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SCRIPT 1AYN01

LOVE IS A FOUR LETTER WORD

PILOT

"TRUE LOVE IS A BEAST"

Written by
Diana Son

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LOVE IS A FOUR LETTER WORD
PILOT - "TRUE LOVE IS A BEAST"

CAST LIST – FINAL - 4/9/2015

SPEAKING:

NICK JAMESON.....	ROCKMOND DUNBAR
JULIE GIBSON-GARZA.....	CYNTHIA McWILLIAMS
REBECCA GARZA.....	NADINE VELAZQUEZ
TANDI MILLS.....	LETOYA LUCKETT
SEAN KARSEBAUM.....	COLIN DONNELL
ADAM PARK.....	BRIAN TEE
FIONA DANVILLE.....	MONET MAZUR
SARAH DALTON.....	KATHLEEN MUNROE
RUBY.....	LAURYN KENNEDY HARDY
KEITH.....	ALEX HENDERSON
CHRISTOPHER.....	GEORGE ALEX
DAISY.....	IYANNA ARRIGO
KEVIN.....	KEVIN CARROLL
PAUL.....	SEAN PARRIS
MARK.....	DEREK NELSON
LISA.....	ALLIE LONG
STELLA (ASSOCIATE).....	EMILY PETERSON
MINISTER.....	D'WAYNE TAYLOR
YOGA MOM.....	CORA VANDER BROEK
KELLY.....	HEIDI KURZJKA
PATTY (SOCIAL WORKER).....	HANNA DWORKIN
DR. LEE.....	ANITA TONRAY HO
MECHANIC.....	PAUL GRONDY
WAITER.....	DAVID LOWENTHAL
MS. EDWARDS.....	JANICE O'NEILL
TOM GOOLSBY.....	FREDERICK PAUL WILLIAMS
MICHELLE GOOLSBY.....	PATRICE BAKER
JAKE.....	JOSEPH STELZIK
MAX MILLER.....	JEFF PARKER
MIDDLE AGED KOREAN WOMEN (1).....	ELAINE WONG
MIDDLE AGED KOREAN WOMEN (2).....	ROSY HONG
MIDDLE AGED KOREAN WOMEN (3).....	DEBRA WOO
KARAOKEE MAN.....	JOHN LIM
FRONT DESK CLERK.....	CHRIS DEMETRIOU
KISSING MAN W/FIONA.....	CHRIS ROUTHÉ
DJ.....	STEVE MAYBERRY

LOVE IS A FOUR LETTER WORD
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SET LIST - FINAL - 4/9/2015

INTERIORS:

HOMEMADE VIDEO
-- JULIE
-- NICK
-- TANDI
-- SEAN
-- NICK
WEBSTER HALL
APARTMENT HALLWAY
--STAIRWELL
K-TOWN RESTAURANT
BEDROOM
WEDDING VENUE
NICK & JULIE'S HOUSE
-- LIVING ROOM
-- BEDROOM
RESTAURANT
JULIE & REBECCA'S HOUSE
-- BEDROOM
-- KITCHEN
-- DINNING AREA
-- DAISY'S ROOM
--GARAGE
--PARTY SPACE
--ANOTHER ROOM
--OUTSIDE OTHER ROOM
NICK & FIONA'S HOUSE
-- KITCHEN
-- BEDROOM
TANDI & SEAN'S HOUSE
ADVERTISING AGENCY
UPSCALE BAR
ADAM'S APARTMENT
LIQUOR STORE
FERTILITY DOCTOR'S OFFICE
CAR
HAMPTON INN - NEW HAMPSHIRE
-- LOBBY
-- HALLWAY
-- BAR/RESTAURANT
CHARTWELL BOARDING SCHOOL ADMISSIONS OFFICE
HOTEL - MANHATTAN
-- LOBBY
-- HOT TUB/POOL AREA
COMMERCIAL KITCHEN
HALLWAY - APARTMENT BUILDING

EXTERIORS:

COURTHOUSE
PLAYGROUND
HIGHWAY
HAMPTON INN - NEW HAMPSHIRE
NYC STREET - OUTSIDE REBECCA'S APT
CHARTWELL BOARDING SCHOOL
-- ADMISSIONS BUILDING
JULIE & REBECCA'S HOUSE

ACT ONE

1 FADE IN:

1

On a HOMEMADE VIDEO. We see JULIE, 39 (black), speaking.

JULIE

For me marriage is different from my other relationships because it's about letting love win. Every day, a hundred times a day, I have to make the choice: to let love win. But you never know where love will lead you.

Pre-lap MUSIC as we burst into:

2 INT. WEBSTER HALL - YEAR 2000 - NIGHT

2

A mid-sized dance club/concert venue that attracts a diverse crowd. A group of 3 friends in their mid 20s, JULIE, (black), TANDI (black) and REBECCA (Cuban American) are wending their way through the packed crowd. They're walking towards their dates: PAUL (black), MARK (black) and LISA (Rebecca's date).

JULIE

I don't wanna go home with him so let's say you're spending the night.

TANDI

But Mark's coming to my place.

JULIE

Tell him he can't.

TANDI

And why can't he?

JULIE

(coming up with a story)
Because your hot water got cut off.

TANDI

Oh, so, I gotta play broke? I got a job!

REBECCA

Julie, just break up with the guy.

JULIE

I can't break up with him because I'm not going out with him.

A bartender, NICK, mid 20s (black), charismatic, a man with his own alluring style, carries a case of beer above his head. He SQUEEZES past Julie to make his way to the bar.

NICK

'Scuse me.

He makes eye contact as he brushes up against her.

NICK (CONT'D)

Sorry, so tight in here.

All 3 friends watch him make his way to the bar. Admiring.

TANDI

Sound the alarm.

REBECCA

Nice guns.

JULIE

I think I just had sex with him.

They watch as Nick starts pulling bottles out of the case. He notices Julie and crew. He pops the cap off a beer and holds it out towards Julie. The crowd between them. Julie starts towards him when their dates arrive.

MARK (TANDI'S DATE)

There you are.

Lisa puts her arms around Rebecca.

LISA (REBECCA'S DATE)

(good natured)

What took you so long?

Paul hands Julie a cocktail.

PAUL (JULIE'S DATE)

I got you a cosmo.

JULIE

Thanks.

She holds it. Polite. Nick sees Julie has a date. He shrugs. And takes a sip of the beer he saved for her.

JULIE (CONT'D)

But I want something else.

She breaks away and walks over to the bar.

JULIE (CONT'D)

(re: beer)

I thought that was for me.

NICK

It was. But I see you're not
thirsty anymore.

Julie pours it into the sink. Nick pops open another beer.
Hands it to Julie. Holds his out to tap. They both drink.

NICK (CONT'D)

I'm Nick.

JULIE

I'm Julie.

NICK (CONT'D)

Noticed you when you walked in.

JULIE

He's not my date. He's nice and I
have a hard time saying no.

