

Writer's Draft - 10/31/22  
Network Draft - 11/7/22

# THE BEAR

"TBD"  
Episode #205

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A STOP WATCH TICKS

Tick, tick, tick, tick-- suddenly stops.

INT. THE BEEF - MORNING

Close on CARMY, pissed, head whips to the side--

CARMY

5?

SWEEPS, holding a watch, and RICHIE, both stand in the empty kitchen. GREEN TAPE cut into the length/width of OVENS/ISLANDS.

SWEEPS

7.

CARMY

That felt like 4!

RICHIE

Cousin you GAINED a second--

CARMY

You're starting it right?

SWEEPS

*Carmy, I'm starting it right--*

TINA enters through, quick--

TINA

Morning, fam.

ALL

What up, T.

TINA

Jeffrey, you got an extra knife laying around? Need a good one for school. You should see the trash they recommend-- they think we're kids or some shit.

CARMY

(points)  
On the bench.

TINA

Thank youuuuuu.

CARMY

I can go faster. Go again.

Carmy moves to the kitchen doors. Beat. Then--

SWEEPS

Go--

Carmy bolts to where the stove would be, mimes cooking, then to where the stove would be, mimes cooking, then to where Garde Manger would be, mimes the same. It looks insane.

CARMY

Stop. 5. Tell me that's five.

Richie and Sweeps look at the time.

SWEEPS

7.

RICHIE

Embarrassing.

CARMY

Too much space between the ovens and the island. Counter might be too long too. What do you think?

SWEEPS

I think you can get it down to 5.

RICHIE

He's fried, he needs a break--

CARMY

I can do it, Cousin.

Tina re-enters.

TINA

Yo Jeff, that's your knife.

CARMY

Yours today.

She smiles, nods, holds it delicately. Exits.

RICHIE

(beat)

Get your ass back on that line and bring it home.

Carmy on the line.

SWEEPS

Go.

INT. THE BEEF/DINING ROOM - DAY

SYDNEY, her best professional face on, sits across from a WOMAN (25, disaffected).

SYDNEY

So, ideally we'd need five days on--

The woman has her phone out, scrolling through her calendar.

WOMAN

I can't work Fridays.

SYDNEY

You're applying for a restaurant job and you can't work Fridays?

WOMAN

Or Saturdays.

NEXT INTERVIEW

A GUY (early 30s, professional).

SYDNEY

Your resume looks incredible. Are you familiar with any of the--

GUY

When can I talk to the chef?

SYDNEY

You're talking to the chef.

GUY

Oh.

NEXT INTERVIEW

JOSH (late 20s). Normal looking, even handsome. What's wrong with *this* guy?

SYDNEY

We need someone who can commit to a pretty full schedule.

JOSH

Heard. I'm there.

SYDNEY

And it won't be pretty. It's really  
an all hands-- wait, what?

JOSH

Totally get it, Chef. I don't have  
an ego about it. I'll do whatever--

SYDNEY

You're hired.

INT. THE BEEF/FRONT OF HOUSE - MORNING

SUGAR and CICERO enter from outside -- the entire restaurant  
is in shambles. They move to the kitchen doors.

SUGAR

We HAVE the appointments confirmed.  
Scheduling them is the issue.

CICERO

*Scheduling is the issue?* Natalie  
that man is making a sandwich.

Cicero points to RICHIE'S ELECTRICIAN (50s, unimpressed),  
who's making peanut butter and jelly sandwiches.

SUGAR

That's Richie's electrician...

CICERO

Good morning, Richie's Electrician.  
Why are you making a sandwich?

RICHIE'S ELECTRICIAN

Can't do anything else until  
plumbing is installed. That  
department had a scheduling issue.  
Apologies.

CICERO

That's quite alright. The Berzatto  
department has a fuckin' brain  
issue.

INT. THE BEEF/KITCHEN - MOMENTS LATER

Carmy mimes more at the imaginary stove and ovens. Cicero and  
Sugar walk in.

CARMY

Stop.

SWEEPS

7.

RICHIE/SUGAR

God dammit, Cousin!/You were at 7  
two hours ago!

CARMY

(exhales)

What's up, Unc.

CICERO

Aw nothin', fuck's this weird shit?

