

Executive Producer: Adam Barr  
Executive Producer: James Burrows  
Executive Producer: Peter Chernin  
Executive Producer: Jenno Topping  
Executive Producer: Dante Di Loreto

Episode #101  
Script #101  
Production #01001

# ME & MEAN MARGARET

"Pilot"

Written by

Adam Barr

Directed by

James Burrows

April 25, 2016 - 2ND REV SHOOTING (PINK)  
April 26, 2016 - 3RD REV SHOOTING (YELLOW PAGES):  
1, 4, 13-14, 17, 37, 45



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# ME & MEAN MARGARET

a/o 4/25/16

## Tentative Production Schedule

Tuesday, April 26<sup>th</sup>

10:00am

4:00pm – 5:00pm

5:00pm

5:30pm

Crew call/camera block

Dinner

Makeup/hair touch ups/notes

Audience Show

Stage 41

Rehearsal Hall B

Stage 41

Stage 41

# ME & MEAN MARGARET

"Pilot"

2ND REVISED SHOOTING (PINK)

April 25, 2016

MARGARET.....STOCKARD CHANNING  
BEN.....GAVIN STENHOUSE  
COCO.....MAYA ERSKINE  
CHARLES.....MAMOUDOU ATHIE  
TOM.....TIMOTHY OMUNDSON  
AVANA.....JANE LYNCH  
MARINA.....JUSTINE LUPE  
PAUL.....STEPHEN GUARINO  
MITZI.....SHARON SACHS  
HELMUT.....HANS SCHOEBER  
ALBA.....MARIANA NOVAK

# ME & MEAN MARGARET

"Pilot"

2ND REV SHOOTING (PINK)

April 25, 2016

## Sets

### ACT ONE

COLD OPEN - INT. BEN'S APARTMENT - DAY (DAY 1)

SCENE A - INT. LUXURY RESIDENTIAL BLDG - LOBBY - LATER (DAY 1)

SCENE B - INT. PENTHOUSE - LIVING ROOM - MOMENTS LATER (DAY 1)

### ACT TWO

SCENE C - INT. CARLYLE HOTEL - BAR - LATER (NIGHT 1)

SCENE D - INT. PENTHOUSE - LIVING ROOM - SAME TIME (NIGHT 1)

INT. CARLYLE HOTEL BAR - CONTINUOUS (NIGHT 1)

SCENE E - INT. CARLYLE HOTEL - BAR - MOMENTS LATER (NIGHT 1)

### ACT THREE

SCENE H - INT. CARLYLE HOTEL - HALLWAY - LATER (NIGHT 1)

SCENE J - INT. BEN'S APARTMENT - LATER (NIGHT 1)

SCENE K - INT. PENTHOUSE - LIVING ROOM - ANOTHER DAY (DAY 2)

EXT. PENTHOUSE - BALCONY - CONTINUOUS (DAY 2)

INT. PENTHOUSE - LIVING ROOM - CONTINUOUS (DAY 2)