3 INT. APARTMENT HALLWAY - 2000 - A DIFFERENT NIGHT 3

Nick and Julie are making out furiously against her apartment
door. Julie fumbles with keys, accidentally drops them. Fuck
it. She reaches her hand into his pants. Sexy. Let's do it
RIGHT HERE. Nick reaches his hands under her dress. They make
love in the hallway. Suddenly, they hear the elevator ding.

JULIE

Shit!

Plan B. Nick lifts Julie up and carries her into the stairwell.

4 INT. STAIRWELL - 2000 - NIGHT 4

Through the small glass window in the door, we see Nick and
Julie from the shoulders up. Connecting.

5 INT. K-TOWN RESTAURANT - 2000 - NIGHT 5

Weeks later. An upscale Korean restaurant. Karaoke too.
Nick's friends ADAM and SEAN are hanging out with Julie's
friends Tandi and Rebecca. Adam pours ANOTHER ROUND of soju
into shot glasses. They're playing a drinking game.

TANDI

My turn. Who's had the most lovers?

She and Julie point to Rebecca, Nick and Sean point to Adam.

ADAM

(to Rebecca)

How many?

REBECCA

Women? I don't count.

JULIE

You mean you can't keep count.

ADAM

Over a hundred?

REBECCA

Oh, honey.

Adam clinks glasses with Rebecca and they drink. Tandi and Sean share a laugh. We clock him putting food on her plate.

SEAN

(to the group)

Who has the most useless degree?

All hands go to Julie.

JULIE

To Philosophy!

She drinks as Adam fills empty glasses.

NICK

You'll find your passion.

The Spice Girls' "Wannabe" comes on the karaoke machine. Three MIDDLE AGED KOREAN WOMEN take the mic.

TANDI

Uh oh.

Julie's face changes. This is HER SONG.

REBECCA

Julie, no --

JULIE

They're missing a Spice!

She joins the three grey-haired ladies at the mic and picks up a verse. She sings and teaches the aunties a few moves. The friends groan or laugh. Nick is smitten.

6

INT. BEDROOM - 2001 - NIGHT

6

Months later. Nick and Julie making love. Over this, we HEAR:

NICK (V.O.)

Should we have an indoor wedding or outdoor?

JULIE (V.O.)

What if we don't have a wedding?
What if we don't get married?

7 INT. WEDDING VENUE - 2001 -DAY 7

About a hundred guests, including NICK'S PARENTS, JULIE'S PARENTS, friends, family. FIND Tandi, Sean, Adam and Rebecca sitting in a row together. Reveal that Tandi is holding hands and looking lovingly at DAVID, 30s (black) on one side and that Rebecca has her hand on KAREN'S knee, 30s, a knockout. Julie and Nick process down the aisle towards a MINISTER.

NICK(V.O.)

Baby, I love you more than anyone,
anything. I just want something
solid for us to turn to when things
get tough.

8 INT. WEDDING VENUE - LATER 8

Nick and Julie are exchanging vows. The Minister then turns to the friends and family. And we HEAR THIS IN REAL TIME:

MINISTER

And now Julie and Nick want you to
promise that you will do everything
in your power to support and
strengthen their marriage.

ANGLE ON Rebecca, amongst the group of friends.

REBECCA/ALL

We do.

9 INT. BEDROOM - NICK AND JULIE'S HOUSE - 2002 - DAY 9

Nick and Julie are lying in bed with their newborn daughter RUBY. Julie is focussed on the baby, filled with mother-love.

JULIE

We made her. Can you believe --

JULIE

She's so beautiful...

NICK

She looks like you.

JULIE (CONT'D)

I just... I never knew I could love
another human being this much.

NICK

Well, I love you that much...

JULIE
(playfully dismissive)
I know but... This is different...

NICK
What do you mean?

JULIE
I mean I love you...

NICK
But... ?

Julie tries to laugh.

NICK (CONT'D)
There's isn't anything in the world
I wouldn't do for the two of you.

10 INT. RESTAURANT - PRESENT DAY - 2015 - NIGHT 10

Nick and Julie, late 30s, sit across the table.

NICK
Boarding school? Are you even serious?

JULIE
Ruby gets A's in every subject. She
wants to be at a school that
stretches her a little.

NICK
You know what goes on at boarding
school? There's sex and drugs and
archery and all the other kids --

JULIE
What's wrong with archery!?

NICK
Her home is here. Period.

Julie shakes her head.

JULIE
This is the last week the school is
scheduling tours. I made an
appointment on Friday.

11 INT. BEDROOM - A LITTLE LATER 11

Julie gets undressed as the conversation continues.

JULIE

You don't want to go? I can make
the decision without you.

Reveal that she's talking to... not Nick but Rebecca, in a
sexy nightgown, also getting ready for bed.

REBECCA

What'd he say?

JULIE

You know him, he got all puffed up,
"You can't do that, I have a say in
this..."

REBECCA

Well, honey, he is her father...

JULIE

He makes these snap decisions
without even knowing what he's
talking about.

REBECCA

Listen if he wants a say then he
has to go. That's it.

JULIE

He's so bull-headed. I can't
believe I was ever married to him.

Rebecca puts her arms around Julie.

REBECCA

You want me to go too?

JULIE

Who's gonna take care of Daisy?

REBECCA

I'll ask my mom.

JULIE

We can have a romantic weekend
away...

Julie kisses Rebecca. She unties Rebecca's nightgown. Off
Julie and Rebecca about to make love. And we see the years
have brought more change than we thought.

END OF ACT ONE

ACT TWO

12 HOMEMADE VIDEO: THIS TIME IT'S NICK. 12

NICK

To me love is like a scent, you know what I mean? I can't touch it, I can't see it... but I can breathe it in and it fills me.

(beat)

But marriage, I gotta work at that.

13 INT. KITCHEN - NICK'S HOUSE - DAY 13

Nick is getting the much-discussed RUBY, 14, and her brother KEITH, 11, ready for school as he readies himself for work.

KEITH

Dad, you booked the DJ for my party, right?

NICK

Your party's on the weekend. Today's a school day. Where's your science project?

KEITH

It's not due til Friday.

NICK

But you're going to your mom's house tonight.

KEITH

That's future me's problem.

Nick gives a look that sends Keith to his bedroom. Ruby comes in wearing a crop top whose edge doesn't meet her skirt.

RUBY

Morning daddy. So did you and mom decide? I can go to Chartwell?

NICK

Why do you want to go to boarding school anyway?

RUBY

My school doesn't fit me anymore.

NICK

It's school not a sweater. By the way, you wear that at your mom's house?

RUBY

Yeah... I bought it with the money
grandma and grandpa gave me.

NICK

Tell you what. I'll give you the --

FIONA DANVILLE, (white), Nick's wife, late 30s, polished and
naturally sexual. As she passes Ruby --

FIONA

Cute top, honey.

RUBY

Why thank you.

NICK

You think it's a little too short?

FIONA

(quietly)

You need to send her a positive
message about her body and the way
it's changing.