CARMY/SUGAR

Mapping out kitchen plan for  
maximum efficiency--

CARMY/SUGAR (CONT'D)

Let me talk--

CARMY/SUGAR (CONT'D)

Stop it--

CICERO

Kill me. Ladies and germs I'm  
little concerned we're taking our  
eye off the ball a bit here and I  
want to be--

(sees Richie about to  
speak)

Shut the fuck up hyper clear: I do  
not like pissing money away and not  
seeing progress. I'm calling it out  
now because I foresee more money  
being pissed away down the line and  
I like to control the pissing to  
the best of my ability shut the  
fuck up Richard and we're already a  
month in and the schedule is  
kinked, the place is a mess and  
people are making sandwiches. As  
much as I look forward to selling  
this place, and I do look forward  
to it, it's in all of our best  
interest to have a maximally  
efficient place of business. I'm  
gonna tell you a story about  
failure--

Sydney pops her head in.

SYDNEY

Got one but he's asking for a signing bonus.

CICERO

Signing bonus? For *cooking*? What's his On-Base-Percentage?

SYDNEY

It's actually standard procedure these days--

CARMY

We'll talk in a minute.

SYDNEY

We gotta go over smallwares too.

CARMY

We will, we will.

SYDNEY

(exits)  
Yep. Corner.

CICERO

So there was a period of time where--

FAK (O.S.)

CORNER!

FAK comes in, holding a large amount of copper.

CICERO

Never fuckin mind.

FAK (CONT'D)

Wiring is in. We gotta lock it up somewhere.

CARMY

Don't let it get stolen again please.

RICHIE

Don't worry your pretty little head, Carmela. I got it dialed.

CICERO

Like you dialed the contractor.

RICHIE

Actually, yeah exactly like that.

A panel from the ceiling falls. Then -- TIM, the Drywall Guy (30s, agitated), walks in from the other room eating a P&B sandwich. Fak fist bumps him.

FAK

Timmmmmmmy.

TIM

Fak-YYYYYYYYYYYYYY.

RICHIE

Don't worry, Uncle J, we're in good hands. Tim's a close personal friend of mine.

TIM

I'm his brother-in-law.

CICERO

What are you eating while you're not working, Tim?

TIM

Electric made me sandwich.

CICERO

Great. Carmy. Sugar.

Carmy and Sugar look at each other, "fuck".

CARMY/SUGAR

He can't do the drywall--

They stop. Carmy points at Sugar.

SUGAR

He can't do the drywall before the electricity is installed and...

Points at Carmy.

CARMY

And the electricity can't be installed before the plumbing...

RICHIE

(points at himself)

Which is why I've employed a special tactic known as "war dialing" which is--

CARMY

Don't explain--

RICHIE (CONT'D)

When you call someone over and over and over again until they're forced to pick up--

CICERO

And has he picked up?



RICHIE

... Not yet.

CICERO

Excellent work, General.

TIM

(exits to FOH)

All good, they're still billable hours...

SUGAR

Fak, can you stall him?

FAK

Can I stall him? With what?

SUGAR

I have no idea. Go talk to him or some shit?

FAK

*About what?*

SUGAR

This is the only day he could come and we can't afford to try to reschedule. Go.

FAK

Talk...

Confused, Fak exits. Cicero turns to Carmy and Sugar. Richie tries to be a part of it, too.

CICERO

I don't wanna fuck around.

(folds arms)

I do not see progress. And without progress, we do not open--

(Richie folds arms)

And if we do not open, we do not make money. And if making money isn't in the near future, I'm not going to give you any more money.

Sugar suddenly puts on a smile, a slight babying to her voice.

SUGAR

You're right, Uncle J.

Carmy and Richie looks at her, "what the fuck"...

SUGAR (CONT'D)

We need help. It's more work than we thought. What do you think we should do? You always know what to do. I'm sorry, I just couldn't handle it.

CICERO

No, no, don't beat yourself up, Nat. That's what I'm here for. Let me show you something out front.

Carly and Richie are shocked. Her voice... worked? She looks at them.

SUGAR

(baby voice)

I had to get him out of here somehow.

(regular voice)

Go fuck yourselves.

INT. CULINARY SCHOOL/LOCKER ROOM - MORNING

Tina buttons up her shirt for the day in the lonely dressing room. Quiet.

