANZBLAU

(HUMMING SUGGESTIVELY) Hmm-hmm-hmmm-  
hmmm-hmmm...

JACK

(MISTAKING HUMMING FOR SONG CUE) Oh,  
I know that one. "Did he need a  
stronger hand? Did he -- "

WILL

Jack, he's not humming your intro,  
okay? He's asking if we could ever be  
a couple.

\*

\*

JACK

First of all, Will should only be so  
lucky. Second of all, you don't even  
know me that well. Why would you just  
assume that I was gay?

\*

\*

THE GUYS AT THE POKER TABLE CHUCKLE.

JACK (CONT.)

Excuse me, most people I meet do not  
know that I am gay.

\*

AGAIN, THEY CHUCKLE.

\*

WILL

Jack, Cameroonians know  
you're gay.

\*

JURGEN FRANZBLAU

Can we play poker?

ALL AD-LIB "YES."



WILL

Who's in?

JACK

I'm in for ten.

AT THAT MOMENT, THE DOOR OPENS UP, AND GRACE ENTERS, CRYING.  
EVERYBODY STOPS AND LOOKS.

GRACE

(CRYING) I'm fine.

SHE CROSSES TO THE KITCHEN AND GRABS A BEER.

WILL

Grace?

GRACE

Keep playing.

WILL

Did you and Danny have a fight?

GRACE

Yeah, but I don't want to talk about  
it right now. I can't even think  
straight. (BEAT) What're we  
playing, Kings Forty-Four, deuces  
wild?

ALL AD-LIB "YEAH." GRACE PULLS A COUPLE OF BILLS FROM HER  
BRA AND TAKES WILL'S EMPTY SEAT.

GRACE (CONT.)

I'm in for thirty.

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11.  
I/C

JACK

Grace, did you know I was gay when you  
met me?

GRACE

My dog knew.

OFF WILL'S SMILE, WE:

CUT TO:

ACT ONE

SCENE D

INT. WILL'S APARTMENT - LATER THAT NIGHT  
(WILL, GRACE, JACK, (GUAPO))

WILL AND GRACE ARE CLEANING UP THE POKER GAME.

GRACE

... so none of the fabrics came in,  
and I wasn't able to make the  
presentation. Diamond Interiors got  
the job.

WILL

I'm sorry, what a disappointment.

GRACE

Thank you. See, that's all I wanted  
to hear. But Danny said, "Well, when  
you put everything off to the last  
minute..."

WILL

Ooh.

GRACE

Yeah! And I lost it. I'm screaming,  
"Why can't you just let me have my  
feelings?!"

WILL

(IMPRESSED) Oh Grace, that's so  
Barbara DeAngelis "*Making Love Work*."

GRACE

I know, wasn't it? And then he says,  
get this: "You don't need to get  
hysterical, you sound just like your  
mother."

WILL

Bad.

GRACE

Yeah, can you believe that?!

WILL

Go wash your face, I'll make up your  
bed.

\*

\*

GRACE EXITS INTO THE BATHROOM.

GRACE (O.S.)

"You sound just like your mother!" What  
kind of person says that?

WILL

(SOTTO) The kind of person you should  
have dumped a year ago.

GRACE (O.S.)

What?

WILL

I said, "I'm thinking of getting a cat."

GRACE (O.S.)

I mean, if you really want to push  
someone's buttons, tell them they sound  
like their mother!

\*  
\*  
\*

WILL CONTINUES TO STRAIGHTEN UP AS JACK ENTERS, CARRYING  
MATCHING LOUIS VUITTON GARMENT BAG, SUITCASE, HAT BOX, AND A  
BIRD CAGE WITH A LIVE, HARLEQUIN MACAW NAMED GUAPO.

JACK

(UPBEAT) Hey, roomie...

WILL

(REALIZING) Oh no, Jack. You can't  
move in tonight.

JACK

What?

WILL

Grace is upset. I told her she could  
stay here tonight. You'll move in  
tomorrow.

JACK

Oh, that's interesting. You'd think  
maybe you could have told me this, I  
don't know... before I packed up my  
entire life!