NICK

No I don't.

Fiona wraps her arms around him and kisses him.

FIONA

Hey. Guess who's going to be at the
PEN Literary Gala this year?

NICK

Me, I hope.

FIONA

Oh you're going to be there.
Sitting at the same table as
Muhammad Ali.

NICK

What?

FIONA

He's friends with Jonathan Franzen.
I made a few calls, cashed in a few
favours...

NICK

Babe, I can't believe you hooked me
up. When is it?

FIONA

Friday.

Remembering the boarding school tour.

NICK

Friday as in this Friday?

FIONA

Yeah, why? You have something?

NICK

No. This is good. This is great.

14 INT. TANDI AND SEAN'S HOUSE - DAY

14

Tandi is sitting up in bed, checking her iphone. We hear someone in the shower.

TANDI

Shoot, I totally forgot. Today's the students of color potluck at school and I have to show a house. Can you take him?

SEAN

What am I gonna bring?

TANDI

I don't know. Something... "ethnic," I guess. Cornbread?

We hear the shower water cut off.

SEAN

Cornbread.

TANDI

Popeye's is probably open.

An arm reaches out to grab a towel.

TANDI (CONT'D)

Might as well get some chicken while you're there...

And out walks... not the African American man of Tandi's dreams but Nick's friend SEAN.

SEAN

You want me to walk into the students of color meeting with our son and a bucket of fried chicken?

TANDI

I can't tell you how awesome that would be. Take pictures.

Tandi laughs as CHRISTOPHER, 6, comes barreling into the room. He has straight hair and fair skin. He launches onto the bed, and lands head first onto Tandi's stomach.

CHRISTOPHER

I love your belly, mommy.

TANDI

Want to climb back in? You spent 9 months there.

SEAN

Don't get too comfy, Slick, I need you out of those pj's and into some clothes. We need to get to school early.

CHRISTOPHER

Why early?

SEAN

We got the students of color potluck.

CHRISTOPHER

Why do I have to go to that?

Sean and Tandi exchange a look.

TANDI

Because it's nice sometimes to be with kids who... have parents that look like yours.

CHRISTOPHER

But daddy's taking me and I don't look like the other kids.

TANDI

... Well, honey, you might not look like them but you still have something in common with them.

CHRISTOPHER

What?

Tandi struggles to come up with an answer he will understand.

SEAN

... You wear underwear that are perfect for giving wedgies.

Sean goes for Christopher who squeals and goes to Tandi for protection.

15

INT. ADVERTISING AGENCY - DAY

15

Nick and Sean are looking over various images for a print campaign with KEVIN, late 30s, black, creative exec.

NICK

This works, this sucks, this could use some finesse and why do you smell like fried chicken?

SEAN

You can smell it?

KEVIN

All you need is a splash of old spice and you'd be my Uncle Weaver.

SEAN

You know what, I'm owning it. Yes I had fried chicken for breakfast this morning. I shared it with my son, 3 of his friends and a sweet little girl named Kimiko Rosenberg. It might not be rubbing elbows with Muhammad Ali, but it's pretty sexy for a Monday morning.

KEVIN

Who's rubbing elbows with Muhammad Ali?

NICK

Fiona and I go to this fund-raiser every year and she got us a seat at Ali's table.

KEVIN

But you're taking me instead, right?

NICK

Man, I don't know if I'm going. Julie's pushing me to tour this boarding school on the same day.

KEVIN

You got too many wives.

NICK

I have one wife, thank you.

SEAN

Ali's cool but you gotta put Ruby first.

KEVIN

If Nick goes on this trip, it ain't gonna be for Ruby.

NICK

What're you trying to say?

KEVIN

You and Julie up in buttcrack New Hampshire?

SEAN

Is this the first time you're gonna be alone with Julie since the divorce?

NICK

What're you trying to say? Listen, if I go, I'm going for Ruby.

STELLA, an associate, walks in.

STELLA

Nick. I just had lunch with a friend who said his agency was working on a campaign for Perkus software. Know what the theme is?

*

NICK

What?

STELLA

"Get It All Out."

The guys all trade looks.

SEAN

That's the theme we're using for Sergius...

STELLA

He emailed me this.

She shows them a document.

KEVIN

It's like a paraphrase of my copy.

SEAN

Someone at our company is feeding
our ideas to the competition?

Off Nick --

16

EXT. COURTHOUSE - DAY

16

A couple dozen protestors stand with signs saying SAVE OUR
NEIGHBORHOOD. Julie and Adam acknowledge them as they pass.

ADAM

So what's this I hear about you
wanting to send Ruby to boarding
school. You know I went to boarding
school. They're dens of sin and
overachievement.

JULIE

Listen, you may be Nick's friend
but you're my partner. Don't take
sides.

ADAM

I have to, I'm a lawyer.

JULIE

Well then take mine.
(re: protestors)
Pretty good turn out. Shows the
community's behind us.

ADAM

You know who the other side is
sending?

JULIE

Could be Brady Breen or Rich
Lederer? One of their sharks.

A town car pulls up to the curb and SARAH DALTON, mid 30s,
steps out. Julie recognizes her and a greeting is unavoidable.

JULIE (CONT'D)

Correction: female shark.
(to Sarah)
Sarah Dalton.

Sarah shakes Julie's hand.

SARAH

Hello Julie. May the best man win.

JULIE

Have you met my partner? Adam Park?

ADAM

Hi.

SARAH

You were at Hammer, Tillman and Oliver, weren't you?

ADAM

What?

SARAH

Well, pleasure to meet --

All of this with a flirty, challenging energy:

ADAM

Wait a second. Albert Wong? You thought I was Albert Wong?

SARAH

I... no of course not, now that I --

ADAM

That nerdy dude with the glasses?

SARAH

I spoke too quickly... See you in court.

She walks away, embarrassed. Adam checks out her ass.

JULIE

I loved you in "Sixteen Candles."

ADAM

Shut up.

17

EXT. PLAYGROUND - DAY

17

Tandi and Rebecca are in a playground teeming with kids, mostly white. There are moms and nannies -- mostly Caribbean. Julie and Rebecca's 4-year-old daughter DAISY toddles to Rebecca from the sandbox carrying a plastic cup.

REBECCA

(in Spanish)

Oh, thank you sweetheart. Is that for mommy to drink?

She pretends to drink from the cup. Christopher climbs halfway up a climber and waves to Tandi. She waves back.

TANDI

It was so easy to conceive
Christopher I never thought it'd be
this hard the second time around.

REBECCA

Just use a turkey baster. Look how
good Daisy turned out.

TANDI

We are way past a turkey baster.
Anyway, my eggs are fine, the
problem's Sean's sperm.

REBECCA

Can we not talk about sperm? I'm
drinking.

(exhales)

I told Julie I'd go on this trip
with her but...

TANDI

What?

REBECCA

One of my clients referred me to a
big event planner after their
catering company screwed up. They
want me to oversee the kitchen for
a wedding on Friday.

