



"Pilot"

Written by
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Directed by
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Adapted from the Argentinean format *Lalola*

Production Draft - White 1/21/09

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EVA ADAMS

“Pilot”

1/21/09

CAST LIST

EVA ADAMS.....RHEA SEEHORN
CONNOR STIKES.....JAMES VAN DER BEEK
PAUL BYRNE.....DAVID DENMAN
BRIAN THORPE
GRACE WAINRIGHT
ADAM EVANSTON
VICTORIA GLEEM
ALLISON
SUZANNE
MICKEY
JENNA
GAVIN MILES
H.R. WOMAN
JANICE MILES
HOTTIE
WAITRESS
CHRISTA CALDWELL
TARYN
SECURITY GUARD
DAY DRINKER
BARTENDER
BLUE BLAZER
MAN’S VOICE (DEREK JETER)

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LOCATION/SET LIST

INTERIORS

SHARPE MANAGEMENT

Elevator Bay
Brian Thorpe’s Office
Executive Offices
Adam’s Office
Elevator
Men’s Bathroom
Outside Bathrooms
Outside Adam’s Office
Assistant’s Area
Outside Brian’s Office

WESTSIDE PUB

GRACE’S APARTMENT

Living Area
Bathroom
Bedroom

HALLWAY

ADAM’S APARTMENT

Living Area
Shower
Bedroom

THERAPIST’S OFFICE

SPORTS CLUB

BMW

LAW LIBRARY

DEPARTMENT STORE

Dressing Rooms

ARENA

Lakers VIP Club
Woman’s Bathroom
Outside Bathroom
Ladies Room Powder Area
Mezzanine

EXTERIORS

SHARPE MANAGEMENT ROOFTOP

DARK STREET

ADAM’S APARTMENT BUILDING

PARKING GARAGE

BASEBALL FIELD

LAW LIBRARY

MOUNTAINVIEW COUNTRY CLUB

CLUB DRIVING RANGE

SHARPE MANAGEMENT (EST.)

STAPLES CENTER

SHOPPING COURT YARD

ACT ONE

CARD NUMBER ONE:

"What is most beautiful and virile in men is something feminine; what is most beautiful in feminine women is something masculine." --Susan Sontag

CARD NUMBER TWO:

"You don't know anything about a woman until you meet her in court." --Norman Mailer

H.R. WOMAN (PRE-LAP)
Gestures of stroking, pelvic
thrusts, sucking noises all fall
within harassment parameters...

1

EXT. SHARPE MANAGEMENT ROOFTOP - DAY

1

Overlooking the sun-bleached village of Beverly Hills, EXECUTIVES and EMPLOYEES 'enjoy' lunch in the firm's rooftop garden. PAN the stoic faces at this 'mandatory attendance' Sexual Harassment Seminar. An attractive 40-year-old WOMAN from Human Resources drones on. Next to her, leaning against the wall, is the firm's founder, BRIAN THORPE, 45, ex-NFL linebacker, California casual in suit, but no tie.

H.R. WOMAN (O.C.)
Pervasive and severe contact of any
kind, including rubbing, brushing,
fondling and groping.

FIND ADAM EVANSTON, 30, a handsome, charming, ambitious, terminal narcissist, looking very Bond in his dark suit and crisply knotted tie.

H.R. WOMAN (CONT'D)
Sharpe demands professionalism
toward their clients in fashion,
sport and entertainment. But we
must also demand it toward our
colleagues in the work place...

WE PUSH INTO ADAM. Adam feels his BLACKBERRY vibrating.

ADAM (V.O.)
*In my perpetual postmortem of how I
lost it, I always go back to the
day of the sexual harassment
seminar. It seems a poetic place
to start...*

(CONTINUED)

Adam discreetly checks the messages.

ON SCREEN: *H.R. Babe is hot. I want to tap it.*

Adam glances over at the sender, CONNOR STIKES, 30's, looking at the H.R. Woman while using one hand to type on his iPhone. Connor is a raging metrosexual, a former frat boy.

Now we're on Adam writing back on his Blackberry.

ON SCREEN: *LUV the concept, but career suicide.*

TIGHT ON Conner's fingers typing...

ON SCREEN: *This from the man who slept with his shrink.*

Adam sneaks a discreet peek at his BB.

Answers ON SCREEN: *Paul help me out.*

PAUL BYRNE, 30, glances at his vibrating Blackberry. He's a single dad, second-string handsome, flat-lined self-esteem, a qualified success at the firm, but every victory is a grind.

PAUL
(whispers)
Leave me out of it.

STAY ON VICTORIA GLEEM, 40, cool, with an acerbic wit, rose up the ranks the hard way and knows these boys all too well. The Woman spots Victoria's raised hand.

VICTORIA
Excuse me. Sorry. What about
inappropriate office e-mails?

H.R. WOMAN
Not only are they actionable, it's
the dumbest form of harassment
because exchanges are recorded and
retrievable on the company's
servers.

Adam and Connor discreetly pocket their technology.

ADAM (V.O.)
*Now, I'm not a 'why me?' kind of
guy. I can take a punch. I don't
throw pity parties. But for the
love of all things holy, why in the
hell did this happen to me?*

2 INT. SHARPE ELEVATOR BAY - TEN MINUTES LATER 2

The doors flow open and the suits file out. The men immediately pull out communication devices.

ADAM (V.O.)
*Because of the way I treated women?
Come on, there are a million more
men far more deserving than me.*

ADAM (CONT'D)
Well, I'm cured.

CONNOR
They make a nice little word like
'fondle' sound dirty. You want to
grab a beer after work?

ADAM
Sure, but I can't stay long.
Grace's birthday.

Victoria catches up with Adam who is reading his Blackberry.

VICTORIA
Brian wants media exposure for the
Lexus fashion show.

ADAM
Okay.

VICTORIA
Our big name clients are urged to
attend. If we get star presence,
InStyle will kick in for the party.

ADAM
A fashion show? I represent male
professional athletes, Victoria.

VICTORIA
So?

ADAM
So, if any of my clients come out
of the closet in the next 24 hours,
I'll give you a call.

BRIAN (O.S.)
Adam.

ADAM
Wish I could stay.

2 CONTINUED: 2

Adam moves toward his boss' offices, Victoria's eyes burning holes into his back.

3 INT. BRIAN THORPE'S OFFICE - CONTINUOUS 3

Brian's art is collected from his many travels abroad. Golf clubs rest in a corner. Even though he rarely wears a tie, this guy means business. Right now he's checking e-mail on his computer.

ADAM

Did you get your partner for Pebble?

BRIAN

John Daly. If he makes bail.

ADAM

Yeah, no kidding. Hey, thanks for the harassment seminar, because I could do that everyday. Instead of, you know, going out to expensive lunches on your dime.

BRIAN

Yes, let's talk about that. Your expense report is like beach reading. Is there a club you haven't closed this month? And how's the food at...

(reads the report)

Gasm?

ADAM

I entertain professional athletes, Brian. The kids play hard.

BRIAN

Yeah, well, I'm not getting a return on my investment. And frankly, rolling in around noon isn't exactly leading by example.

ADAM

No one here brings in more bank.

BRIAN

That's right, for six quarters straight--

ADAM

You can lick it up.

(CONTINUED)

3

BRIAN
Ending with the last one. I did.

ADAM
What are you talking about?

BRIAN
There's a new leader in the
clubhouse.

ADAM
(beat)
Connor?

This is news to Adam. Brian doesn't tip his hand, he just wanted to get in Adam's head.

BRIAN
Step it up.

Adam mumbles Connor's name as he exits.

4

INT. SHARPE EXECUTIVE OFFICES - DAY

4

Adam stands there a beat, absorbing his tumble out of first place. The stares of the female ASSISTANTS wake him up. He slaps on his confident smile, snaps his fingers, then smacks his right fist into his left palm--his signature thing. Adam continues on, walks the gauntlet of assistants' desks.

ADAM (V.O.)
*And it's not because I didn't get
along with the opposite sex. Just
ask any of the four assistants I've
had over the last three years...*

ALLISON, 25, apple pie cute, Miss Orange County runner-up ten pounds ago, sits next to an empty desk near Adam's office. Adam walks up.

ADAM (CONT'D)
Where's Jessica?

ALLISON
Haven't seen her all morning.

ADAM
Are you off the market? Because I
don't like what's growing on your
left hand. When were you going to
break it to me?

(CONTINUED)

ALLISON
(charmed)
You want a coffee, don't you?

ADAM
No way, I've had three cups.
Engaged, I can't believe it. If
you're going that way though, can
you drop in two Splendas? Oh, and
I believe you might be missing
these...

Adam discreetly places a pair of PANTIES on her desk.
Horrified, Allison scoops them up. Adam starts walking
again, stops--

A HOTTIE, 30ish, sits at her desk across the way typing.
She's seven levels of heat and mystery. She locks eyes with
Adam and smiles.

ADAM (CONT'D)
Who's the new girl?