\* \*

WILL

Jack, you don't understand. She's  
having a very bad -- (THEN) What's in  
the hatbox, your tiara?

\*  
\*

JACK

Shut up, Will! I schlepped all the  
way over here from the East Side.  
(SHAKING CAGE) You know how much  
Guapo hates taxis!

WILL

Easy, Jack, you sound just like your  
mother.

JACK

(GASPS AUDIBLY) Crossing the line! You  
nasty, lonely, bitter, balding man. I  
don't need this crap from you, Will. I  
just don't need it! (DEEP BREATH, BEAT)  
What time tomorrow?

\*

WILL

Eight-ish.

JACK

Fine.

JACK EXITS. GRACE RE-ENTERS FROM THE BATHROOM, FLOSSING HER TEETH.

GRACE

You love torturing him, don't you? \*

WILL

I can't help it, it's a sickness. \*

WILL CROSSES INTO THE KITCHEN, AS WE: \*

CUT TO:





CHARLIE

Oh, I don't know. Maybe your boss' comments following the Chicago game, where she said, quote, our darkies are better than their darkies?

HARLIN POLK

Now, that quote was taken out of context!

WILL

What about the time she said her team was playing "like a bunch of fairies?"

HARLIN POLK

Yeah, I spoke to her about that, and she swore to me that she was talking about actual, real-life fairies.

WILL

Oh. Well, I feel a lot better now.

CHARLIE

Look, Mr. Polk, I don't see how we can work for Madge Krum.

HARLIN POLK

You're gonna meet her, and you're gonna feel differently, I guarantee it.

JUST THEN, MADGE KRUM, A ROUGH-EDGED, FOUL-MOUTHED BULLDOG OF A WOMAN, ENTERS. SHE'S SMOKING A CIGARETTE.



MADGE KRUM

I'll give you fifty thousand on retainer,  
you two think it over, and we'll be back  
to sign papers by the end of the week.

(THEN) Put it in gear, Harlin, my ass is  
falling asleep.

MADGE KRUM GETS UP AND EXITS. HARLIN POLK GETS UP, FLASHES  
WILL AND CHARLIE A THUMBS-UP, AND EXITS.

CHARLIE

Did that just happen?

WILL

Fifty thousand dollars...

CHARLIE

Yeah... That's a lot of hippity-hoppity-  
doo. (THEN) But does she really think  
she can fix her image by hiring a black  
guy and a gay guy?

WILL

You're gay?

SFX: THE INTERCOM BUZZES

THE OFFICE ASSISTANT'S VOICE COMES OVER THE INTERCOM.

ASSISTANT (O.S.)

Will, it's Grace on line one.

WILL

(INTO PHONE) Hey.

CUT TO:

ACT ONE

SCENE H

INT. GRACE ADLER DESIGNS - SECONDS LATER (MORNING)  
(GRACE, KAREN WALKER, WILL (O.S.))

GRACE IS ON THE SPEAKERPHONE WITH WILL, SEARCHING THROUGH A MESSY DESK WHILE SHE TALKS.

GRACE

Can I stay at your place again  
tonight?

WILL (O.S.)

Of course. Stay as long as you want.

(THEN) What are you doing?

\*

GRACE

Looking for tissues.

WILL (O.S.)

Have your assistant get them for you.

GRACE

She's not here yet.

WILL (O.S.)

Fire her already.

GRACE

I'm not going to fire Karen. Her  
social life keeps my business afloat.

WILL (O.S.)

Why does she even work? She's worth a gazillion dollars.

GRACE

She feels like working keeps her down to earth.

AT THAT MOMENT, GRACE'S DIVA-LIKE ASSISTANT, KAREN WALKER, ENTERS.

KAREN

I know, I know... I'm late, I'm a bad assistant, I should be punished. I'm writing you a check.

KAREN REACHES INTO HER PURSE AND BEGINS TO WRITE OUT A CHECK.

WILL (O.S.)

Karen, tell Grace she should fire you.

KAREN

Grace, tell Will to re-direct his anger at his mother, where it belongs.