TANDI

Event planner, that could be a big
deal. You wouldn't have to hustle
for your own clients all the time.
You should stay.

REBECCA

But I want to be there for Julie.
Plus I don't know how I feel about
her being up there with Nick.

TANDI

What're you talking about?

REBECCA

I'm not saying I think anything'll
happen. But who lets their wife go
away with their ex?

Christopher is now standing on top of the climber.

CHRISTOPHER

Look at me!

TANDI

I see you!

A YOGA MOM nearby sees Christopher and calls up to him.

YOGA MOM

Hey you. Get down right now.

Tandi heads towards Christopher.

TANDI

Christopher, are you O.k.?

CHRISTOPHER

I'm fine!

YOGA MOM

Did you see how high he was? He could've seriously hurt himself. I'm sure if his mother knew --

TANDI

Excuse me?

YOGA MOM

I don't want to cause you trouble with your employer --

TANDI

He's my son.

Yoga Mom looks at Christopher... White kid, black mom?

TANDI (CONT'D)

I'm not his nanny. I'm his mother.

Yoga Mom and her son head off. She follows them.

TANDI (CONT'D)

Excuse me. Excuse me. I think you owe me an apology.

YOGA MOM

Even if you're his mom, you should be keeping a closer eye on him.

TANDI

Don't tell me how to parent my child. I know exactly when he's safe and when he's not.

YOGA MOM

O.k., I'm sorry. Are we done now?

She sees two COPS walking by. She waves to them.

TANDI

No, we're not done. I can probably buy your house with you in it. But I'm the nanny because I'm black?

YOGA MOM

Most of the black women here with white children are nannies. That's not racist, that's a fact --

TANDI

A fact? How do you know? Did you ask everybody?

A18

OMITTED

A18

END OF ACT TWO

ACT THREE

18 HOMEMADE VIDEO: IT'S TANDI. 18

TANDI

I had all these reasons why I
wanted to marry a black man.
Legacy, a shared understanding.
Falling in love with Sean was a
surprise. And I keep being
surprised.

19 INT. KITCHEN - JULIE AND REBECCA'S HOUSE - NIGHT 19

Julie and Tandi are making party bags for Keith's birthday.
Rebecca is cleaning as Daisy and Christopher play.

JULIE

She called the po-po on you?

TANDI

I'd just come from selling an \$8
million brownstone. This bitch came
from yoga class and had the nerve --

JULIE

Remember when Christopher was a
newborn? And you were nursing him
in the playground? And that woman --

TANDI

Who was black. And an actual nanny --

JULIE

-- came up to you and asked how
much the parents paid you for that.

TANDI

I'm done. I hate everybody.

JULIE

It's all punishment for being a
race traitor.

REBECCA

Says the race traitor.

JULIE

And vagitarian. Honey, can you help
with these party bags?

Rebecca joins them.

REBECCA

You should make a t-shirt: Not the nanny.

TANDI

This morning Christopher asked why he should go to the students of color meeting at his school. And it made me realize he may never think of himself as being half black.

JULIE

Oh, he will.

TANDI

How do you know?

JULIE

He's got you as a mom.

TANDI

Yeah but if the world sees him as white...

Rebecca's phone makes a sound. She reads a text.

REBECCA

That's my mom saying she can take Daisy on Friday, so I can go to New Hampshire with you.

JULIE

God bless Mima.

TANDI

(to Rebecca)

I thought you were going to work that wedding?

JULIE

What wedding?

REBECCA

(to Tandi, pointed)

Yeah. What wedding?

JULIE

You have a job this weekend?

REBECCA

It's not really a job. It's more like an audition. For an event planner. Max Miller.

JULIE

Max Miller is huge. Honey this sounds like a great opportunity.

*

REBECCA

But I wanted us to have the weekend for us.

*

*

*

A20

INT. KITCHEN - NICK AND FIONA'S HOUSE - DAY

A20

Nick and Fiona are making love in the kitchen. Soft kisses afterwards.

NICK

Baby, I was so excited about meeting Ali... but I can't go.

FIONA

What?

NICK

I have to check out this boarding school this weekend.

FIONA

But I did this for you.

NICK

I know. And I love you for it. But for Ruby's sake, I gotta go.

FIONA

You don't even want Ruby to go to boarding school.

NICK

I can't really decide if I don't check it out, can I?

Nick tries to pull Fiona to him. But she resists.

NICK (CONT'D)

Hey, come on.

He kisses her.

FIONA

No, don't. I don't feel well.

NICK

Sweetheart...

As Fiona leaves the room, with Nick unsure why --

20

INT. DINING AREA - JULIE AND REBECCA'S HOUSE - NIGHT

20

Ruby and Keith are here, joining Julie, Rebecca and Daisy at the dinner table. It's warm, noisy, conversation flows.

KEITH

So then Pete squirted some ketchup on his shirt and walked into the deli going "I need help." And when the deli guy went to help him Pete was like "Just kidding!" Then ran out the door. By the way, can he come over tomorrow?

JULIE

Absolutely not.

REBECCA

Right, so, as you know a social worker is coming to do a home visit so that Mommy can adopt Daisy.

KEITH

Why does mom have to adopt Daisy?

JULIE

It's complicated.

REBECCA

My point is I want everyone on their best behavior.

RUBY

What does that mean? Like, don't do drugs in front of them?

KEITH

But all my friends are coming to sacrifice an animal for our Dark Lord Satan --

REBECCA

Guys, I know you're kidding but we don't know who this person is.

JULIE

Honey, it's gonna be o.k. You're over-thinking it.

REBECCA

O.k... Or maybe I've had experiences that you haven't.

JULIE

What's that supposed to mean? Are you saying I'm not gay enough?

KEITH

Oooooowww...

REBECCA

I'm saying you came out when you didn't have as much to lose.

JULIE

You're saying I'm not gay enough.

REBECCA

What I'm saying --

21 INT. BEDROOM - JULIE AND REBECCA'S HOUSE - NIGHT 21

Julie and Rebecca slam against a wall. Making out furiously. Julie, in particular, is assertive. It's exciting until --

JULIE

I'm so mad at you...

REBECCA

What?

Rebecca softens. Tries to touch Julie tenderly.

JULIE

Come on, let's have fun. It's sexy.

REBECCA

I want us to be good to each other.

JULIE

We are.

REBECCA

That isn't being good.

(kisses tenderly)

This is --

A22 INT. NICK AND JULIE'S HOUSE - NIGHT A22

Flashback. It's the last night in Julie's house with Nick. Only furniture is left, the last few books, knick knacks are being packed in boxes. Tandi, 4 months pregnant, is leaving.

TANDI

Sorry to bail out on you guys but I'm exhausted.

(MORE)

TANDI (CONT'D)
(hugs Julie)
I'll call you in the morning.

REBECCA
Night.

JULIE
Night, Tandi. Get some rest.

*
*

Tandi leaves. Julie shares a look with Rebecca.