ALLISON
What new girl?

ADAM
Next to Jen--

But the desk where the Hottie was is now vacant. *There's no
way.* Adam looks around.

ADAM (CONT'D)
Never mind.

As Adam moves toward his office, he takes one last room scan
for the Hottie.

ADAM (V.O.) (CONT'D)
*Maybe it's because I've had the
audacity to be ambitious, the
motivation and desire to succeed at
all costs...*

An office with a view, befitting his success. There's
pictures of Adam on the wall with athletes and politicians,
smoking cigars with his buddies at Cabo or posing on a
mountain top in Deer Valley. Adam enters and his smile
vanishes.

ADAM
Connor. Really?

ADAM (V.O.) (CONT'D)
Okay, sure, maybe I stepped on a few toes in my climb to the top-- some of them pedicured. But still, the cruel and unusual punishment handed down to me does not fit the crime. I mean, she stole my best friend in the world from me...

Adam kicks a small soccer ball out of frustration. Connor?
Adam plops down at his desk deep in thought.

ADAM (V.O.) (CONT'D)
And although there really is no good day for a man to lose his penis, this was an especially bad one to lose mine...

Adam's buddy Paul enters, agitated. Paul touches his moist forehead.

PAUL
Adam, got a minute?

ADAM
Not really.

PAUL
Man, I'm sweating something wicked.

ADAM
Why?

PAUL
I don't know. Maybe because Gavin Miles and his wife are on their way here.

Adam spins in his chair to face Paul.

ADAM
Gavin Miles, Cy Young Award winner represented by HRC?

PAUL
He's leaving HRC.

Adam is on his feet, puts his coat back on.

PAUL (CONT'D)

Gavin's son goes to my kid's school. His wife likes what I had to say about Sharpe.

Paul lifts a tie with a small stain on it.

ADAM

How on-the-way-over are they on-the-way-over?

PAUL

They're in the building. Perfect day to spill hummus on my tie, huh?

ADAM

Jessica.

Paul downs a bottled water. Allison enters with Adam's coffee.

ALLISON

Jessica quit.

ADAM

Quit? Why?

ALLISON

I don't know. Why do they all quit?

Adam starts picking up newspapers, cleaning up.

PAUL

We can use my office.

ADAM

No, we need a closer's office. Lose the tie. If I'm going to do this we need to talk commission--

PAUL

Splitting the commission doesn't seem fair.

ADAM

I know, but I don't feel right taking sixty percent.

PAUL

No, I mean, I'm not asking you to help me sign him.

ADAM

Then why are you here?

PAUL

I thought maybe you could, ya know,
psyche me up.

ADAM

Dude, I psyche you up anymore
you'll lose control of your bowels.

PAUL

I'm just a little nervous, this is
kind of a huge get.

SUZANNE, 30, African-American, arrives.

SUZANNE

Paul.

(excited)

*Gavin Miles is here. I don't
believe it!*

This just spikes Paul's anxiety. Adam puts on his jacket,
straightens his tie. Adam starts to leave.

ADAM

You can use my office.

PAUL

No. Don't leave--

ADAM

Sixty-forty.

JANICE

Hi, Paul.

GAVIN and JANICE MILES arrive. Gavin is about thirty and
could model underwear. As talented as he is, he's even more
humble. His wife is pretty, but sweet, with a body hardened
by yoga.

PAUL

Hey, there.

(to Adam)

Deal.

(back to Janice)

Guys, I want you to meet--

ADAM

Adam Evanston.

5 CONTINUED: 5

Adam is as cool and confident as Paul is unhinged.

6 INT. ADAM'S OFFICE - THIRTY MINUTES LATER 6

Janice and Gavin hold lattes, Paul and Adam sit across. Paul is calm now, but Adam is in the zone.

ADAM

(coolly)

HRC is going to fight to keep you. Marcus Hickman will take you to some fancy dinner. He'll squeeze the guilt tendon and talk about all the years you two spent together and how he's the godfather to your oldest. And then he'll tell you about the surge of agents he's going to put on Team Gavin and emerging revenue streams--the same desperate ditty he's used on all the clients who have inevitably dumped him. But after he's finished, Gavin, I want you to ask Marcus Hickman this:

Adam leans forward. Gavin leans forward.

ADAM (CONT'D)

Why didn't he promise all those things when he signed you.

Gavin nods, looks at his wife. Janice just listens.

ADAM (CONT'D)

And then ask him, 'How come I'm only making ten million a year when Adam Evanston over at Sharpe can get me thirty.'

GAVIN

Yeah. Good question. Right, hon?

JANICE

Gavin has foundations for inner city schools--

ADAM

More reason to maximize earnings. Can't forget the kids.

Gavin is mesmerized. Janice's smile betrays nothing.

7 INT. WESTSIDE PUB - THAT NIGHT

7

Raised cocktail glasses CLINK, hoisted by Adam, Connor and Paul.

CONNOR
To Gavin Miles.

ADAM
Salute.

PAUL
Long way to go.

A favorite hang for the Westside professionals, mostly men. Adam and Connor are standing at the bar, scanning the scene.

ADAM
Where were we?

PAUL
Manscaping.

CONNOR
Right. Over a third of Cho's male clients wax and I'm a firm believer that trimming the hedge makes the tree look bigger.

ADAM
I don't need forced perspective to sell the wares.

CONNOR
Whatever. Nothing is going to happen here tonight. My infrared isn't picking up any heat sources.

ADAM
I'm not feeling it, either. Very weak field. Why'd you pick this place, Paul?

PAUL
Half-price Happy Hour.

CONNOR
Dude, you're about to bag the biggest free agent in all of sport. Open up the throttle.

PAUL
Okay, first, I haven't bagged Gavin Miles, I got a weird vibe there at the end. Second, this place is close to my kid's dance class...

(CONTINUED)

CONNOR

Dance class--That's why we're at
this dry hole?

PAUL

Sorry, downside of having a single
Dad as a your wing man.

ADAM

And besides, Connor. Not everyone
is having a quarter like you. I
hope I can stay in your rearview
mirror.

CONNOR

Please. I learned from the master
and I value this friendship more.

Adam appreciates this, taps Connor's fist. Paul's cell
BEEPS. He reads the text.

PAUL

Annabel just got out of dance
early. I gotta bounce.

Paul leaves, they AD-LIB GOOD-BYES. Adam and Connor wait
until Paul's out of earshot.

CONNOR

Nice guy.

ADAM

But no stones.

CONNOR

Divorce just gutted him.

ADAM

I'd rather die old and alone.

CONNOR

We're half-way there.

ADAM

Amen.

The WAITRESS steps up with a martini that she puts down in
front of Adam.

WAITRESS

This is from table four.

Adam has no idea where Table Four is, but something has caught his eye.

ACROSS THE WAY

Adam target-locks on the Hottie sitting alone in a booth. It's the young woman we saw at Sharpe.

ADAM
It's her. The temp...

The Hottie smiles a smile that could smelt pig iron--and then she's eclipsed by two other patrons and then--gone.

ADAM (CONT'D)
Where'd she go?

CONNOR
Where'd who go?

ADAM
The work day's over. Time to play.

Adam takes the MARTINI with one olive, picks it up, moves to where the Hottie was...

Adam arrives at the empty booth where she was sitting. Adam plucks the olive impaled on the toothpick and bites it.

HOTTIE (O.S.)
Hi.

Adam spins around and sees the smoldering Hottie standing before him. There's something about her that exudes mystery.

8 EXT. DARK STREET - ONE HOUR LATER 8

Adam and the Hottie are going at it on the hood of Adam's Porsche. They're dressed, but seem ready to take it to the next level. There's a PING. Adam, breathing hard, checks his BlackBerry.

ON THE DISPLAY - REMINDER: GRACE'S BIRTHDAY

ADAM
Damn. I forgot. Grace...

HOTTIE
The wife? Because I can work around that.

8

ADAM

No, a friend. I've known her since we were kids. It's her birthday. I have to go. Rain check?

HOTTIE

I don't honor rain checks.

ADAM

All right, fine. We can do this now, but it's going to have to be quick with no post-coital clinging--

HOTTIE

Good. And don't be insulted when I won't give you my number afterwards because you're going to beg for it. This is what it is. Disposable. Understand?

Adam isn't used to responses like this.

ADAM

Uh, yeah.
(beat)
Are you a hooker?

HOTTIE

If I was, you couldn't afford me.

The Hottie looks at Adam, pulls him back down--

FROM DIRECTLY OVERHEAD - On the hood of a silver Porsche, she wraps her legs tightly around Adam...like a vice...

9

EXT. ADAM'S APARTMENT BUILDING - NIGHT 9

Mid-Wilshire. Of course, it's understated cool.