INT. CULINARY SCHOOL/KITCHEN - MOMENTS LATER

Tina preps her station fast, diligent. She looks over the much younger, much more lazy students laughing and fucking around with each other. No urgency.

She slowly, carefully unfurls Carly's knife kit. She pulls his knife out. Shiny. Sharp. Intense. Gorgeous. The same one hidden under the counter from the pilot. She smiles.

TINA

Let's fucking go.

INT. THE BEEF/DINING ROOM - MOMENTS LATER

Fak is still talking to Tim the Drywall Guy.

FAK

I had family in Minneapolis which is where they're from and probably why I like them so much and um like my second favorite album of theirs is most likely TIM because my number one favorite is PLEASED TO MEET ME... um... it's really great and it has "Can't Hardly Wait" on it which is such a great high school song and um...

Sydney moves over to a small table set up beautiful with place settings -- a perfect little tableau amidst the destruction. Several options. The first glimpse into what The Bear will eventually look like.

EXT. THE BEEF - MOMENTS LATER

Cicero points to a blank spot on the window.

CICERO

You know what goes right there?

CARMY

Not a "C".

SUGAR

An L a B and W.

CICERO

Correct, Nat. That's gonna be the money maker.

SUGAR

(baby voice)

But they're being so mean to us and we can't apply for the Liquor, Beer & Wine license until we the Certificate of Occupancy.

CICERO

Application takes months. We're gonna cut in line.

Sugar smiles.

INT. CULINARY SCHOOL - SAME

Tina filets a fish with ease and expertise -- it's impressive. Other students are noticing her ability.

INSTRUCTOR

Now, lift the pectoral fin and cut right underneath. Then come below the collar, just beneath the spine. Insert your blade on the very top of the spine. Break through the skin... run right up the left side, right around the dorsal fin to connect with that first cut... Work your way down the backbone from the top of your fish to the bottom.

Tina is ahead of everyone, even the instructor. The instructor stops by Tina, notices.

INSTRUCTOR (CONT'D)

Excellent cut, Chef.

TINA

Thank you, Chef.

Tina smiles to herself. She turns to smile at her classmates, but no one meets her eye. She goes back to work.

INT. THE BEEF/DINING ROOM - MOMENTS LATER

Carmy, Sugar and Richie enter FOH--

SYDNEY

Carmy, can I get your eyes on this for a second, please?

Tim is getting frustrated.

TIM

If this isn't happening today, I really should get going--

CARMY

One second--

FAK

"Waitress in the Sky". Another classic.

Carmy heads to the dining room, sees Sydney's display.

SYDNEY

What do you think of this plate? We can get a bundle deal...

She shows him the catalogue.

CARMY

What about the Famiware?

He pulls one out, sets it down, puts his ear to it.

CARMY (CONT'D)

Hear that?... Exactly.

SYDNEY

They're 55 dollars a pop. We need to pay for staff or we won't need any plates, Carmen.

They look at each other, stalemate. But before either can say anything, Sugar enters and calls to Carmy -- hands him AN ENVELOPE with an address taped to it.

SUGAR

Slide it in the mailbox.

CARMY

(to Sydney)

Sorry--

(to Nat)

That's it?

SUGAR

That's it.

(to Syd)

What's that?

SYDNEY

Potential dish.

SUGAR

Gorgeous.

SYDNEY

55 bucks a plate.

SUGAR

(buzzer sound)

SYDNEY

That's what I said.

CARMY

We'll get the cost down.

SYDNEY

(off permit)

What's this?

CARMY  
Beer & Wine permit.

SYDNEY  
Not shady at all.

CARMY  
Standard procedure. I'm gonna drop  
it off.

SYDNEY  
And then we can go over napkins?

CARMY  
Deal.

INT. THE BEEF/FRONT OF HOUSE - MOMENTS LATER

Carmy and Sugar whip around the corner --

CARMY/SUGAR  
Corner.

SUGAR  
You sure you don't mind?

CARMY  
No, dude. You're doing a lot here.  
And I... I see it. So thank you.

Sugar tries not to reveal on her face just how much this  
acknowledgement means to her.

SUGAR  
... Thanks.