REBECCA
How you doing, honey? I can't
believe this is the last night in
your house.
(off Julie's struggle)
Come here.

Rebecca holds her. Warm, enveloping, comfort... But something
changes for Julie and she starts to kiss Rebecca.

REBECCA (CONT'D)
That feels good... don't do it.

*

JULIE
You know I've always loved you.

Rebecca decides to go for it. She kisses Julie. Things heat
up... it feels good to both of them but Rebecca stops.

REBECCA
I'm sorry, Julie, but I know where
this is coming from.

Off Rebecca, moving away.

22	OMITTED	22
23	OMITTED	23
24	OMITTED	24
25	OMITTED	25
26	INT. UPSCALE BAR - NIGHT	26

Adam is sitting at the bar with opposing counsel Sarah. The
air is charged. Sarah and Adam are competitive and flirty. A
hot, heavily tattooed female mixologist KELLY, early 30s,
mixes drinks in front of them.

SARAH

(laughing)

You do not look like him, o.k.? I
just... I had a lot on my mind --

ADAM

Like what?

SARAH

Like the \$200 million lawsuit you filed against my client.

ADAM

Hey, I represent the little guy in this. You're the one from the fancy whiteshoe law firm.

SARAH

And how do you think I got there?

ADAM

You trying to tell me it's tough to be a sexy, smart, beautiful woman?

SARAH

Are you trying to counter it's tough to be a sexy, smart, Asian American man?

ADAM

How many Asian dudes at your firm?

SARAH

... I've never counted.

ADAM

No need to be scientific. Just tell me this: is there one.

SARAH

... Not that I know of.

ADAM

And how many women?

SARAH

Twenty-five. Out of 200.

ADAM

Twenty-five versus zero. Hmmm...

SARAH

How many women at your firm?

ADAM

One.

(she reacts)

Out of 2. Me and Julie. We run our own show.

Kelly pours their drinks. Sarah and Adam touch glasses.

SARAH

To beating your ass in court
tomorrow.

They both drink. Kelly has been listening this whole time.

KELLY

I can't figure you guys out. Are
you fighting or flirting?

ADAM

Is there a difference?

Sarah immediately doesn't like the shift in attention.

KELLY

So you're both lawyers...

ADAM

Yep.

KELLY

But you're on opposite sides.

ADAM

I represent good, she's evil.

SARAH

But we're here. Having a drink...

KELLY

She likes you.

ADAM

I'm open to all possibilities.

27 INT. ADAM'S APARTMENT - NIGHT

27

Adam and Sarah are fucking. He's on top of her. Sarah's
kissing him when another pair of HANDS slide up Adam's back.
It's Kelly, the bartender.

KELLY

(re: Adam)

Wow, you're so smooth. You don't
have any hair on your legs.

ADAM

What?

KELLY

I mean you're hot. But I've never been with an Asian guy before.

Adam turns her around and presses himself against her.

KELLY (CONT'D)

Guess what they say isn't true.

Off Sarah --

28

INT. LIQUOR STORE - DAY

28

Nick, Adam and Sean load a shopping cart with booze.

NICK

She said you had a small dick?

ADAM

Worse. She was surprised I didn't have a small dick.

SEAN

How's that worse?

ADAM

It took me out of the moment, man.

NICK

Adam, you got down with more women last night than are in all of Star Wars, what the hell are you complaining about?

ADAM

You are not allowed to weigh in on this, Nick, because women assume you're hung like an ox.

NICK

I feel so objectified.

SEAN

I gotta admit, the first time I slept with Tandi, I was afraid I wouldn't add up.

ADAM

You guys are married. You don't know what it's like out there.

NICK

That's what you get for dating
down, man. You and these
waitresses, bartenders...

ADAM

Bartender's out of the picture.

SEAN

But the lawyer... ?

NICK

Oh shit, are you blushing?

SEAN

He's blushing.

ADAM

I'm not blushing. That's Asian
flush syndrome.

(re: shopping cart)

By the way, how much liquor do 12-
year-olds drink?

29

INT. JULIE AND REBECCA'S HOUSE - DAY

29

Rebecca and Julie walk around the house with PATTY, 40s, the
SOCIAL WORKER conducting their home study. Rebecca leads
Patty to Daisy's room where Daisy's playing with a doll.

PATTY

You have a very lovely home.

REBECCA

Thank you. And this is Daisy. Say
hi to the social worker, honey.

PATTY

You can call me Patty.

DAISY

Hi Patty.

PATTY

I like your wooden toys.

REBECCA

We try to avoid plastic toys or
anything that makes too much noise.

Daisy gets down and starts to root under her bed.

REBECCA (CONT'D)

Kids need toys that stimulate their imaginations. But most toys these days do all the work for them.

JULIE

It's so true.

Daisy holds a brightly colored, cheerful vibrator.

DAISY

This makes noise. I found it in mami and mommy's room.

REBECCA

Oh my god --

As she goes to take it from Daisy.

JULIE

I'm sorry. This is not... we have no idea know how that got there.

REBECCA

Don't get the wrong impression --

JULIE

Would you like to see our bedroom?

REBECCA

It's old...

PATTY

I think I've seen everything I need to see. Thank you very much.

Off Julie and Rebecca, did we just blow it?

A30

INT. GARAGE - JULIE AND REBECCA'S HOUSE - DAY

A30

The next day. Julie and Rebecca are getting ready to go to New Hampshire. They're putting their suitcases in the car.

REBECCA

I still can't get over it. Could anything worse have happened?

JULIE

How did Daisy get into our drawer? I can't even open that drawer.

REBECCA

We were supposed to've heard by this morning.

JULIE

It's only 9 a.m., honey. Let's give
it a minute.

(re car)

Did you bring coffee for the road?

*

Rebecca's phone rings.

REBECCA

(into phone)

Hello?... Oh no, that's terrible...
I'm sorry, but I can't... I'm going
away this weekend.

JULIE

Who is it? What is it?

REBECCA

Let me call you back. O.k., bye.

(hangs up)

The caterer Max hired instead of me
just cancelled on them. The
wedding's tomorrow.

*

JULIE

Honey, you should help him out.
It'll be good for your career. I'll
be fine.

*

*

REBECCA

You don't like long car rides.

JULIE

I got music. I'm good.

REBECCA

If you really want me to, I'll go.

Julie kisses Rebecca.

JULIE

I'll call you when I get there.

B30 EXT. HIGHWAY - DAY

B30

Countryside. Tree-lined highway. Julie is pulled over onto
the shoulder. Trying to start the car, turning the key but
there's no electrical response. Off Julie --

C30 EXT. HIGHWAY - A LITTLE LATER

C30

A MECHANIC examines Julie's car. A tow truck in the b.g.

MECHANIC

You need a new alternator.

JULIE

Do you have those in stock?

MECHANIC

Not for your car. I'll have to order it.

JULIE

Is there somewhere I can rent a car around here?

D30 EXT. HIGHWAY - A LITTLE LATER

D30

Nick pulls up in his car. Julie is relieved to see him but embarrassed to need him. Nick gets out and opens the trunk, Julie puts her suitcase in as the tow truck pulls away.