### SOUND EFFECTS

BEN GETS A TEXT P 20

BEN'S PHONE RINGS P 22

OPERA MUSIC PLAYS P 23

THUNDER P 45

# ME & MEAN MARGARET

"Pilot"  
April 25, 2016

2ND REV SHOOTING (PINK)  
Short Rundown

<b>ACT ONE, COLD OPEN (DAY 1)</b> (1-3) INT. BEN'S APARTMENT - DAY (Ben, Marina)				
<b>ACT ONE, SCENE A (DAY 1)</b> (4-6) INT. LUXURY RESIDENTIAL BLDG - LOBBY - LATER (Ben, Charles, Atmo)				
<b>ACT ONE, SCENE B (DAY 1)</b> (7-17) INT. PENTHOUSE - LIVING ROOM - MOMENTS LATER (Margaret, Ben, Coco, Charles, Tom, Helmut, Alba)				
<b>ACT TWO, SCENE C (NIGHT 1)</b> (18-22) INT. CARLYLE HOTEL - BAR - LATER (Margaret, Ben, Coco, Mitzi, Atmo)				
<b>ACT TWO, SCENE D (NIGHT 1)</b> (23-24) INT. PENTHOUSE - LIVING ROOM - SAME TIME INT. CARLYLE HOTEL BAR - CONTINUOUS (Ben, Charles, Atmo)				
<b>ACT TWO, SCENE E (NIGHT 1)</b> (25-29) INT. CARLYLE HOTEL - BAR - MOMENTS LATER (Margaret, Ben, Coco, Paul, Mitzi, Helmut, Atmo)				
<b>ACT THREE, SCENE H (NIGHT 1)</b> (30-37) INT. CARLYLE HOTEL - HALLYWAY - LATER (Margaret, Ben, Coco, Avana, Paul, Atmo)				
<b>ACT THREE, SCENE J (NIGHT 1)</b> (38-41) INT. BEN'S APARTMENT - LATER (Margaret, Ben, Coco, Marina)				
<b>ACT THREE, SCENE K (DAY 2)</b> (42-45) INT. PENTHOUSE - LIVING ROOM - ANOTHER DAY EXT. PENTHOUSE - BALCONY - CONTINUOUS INT. PENTHOUSE - LIVING ROOM - CONTINUOUS (Margaret, Ben, Coco, Charles, Tom, Helmut)				

ACT ONE

COLD OPEN

FADE IN:

INT. BEN'S APARTMENT - DAY (DAY 1)  
(Ben, Marina)

MARINA IS WAITING. SHE CALLS OFF INTO THE BEDROOM.

MARINA 1

Ben, come on. You're going to be  
late. Show me already.

BEN (O.S.) 2

I don't know about this. I don't  
think it's right.

MARINA 3

Of course it's right. I picked it out  
myself. Come on.

BEN ENTERS WEARING A SKINNY, SHORT SUIT A LA THOM BROWNE,  
CLEARLY UNCOMFORTABLE.

MARINA (CONT'D) 4

You look amazing. This is so the new  
look now. Very hip. \*

BEN 5

I feel like I'm the Incredible Hulk  
who only got a little bit angry.  
I need to be comfortable, Marina.  
This is a big day for me. \*

MARINA

6

It's a big day for us. You're, like, the youngest lawyer at your firm, and they're trusting you with their biggest client. You have to look the part.

BEN

7

It is a pretty good opportunity.

HE TRIES TO PICK UP A BOTTLE OF WATER, BUT BECAUSE HIS SUIT IS SO TIGHT, IT RESTRICTS HIS ARM.

MARINA

8

It's an amazing opportunity. And if you do this right, you make partner, then we can throw away all of your stuff and get some nice stuff. My stuff. (OFF HIS LOOK, RE: THE "THE" ON THE WALL) We can keep the big "THE". I know you like it.

BEN

9

Thanks. I can't feel my arms.

MARINA

10

Hey -- eyes on the prize, mister! You look great, and you're going to do great. I mean, you better do great. (LAUGHS) You will. (THEN) You better!

SHE LAUGHS. THEY KISS.

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3.  
I/C-O

BEN 11

Thanks, sweetie. I feel good. (LIKE  
THE HULK) Err, I'm going to crush  
this.

MARINA 12

You are invincible!

BEN 13

I am unstoppable! (THEN) Let me just  
get my briefcase.

\*  
\*

HE BENDS TO PICK UP HIS BRIEFCASE, BUT CAN'T. HE ENDS UP  
WITH HIS HEAD AGAINST THE DOOR.

BEN (CONT'D) 14

Hon?

AS MARINA HELPS BEN, WE...

CUT TO:



ACT ONE

SCENE A

INT. LUXURY RESIDENTIAL BLDG - LOBBY - LATER (DAY 1)  
(Ben, Charles, Atmo)

A DOORMAN STANDS AT HIS POST. BEN LEANS BACK ON THE SOFA WHILE CHARLES, A VIOLIN CASE ON HIS SHOULDER, TRIES TO PEEL OFF HIS SKINNY PANTS.

BEN 16

Thanks for bringing the suit, Charles. \*

CHARLES 16A

No problem. Sorry I was late.

BEN 16B

Yeah. What happened?