GRACE

(TO WILL) Call me later.

WILL (O.S.)

Bye.

HE HANGS UP.

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KAREN

It wasn't my fault. My driver had  
another bronchial incident. We had to  
pull over for twenty-five minutes so I  
could watch him wheeze. It was  
disgusting, I had to close the partition.

KAREN HANDS GRACE A CHECK.

GRACE

I don't want a check from you. I'm the  
boss, I write you checks.

KAREN

Yes you do, and I love them.

SHE PULLS A WAD OF UNCASHED CHECKS OUT OF HER DESK DRAWER.

KAREN (CONT.)

I keep them all in this drawer. I  
enjoyed the "Flags of the Nation"  
series, I really learned something.

(THEN) So, what else?

GRACE

Danny and I got into a fight.

KAREN

Call him and make up.

GRACE

Why would I do that? It wasn't my  
fault.

KAREN

In the long run, it doesn't matter.

GRACE

I don't know that there's going to be a  
long run.

KAREN

Grace, you're what, forty?

GRACE

I'll be thirty-one next month.

KAREN

So I rounded up. (THEN) Danny's a good  
catch. You've been living together a  
year. Close the deal already.

SFX: THE PHONE RINGS

KAREN PAYS NO ATTENTION.

KAREN (CONT.)

I'm serious, Grace, pick up the pace.

GRACE

I'm serious, Karen, pick up the phone.

KAREN REMEMBERS TO DO HER JOB, AS WE:

CUT TO:

ACT ONE

SCENE J

INT. WILL'S APARTMENT - THAT NIGHT  
(WILL, GRACE, ROB, ELLEN, JACK, (GUAPO))

WILL AND GRACE ARE AT THE DINING ROOM TABLE WITH ROB AND HIS WIFE **ELLEN**. THEY HAVE JUST FINISHED DINNER.

ELLEN

So Will, have you seen Michael since you two broke up?

GRACE

No, he hasn't, but I have. Michael is not doing very well. He got fat... He's depressed... Cheap haircut... It's not good, it's actually sad.

ROB

What are you talking about? He looks great. Hot, hot, hot.

GRACE

Um, Rob, you're dismissed.

ELLEN

(TO ROB) Schmuck.

WILL

Thank you for trying, sweetie.

GRACE

His haircut really was awful.

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JACK

Don't even --

GRACE

Wait, I can stay at Rob and Ellen's  
tonight.

JACK

No you can't, Grace, because you  
matter. How 'bout that?

WILL

Jack, I am so sorry. (THEN) Are  
bandannas in now? 'Cause I didn't get  
the memo.

JACK BEGINS TO RE-COLLECT HIS THINGS.

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JACK

Let me just tell you something, Will  
Truman. I don't need to live here.  
And who loses? Hello! You do!  
Because I could have turned you into a  
human being, instead of the rude,  
self-absorbed, getting-chunkier-every-  
day... thing that you are!

JACK GRABS A PIECE OF CANDY AND STORMS OUT OF THE APARTMENT.  
AFTER A BEAT:

WILL

Okay, let's play The Pyramid!

\*

\*

\*

\*

ELLEN

You two first.

GRACE

Fine. (TO WILL) You give, I'll  
receive.

WILL

Just as God intended it.

ELLEN MANS THE STOPWATCH. ROB HANDS WILL HIS CARDS.

ROB

Ellen, you're timing. Okay, here's  
your first subject. Go.

WILL

(OFF CARDS) Okay, your parents'  
marriage.

GRACE

Things that are dead.

WILL

Right. (NEXT CARD) My one night  
stand on Fire Island.

GRACE

Latin things!

WILL

Good. (NEXT CARD) Um, the postcard I  
sent you from Italy... Uh, "Everybody  
Hurts" by R.E.M.

GRACE

Things that make you cry.

WILL

Yes. (NEXT CARD) Okay, Professor  
Gopnick's teeth.

GRACE

Things that are yellow.

WILL

Yup. (LAST CARD) Ooh, um... A cane,  
a railing...