10

INT. GRACE'S APARTMENT - TWO MINUTES LATER 10

GRACE WAINRIGHT moves to answer a KNOCK. She's the same age as Adam, attractive in a tom boy kind of way, with a positive, energetic vibe. She opens the door. Adam holds a wedge of cake with a lit candle and raises his Blackberry that's on SPEAKER. The VOICE on it SINGS:

MAN'S VOICE (BLACKBERRY)

(singing)
Happy Birthday, Dear Grace. Happy Birthday to you...

(CONTINUED)

GRACE ADAM
Who's that? Wait for it.

ADAM
Say hello to Derek Jeter, Grace.

GRACE
Hello, Derek Jeter.
(to Adam, in sotto)
Hockey?

ADAM
(into phone)
Hey, thanks, D-J.

DEREK (O.S.)
No problem. Go tear it up--

ADAM
Still on speaker, talk to you
later.
(hangs up)
Sorry, I'm late.

Adam gives Grace a big hug. Grace likes this hug, probably
wanted it to last longer than Adam who releases and then
hands her a GIFT BOX.

GRACE
No problem. I only had twenty
other people who wanted to do
something with me tonight.

ADAM
Except you'd rather stay home and
study, anyway.

He's right. Grace opens her gift. It's a PRADA WALLET.

GRACE
Very nice, tell Sara she did good.
Thank you.

ADAM
Sara quit. I had to pick it out
myself.

Adam helps himself to a scotch bottle in a cupboard.

GRACE
Did you sleep with her?

ADAM
(busted)
Hmm?

GRACE
You're an idiot.

ADAM
Hey, I didn't leverage sex from her
or make her cry. I say worse
things to you.

GRACE
You're not my boss, Adam. And I've
known you since we were both in
diapers.

ADAM
You're the only woman who gets me,
Grace.

GRACE
No. No, I don't get you, Adam. I
find your behavior baffling, gross,
but oddly compelling. I keep you
in my life for the same reason some
people own geckos as pets.

Adam moves to the living area.

ADAM
I'm feeling a little weird. I'm
going to pass on the cake.

GRACE
Thanks. Since you only brought one
slice.

Adam plops down on the chair and turns on the TV, exhausted.

ADAM
My next assistant is going to be a
man. Preferably gay. I've had it
with female mood swings every 28
days and fearing litigation every
time I compliment a woman on her
looks.

GRACE
Yeah, it's all our bad.

ADAM

I'm serious. I'm for equal rights and equal pay, but the truth is women aren't there, yet. You're not genetically engineered to be our equal.

GRACE

(growing indignant)

I'm just going to pretend this is the scotch talking.

ADAM

Until you can nut up and act like men, will you truly be equal in mind, spirit and body and not just by law. Man, I am beat.

GRACE

I ran six miles and studied five hours for the bar. You nut up. And what you're really saying is being a woman is easier than being a man.

ADAM

No. Wait. Yeah.

GRACE

You're not even going to give us the pain of child birth?

ADAM

Please. Try standing on our end and watching the baby come out. About as joyful as the garbage disposal backing up...

Grace can't believe what she's hearing.

GRACE

The fact that my gender actually chooses to have sex with you makes me wonder if we are indeed inferior.

ADAM

Frankly, I wish more women were like you.

GRACE

Like me?

ADAM
 (closes his eyes)
 More like a guy.

And that stung more than Adam will ever know...

GRACE
 I think the world would be better
 off if you were more like us. But
thanks.

No answer. Adam is sound asleep.

Grace moves to Adam, picks up a sofa pillow and pretends to smother him with it, then puts it behind his head. She unfurls a pashmina and covers him. She turns off the TV and now the only light comes from the candle. She looks at Adam and we can tell there's a pull there for her... She quickly blows out the flame. DARKNESS.

11 INT. GRACE'S APARTMENT - NIGHT/DAY

11

That night, while Adam is asleep on the couch, a transformation takes place:

The hair on Adam's legs withdraw into his skin while the hair on his head suddenly flows and falls around his neck. His chest will rise like baking bread and almost spill out of his shirt. Adam is having a nice dream and his hands begin exploring his breasts, then his thighs. He laughs or rather she laughs and her hand disappears under the pashmina and the smile gets bigger and the eyes open because it's now morning. The Woman looks at the clock on the wall--

WOMAN
 Ten-thirty?
 (that voice!)
 Hello, hello, hello. Testing, one,
 two, three. Testing, one, two,
what-the-hell--

The Woman looks at her hands, feels her breasts, runs into--

12 INT. GRACE'S BATHROOM - CONTINUOUS

12

The suit pants almost fall off her hips. The WOMAN, even in this state--hair mussed, no make-up, in a heightened state of panic--is attractive, but a diamond in the rough.

She looks in the mirror and sees herself and immediately thinks someone's behind her. She whips around--no one's there--then turns back to the mirror and sees Adam.

ADAM (IN MIRROR)
Thank God.

But the Woman isn't relieved. She looks at her hands, then looks down and reaches inside her baggy pants and searches for something that is no longer there.

ADAM (IN MIRROR) (CONT'D)
Where is it? Grace?

She looks back into the mirror and sees the Woman again.

WOMAN
GRAAAAACCCCEEEE!!!

You could hear her on the moon, as we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

13 EXT. ADAM'S APARTMENT BUILDING - DAY 13

14 INT. GRACE'S BEDROOM - CONTINUOUS 14

Grace is sleeping when the Woman runs in.

WOMAN

Wake up!

Grace rolls over, sees the stranger standing over the bed and bolts upright.

GRACE

Who are you?

WOMAN

You're not going to believe this--

GRACE

Oh, I believe it. But I just usually meet the booty calls at his place, not mine. Adam!

Grace throws back covers, moves into the--

15 INT. GRACE'S APARTMENT - LIVING AREA - DAY 15

The Woman is nipping at Grace's heels.

WOMAN

I'm not a booty call--

GRACE

I swear to God, if that couch is ruined--

WOMAN

I went to sleep as Adam, I'm waking up as...something else.

GRACE

Something else?

WOMAN

Look at my clothes, Grace, they're Adam's.

15

CONTINUED:

15

GRACE

Did he give you the line about how hot you look in a man's dress shirt?

WOMAN

Grace, I'm not hot enough to sleep with Adam. I'd throw me back. Look into my eyes. It's me.

Grace steps back from the approaching stranger, runs out--

16

INT. HALLWAY - DAY

16

Grace starts banging on Adam's apartment--

GRACE

Adam! Open up!

The Woman calmly pulls out Adam's keys, opens the door, lets Grace in--

17

INT. ADAM'S APARTMENT - DAY

17

Grace is running through the apartment calling Adam's name. The Woman stands in the middle, patiently waiting. Grace grabs Adam's land-line phone, dials. The Woman pulls the RINGING BLACKBERRY out of Adam's suit pocket and answers.

WOMAN

(answers)

Morning. Guess who has a vagina?

Grace drops the phone like it was on fire. The Woman moves toward Grace.

GRACE

What did you do with Adam? Is this a burglary? A kidnapping?

WOMAN

No. Something terrible has happened to me.

GRACE

Stay there.

Graces runs out. The Woman follows Grace out the door.

WOMAN

I've known you since we were two--

18 INT. HALLWAY - DAY 18

Grace enters her apartment, SLAMS the door, we hear dead bolts slide just before the Woman gets there. She rests her head against the door.

WOMAN

Damn.

19 INT. ADAM'S SHOWER - DAY 19

The Woman is soaping up, half-washing, half-exploring, all out of sheer wonder and abject horror. She rinses, then shuts off the water and just stands there.

20 INT. ADAM'S APARTMENT - ONE HOUR LATER 20

The Woman is in a robe, hair wet, pacing, closing shades.

Adam's BLACKBERRY starts vibrating. The Woman picks it up and reads the message:

Paul writes ON SCREEN: *Where are you?! Brian's pissed!*

She clutches her head, then thinks of something. The Woman pounces on the phone, dials.

WOMAN

Christa? It's Adam--'ss assistant...uh, Eva. Adam is wondering if he could squeeze in a session this morning... Oh, yes, it's an emergency--

21 INT. ADAM'S BEDROOM - ONE MINUTE LATER 21

EVA, we'll call her that from now on, is rummaging through drawers, tossing out men's clothes...

EVA

I know you left something--Yes.

Eva pulls out women's SWEATS.

22 EXT. ADAM'S APARTMENT BUILDING - DAY 22

Eva walks tentatively into daylight wearing colorful yoga tights, sweatshirt, no make-up, her hair a crumbled jail break. A neighbor passes by and Eva hides her face as if she were in drag. She moves to Adam's Porsche, the alarm CHIRPS.

23

INT. THERAPIST'S OFFICE - DAY

23

An anxious Eva in yoga attire sits across from a nonplussed, but very skeptical DOCTOR CHRISTA CALDWELL, 35, sexy in an I-wonder-what-she-looks-like-without-her-glasses kind of way.

CHRISTA

You think you're Adam?

EVA

Yes.

CHRISTA

Adam Evanston?

EVA

Just go with it for a second, as if you were, say, I don't know, a shrink who's paid to listen.