He nods, a rare moment of seeing each other. Carmy turns to  
walk away, but Sugar has to take it one step further. Trying  
to be casual --

SUGAR (CONT'D)  
So, I'm going to mom's Sunday  
night, for dinner, uh, if you  
wanted to join...

Carmy stops, his face tired, uneasy.

CARMY  
Uh, let's talk about it later.

SUGAR  
Okay, sure.

He nods, a lot unspoken. Heads towards the back door. Fak and Tim sit on stools where the counter used to be.

FAK

... but even though it's like kind of emo-ish um they were totally influenced by hardcore punk.

EXT. THE BEEF - ALLEY - MOMENTS LATER

Carmy's got his phone up to his ear, smoking.

CARMY

Hey, I know we were supposed to hang out tonight.... Uh, I have to... any chance you'd want to come with me to Winnetka? I have to deliver something there, it'll be quick, then we can do whatever...

INT. CULINARY SCHOOL - AFTERNOON

Tina finishes cooking the fish she carved. It's beautiful. She hears the group of students talking near her station...

GIRL STUDENT

Hidden Cove later?

GUY STUDENT

Yeah! I already told Max and Ellie. Everybody's coming.

They notice Tina heard them. The girl smiles politely.

GIRL STUDENT

(forced)

A group of us are going out later. After class? Just to a bar we like nearby. If you... wanna come?

Tina shrugs, smiles politely back. Back to her salmon. Back to work. She starts seasoning, her face a little sad.

INT. CLAIRE'S CAR - A LITTLE LATER

CLAIRE, dressed in scrubs, drives, Carmy shotgun.

CARMY

Thanks for driving.

CLAIRE

Perfect timing. I had an early shift, and all this extra adrenaline after I reset a big guy's tibia.

CARMY

Damn.

CLAIRE

Plus I love driving.

CARMY

Oh yeah?

CLAIRE

So much. I was in New York for college and my residency and never drove. Making up for it now.

CARMY

What was a residency like?

CLAIRE

Like how gross was it?

CARMY

No, I mean, I'm sure it was awful, it was awful right?

CLAIRE

Gnarly in a way you cannot imagine.

CARMY

Okay, good. I think I meant everything I've heard makes it sorta feel like a hundred hours on and 2 off, so to put in all that time into something, you really got to love it and when it's that hard isn't it hard to love?

CLAIRE

Isn't the restaurant a hundred hours on and 2 off?

CARMY

(nods)  
I guess so.

CLAIRE

And isn't a restaurant gnarly and gross?



CARMY  
So gnarly and gross.

CLAIRE  
(smiles)  
Must really love it.

CARMY  
(smiles)  
I do.

INT. GENERIC SUBURBAN OFFICE BUILDING COMPLEX - LATER

Claire and Carmy walk into a colorless office building lobby.

CLAIRE  
This is it? This is where the shit  
goes down?

CARMY  
I think so. I was expecting some  
dark alley.

CLAIRE  
Bureaucracy, baby.

They move to a wall of mailboxes.

CARMY  
(scans)  
421... there we go.

He slides it in. Beat.

CARMY (CONT'D)  
I guess that's it.

CLAIRE  
Wow. That was anti-climactic.

CARMY  
I know, such a letdown.

They walk through the large, weird, suburban office plaza.

CLAIRE  
You know what I was thinking about  
the other day?

CARMY  
What were you thinking about?

CLAIRE

We spent so much time together when we were younger but I don't feel like we really ever... talked.

CARMY

I know what you mean.

CLAIRE

Right? Like we were just kids, running around. And then I sat behind you in Algebra freshman year...

CARMY

Wait, what?

CLAIRE

Oh my god you don't remember?

CARMY

High school is kind of a blur...

CLAIRE

You were always drawing something. I would try to guess what you were drawing.

CARMY

Pants?

CLAIRE

YES. Too-short!

CARMY

Too short pants.

CLAIRE

And they were surprisingly good?? I was like this dude really's drawing a lot of too-short pants.

CARMY

And I was heartbroken to find when I was 13 someone had beaten me to them and done them very, very well.

CLAIRE

You wanted to be a designer right?

CARMY

You remember that?

CLAIRE  
I mean, too-short pants.

CARMY  
I wish you would have talked to me more. Felt like nobody liked me in high school.

CLAIRE  
That's not what I remember. You were just super shy.