JULIE

Thanks for coming back to get me.

NICK

It's o.k.

JULIE

How far were you?

NICK

About a half hour north of here.
(re: her stuff)
That it?

JULIE

That's it.

Off Nick and Julie, getting into his car.

END OF ACT THREE

TANDI

Do we have any options left?

DR. LEE

You could adopt...

TANDI

I want to carry my child.

DR. LEE

Or you could use a sperm donor.

Sean turns to Tandi.

SEAN

We'll do what it takes.

Off Tandi --

32	OMITTED	32
33	OMITTED	33
34	OMITTED	34
35	OMITTED	35
36	INT. CAR - A LITTLE LATER	36

Nick and Julie drive in awkward silence. Nick plays music on the car stereo but it doesn't cover the tension.

JULIE

... So how come Fiona didn't come?

NICK

Fiona has a very big event tonight.

JULIE

I see.

NICK

What about Rebecca?

JULIE

She has a really big job tomorrow.

As they approach an exit, Nick hesitates. He veers the car into the exit ramp, back onto the highway, then makes a last minute decision to take the exit after all.

NICK

Damn. This is the wrong exit.

JULIE
Didn't you pass this way already?

NICK
Huh?

JULIE
You said you were a half hour north
of the garage when I called.

NICK
I was.

JULIE
No you weren't.

As it dawns on her, she's slightly amused.

JULIE (CONT'D)
(familiar, playful)
You're always late. I shoulda known
you were behind me, not ahead.

NICK
While you're at it, you shoulda
known not to buy a foreign car.

JULIE
But I love my Subaru!

NICK
I always told you, buy American.

JULIE
You never said that.

NICK
I'm saying it now.

JULIE
I can say it now too, what with my
car on the side of the road.

They laugh. It's that easy for them to snap into a rhythm.
Both notice it and are unnerved.

37

EXT. HAMPTON INN - NEW HAMPSHIRE - EARLY EVENING

37

A bucolic college-y town. Nick pulls up to the front office.
As she opens the door.

JULIE
Well. Thanks for the ride.

NICK

How many hotels you think are in
this town? I'm staying here too.

38 INT. LOBBY - HAMPTON INN - NH - EARLY EVENING 38

Julie checks in at the front desk while Nick waits in line
behind her. Julie gets her key card and passes Nick.

JULIE

See you in the morning.

39 INT. HALLWAY - HAMPTON INN - NH - A LITTLE LATER 39

Julie dips her key card into the door when she sees Nick
walking up the hallway. He stops at the room next to hers.

JULIE

That's your room?

NICK

Small hotel.

He dips his key card. Red light. Julie opens her room door.

JULIE

You gotta dip it twice.

She goes into her room. Nick glances at Julie's door before
heading back to the --

40 INT. LOBBY - HAMPTON INN - NEW HAMPSHIRE - EARLY EVENING 40

Nick walks up to the front desk.

NICK

Is room 329 available?

41 INT. BAR/RESTAURANT - HAMPTON INN - NEW HAMPSHIRE - NIGHT 41

A sports-bar-y joint. Nick is sitting alone at the bar when
Julie walks in. She sees him first.

JULIE

Do you mind if I join you?

NICK

Not at all. Please --

Julie sits down.

NICK (CONT'D)

I just ordered a glass of wine,
would you like one?

JULIE

At least one.

Nick flags a WAITER.

NICK

Can you bring us a bottle of --
(eye checks Julie)
Cabernet from California.

WAITER

You got it.

JULIE

I thought you liked Malbec.

NICK

I do. I'm flexible.

On Julie's phone in her purse, vibrating. It's Rebecca.

JULIE

Does that mean you're considering
letting Ruby come here.

NICK

That's exactly what that means...
If this is the place where she wants to
lose her virginity and get drunk for
the first time, I'm completely --

Julie kicks him .

NICK (CONT'D)

What?! It's high school. It's gonna
happen, one way or another.

JULIE

I can't believe how much our little
girl is starting to look like a
young woman.

NICK

She gets this look on her face now,
when Keith says something funny, or one
of her friends texts her some cat video
-- she looks exactly like you.

JULIE

Like how?

NICK

... She lights up.

The Waiter returns with the bottle of wine.

WAITER
Who'd like to taste?

Nick gestures to Julie.

NICK
She's the expert.

JULIE
I'm the expert.

42 INT. BAR/RESTAURANT - HAMPTON INN - NEW HAMPSHIRE - LATER 42

Nick and Julie have finished dinner, the Waiter replaces an empty bottle of wine with a full one. They're laughing.

JULIE
You asked the DJ for "Flashlight?"
Our son is turning 12, not 40.

NICK
Parliament Funkadelic is timeless.

JULIE
O.k., the DJ can play it but you
can't do your little routine.

NICK
Why not?

JULIE
Because children will be there.

NICK
My moves are not inappropriate!

He pushes his chair back.

JULIE
Oh no, not here. Not to this!

Nick busts out some 90s-era dance moves to the soft rock playing over the restaurant speakers.

NICK
It's just about finding the groove.

Julie covers her face but she's clearly having a good laugh. Off Nick, making eye contact, knows he's delighting her --

43 OMITTED 43

44 OMITTED 44

A45 INT. HALLWAY - HAMPTON INN - NEW HAMPSHIRE - NIGHT A45

Nick and Julie are walking to their rooms. They approach his.

JULIE

I believe that's your room.

NICK

I have to make sure you get home safe.

JULIE

Good night, Nick.

He goes to kiss her. For a second it looks like Julie's ready for it. But at the last moment, she backs away.

B45 EXT. NYC STREET - OUTSIDE REBECCA'S APARTMENT - NIGHT B45

Flashback. Nick is waiting for Julie who walks up.

JULIE

What are you doing here?

NICK

Julie, I'm sorry, what happened happened, I can't change it but it's over. It meant nothing to me.

JULIE

It meant something to me.

She tries to pass him. He blocks her.

NICK

I know things got bad at home. You were stressed with the kids. I was too caught up in my work --

JULIE

Your work? This isn't about your --

NICK

I'm not saying it was --

JULIE

You betrayed me.

JULIE (CONT'D)

The fact that you loved me made everything else in the world make sense. But you betrayed me and I don't know anything anymore.

Rebecca watches from a window.

NICK

Julie... if you can forgive me we
can still have a chance.

JULIE

I can't do that.

NICK

Please, Julie --

She's resolved. She pushes past him. Off Nick watching, he
can still go after her but his shame prevents him.

45 OMITTED 45

46 OMITTED 46

END OF ACT FOUR

TOM
Tom Goolsby, pleasure to meet you.

MICHELLE
Enchante.

TOM
We hear you're daughter's
interested in Chartwell.

NICK
Yes.

MICHELLE
What school does she currently
attend?

JULIE
Our local public high school.

MICHELLE
(brightly)
Well! She'll certainly love it
here!