CHRISTA

Okay.

Eva catches her REFLECTION in a GLASS PICTURE FRAME on a credenza and sees--Adam again. (Adam is always in suit and tie. Forever a well-dressed alpha-male preserved in amber)

ADAM (IN PICTURE)

You're losing your mind, but you have to admit Christa's looking hot. Uh-oh. This is weird. I believe you're having a phantom erection. Like when an amputee can still feel the leg--

Eva turns away from the picture.

EVA

Maybe I'm having a psychotic break. Maybe I'm just imagining I'm a woman and the rest of the world sees a man?

Eva looks back at the picture and sees herself in the reflection. Christa clocks this.

CHRISTA

No, you're definitely a woman.

EVA

(touches her arms, upset)
I feel like a hairless Chihuahua.
(MORE)

(CONTINUED)

EVA (CONT'D)

I'm weak, I mean, car keys are heavy. *I could get hurt out there!*

CHRISTA

Settle down. Tell me what happened?

Eva's legs are crossed like a guy and her foot wiggles.

EVA

I'm not sure. I went out last night with some buddies, crashed at a friend's place and woke up with fun bags--

(touches them, then--)

Wait, breasts, there was this woman at the bar. She bought me a drink.

CHRISTA

Did Adam hurt you in an emotional way?

EVA

Huh? No. No. I'm Adam, Christa. I swear. I'm coming to you because you were a great therapist until we, you know, became intimate.

CHRISTA

(horrified)

I'd never sleep with a--I would lose my license--It was after he left me as a patient.

EVA

Honey, you have me confused with someone who cares.

CHRISTA

Are those--Are you wearing my clothes?

Eva looks down at her sweats.

EVA

Yes. I believe I am.

CHRISTA

Who are you? Are you stalking Adam? Or me?

EVA

I'm not a stalker.

Eva stands--

CHRISTA

No, wait. There's someone I want you to talk to at UCLA. He's an expert in identity displacement. I think he could help you. I'd like to get you in there today, but you should bring some clothes along. Preferably, ones that aren't mine.

Red flag.

EVA

In case they need to keep me overnight for observation?

CHRISTA

Yes.

EVA

Great. Thanks. I'm just going to go home and pack. I'll call ya back. This time.

Eva leaves. Christa watches and knows this woman will not be coming back.

24 INT. WESTSIDE PUB - SAME DAY 24

It's busy with a lunch crowd. Eva follows the Waitress from the night before to her station. There she waits for the Bartender to finish her order of drinks.

WAITRESS

Yes, I remember Adam.

EVA

Great. A woman bought him a drink last night, you brought it over. I need to know who she is.

WAITRESS

Why do you need to know? You his girlfriend?

EVA

No. Adam didn't get her name. I've been sent to get her name.

WAITRESS

It wasn't a woman at table four. It was some guy in a suit.

(CONTINUED)

The Waitress nods toward a table in the corner, definitely not the table the Hottie was sitting at the night before...

EVA

A guy?

Eva's phone RINGS. Eva winces when she sees who is calling, but decides it's time to check back into the world. She sits down and that's when we notice Adam's boxers peeking out the back of her tights.

EVA (CONT'D)

Hello?

Brian stands in front of his desk.

BRIAN

Is this--Is Adam there?

INTERCUT

EVA

No.

BRIAN

Where is he?

EVA

Sick.

BRIAN

Oh, yeah. What's wrong with him?

EVA

Food poisoning. Shellfish. I'll spare you the details.

BRIAN

Sounds to me like one of the details you're leaving out is that he's in a bar--You tell Adam he better be in here tomorrow morning. I'm throwing him one last life line. He can either grab hold on or wrap it around his neck.

Eva knows her boss is dead serious. Eva hits speed dial.

CONNOR (RECORDING)

This is Connor. Leave a message.

25

CONTINUED:

25

EVA
Connor, it's...

Eva hangs up. She realizes a DAY DRINKER with a two-quart face has sat down right next to her.

DAY DRINKER
I don't want nothing ambitious.
What can I get for twenty bucks?

Eva turns and leaves.

26

INT. SPORTS CLUB - DAY

26

On the first floor Eva stealthily spies Connor Stikes biking in a spin class. He's target-locked on the WOMAN in front of him pedaling off-saddle.

27

EXT. PARKING GARAGE - DAY

27

Connor is walking to his car wearing his cycling tights. He BEEPS open the doors to his BMW and gets in, just as--

28

INT. BMW - DAY

28

Eva opens the passenger side at the exact same time and falls in next to him. Connor is startled--

CONNOR
What the--who the hell are you?

EVA
I won't be long. You're Adam's best friend.

CONNOR
Yeah, so what.

The car's SUN VISOR has a SMALL MIRROR right in front of Eva's face. In the reflection, we see Adam's eyes.

ADAM (IN MIRROR)
You have no choice. Play the Sasha card.

Eva smacks the visor out of the way so she doesn't have to see Adam.

EVA
You guys hung out, did a lot of crazy stuff together. I mean, if people knew about Eli's bachelor party in Vegas--

CONNOR

What do you know about Vegas?

EVA

Nothing. Covered by Guy Code.

CONNOR

Guy Code?

EVA

You entrusted Adam with a big secret of a Vegas weekend that he's never shared with anyone. Fortunately, Sasha didn't have a camera phone.

Connor jumps out of his car, spooked. Eva does, too.

Connor steps back from his car, looks at Eva.

CONNOR

Who are you?!

EVA

Adam just said to remind you how understanding he was when you told him about Sasha and how he said that there wasn't a straight guy who wouldn't have made the same misread sober, let alone the state you were in, but I don't know any details except Sasha had big hands.

Connor is horrified, confused...

CONNOR

What the hell do you want?

EVA

I need you to help me find somebody, the woman Adam left with from the bar last night. Did you get a good look at her?

CONNOR

We're not talking anymore until you tell me what the hell's going on here.

EVA
Fine. But it's so secret, it
exceeds even your stupid Guy Code.

There's desperation in this woman's voice. Connor stands there, looks at this disheveled, tortured woman. Connor studies her, then cools.

CONNOR
And you are the keeper of this
secret message?

Eva nods, almost emotional. Connor smiles.

CONNOR (CONT'D)
If you really knew Adam, you'd know his number one mantra: Never trust a woman with a secret. Now, I don't know what your agenda is, but you come near me again, I'll call the cops.

Connor jumps into his car, power locks the doors and fires it up. The BMW screeches away. Eva stares straight ahead, never feeling so alone and helpless. Eva's BLACKBERRY RINGS.

EVA
Go away.
(answers)
What?

MAN'S VOICE
Uh. Is Adam around?

EVA
No, Adam is definitely not around.
Who's this?

MAN'S VOICE
Gavin Miles.

Eva snaps to attention.

EVA
Gavin. This is Adam's assistant
Eva.

Gavin has just finished running laps. He picks up a mitt.

GAVIN
This is the number he gave--

INTERCUT

EVA

You have the right number. Adam
just isn't here right now.

GAVIN

Okay, I'll try to reach Paul.

EVA

No.

(soothing and feminine)
Nooo, sorry, Adam just stepped away
from his desk. Can I help you?

GAVIN

Yes. Tell Adam I want to do this.
But we have a couple of questions.
I'd like to get this done today.

EVA

(excited)
I'll set something up, Gavin.
(looks at phone)
I have your number here. Let me
get right back to you...

GAVIN

Good. Thank you, Eva.

Eva hangs up, suddenly has a second lease on life.

EVA

Okay, we can do this.
(reality setting in)
How the hell are we going to do
this?

CUT TO BLACK

END OF ACT TWO

ACT THREE

31 INT. LAW LIBRARY - DAY 31

Grace is studying when Eva sits down across from her. Grace slams her book, backs away.

GRACE
How did you find me--?

EVA GRACE
Ask me who the first girl I kissed was? I called the cops, they filed a report.

EVA
Ask me who the first girl I kissed was.

GRACE
Who was the first girl you kissed?

EVA
You. Camp Golden Arrow, we were ten.

Rattled, Grace stands to leave, but Eva grabs her by the arm and pulls her back in the chair--hard. A LIBRARIAN notices.

EVA (CONT'D)
I wasn't a girl then. I was Adam.

GRACE
Let me go--

EVA
You were born in Modesto on the Fourth of July. You have Boyz II Men and the Macarena on your iPod and you lost your virginity to a guy named Jason Kemper--

GRACE
(hurt)
Jason Kemper?

EVA
You keep single malt scotch for me over your microwave and you were right, I lied, Amy isn't A.T.F., she's a stripper.

(CONTINUED)

31

GRACE
But the windbreaker--

EVA
Come on, Grace. Costume.

SECURITY GUARD
(to Eva)
Ma'am, you're going to have to
leave.

The Librarian is next to a beefy SECURITY GUARD.