CARMY  
You always had a lot of friends. I remember. Like a group. I wanted that. Mikey had that.

CLAIRE  
Mikey was "cool".

CARMY  
I was never cool, Mikey was *cool*.

CLAIRE  
You were cool. Mikey was... cool like manic. Cool like scary.

CARMY  
... Yeah. Cool.

Claire tries to toss this off, but it's heartfelt.

CLAIRE  
He was so great, Carm. I haven't wanted to bring it up and make you think about him but...

CARMY  
It's okay. I like thinking about him.

He smiles, genuinely. She does too.

CLAIRE  
Hey -- wanna play a game?

CARMY  
What game?

CLAIRE  
It's called Dealbreaker. It's like... you meet this person. They're perfect in every way but... *something*.

(MORE)

CLAIRE (CONT'D)

Like -- they're perfect in every way, but they have a disease that makes them grow all their toenails out. Like, really long.

CARMY

(laughing)

Gross.

CLAIRE

So, dealbreaker?

CARMY

No way. I'm actually really into that.

INT. THE BEEF - LATER

Sugar checks on the NEW PLUMBER installing new faucets.

SUGAR

Need anything?

He gives her a thumbs up from under the sink. Tim runs a tape measure up the wall, takes measurements. Richie comes up.

RICHIE

Why is Cicero stopping by all the time and breaking our balls?

SUGAR

I dunno dude, perhaps because all of this is happening with his money. And at least now things are moving--

RICHIE

Right. Look, Nat, if we're gonna be partners--

SUGAR

Okay we're not *partners*--

RICHIE (CONT'D)

You gotta trust me...

Then, the NEW ELECTRICIAN comes in. Goes straight to Richie.

NEW ELECTRICIAN

We've got a problem, boss.

RICHIE

(to Sugar)

"Boss" -- see?

SUGAR

He wasn't talking to you.

NEW ELECTRICIAN

I wasn't talking to you.

SUGAR

See?

(to the electrician)

What's up?

NEW ELECTRICIAN

I installed your HVAC but it's not turning on. You have a power problem.

SUGAR

A power problem?

NEW ELECTRICIAN

Not enough amperage. With all the other appliances you're gonna be using in here.

RICHIE

A power problem??

NEW ELECTRICIAN

Yep.

Richie's nodding. A man with a plan.

RICHIE

More power. My specialty.

SUGAR

You have a specialty?

RICHIE

Natalie, I'm not like this because I'm in Van Halen, okay? I'm in Van Halen because I'm like this. Gary, let's rock.

SWEEPS (O.S.)

Yo!

INT. THE BEEF/DINING ROOM - MOMENTS LATER

Sydney is still going through the catalogue. Sugar enters.

SUGAR

Richie is driving me--

SYDNEY

Yep, of course he is. I'm sorry  
it's your problem.

(then)

Are you full time here yet?

SUGAR

Splitting time. Don't tell Pete.  
Hey so I've been trying give Rich  
stupid shit to do, can he start  
ordering pantry stuff?

SYDNEY

Trying. Menu's not done. I keep  
trying to finalize it and Carmy is  
pulled in a million directions. And  
now he--

(stopping herself)

Sorry. I know he's your brother.

SUGAR

I know he's my brother, but I still  
want to beat his ass.

SYDNEY

I left, you know? And then I came  
back. And now that I'm back, ever  
since I came back, I think I've  
been searching for some *feeling*.  
Some reassurance? Or... certainty?  
I just... I'm putting everything  
into this place, you know? So I  
just hope he is too.

Sugar nods, yep.

SUGAR

Heard, Chef.

INT. CLAIRE'S CAR - SAME TIME

Claire and Carm in the car.

CLAIRE

Shit. Okay, don't hate me, but I  
was supposed to go to my friend's  
party. It's super close. She just  
got like majorly broken up with so  
I feel like I'll be a terrible  
friend if I don't go. Plus, I guess  
you owe me now...

CARMY

I owe you?

CLAIRE

I helped you put an envelope in a slot.

CARMY

And there will be... people we know, from high school?

CLAIRE

Yeah, but everyone's chill, I promise. We can have a code word if it's horrible and we need to bail.

CARMY

"Dealbreaker?"

CLAIRE

"Dealbreaker."