*
*
*
*
*
*
*
*
*
*

50 INT. HOTEL - LOBBY - MANHATTAN - DAY 50

A fancy hotel. Ruby and TWO GIRLFRIENDS follow a boy, JAKE,
16, through the lobby.

RUBY
Are you sure this is o.k.?

JAKE
My friend Eric works here. I texted
him 15 minutes ago, he said the hot
tub was empty.

51 INT. HOTEL - HOT TUB/POOL AREA - MANHATTAN - DAY 51

Ruby and her two friends come out of the bathroom into the
pool area. Jake is talking to his friend, ERIC. Ruby notices
who the couple is or at least half of the couple... it's
Fiona. In the arms of a MAN, 40s, White. Ruby stops in her
tracks, then does a quick 180 out of the pool area.

JAKE
Ruby!

Off Fiona, looking --

52 EXT. ADMISSIONS BUILDING - CHARTWELL BOARDING SCHOOL - DAY 52

Nick and Julie walk out after their interview. They're still tense with each other. Nobody wants to open the door.

NICK

I will definitely be inviting the Goolsby's over for the Superbowl.

JULIE

Did you catch how they said their sons went to school "in Boston and New Haven." Just say Harvard and Yale! I heard of them.

NICK

Well I'm not putting my hard earned cash into this joint.

JULIE

Is that what you're worried about? Your cash? Or your daughter?

NICK

You saying you liked this place?

JULIE

No. But what I don't like about it is the fact that she'll be surrounded with this sense of entitlement.. Not that I have better places to put my money.

NICK

You judging me?

JULIE

I'm talking about myself, I'm not talking about you.

NICK

You're judging me. I forgot what that felt like.

A53 OMITTED

A53

B53 INT. COMMERCIAL KITCHEN - DAY

B53

Rebecca, dressed in business attire, is talking to a CHEF as kitchen workers clean up and move out after a wedding. MAX MILLER, mid 40s, the event planner, walks in.

REBECCA

(to chef)

Don't forget the glass company shorted us 30 glasses so make sure they don't charge us for that.

MAX

Rebecca, can I talk to you for a minute?

REBECCA

Sure.

The chef excuses himself.

MAX

I like the way you were under pressure today.

REBECCA

Thank you. I have 3 kids so compared to that? 500 strangers is nothing.

MAX

I've heard good things about your catering business.

REBECCA

Thank you.

MAX

But I also know how much work it is to keep one afloat.

REBECCA

I spend more time promoting my business than running it. Which isn't something I like to do.

Rebecca's phone rings -- she sees, it's Julie. *

MAX

Why don't you come work for me? I have more clients than I can handle.

REBECCA

I don't know what to say. That would be an amazing opportunity.

MAX

I have clients all over the country. It would involve travel, sometimes at the last minute. But you'd work some of the most exciting events of the year.

Off Rebecca, conflicted between career and family --

53

EXT. JULIE AND REBECCA'S HOUSE - LATE AFTERNOON

53

Nick opens the trunk and goes to take out Julie's suitcase. But Rebecca reaches for it. Competitive. Everyone's tense.

REBECCA

Thanks, I got it.

NICK

O.k...

JULIE

So... thanks for the ride.

NICK

Yeah. So... see you tomorrow.
(off her)
At the party.

JULIE
(pointed)
Send my best to Fiona.

54 OMITTED 54

55 INT. HALLWAY - APARTMENT BUILDING - NIGHT 55

Flashback. Julie walks up to a door with determination. She knocks on it. The door opens... it's Fiona.

56 INT. HALLWAY - APARTMENT BUILDING - NIGHT 56

Flashback. Fiona opens the door and finds Julie there. Fiona assumes who Julie is. Julie is shocked at the sight of Fiona.

FIONA
You must be Julie. Nick's wife.

JULIE
So this is what it's about?

FIONA
Excuse me?

JULIE
He told me all about it, o.k.? I just wanted to see for myself what kind of woman would do this.

FIONA
And what's the answer?

JULIE
I think it's obvious.

FIONA
I'm not sure what you mean. Nick loves you. The fact that he's sleeping with me... has nothing to do with your marriage.

JULIE
What do you know about marriage?

FIONA
I think people make it harder than it needs to be. Look, I really like Nick. We have a great time. But I know he goes home to you and that's o.k. with me. I don't need him to leave you and your kids... what we have is fine.

A57 INT. TANDI AND SEAN'S HOUSE - DAY

A57

Tandi and Sean are looking through the database of possible sperm donors. They're looking at Caucasian men.

SEAN

What about this guy? He looks like me.

TANDI

(reads)

"6 foot 3, blonde hair, blue eyes..."

She looks at Sean. This is not what he looks like.

TANDI (CONT'D)

Why don't we look at some of the black men?

SEAN

Why would we do that?

TANDI

Because you got one I want one too.

SEAN

I got one what?

TANDI

A kid that looks like you.

(off his look)

Sweetheart, Christopher is a beautiful child. And I could not love him more. But I want a child the world will recognize as mine.

SEAN

But I don't know how to raise a black son in this world. I didn't go through the experiences he'll have.

TANDI

You wouldn't have to do it alone. We can figure it out together.

Sean gets a text from Kevin. JUST SAW AN AD FOR PERKUS SOFTWARE ON T.V. THEY RIPPED US OFF. Sean reacts.

*

TANDI (CONT'D)

What is it?

SEAN

I'm sorry, I gotta go.

TANDI

Sean --

Off Tandi, not wanting Sean to be upset --

B57 INT. KITCHEN - NICK AND FIONA'S HOUSE - DAY

B57

Nick is pouring himself a drink as Fiona unpacks delivery food containers from a bag. Like Julie, he feels like he's hiding a bigger secret than he is.

FIONA

So it was that bad, huh?

NICK

Pretentious... pompous... what else ends in "ous"... But I did get you a little something I know you like.

He hands Fiona a small jug of maple syrup. It's a kitschy gift, a sign of their shared sense of humor.

FIONA

Maple syrup. My favorite. Listen, sweetheart, everything's fine, everything's o.k., but I need to tell you something. I went on a date last night... it was in a public space... and Ruby saw me.

Concerned as a dad:

NICK

She saw you with another man?

FIONA

Yeah.

NICK

Who was it?

FIONA

The hedge fund guy who lives in Japan. He was in town.... You had plans, so I made plans too.

*
*

NICK

Well what'd you tell Ruby?

*

FIONA

I didn't tell her much. I thought it'd be best that we talk to her together.

Not blaming Fiona, but realizing how far this has gone --

NICK

What do we say? I mean, how do we explain to a 14-year-old girl that we have an open relationship?

*

FIONA

I know... seeing other people has always made me appreciate you even more. But when I saw the look on Ruby's face...

NICK

All Ruby needs to know is we're cool with each other. There's nothing for her to worry about.

Fiona puts her arms around him.

FIONA

I love you, Nick.