GRACE

Ahhh... give me another clue.

WILL

Um... each other.

GRACE

Oh, things you lean on.

WILL

That's it.

ELLEN STOPS HER WATCH, AMAZED.

ELLEN

Wow, that was amazing. Grace, you and  
Danny never do this well when we play.

GRACE

I know. (THINKS, THEN) I'm gonna  
break up with him.

ROB

Maybe Yahtzee is his game. \*

ELLEN

Schmuck, she's serious.

ROB

You know, I really don't like it when you  
call me "schmuck." \*

ELLEN

Here's a thought: Stop acting like a  
schmuck! \*

GRACE

I just feel like it's time. I think  
our relationship has reached a fork in  
the road and... ending it with Danny  
is the right... prong.

\*

\*

GRACE EXITS INTO THE BEDROOM. THERE IS AN AWKWARD SILENCE.  
ROB AND ELLEN LOOK TO WILL.

WILL

Um... things that bring a dinner party  
to a crashing halt?

OFF WILL'S SHRUG, WE:

CUT TO:

ACT ONE

SCENE K

INT. TRUMAN & HIGGINS - THE NEXT DAY  
(WILL) \*

WILL IS AT HIS DESK, ON THE PHONE.

WILL

How'd it go?

**SPLIT SCREEN WITH:**

INT. GRACE'S OFFICE - SAME TIME  
(GRACE)

GRACE IS ON THE PHONE.

GRACE

Not like I thought.

WILL

Really? It was messy?

GRACE

Actually it was kind of beautiful. He  
proposed.

WILL MAKES A SILENT FACE OF PURE AGONY, THEN:

WILL

(AS KINDLY AS HE CAN) Huh! Well,  
ain't that a kick in the head?

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE 1

FADE IN:

INT. GRACE ADLER DESIGNS - LATER THAT DAY  
(GRACE, KAREN, GINO)

THERE IS A BIG, OVERSTUFFED CHAIR SITTING ON TOP OF THE DRAFTING TABLE. **GINO**, THE BUILDER, IS STARING AT THE CHAIR WHILE GRACE ASSESSES HIS WORK. KAREN LOOKS ON.

GRACE

... no, no, no. What is this overstuffed bigness? We discussed this. I wanted something more delicate, I wanted Louis the Fourteenth. You brought me Louie Anderson.

GINO

Is-a good chair.

GRACE

It's a huge client-eating monster. Please take it back and bring me what I asked for.

GINO

Okay, Miss Grace. You the boss. I make new chair.

GINO BEGINS HIS CROSS.



GRACE

Don't feel bad, Gino. I'm only hard on  
the people I love.

GINO

You love me a lot, Miss Grace.

GINO GRABS THE CHAIR AND EXITS.

KAREN

You're amazing, Grace. (OFF GRACE'S  
LOOK) Hey, "Amazing Grace," look at  
that, I wasn't even trying to be clever!  
Sometimes I say things, and --

GRACE

Wait, you were complementing me. Go back  
to that.

KAREN

Oh yeah. I'm impressed with you, honey.  
I always have been, I mean it. You're  
not like the women I know. You're  
strong. You're decisive.

GRACE

You know, Kar, I've learned you have to  
be strong and decisive to get anywhere.  
(THEN, FALLING APART) So what am I gonna  
do about Danny?

\*

\*

\*

KAREN

You're gonna say "yes," you're gonna get  
married, and you're gonna live  
happily... ish ever after.

GRACE

Why "ish?"

KAREN

Get separate bathrooms, there'll be no  
"ish."

GRACE

Were you this ambivalent when you got  
engaged?

KAREN

(HESITANT) Well, sure, sort of.

GRACE

I mean before the pre-nup.

KAREN

Oh, definitely!

OFF GRACE'S SMILE, WE:

CUT TO:

ACT TWO

SCENE M

INT. WILL'S APARTMENT - THAT NIGHT  
(WILL, JACK)

WILL IS BUSY MAKING DINNER FOR JACK, WHO DOESN'T LIFT A FINGER WHILE WILL WAITS ON HIM. JACK EATS HEARTILY THROUGHOUT.