EXT. PARTY HOUSE - MOMENTS LATER

Carmy and Claire walk up the driveway. They squeeze though smokers and drinkers go into...

INT. PARTY HOUSE - GARAGE - CONTINUOUS

Carmy and Claire slip into the garage.

CLAIRE

Kelly always stashes the good pop out here.

CARMY

(laughs)  
Oh that good pop?

She opens the fridge.

CLAIRE

Yesss. Dublin DR Pepper baby.

CARMY

Real sugar cane.

She takes out a couple bottles and hands one to Carmy.

KYLE (O.S.)

Carmy -- is that you?

Carmy stops, he and Claire turn around. KYLE (late 20s, big smile, a little unhinged) comes up to them.

KYLE (CONT'D)

Dude, I thought it was you!

CARMY

(not recognizing)

Hey --

KYLE

Kyle. Johannson. We were on wrestling together, bro, you don't remember?

CARMY

Oh, yeah, Kyle. Hey.

CLAIRE

I dragged him here to help cheer up Kelly.

KYLE

Poor Kelly. Girl is always getting her heart broken.

CLAIRE

Yeah. Wait.

(remembering)

Didn't you get in some kind of trouble recently?

KYLE

Ah, yeah. I got super high on meth and broke into a T-Mobile. Took a bunch of phones.

They don't know what to say.

KYLE (CONT'D)

I'm good now. Lotta people don't get that it's a disease.

CARMY

Stealing phones?

KYLE

No the meth part.

INT. PARTY HOUSE - LIVING ROOM - LATER

Claire's friend KELLY (late 20s, the host of the party) is drunkenly crying into her cup. Carmy sits nearby.



CLAIRE  
(rubbing her back)  
I know, I know.

KELLY  
I thought it was forever, you know?  
But what does forever even *mean*?  
I'm so fucking stupid.

CLAIRE  
You're not.

KELLY  
(looking up at Carmy)  
Am I stupid?

Carmy is caught off guard.

CARMY  
What? No! He's.... the one who  
sucks.

KELLY  
EXACTLY. HE IS THE ONE WHO SUCKS.

CLAIRE  
(stifling a laugh)  
Carmy's gonna go get you some  
water.

Kelly starts crying again. Staring at Carmy.

KELLY  
He's so *nice*. Why don't I ever meet  
anyone *nice*?

INT. PARTY HOUSE - LIVING ROOM - MOMENTS LATER

Carmy grabs a water, a PARTY-GOER, ALEX (late 20s, tall),  
looks at him--

ALEX  
Hey -- it's Logan, right?

Carmy realizes he's talking to him. STACY (late 20s, dry)  
looks at him.

STACY  
Oh my god yeah, Logan Fernello. You  
did that amazing prank senior year.

ALEX  
Oh shit yeah with the spoons!

Carmy freezes, then smiles, nods.

CARMY  
Yeah, the spoons.

STACY  
That was wild.

ALEX  
How are you dude? It's been so long.

Carmy takes a breath, smiles at them, enjoying playing along.

CARMY  
I'm... good. Yeah, really good.

INT. PARTY HOUSE - LIVING ROOM - MOMENTS LATER

Carmy is still with Alex and Stacy, who have been joined by a few others. He's telling a story.

CARMY  
And then my friend lost his shit, thinking he's got gigantism or something, remember we're all 8 years old at the time. Because we've been taking in the waist of his pants. Every day, just a little. My buddy's mom was a tailor and she'd taught him to do it. I had him do the waist and then the hems, like now his legs are growing too. Until he's like -- actually kinda freaked out. Full on sobbing. Terrified. Like he's just gonna keep growing at hyperspeed and become a giant...

Everyone's laughing, and Carmy lights up. Claire enters across the room, smiles at him.

INT. KARAOKE BAR - SAME TIME

Tina enters the bar, looking for the girl from school. Then, Tina realizes where she is. A karaoke bar full of college kids... *Ugh.*

BARTENDER (O.S.)  
Next up we have... Madison!

Tina spots her classmates, who look surprised to see her. She makes up her mind -- *I'm doing this*. And trudges forward.

INT. THE BEEF/KITCHEN - A LITTLE LATER

Carmy and Claire sit on the floor, leaning against the cabinets. The party is going on around them, but it's like they're the only ones there.