GRACE
Adam told a one-night-stand slut
about me *losing it with Jason
Kemper?*

EVA
No, because Adam would be far too
busy talking about himself to *ever
get around to discussing you.*

SECURITY GUARD
Ma'am--

The Guard tugs Eva's arm, she yanks it away.

EVA
You really want a piece of me?

SECURITY GUARD
Depends what piece you want to
break off, baby.

And Eva pushes him--the Guard grabs her, he's strong, leads
her out. She struggles as they move out to--

32 EXT. LAW LIBRARY - DAY 32

The Security Guard pushes Eva outside, then stands in front
of the door, arms folded.

EVA
When I get my stones back, I'll--
he'll--Dammit.

Eva kicks a trash can, starts to walk away. From behind her:

GRACE (O.S.)
What did Jason Kemper say?

Eva stops, looks back at Grace.

(CONTINUED)

GRACE (CONT'D)

That night, after we had sex...Jason said something that I only told Adam...

Eva knows she has to stick this.

EVA

You wanted Jason to re-assure you that you weren't going to get pregnant. You were just seventeen and scared. And he rolled over, looked up at the stars and said 'I can't remember if our school mascot was a cricket or a spider.' And you said from then on, no more dumb guys...

Grace thaws at the memory, looks at Eva differently.

GRACE

Oh my God...Adam. What in the hell happened? Are you dead? Did you re-incarnate?

Relieved to have a friend, Eva pulls Grace into her arms.

EVA

I don't know. Last night, there was this woman I met at the bar, we went out to the parking lot, then we, you know...After that, I started feeling weird.

GRACE

This isn't happening. Maybe I'm losing my mind, studying too much.

Eva grabs Grace by both shoulders.

EVA

I'm already around the bend, Grace, one of us has to stay up river.

GRACE

Okay.

EVA

Now, listen. Why this happened has to wait for a day. Because I have to keep my life from unraveling so I have a job to come back to.

32

CONTINUED:

32

GRACE

So what do you want me to do?

EVA

I want to be Adam's new temp.

(beat)

But I need you to help me be a woman.

GRACE

You think that's something I can just teach you on my lunch hour?

EVA

(exasperated)

No, Grace. I don't. Because your gender is so much more complex. Just forget it. I'll figure this out myself. I've seen Project Runway.

Grace watches Eva walk away and knows what she has to do.

GRACE

Wait.

Grace follows an old friend....

33

INT. DEPARTMENT STORE - DAY

33

Grace and Eva walk into this high-end department store. They brave the vacant stares of the reed-thin Lancomed SALESWOMEN holding cosmetic samples and wearing porcelain smiles. Eva snaps her fingers and smacks a fist into her palm.

GRACE

Ohmygod, you are him.

Eva furiously flicks through a rack of suits with a SALESWOMAN named TARYN, 25, a wispy fashionista. Grace stands there, arms folded.

GRACE (CONT'D)

You don't have any idea what you're getting into, do you?

EVA

Men will check out my boobs, heels are hard to walk in, putting on make-up is a drag.

(re: jacket)

This is too tight.

(CONTINUED)

GRACE
Do what we do, have a rib removed.

EVA
Really?

GRACE
No.

They move toward--

34 INT. DRESSING ROOMS - TEN MINUTES LATER 34

Eva is in Adam's boxers and T-shirt. Taryn is hanging SUITS and BLOUSES for Eva to look at. Eva tries on suit pants.

TARYN
This has sensuous lines. And you have very, very nice lines.

EVA
(flirting)
Well, thank you, very, very much.
(re: her breasts)
Should I let the dogs run?

GRACE
No, you need to be taken seriously.

Taryn walks away. Eva catches Adam's reflection in the dressing mirror, mimicking Eva's moves. He speaks.

ADAM (IN MIRROR)
Dude, you're an expert at taking women's clothes off, not putting them on. Delegate here.

An attractive WOMAN in another dressing room is handed some clothes and peels her jeans off on the spot. Eva and Adam are damn near leering.

ADAM (IN MIRROR) (CONT'D)
Not gonna lie to you. There's an upside to all this.

EVA
(to Grace)
Talk to me.

Grace tosses the blouses and suits she deems unworthy. Eva peeks back in the mirror, sees only herself.

GRACE

Men don't hear the first few words women say because they're too busy processing your looks--eyes on me. And you don't want to alienate the women in your workplace.

Grace has Eva's ear.

GRACE (CONT'D)

Now that you've shed your gender and your power ranking, all the women in your company are going to treat you differently. You know how men think and you know how women act towards men, but you've never been a woman around women. And that's no place for a rookie.

EVA

What should I do?

GRACE

Keep your head down and for once in your life, listen.

(re: suit)

And go with the black. Makes your ass look good.

Eva sheds the suit pants. Just then, a half-dressed Janice Miles walks out of a dressing room wearing an open blouse, we can see her bra. A SALES PERSON hands her more blouses, she retreats into her dressing room.

EVA

Janice Miles. I just spoke to your husband Gavin on the phone. I'm Eva. Adam Evanston's assistant.

Janice looks through the half-open door at the woman in men's boxers and T-shirt.

JANICE

Right. Gavin and I are hoping to meet with Adam today.

EVA

I'm racing into work to make it happen. But--

Janice takes off her slacks. Eva is momentarily derailed, tries not to stare. *What a body.*

EVA (CONT'D)
But, uh...is there any question I
can answer for you now? I'm very
well-versed in all things Adam.

JANICE
No, thanks. It can wait.

EVA
Okay. Let me just say your rig is
even more killer in person than in
the Sports Illustrated swimsuit
issue.

Janice, self-conscious, casually flips the blouse on the
hangar in front of her chest and retreats.

GRACE
Okay, you can't do that anymore.

35 INT. DEPARTMENT STORE - DAY 35

Eva is completely transformed in work clothes. Not hot, but
an upgrade over the original.

EVA
Grace.

GRACE
Hmm?

EVA
What do think I am? A seven,
maybe?

Grace doesn't say anything, keeps walking.

EVA (CONT'D)
Come on, no lower than six.

GRACE
You're...a handsome woman.

EVA
Oh, no. Ow. That drew blood.

GRACE
How's this: My friend Adam would
say you're 'Last Call Pretty.'

Eva stops walking, not amused. Grace keeps going.

36 INT. SHARPE ELEVATOR - HALF-HOUR LATER 36

Eva is in the elevator alone, nervous. The PING tells her she's arrived. She inhales some confidence, snaps her fingers and taps her fist into her palm as the doors flow open--

37 INT. SHARPE - CONTINUOUS 37

Eva walks tentatively into the bustling workplace, feels people checking her out. She digs at the thong riding up her butt. Paul notices her walking by his office, like, *who's the new girl?* Eva steps up to MICKEY, 28, Brian's assistant.

EVA

Hey, Mickey, I'm Eva. I need to see Brian right away.

38 INT. BRIAN'S OFFICE - THIRTY SECONDS LATER 38

Brian is talking with Victoria and Connor when the stranger is allowed in by Mickey.

MICKEY

This is Eva, Adam's new assistant. She says she has an urgent message from Adam.

EVA

I'm really sorry to interrupt.

CONNOR

Wait. You're the woman I met--

EVA

In Vegas?

CONNOR

(beat)

Sorry, must have been someone else.

BRIAN

Where's Adam?

EVA

What I'm about to tell you cannot leave this room.

Brian flicks a chin at Mickey who retreats and closes the door. All eyes are now on Eva.

EVA (CONT'D)
Adam checked into rehab this morning.

No. CONNOR Really? VICTORIA

VICTORIA
For what?

EVA
He wouldn't say, but it's an experimental facility in San Diego. An outpatient thing. He could be discharged in a day. Or longer.

BRIAN
His behavior's been erratic. Drugs or alcohol? Or both?

CONNOR
Adam's not into drugs.

VICTORIA
Porn?

EVA
He's not addicted to porn. He can stop any time he wants. Here's the good news. Adam is about to close Gavin Miles. He's going to sign him today.

BRIAN
Sign him? From where?

EVA
Well, he wants me to be his surrogate. He's uploaded me on everything Gavin.

BRIAN
Right, we're going to let some temp close the most sought-after pitcher in baseball?

EVA
Only Adam knows how to work this guy and he's told me everything.

CONNOR
Actually, I talked to Adam this morning on the way in, Bri.

EVA

What?

CONNOR

He handed it off to me. We were working together on this.

Connor's betrayal has rocked Eva.

EVA

That's not true. And aren't Wednesday mornings when you get your perineum bleached?

CONNOR

Who the hell--

VICTORIA

(to Connor)

Does that burn?

BRIAN

Quiet. Eva, I need you to give Connor Gavin's phone number. Do you have it?

Eva reluctantly pulls out her Blackberry and punches buttons.

EVA

It's sent.

BRIAN

Thank you. You can go now.

Eva, feeling very self-conscious, leaves. After she's gone:

VICTORIA

I hope Adam's going to be okay.