\* \*  
\*

WILL

So, what am I going to do about Grace?

\*

JACK

What's the big deal? You -- can I get a little more gravy -- you don't like Danny. Just tell her it's a bad idea.

WILL

I don't tell people who to marry.

JACK

You always tell me what you think of the men I date.

WILL

I'm talking about marriage. Not Rudy, the Jewish cowboy you met on the Internet.

JACK

Shalom, my lonesome prairie dog.

(THEN) Look, she's your best friend.

You have to tell her what you think.

WILL

I can't. \*

JACK

You're not going to try to stop her from  
marrying "Senor Florsheim?" \*

WILL

You mean Danny?

JACK

I don't see the man, I just see the  
offensive footwear. \*

WILL

Before my brother married Ginny, he  
asked me what I honestly thought of  
her. So I told him, she's morose and  
controlling and icy. Well, they ended  
up getting married, she hates me, and  
now my brother and I don't talk. I  
couldn't handle a loss like that  
again. \*



JACK

You see, you're a great guy when you want  
to be.

WILL

I need to be better to you.

JACK

Yes you do.

WILL

Because you're a good friend.

JACK

Yes I am.

WILL

And it's got to be rough for you --

JACK

Will, don't.

WILL

-- being trapped in a man's body like  
that.

JACK

(COVERING HIS EARS) "A room without  
windows..."

OFF JACK'S SINGING, WE:

CUT TO:

ACT TWO

SCENE P

INT. WILL'S APARTMENT - LATER THAT NIGHT  
(WILL, GRACE)

WILL SITS IN HIS APARTMENT, WATCHING "POP-UP VIDEO." GRACE  
ENTERS.

GRACE

Hi. What are you watching?

WILL

"Pop-up Video." Turns out Fiona Apple  
doesn't particularly like apples.

And, Apple Brown Betty was invented by  
a man named Darren. I mean, how  
freaky is that?

\*  
\*  
\*

GRACE

I said "yes."

WILL

What?

GRACE

I said "yes."

WILL

(SINCERELY TRYING) Oh my God, oh my  
God! Come here, let me see that ring.

GRACE HOLDS HER HAND UP FOR WILL TO INSPECT.





WILL

Gracie, wait. I can't give you my  
blessing. I think marrying this guy  
is the biggest mistake you could make.

GRACE

What?!

\* \*  
\* \*  
\* \*

WILL

I have to be honest. He's not enough  
for you. You're passionate and you're  
creative and beautiful and perfect.  
You should be with... with someone  
else. He isn't funny, he doesn't know  
what your favorite flower is, he's  
passive-aggressive. The man hi-fives  
you after sex. You're so afraid that  
you're never going to get married, you  
can't even see how wrong he is for  
you. Think about it, Grace, if you  
really believed that he was the one,  
would you be asking me for my  
blessing?

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GRACE

Well... That was honest. (BEAT) Go  
to hell, Will.

GRACE EXITS. WILL THROWS HIS FACE INTO HIS HANDS, AS WE:

CUT TO:

ACT TWO

SCENE R

INT. TRUMAN & HIGGINS - ONE WEEK LATER (MORNING)  
(WILL, CHARLIE, HARLIN POLK, MADGE KRUM)

CHARLIE IS TRYING OUT A SPEECH ON WILL.

CHARLIE

... 'cause I don't care how rich you are,  
Mrs. Krum, I am not a solution to your  
image problem. I am a man. Treat me as  
such.

WILL

It's a little too... Sidney Poitier.

CHARLIE

Then how 'bout: You can take this job and  
stick it where the sun don't shine,  
woman!

WILL

Too Redd Foxx.

CHARLIE

Then why don't you come up with  
something, instead of obsessing about  
Grace?

WILL

I'm sorry, it's just -- I feel like she's slipping out of my life, and there's nothing I can do about it.

CHARLIE

Sympathy. Crying inside. What are we gonna tell this witch?

JUST THEN, HARLIN POLK POKES HIS HEAD INSIDE.