CLAIRE

I lived near campus, so everyone would come to my house after parties, I got pretty good at managing sad drunk girls.

CARMY

I never really had that college experience. Sounds so nice.

CLAIRE

Straight to the big time?

CARMY

I just... wanted to be grown up. Past the... growing part. I always felt so... small. In my family. In my life. I don't know. I wanted to be a part of something.

CLAIRE

And look...

CARMY

Yeah and look...  
(then)  
Sometimes I feel like I missed a lot.

CLAIRE

Mostly a lot of this.

She waves her hand, indicating the party. Then waves to the two of them.

CLAIRE (CONT'D)

And this.

They make eye contact, lean into each other... It's almost like they're going to kiss... until we hear:

A BLARING POLICE SIREN

Claire and Carmy split apart, the moment broken.

CARMY  
Dealbreaker?

CLAIRE  
Dealbreaker.

She pulls him up and they run out, laughing.

EXT. PARTY HOUSE - MOMENTS LATER

Carmy and Claire head for her car. There's a squad car parked in front of the house and people are piling out to watch.

CARMY  
Do they still break up parties  
after high school?

CLAIRE  
Oh, no, they're here for Kyle.

That's when they see Kyle, in handcuffs, heading out of the house, waving to everyone outside the party watching. A COP is walking behind him, prodding him casually along.

KYLE  
Don't stop the party cuz of me!  
Keep the party going! KEEP THE  
PARTY GOING!

The cop gently pushes him into the car.

COP  
Alright Kyle, let's go.

Claire and Carmy burst out laughing again.

EXT. CLAIRE'S CAR - MOMENTS LATER

Claire unlocks the car, the two of them still looking at each other. Electric. What's going to happen now?

INT. CLAIRE'S CAR - MOMENTS LATER

Claire drives. Carmy smiles.

CARMY  
Hey, uh, crazy idea. Um. Would you  
maybe want to... come see the  
restaurant?

Claire lights up, surprised.

CLAIRE

Oh -- !

CARMY

I mean, it's a total mess still,  
like half built half fucked but--

CLAIRE

Carmy! I'd love to.

Carmy grins -- he can't help it; he's been smiling all night.

INT. KARAOKE BAR - SAME

Tina is sitting near some of the other culinary students at a divey karaoke bar, sipping a drink. They're all talking to each other as Tina watches the stage, lonely. A duet finishes their song and everyone claps.

Clapping subsides from the last performance.

BARTENDER (O.S.)

Next up... Tina!

There's some polite clapping as Tina stands bravely and goes towards the stage. Music for Freddie Fender's "Before the Last Teardrop Falls" starts... and in a spotlight, she starts to sing...

TINA

(singing)

*If he brings you happiness  
Then I wish you all the best  
It's your happiness that matters  
most of all But if he ever breaks  
your heart--  
If the teardrops ever start  
I'll be there before the next  
teardrop falls...*

(breath)

*Si te quiere de verdad  
Y te da felicidad...*

Tina is... SO GOOD. It's emotional and raw. All the angst of being the oldest one in class comes through as she sings.

TINA (CONT'D)

*... And I'll be there before the  
next teardrop falls...*

The audience erupts in cheers and clapping. She beams, proud.

INT. THE BEEF/FRONT OF HOUSE - MOMENTS LATER

Claire and Carmy walk through the front, and it's dark.

CARMY

Okay watch your step -- there's  
like, ten things in here that could  
kill you.

Carmy uses his phone flashlight. Claire stumbles a bit,  
laughing, and Carmy grabs her arm to steady her. A look  
between them, but then the moment is broken when we hear--

SUGAR (O.S.)

Because you're *irresponsible*  
and this is *unacceptable*--

RICHIE (O.S.)

NATALIE, I was *trying* to  
fuckin' help--

Carmy's face falls.

CARMY

Oh shit...

INT. THE BEEF/KITCHEN - MOMENTS LATER

Richie, Sugar, and Sydney are all yelling at each other.  
Richie has wire coiled around his arm.

SUGAR

What were you thinking?! You can't  
just do that--

SYDNEY

It's pretty fucking stupid,  
even for you, Richie--

RICHIE

It's called being *proactive*,  
something you two know  
NOTHING about--

Carmy tries to get in between them.