BRIAN

That's funny. The only better news for you would be Adam sporting a toe tag. Christmas came early for you, Victoria.

Still, Victoria takes the news in stride, as we...

CUT TO BLACK

END OF ACT THREE

ACT FOUR

39 INT. EXECUTIVE SUITES - DAY 39

Eva walks along, pulls out her phone.

EVA
(on phone)
Hey, this is Eva in Adam Evanston's
office.

She enters--

40 INT. MEN'S BATHROOM - CONTINUOUS 40

Eva steps right up to the urinal, distracted, talking.

EVA
Adam needs to postpone his haircut
with Nancy today--

Eva reaches into her pants, realizes PAUL is next to her.

EVA (CONT'D)
(to Paul)
S'up.

PAUL
Hey.

Eva backs up, moves to the stalls, kicks the door open out of
frustration and embarrassment.

41 STALL 41

Eva peels down her pants and sits--but her ass falls all the
way in because the toilet seat was up. *Perfect.*

42 INT. OUTSIDE BATHROOMS - ONE MINUTE LATER 42

Eva runs into Paul, waiting.

PAUL
You realize you were in the--

EVA
Sorry. First day. I'm Eva, Adam's
new assistant.

PAUL
Oh. Oh. I need to talk to Adam.

EVA

Why?

PAUL

Because Gavin said he talked to Adam's office about coming down for a meeting. But Adam never called and told me.

EVA

Okay.

PAUL

Is Adam in?

EVA

Sorry, Paul. He's still sick.

PAUL

Really. I don't know if I believe that. Tell him to call me now.

EVA

Will do.

Eva leaves Paul, hurries away, snapping her fingers and tapping her fist into her palm.

PAUL

Wait. How did you know my name?

Paul stares after her.

INT. OUTSIDE ADAM'S OFFICE - DAY

Eva walks toward Adam's office. A HOT INTERN passes her. Eva stops, turns to check out the Intern's legs. Eva bites her lower lip longingly. Only then does Eva notice the ASSISTANTS watching her.

EVA

Hey. Hi.

The Assistants coldly check her out.

SUZANNE

Morning.

There's a new one, JENNA, edgy, with long sleeves that hide tattoos and Suzanne and Allison we already met. Eva forces aplomb, walks into her office--

44 INT. ADAM'S OFFICE - DAY

44

Finds Victoria standing there, checking out the office.

EVA
Help you with anything?

VICTORIA
Just kicking tires.

EVA
Hey, what would you say if I told
you I could get Gavin Miles to come
to your fashion show?

Eva takes off her shoes, finds candy in a drawer, sits at
Adam's desk.

VICTORIA
I'd say I handle fashion, not felons.
(re: feet on desk)
Make yourself at home.

EVA
Gavin's a Cy Young winner, soon to
be free agent and we're trying to
sign him.

VICTORIA
Not interested.

EVA
But you said InStyle will pick up
the tab if we get a celebrity--

VICTORIA
Hey, Bridget Jones, stop. You'd be
annoying even if I had to listen to
you.

Eva figures it out.

EVA
You don't want him to sign Gavin
Miles because you want Adam to fail.
(beat)
You want my office.

VICTORIA
Your office?

Suddenly, Victoria is fully engaged with this temp.

EVA

I meant--

VICTORIA

Pilates?

EVA

Huh?

VICTORIA

Bikram yoga? Spinning? Where do you get the energy for all this...pluck?

EVA

I, uh, just work out. Some cardio. Free weights.

VICTORIA

So do I. It's just this fashion show. I haven't gone to my trainer in five days...weeks. Last night dinner was some red wine and a bowl of Raisin Bran.

EVA

What do you have against Adam? He's never hit on you.

Who is this chick?

VICTORIA

Listen, I hope Adam comes out on the other side of his problem a better human being, but I won't cry if he ends up sleeping under a bridge because that means he won't be working here. So, don't get too comfortable.

(beat)

And your desk is out there.

Victoria starts to leave, comes back, swipes a piece of candy and then exits.

Eva walks out, watches as the assistants pass along a fancy bag while each person drops an item into it: cosmetics, magazine, scarf, clock radio...

JENNA
...Nothing good ever comes from the husband seeing credit card statements.

SUZANNE
That's why I'm the Minister of Finance in my house.

ALLISON
Oh, I'd never do that. I wouldn't keep anything from Eric.

EVA
Why? He keeps things from you. You'd be surprised how many husbands have black-op credit cards.

They turn to see Eva. The conversation stops. Eva feels the chill and sits down at her modest desk.

SUZANNE
We didn't catch your name.

EVA
Eva.

JENNA
You a temp, Eva?

EVA
No.

SUZANNE
You might as well be.

Knowing smiles. Tenure is power.

ALLISON
Well, even if you're not a temp, you're gonna be tempted. But FYI, he's not half as good as he thinks he is...

Eva forces her own smile.

EVA
Really? What do you mean?

ALLISON
He's been known to soft pickle in the red zone.

ADAM'S DISTORTED REFLECTION resides in the base of a shiny silver vase on Eva's desk.

ADAM (IN VASE)

That was after a bottle of Grey Goose and on the day we lost out on Teixeira. *It happens to every guy at some point.*

(weakly)

Right?

Eva grabs the vase, shoves it in a drawer.

EVA

That's so funny. But while we're on the subject, was there a temp or intern working here yesterday; tall, black hair, kinda hot. Sat over there.

The assistants all look at one another.

SUZANNE

The only new temp is you.

Connor can be seen approaching, as he passes Jenna:

JENNA

You have your facial at two-thirty and a tee time with Gavin--

CONNOR

Jenna, what did we talk about?

JENNA

Volume and discretion. Sorry.

Jenna follows Connor into his office and closes the door. Eva rolls her chair to Jenna's desk, reads Connor's schedule on Jenna's computer.

EVA

Tee time at four and dinner at seven-thirty at the club.

Eva processes this, stands and abruptly walks away.

Brick and ivy, screams exclusivity. One of the last all-men's clubs in the country.

47 EXT. CLUB DRIVING RANGE - DAY 47

TWACK! Gavin finishes his swing, but doesn't like his shot.

GAVIN

Damn.

EVA

Your right knee is swaying and
that's causing you to open up.

Gavin just looks at Eva next to him. She's wearing her suit slacks and white blouse with the sleeves rolled up. She swings beautifully and sends a drive 200 yards down the middle.

EVA (CONT'D)

Not making excuses, but these clubs
are a little long for me now...

Eva's long drive gave her some swing cred. Gavin addresses the ball again, swings, TWACK--Straight down the middle.

GAVIN

Thank you, uh...?

Eva steps up, shakes Gavin's hand firmly.

EVA

Eva. I'm with Adam Evanston. We
talked on the phone today.

GAVIN

(warming up)
Oh, right.

EVA

Adam was called away on business--
(shrugs)

Manny. Anyway, he just wants you
to know that he'll be your point
man at Sharpe, not Connor, and to
call me if there's anything you
need while he's gone.

Eva hands Gavin an iPhone.

EVA (CONT'D)

Press this icon, that's my number.
I'm under your thumb, 24-7.

(MORE)

(CONTINUED)

EVA (CONT'D)

What you're really getting is two-for-one because we're both going to start our day wondering what we can do for Gavin Miles and end it asking whether we've done enough.

A smiling, winning Eva looks at Gavin, who seems impressed.

GAVIN

You gotta take your foot off the gas. I appreciate the two-for-one thing, but I'm looking for one agent, not an agent and a ball--

Gavin stops.

EVA

A ball what? Ball...buster?

GAVIN

Forget it.

EVA

Because what you liked about Adam was how aggressive he was. But with me...this is a packaging issue.

GAVIN

Oh, God. When is Adam getting back?

CONNOR (O.S.)

When he beats his addiction.

They turn to find Connor sitting in a golf cart behind them.

CONNOR (CONT'D)

Adam's in rehab. Didn't Eva tell you?

GAVIN

No.

CONNOR

We're next up, Gav.

Gavin grabs his bag. Eva moves to Connor. They attempt a quiet but strained conversation.

EVA

That was confidential information.

47

CONTINUED:

47

CONNOR

Gavin should know Adam's in rehab
before he hears it on the street.

Gavin is listening while he secures his bag to the cart.
Connor pulls Eva by the elbow away from Gavin.

EVA

We can handle Gavin. We don't need
your help.

CONNOR

We? You are the help. Look, I
don't know if Adam's gotten to your
heart through your panties, but if
the situation was reversed, Adam
would be doing the same thing to
me. Because he's a snake wrapped
around a rat, stuffed into a weasel
and no one trusts Adam Evanston as
far as they can throw him.

EVA

Oh, man, you are an epic dick. I
had *no idea*.

(she claps)

It's kind of breathtaking, actually.

Connor is a little thrown off by the clapping. Gavin takes
his bag off the cart, shoulders it.

GAVIN

You know what, Connor, I think I'm
going to take a rain check.