HARLIN POLK

Hey fellas, you decent?

WILL

Guess we're winging it. (TO HARLIN POLK)

Come on in.

HARLIN POLK AND MADGE KRUM ENTER.

MADGE KRUM

Hello, ladies. Where are the contracts?  
I've got a burrito cooking in my gut, and a crossword puzzle with my name on it.  
So let's get to it.

CHARLIE

Mrs. Krum, we're not taking you on as a client.

WILL

And for the record, I have to be honest with you --



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CHARLIE

You know, technically we can bill you for  
this hour.

OFF THE AWKWARD TABLEAU, WE:

CUT TO:

\*  
\*  
\*  
\*  
\*

ACT TWO

SCENE 5

INT. GRACE ADLER DESIGNS - LATER THAT MORNING  
(WILL, KAREN, GRACE)

KAREN IS ON THE PHONE.

KAREN

(INTO PHONE) ... no, Rosario, *por favor, por favor*, no listen to me for a second! Take Olivia and Mason to *la store de los toys*. (BEAT) "F-eh Ah O-yay Schwartz-o." *Si. Gracias, Rosario. Hola.*

SHE HANGS UP. WILL ENTERS.

WILL

Where's Grace?

KAREN

I'm not supposed to say.

\*

WILL

I have to see her. Where is she?

\*

KAREN

Stop, because I can't tell you anything, it's a secret.





GRACE

I did not!

KAREN

I'm gonna kill that Rosario.

GRACE

(TO WILL) You dropped this bomb on me, you had to come and poison my -- with the thorn from the flower... You know, I had this metaphor worked out earlier, but I'm very upset right now.

WILL

Grace, I just want you to be happy.

GRACE

No, you want me to be alone, like you are.

WILL

Oh, is that the way you see it? Because I -- (RE: THEM) -- never thought of myself as being alone.

WILL EXITS.

KAREN

Oooh. Honey, that was a little harsh.

GRACE

(SNAPPING AT HER) He deserved it!

KAREN

(RECOILING) Uh-huh, yes he did. He's a  
bad person, very bad. (THEN) Grace, let  
me get you a couple of Blue Bippies while  
I impart a little wisdom here.

KAREN SHAKES A BOTTLE OF MEDICATION. SHE DOESN'T NOTICE  
GRACE EXITING INTO THE BATHROOM.

KAREN (CONT.)

Look. Marriage is... what? Marriage is.  
There, that's it, that's all you need to  
know.

KAREN TURNS TO FIND THAT GRACE IS GONE. SHE'S BEEN TALKING  
TO HERSELF.

KAREN (CONT.)

Grace? She's gone. She's gone, and  
I'm sitting here talking to myself  
like a crazy person. Listen to me,  
I'm still doing it. Why am I saying  
"Listen to me...?" Who's listening?  
Okay, stop. Stop. Stop. (BEAT)  
Stop. (THEN) Rosario'll talk to me.

SHE PICKS UP THE PHONE, AS WE:

CUT TO:

ACT TWO

SCENE T

INT. TRUMAN & HIGGINS - THAT NIGHT  
(WILL, GRACE)

WILL IS SITTING AT HIS DESK, EATING A SANDWICH. GRACE  
ENTERS.

GRACE

What are you eating?

WILL

Oh, just a sandwich from the cart.

GRACE

I don't know why you eat those gross  
mystery meat things. Do you even know  
what kind of animal you're eating?

WILL

No, but because I'm a regular, the guy  
gives me extra hoof and beak for free.

GRACE

Um... Ew. (THEN) Will, I'm so sorry  
about what I said.

GRACE TRIES TO STEP IN, BUT HER VEIL GETS CAUGHT IN THE DOOR.

WILL

I know. It was mean, but I know.

GRACE

This morning, Danny looked at me and said, "I can't wait to spend the rest of my life with you." (BEAT) And I looked back at him and said, "Hey look, the limo has a phone."

WILL TAKES HER HAND. HE'S ALL EARS.

GRACE (CONT.)