Off Nick feeling genuine love for Fiona but wanting more of a connection with Julie --

57	OMITTED	57
58	OMITTED	58
59	OMITTED	59

END OF ACT FIVE

ACT SIX

60 HOMEMADE VIDEO: BACK TO JULIE AGAIN.

60

JULIE

Because being married, staying married... I think it's the most important thing I do on a daily basis. I might be a hero once or twice in my life. But being married, choosing to let love win when other emotions are so tempting... that's something I have to earn everyday.

61 INT. PARTY SPACE - JULIE AND REBECCA'S HOUSE - DAY

61

Keith's 12th birthday party. There's a DJ, food for everyone, liquor for the adults. Nick and Julie's relatives, Keith, Ruby, friends of Keith's, assorted parents, and OUR WHOLE GANG -- Nick and Fiona, Julie, Rebecca and Daisy, Sean, Tandi and Christopher, Adam and Sarah. Rebecca inspects a tray of food as it gets passed around by a WAITER. Julie, Tandi and Sean are with her.

REBECCA

Make sure people know the peanut sauce is for the satay and the dipping sauce is for spring rolls.

Sean grabs several pieces of chicken before it goes away.

SEAN

Let me make sure it's not poison.

JULIE

Sweetheart, the food is fantastic.

REBECCA

Thank you.

TANDI

I'm sorry, but when I turned twelve I got a gift certificate to Sears and a ride to the mall.

JULIE

And you're still mad about it so...

Adam approaches with Sarah. This is the first time Julie is seeing them together.

ADAM

Julie, I believe you know Sarah.

SARAH

Lovely party. Thanks for having me. I realize this may be a bit awkward --

JULIE

Honey, awkward is what this group has been doing for 15 years. Cheers.

Tandi notices a BLACK COUPLE, dancing with their BLACK SON, Christopher's age. We read on her face love and longing...

Kevin, from the ad agency, comes up to Sean. He shows him a website ad on his phone. It's for a beer company BOERUM ALE. It's of a man holding his smartphone to his mouth and beer pouring out.

KEVIN

You recognize this image?

SEAN

Are you kidding me? That's just like my pitch to Lazgrove Brewery.

*

KEVIN

Which they rejected. It never made it to production. So this had to've been leaked from inside our agency.

SEAN

We have a mole? We only have 12 employees. Everyone's been with us since we started the company.

KEVIN

I know. Whoever's doing this is someone we've trusted for years.

Stella, also from the ad agency, comes into view. She's talking and laughing with Nick.

SEAN

It's like finding out your wife is cheating on you.

The DJ drops the needle on Funkadelic. Flashlight. The kids leave the dance floor in droves as the parents make their way onto it. Adam and Sarah dance. Julie turns to Rebecca.

JULIE

Come on. Let's dance.

*

Julie and Rebecca start to dance but then one of the WAITERS comes up and says something in her ear.

REBECCA
(to Julie)
Sorry, Jule, I gotta --

JULIE
Go.

Rebecca goes away leaving Julie to dance by herself. Nick notices. Watches Julie, open, confident, not needing anyone. Nothing could be sexier. All is forgiven.

Nick looks across the floor, doesn't see Fiona anywhere... and decides to join Julie on the dance floor. She's still tense with him, doesn't smile but snaps into rhythm with him easily. And we see it. The chemistry... even they can't control it. It's electric. Nick and Julie are both clearly feeling it. It becomes too much for Julie... she breaks away and walks off the dance floor.

A62 INT. ANOTHER ROOM - JULIE AND REBECCA'S HOUSE - DAY A62

A private room. Nick finds Julie there.

NICK
What happened? I thought we were having fun?

JULIE
We can't do this, Nick. We can't pretend this can happen.

NICK

This is happening. You know it --

JULIE

We moved on a long time ago. We're married to other people.

NICK

You're not in love with Rebecca.

JULIE

What the hell do you know?

NICK

You guys were friends for 15 years. You changed from one relationship to another. But you never fell in love with her.

JULIE

You don't know my mind.

NICK

You ran into her arms when you were upset about my fling with Fiona --

JULIE

Fling?! You married her!

NICK

Fiona and I see other people.

JULIE

You what?

NICK

We have rules. You're off limits. That's our agreement but I don't sleep with anyone else because the only other person --

JULIE

What kind of freaky excuse of a marriage have you got over there?

NICK

Julie, I tried to come back to you, I would've done anything to get back with you. But you were so unforgiving. I made a mistake.

JULIE

Ha!

NICK

We could've overcome it if you just could've accepted the idea that someone you love can screw up. I never would have done it again if you had forgiven me.

JULIE

How can you say that. If marriage meant nothing to you in the first place, how was I supposed to believe that it would mean something the second time around.

They stare each other down. Emotionally drained.

NICK

Because I still love you more than anyone.

And then Julie makes the move and kisses Nick. It's a furious, passionate kiss that Nick returns with years' worth of yearning. The surprise for them is not that it's happening, but that it's finally happening after missing and wanting each other for so long. Hands start pulling at each other and suddenly Julie stops and pushes Nick away.

JULIE

I can't do this to Rebecca.

Nick envelops her in a kiss. And it's what Julie wanted.

B62 INT. OUTSIDE THE OTHER ROOM - J&R'S HOUSE - CONTINUOUS B62

Reveal Tandi stumbling upon them. Off her shock --

C62 INT. PARTY SPACE - J&R'S HOUSE - MOMENTS LATER C62

We follow Tandi into the space. She runs into Rebecca.

REBECCA

Come on, come on, I have news.

Tandi joins Sean as they join the flow of people making a circle in the living room.

SEAN

You o.k.? What's wrong?

Tandi can't even speak. Julie arrives just in time, without Nick. She joins Rebecca at the center, and picks up Daisy.

REBECCA

Thank you everyone for coming to celebrate Keith's special day. I have the birthday boy's permission to use this as an occasion to share some other good news. We've always been a family to each other. But as of today, Julie is legally and in every way Daisy's mother. We're officially a family.

Everyone claps. Rebecca pulls Julie and Daisy to her.

REBECCA (CONT'D)

You are my life.

JULIE

I love you.

Nick watches... unsettled... he turns to Fiona.

NICK

I'm gonna get another drink. You want one?

FIONA

No thanks. Just a sparkling water.
I've been feeling queasy all week.

Follow Nick, pouring himself a glass of wine... wondering... *

D62 INT. PARTY SPACE - J&R'S HOUSE - MOMENTS LATER D62

Rebecca and Julie carry Keith's birthday cake in. *

REBECCA

Nick, come on. Get in between us. *

He grabs a corner and they carry the cake to Keith. Fiona joins and the four of them surround Keith as everyone sings happy birthday. The camera clocks the tension between our couples... of what people know and don't know, secrets being kept, desires acted upon and the lies they'll need to tell to keep their lives from exploding. Nick and Julie have opened a Pandora's Box. But true love is a beast. And the beast must be fed. *

62-67 OMITTED

62-67

END OF PILOT