CONNOR

What?

(to Eva)

Nice job.

Connor hurries after Gavin. And Eva knows she just screwed
the pooch.

48

EXT. SHARPE MANAGEMENT - ESTABLISHING - DAY

48

49

INT. BRIAN THORPE'S OFFICE - DAY

49

Eva is standing there, knowing the end is near. Brian is
shirtless, but in pants, having just showered. He tears the
plastic off a fresh blue oxford.

(CONTINUED)

BRIAN

What you did today was crazy in
thirty-one flavors.

EVA

I'm sorry.

BRIAN

Beyond reckless and insubordinate,
this was institutional. We're
talking restraining order behavior.

EVA

Please, just kick out the chair and
let me hang. These shoes are
killing me and I have a bottle of
scotch waiting with my name on it.

BRIAN

My pleasure, Eva.

Brian opens the door, finds Connor waiting there.

BRIAN (CONT'D)

I hope in your next job, you use
better judgement. Please, leave
the building immediately.

Eva absorbs this, lifts her chin and takes it like...a woman.

EVA

Your loss, boss.

Eva squeezes past Connor who ignores her and leaves...

CONNOR

I might be able to pull this one
out, Bri. I'm taking Gavin and his
wife to see the Lakers in the box
tonight...

The door closes behind Eva. She stops. There's a dozen
eyeballs staring at her. Allison stands and offers her a
GIFT BAG from the fashion show. Their attitude is don't let-
the-door-hit-you-on-the-way-out.

ALLISON

A parting gift. Travel alarm, hair
dryer, key chain, perfume.

Eva sighs, walks the gauntlet of snake-eyes, as we...

CUT TO BLACK

END OF ACT FOUR

ACT FIVE

51 INT. ADAM'S OFFICE - DAY 51

Eva is cleaning out her office, grabs some cigars, throws them in her purse. Eva looks up, sees Paul.

PAUL
I just heard.

EVA
Man, news travels fast here.

PAUL
I also heard that Adam and Connor are trying to steal Gavin from me. I only wish it was them getting the boot instead of you. I'm sorry.

EVA
Don't be. Adam is the one who's sorry. You wanted to sign Gavin for all the right reasons, and I just wanted to win.

PAUL
You wanted to win?

EVA
Adam. I was just repeating his message to you. Quote. Un-quote.

PAUL
Thanks, but I'm going to have to hear that from him.

Eva grabs her purse, they exit--

52 INT. OUTSIDE ADAM'S OFFICE - CONTINUOUS 52

Eva sees Connor laughing it up with some colleagues in his office. They're clearly talking about Eva. Connor gives her a patronizing thumbs up.

53 INT. ELEVATOR BAY - DAY 53

Paul walks Eva to an open elevator. She gets in.

PAUL
I've never seen an assistant go to the mat for her boss like you did. And you just started working for Adam. Why?

EVA

I seem to be the only one here fond of him.

Eva slaps back the elevator doors, steps out.

EVA (CONT'D)

You know, if there's anything I can do for you, Paul, let me know. I feel responsible for what happened.

PAUL

You were just doing your job.

Eva knows that's not true, has a spasm of guilt.

EVA

You have to finish this.

PAUL

Finish what?

EVA

Signing Gavin Miles.

PAUL

He's not returning my calls.

EVA

Connor's taking Gavin to the Lakers game tonight.

PAUL

(pissed)

That's why Connor traded me tonight's Lakers-Clippers for his Lakers-Celtics in February. He said he felt bad about Gavin.

EVA

Paul, Paul, Paul. You have to stop trusting people.

PAUL

Connor's a friend.

EVA

Epecially friends. They're the worst. You don't trust enemies or strangers, right? Who's left not to trust? Friends.

Paul's not tracking the logic.

EVA (CONT'D)

Okay, listen to me. I'm going to get on Stub Hub, you get us passes to the VIP lounge for half-time. Can you do that?

PAUL

Yeah, I think so.

Eva steps back onto the elevator. Before the doors close:

EVA

Meet me in front of Staples at seven. And don't be late.

EVA'S POV - PAUL

Paul smiles, his eyes linger with hers until the doors close and Adam's REFLECTION in the shiny elevator doors is suddenly staring at Eva.

ADAM (IN REFLECTION)

Okay. That's not the kind of smile you want from your wing man.

EVA

sighs.

INT. ARENA - THAT NIGHT

Kobe on the break. Slam dunk. Thunderous roar. We love it. HORN blares for half-time.

INT. LAKERS VIP CLUB - NIGHT

The rich and famous rub elbows, and the rest try to rub up against them. At the bar, Paul and Eva get their drinks. They're trying to keep a low profile as they scope their target.

PAUL

There they are...

CONNOR, GAVIN AND JANICE

Connor Stikes, looking sartorially splendid, chats with Gavin and Janice at the other end of the bar.

CONNOR

More and more men are exfoliating.
Gav, you can do for men's facial
creams what other athletes have
done for men's shaving creams...

EVA AND PAUL

EVA

We don't have to sign Gavin
tonight, just as long as Connor
doesn't. This is about climbing
back in the game.

PAUL

Good luck, because Connor has fused
himself to Gavin's hip and half-
time is almost over.

EVA

We have to pry him loose. Thought
about what you're going to say?

Gavin has turned to Janice for some money. She digs into her
purse...

PAUL

Not really. I'm a wing-it kind of
guy. I don't like to do anything
that's too pre-meditated.

EVA

(beat)

Good God, how do you make rent?

Janice hands Gavin cash, he stuffs some DOLLAR BILLS into the
BARTENDER'S TIP JAR. Janice leaves.

PAUL

By treating my clients like people,
instead of cash cows.

Janice walks right past them. They have to turn away. A
revelation forming for Eva, gaining momentum.

EVA

She's the hammer.

PAUL

Huh?

55

CONTINUED:

55

EVA

Janice is the hammer, she carries the cash, she's the Minister of Finance.

PAUL

You think--

EVA

You have to talk to her, you have to go talk to her now. You have to move.

Paul grabs cocktail napkins to blot his forehead. They watch Janice disappear into the bathroom.

EVA (CONT'D)

Rapid response. That was nicely done.

PAUL

Relax. I'll get her on the way out. Man, it's like an oven in here.

Paul looks around, but Eva is gone. She's heading toward the women's bathroom.

56

INT. WOMEN'S BATHROOM - NIGHT

56

Eva enters, sees Janice Miles open her purse, pulls out some cosmetics. Eva attempts to ape Janice, since she's never 'freshened up' before. Eva finds some lip gloss in her purse and squeezes the tube. Pink goo shoots onto Janice arm.

EVA

I am so sorry.

Eva grabs paper towels, wipes Janice's arm and sleeve.

JANICE

It's okay.

EVA

We met in the dressing room today. I'm Adam's assistant.

JANICE

Right. I heard about Adam. How's he doing?

(CONTINUED)

EVA

Fantastic. Totally recovered.
Leading group.

JANICE

That's wonderful.
(starts to leave)
Well, take care--

EVA

Did I see--are you and Gavin with
Connor Stikes tonight?

JANICE

Yes. Why?

EVA

Nothing. Nothing, I need to be
Switzerland on this. You know,
because Adam's at Sharpe. And
Paul.

The hook has been set. Janice lingers...

JANICE

I understand. But Adam and Paul
are out of the picture now.

EVA

Not Paul. He's here with me
tonight.

JANICE

(sharing)
I don't like that Connor guy.
Although, he's got the most amazing
skin. I just wish Gavin...

Janice is trying to keep it together emotionally.

JANICE (CONT'D)

Sorry. We're just going through a
tough patch right now. Everyone
wants a piece of my husband.

EVA

You're worried Gavin's being pulled
from you.

JANICE

I'm worried he's being pulled from
himself. I want him to stay the
man I married.

(MORE)

JANICE (CONT'D)

But I think he's buying into his own hype. And before these agents ever get to know us, they tell us what we need.

Eva smiles reflectively, hands Janice a Kleenex. She wipes a tear and collects herself.

JANICE (CONT'D)

Are you and Paul...?

EVA

Huh? Oh, God no. He's not my type.

JANICE

Ah, you like bad boys. Be careful, bad boys are a time hole. Take care.

Adam is in the MIRROR again. Eva looks at her old self.

ADAM (IN MIRROR)

Yeah, but bad boys make you money. You don't want a nice guy managing your career. Tell her that. Hurry, she's leaving.

Eva looks at her reflection, but only now it's Eva. And it seems she's having a major revelation.

EVA

No.

Eva turns to Janice as she's about to leave.

EVA (CONT'D)

Paul's too nice.

Janice stops.

EVA (CONT'D)

I mean, do I really want to be with a single Dad who puts his daughter first and whose idea of a fun Saturday is painting a community center?

JANICE

Sounds like the kind of man a girl would want in her life.