(DEFLATED) I just threw away a life with a smart, attractive man who loved me. And who I loved, by the way. It wasn't right. Why wasn't it right?

WILL

Sweetie, remember in college we saw that French film about a man and a woman who were perfect for each other, but kept missing each other? And in the last scene they meet on a plane because it was destined to be that way? Remember, you said, "That's gonna be me."

(MORE)

WILL (CONT.)

Gracie, you're just in the middle of  
your movie. Go get some Raisinets.

GRACE

I like Red Vines.

WILL

Whatever you want. It's not over.  
Your movie has a happy ending. I know  
it. You just have to see it through.

GRACE LOOKS UP AT WILL. HE KISSES HER SWEETLY.

WILL (CONT.)

Come on, let's go get a drink.

THEY TAKE HANDS AND START TO EXIT.

WILL (CONT.)

(GENTLY) What's with the dress?

GRACE

Give me a break, I had five minutes to  
prepare for this.

WILL

Still.

WILL AND GRACE EXIT.

CUT TO:

ACT TWO

SCENE W

INT. BAR - LATER THAT NIGHT

(WILL, GRACE, PATRON #1, GAY MAN #1, GAY MAN #2,  
(MANHATTANITES), (STAFF))

WILL AND GRACE ARE IN A CROWDED BAR, SURROUNDED BY "SPIRITED"  
MANHATTANITES. PATRON #1 IS AMONG THEM.

PATRON #1

What about a toast to your lovely  
bride?

WILL

Oh, yes... my bride. (RAISING HIS  
GLASS) Here's to the ball and chain.  
If she makes it through tonight,  
*ba-bing!* I think I'll keep her.

THE BAR ERUPTS.

GRACE

Wait, wait, it's my turn. (RAISING  
HER GLASS, SINCERE) To my Will: You  
are my soulmate and my hero. I'm  
a better woman for loving you.

THE BAR COLLECTIVELY "AWWS" TOGETHER.

ANGLE ON:

TWO GAY MEN WHO SIT AT THE END OF THE BAR.

GAY MAN #1

I give it six months.

GAY MAN #2

If that. He's ogling every other  
woman in the bar.

GAY MAN #1

Macho pig.

BACK TO WILL AND GRACE:.

PATRON #1

How 'bout a kiss for the bride?

GRACE

(SEXY, TO WILL) How 'bout it, baby?

WILL GRABS HIS "BRIDE" AND KISSES HER. THE BAR CROWD GOES  
WILD.

GRACE (CONT.)

Better than you thought, huh?

OFF WILL'S RAISED EYEBROW, WE:

CUT TO:

ACT TWO

SCENE X

INT. WILL'S BUILDING HALLWAY - LATER THAT NIGHT  
(WILL, GRACE)

WILL AND GRACE WALK ARM IN ARM DOWN THE HALLWAY. THEY STOP  
AT WILL'S APARTMENT. THEY'RE A LITTLE DRUNK.

GRACE

... what if we get sick of each other?

WILL

Why would we get get sick of each  
other? We like all the same foods.  
We're a perfect couple... and you  
don't even have to put out. Come on,  
live with me.

GRACE

(SHE THINKS, THEN) Okay.

WILL OPENS THE DOOR. GRACE STARTS TO ENTER.

WILL

Wait.

WILL PICKS "THE BRIDE" UP AND CARRIES HER INTO THE APARTMENT.

RESET TO:

INT. WILL AND GRACE'S APARTMENT - CONTINUOUS  
(WILL, GRACE, JACK, (GUAPO))

WILL WALKS INTO THE APARTMENT AND PUTS GRACE DOWN.



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WILL

Welcome home, Gracie.

THEY HUG. WHILE THEY ARE HUGGING, JACK ENTERS IN A HAWAIIAN SHIRT AND A LEI. HE CARRIES WITH HIM HIS BIRD AND BAGGAGE. HE TAKES ONE LOOK AT THE SCENE AND SHAKES HIS HEAD.

JACK

Oh, forget it.

JACK PICKS UP HIS THINGS AND EXITS, AS WE:

FADE OUT.

END OF SHOW