CARMY

Guys--

SUGAR

STOP trying to help! Every  
time you try to help you make  
things WORSE--

RICHIE

You've been here two seconds,  
I've been here from *the*  
*beginning*, have some respect--

SUGAR (CONT'D)

Respect? Why would I give *you*  
respect? You don't respect *me*--

SUGAR (CONT'D)

This dumbass--

RICHIE  
See what I mean?! No *respect*--

SUGAR (CONT'D)  
Tried to *steal* power from our neighbors--

CARMY  
Wait -- steal power?

RICHIE  
You know what I ask my kid? Are you part of the problem, or part of the solution? Guess what -- I'm part of the solution here.

SYDNEY  
That's *not* a solution--

CARMY  
Wait why do we need more power?

Sugar notices Claire. They hug.

SUGAR  
Oh my gosh, Claire!

CLAIRE  
Nat!

SYDNEY  
The HVAC wouldn't turn on, not enough amperage. It happened while you were out...

CARMY  
I was out paying off the liquor license guy--

SUGAR  
(hugging Claire)  
It's so nice to see you. You look amazing.

CLAIRE  
So do you!  
(beat, to Richie and Claire)  
Hey, I'm Claire.

Richie nods and Sydney waves.

CARMY  
Cousin, I appreciate you trying to solve a problem--

SUGAR  
It's everything, Bear. I can't get this place open in 2 months if I keep having to solve his problems, too. Every day it's something new and horrible.

SYDNEY

She's right, Carmy. It's not working. We have enough shit to deal with as it is.

RICHIE

You can say this shit to my face.

SUGAR/SYDNEY

We did say it to your face.

CARMY

Alright, heard, heard, heard. Everybody out for the night. We'll get into this tomorrow. Go home and relax, thank you for everything.

SUGAR

Carm. You need to actually-- you see what I'm saying, right? That he needs to go.

Richie and Nat look at Carmy. He looks back. Sophie's Choice.

CARMY

I do.

Richie closes his eyes, reacting. Then looks at Carmy. Points to a sleeping bag on the floor.

RICHIE

But... who's gonna watch the copper? I was going to spend the night... on guard... people steal this shit... they really do...

CARMY

We'll figure it out tomorrow, cousin.

Richie starts to roll his sleeping bag up, sadly.

RICHIE

I'm not like this because I'm in Van Halen. I'm in Van Halen because I'm like this.

He walks off.

INT. THE BEEF/KITCHEN - LATER

Claire sits on what's left of the counter. Carm stands where the island will be.



CARMY  
You met the fam.

CLAIRE  
Happy to meet the fam.  
(then)  
Explain the green.

CARMY  
Okay. So that's where the expo  
would be. Where you are will be the  
ovens and stoves. And this one will  
be the island and Garde Manger.

CLAIRE  
Garde Manger.

CARMY  
Cold prep. And in a perfect world,  
you should be able to get a dish  
station to station in five seconds.

CLAIRE  
I'm fast.

CARMY  
We're fast.

They looks at each other. Carmy takes a step closer. Then.

FAK (O.S.)  
Where is everybody?

CARMY/CLAIRE  
Fak?

CARMY  
God dammit. Hold on.

Carmy moves to FOH. Fak at the front door. Wearing all black.

FAK  
I was waiting on the roof for  
Richie.

CARMY  
Come back tomorrow.

FAK  
What's going on?

CARMY  
Claire's here--

FAK  
(eyes wide)  
I did that! I hooked that up.

CARMY  
I know you did. Thank you. Now I  
need you to leave.

FAK  
Why'd you give her a wrong--

CARMY  
Fuck off, Fak.

FAK  
I need my tools.

CARMY  
Fuck your tools.

FAK  
Very well, I love you.

CARMY  
I love you too.

Carmy locks the door. Breathes. Through the open hole in the wall to the kitchen. He sees Claire sitting on the counter. Striking. He takes a moment. Then.

We pull back way deep into the kitchen, past Claire...

As Carmy steps in close to her. They smile at each other. Close. Claire laughs. Carmy laughs too...

Then -- he puts a hand out. Touches the side of her face. She touches his hand. Then -- leans in. He leans in too. It takes forever.

We've been waiting all night for this...

They kiss.

And on things heating up, of course, we...

END THE EPISODE.