EVA

(swoops in)

Exactly. And that's why it's your lucky day. Paul is a nice guy and he didn't vanish from your life, he got hip-checked by Adam and Connor. But he came here tonight to make a last stand.

JANICE

Paul?

EVA

Yes. Paul. Give him five minutes. Five minutes and he'll change your life.

Off Janice's surprised but intrigued look, we...

CUT TO BLACK

END OF ACT FIVE

ACT SIX

57 INT. OUTSIDE BATHROOM - NIGHT

57

Paul downs a shot of tequila and chases it with a beer as Eva approaches.

PAUL

You go Paulie Girl, you go catch Jose. Come on, girl, you can get him. Hustle--
(ecstasy)
Mmm. Oh, yeah. Nice tackle.

EVA

What are you doing?

PAUL

Calming the nerves.

EVA

You're on. Janice is waiting for you in the women's bathroom. Gavin will be there soon.

PAUL

You're joking.

EVA

It's perfect. A fortified bunker. Connor Stikes can't get to you in there.

PAUL

Oh, yeah? How you getting Gavin in?

GAVIN AND CONNOR

Gavin's cell is RINGING.

GAVIN

(re: phone)

Excuse me. It's my wife. Hi, hon.
Uh, okay, sure. Where are you?...What? Why?
(looks at Connor)
Okay, okay.

Gavin hangs up, turns to Connor.

GAVIN (CONT'D)

I have to go to the bathroom.

(CONTINUED)

CONNOR
I'll be right here.

Gavin leaves, we TRACK with him through the tight crowd, but STAY ON Paul and Eva at the bar. Eva takes a pull from a Rolling Rock.

PAUL
This is insane.

EVA
Adam thinks being nice is a character flaw, but there are exceptions. Janice Miles came to Sharpe because she liked you and what you had to say. So just be yourself.

PAUL
But a ladies' bathroom? That doesn't seem legal.

EVA
Get in there and spill it.

PAUL
Okay, all right.

He starts to leave, comes back.

PAUL (CONT'D)
You look pretty tonight.

EVA
(uncomfortable but
flattered)
Thanks.

BARTENDER
Last call!

Eva tosses an unappreciative look to the Bartender. Paul sighs, swallows the shot and beer, bangs down the glasses on the bar and heads into the breach.

Gavin and Janice smile uncomfortably as suspicious Women enter and exit. Finally, Paul enters. He starts out tentatively.

PAUL

Hey. Sorry, we had to do it like this, but desperate times call for, you know, desperation. I'm a Third Grade Room Dad and I have to find parents to bring cupcakes for the parent-teacher conferences next week. Do you guys bake?

A beat. And then Janice smiles. Followed by Gavin. The ice is broken. We hear a HORN sounding the end of half-time.

INT. VIP AREA - NIGHT - FIVE MINUTES LATER

Connor is looking around, wondering where Gavin went. Half-time is over and the place is clearing out and it makes it easier to spot Eva near the rest rooms. Connor smells a rat.

Eva is surprised when Connor walks up.

CONNOR

How did you get in here?

EVA

Connor. Hello there--

Connor moves into the men's room and exits moments later.

CONNOR

Where's Gavin Miles?

EVA

Halftime is over. Maybe he took his seat.

CONNOR

I swear to God, if you messed with him again...

Connor glares at Eva then leaves for his seat. Seconds later Janice, Gavin and Paul emerge from the Ladies Room laughing.

GAVIN

What time tomorrow?

PAUL

Encino I-Hop, nine AM.

Eva steps up. Janice gives Eva a hug.

JANICE

Thank you for being a good listener.

EVA
You know, I never get tired of
hearing that.

Eva is enjoying the hug on a level that would disturb Janice.

60 INT. VIP CLUB - NIGHT 60

Connor has moved to the edge of the club that overlooks the court. He is trying to spot Gavin. Connor's phone RINGS. He looks at the DISPLAY, sees ADAM'S NAME and NUMBER. Odd.

CONNOR
Brah?

EVA (O.S.)
No, but I have a message from him.
Look down.

Connor, puzzled, looks down.

Below on the mezzanine about twenty yards away, Eva is walking with Paul, Gavin and Janice.

EVA (CONT'D)
Adam just wanted to thank you for
all your help with Gavin. But he
says Paul can take it from here.

61 INT. MEZZANINE - SAME TIME 61

Eva pulls a cigar out of her purse and puts it in her mouth. She bites down, smiles and looks up at the suites.

62 INT. VIP CLUB - CONNOR'S POV - EVA 62

Eva returns the thumbs up Connor gave her when she was fired and then escorts Paul and Mr. and Mrs. Miles out of the building...

As Connor stews in his own bile...

63 EXT. STAPLES - NIGHT 63

Once away from Gavin and Janice, Eva and Paul smack high-fives--

PAUL
Nice job.

EVA
All you, dawg.

63

CONTINUED:

63

And then Paul takes Eva into his arms and swings her around. WE SEE in the glass at Staples that Paul is swinging Adam around.

ADAM (IN GLASS)

Okay, not working for me. There's package-to-package contact.

EVA

Paul, hey. Dude, stop.

PAUL

Sorry.

Paul puts Eva on her feet. Eva gathers herself, smacks Paul on the back like a guy.

64

EXT. SHARPE MANAGEMENT - ESTABLISHING - NEXT DAY

64

65

INT. SHARPE - DAY

65

A new piece of Fijian ART is being taken out of a crate by Mickey. It looks like either a four-foot totem or a cigar-- or worse. Brian is supervising.

BRIAN

Easy. That's seventy-five grand.

PAUL

And yet, no bonuses this year.

They turn to see Paul standing there.

BRIAN

Someone is feeling secure about their job.

PAUL

I just had breakfast with Gavin Miles. He's decided to sign with me.

(nods at the art)

Turns out you can now afford the next size up in the...giant striped turd thing.

BRIAN

You serious?

PAUL

Yes. But the signing is conditional.

BRIAN
We're not cutting commissions.
That's precedent.

PAUL
It's not Gavin's condition. It's
mine.

Brian laughs. Then realizes Paul isn't kidding.

66 EXT. SHOPPING COURT YARD - DAY 66

Grace is sipping coffee outside. Her BLACKBERRY VIBRATES.
She looks at the message. It's from Adam's Blackberry. ON
SCREEN: *You were right.* Grace types back ON SCREEN: *About
what?*

EVA
That I had no idea what I was
getting into.

Eva is standing right behind Grace and it startled her.

GRACE
Hey, let's not do that again.

EVA
(re: coffee)
Oh, I could use one of those bad.
I'm beat.
(re: boobs)
I'm having trouble sleeping with
these...

GRACE
Wear a bra.

EVA
No, I mean, I can't stop playing
with them.
(to Waitress,
flirtatiously)
Hi. Could I get a coffee, please.
Thanks.

GRACE
You okay?

EVA
What if I'm like this forever,
Grace?

GRACE

Well, if it's karma, it could be a very long journey.

EVA

Oh, come on, I wasn't that bad.

Grace's long silence speaks volumes. Finally:

GRACE

You weren't a great guy, Adam.

EVA

(stung)

Really? Then why did you like me?

GRACE

I've asked myself that on many, many occasions. It helps that we go way back. Maybe you're the cool guy a girl like me would never have had a chance to hang out with. Or maybe I see potential in you...

That could go either way.

EVA

I need to find out who did this to me and why. And I don't know if I can do it without you.

GRACE

You can't do anything without me, Adam.

Small smiles, the coffee arrives as Eva's cell phone RINGS.

EVA

Hello. Hey, Paul...

(smiles)

You're kidding? Really?...Thanks. That's...unbelievably nice...Bye.

GRACE

What?

EVA

Paul got my job back. He leveraged it out of Brian...

And Eva suddenly turns her back to Grace, because...

GRACE
You okay?

EVA
Yeah.

Eva thumbs away a tear, spins back around to face Eva.

GRACE
You're crying.

EVA
I am not.

Eva pushes Grace--

GRACE
You're crying like a girl.

Grace pushes Eva--

EVA
I was going to sneeze.

GRACE
Adam Evanston is crying like a
little girl.

EVA
What the hell's this about? You
have a small happy moment and it
instantly converts to liquid?

ANGLE REVEALS Adam in the reflection of the CAFE WINDOW, also
a little teared up.

GRACE
Just think of it like laughing.
Only wetter.

EVA
Oh, this is going to suck.

Grace and Eva stand to leave.

ADAM (IN WINDOW)
My life as I know it is over.

Adam walks with them.

ADAM (CONT'D)
Hey, what are you doing, where you
going?

(MORE)

CONTINUED:

ADAM (CONT'D)

Is she going to take you shopping?
That's what women do when the going
gets tough. Like that will solve
everything. You know what you
could use right now? A lap dance.
That's where we should go. That
will calm the nerves--

Adam DISAPPEARS when Eva walks clear of the window, but it's
going to be a long, long time before she'll lose the man in
her life altogether, as we...

CUT TO BLACK

END OF SHOW