CHARLES 17

I was on the M train on my way back \*  
from orchestra when this guy -- and it \*  
might've been a lady -- he/she had a \*  
ferret, or maybe a long mouse, and it \*  
got loose. So everyone was scrambling \*  
to help him/her catch his/her \*  
ferret/mouse before he/she had a total \*  
meltdown. It was chaos. \*

BEN 17A

Sounds it. A little help, please? \*

CHARLES HELPS BEN TAKE THE PANTS OFF. \*

CHARLES 17B

It's like peeling a hot dog. (THEN)  
So who's this guy you're meeting?

BEN

18

Tom DuVay. Investor-billionaire.  
He's our firm's biggest client... not  
counting a certain bad boy singer  
whose name I can't say so don't even  
Bieber. (THEN) Okay. I'll finish in  
the elevator.

HE TAKES THE REST OF THE CLOTHING FROM CHARLES, HANDS HIM THE  
SKINNY SUIT PANTS AND JACKET.

BEN (CONT'D)

18A

(RE: HIS OLD CLOTHES) Make sure these  
don't lose their crease. I have to  
wear them home.

CHARLES

19

Wouldn't it be easier just to tell  
Marina you don't like the suit?

BEN

20

Lying is easier. That's why it's so  
popular. (THEN) Okay, wish me luck.

CHARLES

24

If you have skill, you don't need  
luck. Good luck.

BEN GETS ON THE ELEVATOR. THE DOORS CLOSE. CHARLES REALIZES  
BEN FORGOT HIS BRIEFCASE.

\*  
\*  
\*  
\*

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6.  
I/A

CHARLES (CONT'D)

26

Ben! Your briefcase. (THEN) Hmm,  
should I go up or would that be bad?  
I usually ask Ben what to do in  
moments like these. That's what I'll  
do.

AS CHARLES PRESSES THE ELEVATOR BUTTON, WE...

OPENING CREDITS

CUT TO:

ACT ONE

SCENE B

INT. PENTHOUSE - LIVING ROOM - MOMENTS LATER (D1)  
(Margaret, Ben, Coco, Charles, Tom, Helmut, Alba)

BEN CHECKS OUT THE RIDICULOUS ARTSY CHAIR, ATTEMPTING TO SIT  
IN IT AS ALBA, A HOUSE SERVANT, ENTERS.

ALBA 27

Mr. DuVay will be right with you.

SHE EXITS UP THE STAIRS. TOM DUVAY ENTERS.

TOM 28

Benjamin Evers. Tom DuVay.

BEN 29

A pleasure to meet you, sir. I was  
just admiring your...

TOM 30

Chair. A two hundred and forty  
thousand dollar chair. Something my  
mother picked up for me. With my  
money.

BEN 31

It's something you always wanted?

TOM 32

No.

BEN 33

But something she likes.

TOM 34

No. So, Ben, what has your boss told  
you?

BEN 35

Not much. Just that you recently  
became legal guardian of your mother.  
Is she well?

TOM 36

Is she well? Yes. Yes, physically,  
she's fine. She could kill you with  
her thumb.

\*

TOM LAUGHS. BEN LAUGHS WITH HIM, BUT HE'S NOT SURE WHY.

BEN 37

I'm sorry, sir. I'm a little  
confused. I am here to help you,  
right?

TOM 38

Yes. By helping my mother. See, she  
needs guidance. Legal guidance.  
(HANDING DOCUMENTS) Court-ordered  
legal guidance. Unrelated, have you  
had any combat training?

\*

\*

\*

\*

BEN 39

Combat...?

TOM 40

Doesn't matter. You're going to love  
her. She used to be a famous actress.  
Margaret Manley?

BEN 41

Margaret Manley... I thought she was--

TOM 42

Dead? No. (HATE) She'll never die.  
(CALLING) Mother? Mother? (TO BEN,  
HOPEFUL) Maybe the shadows took her.

WE HEAR A SHRIEK, THEN ALBA RUNS DOWN THE STAIRS CLUTCHING  
THE BACK OF HER HEAD, MORTIFIED. MARGARET MANLEY APPEARS AT  
THE TOP OF THE STAIRS, SWINGING THE HACKED-OFF PONYTAIL AND  
HOLDING LARGE SCISSORS. \*  
\*

MARGARET 43

Goodbye, Alba. Sorry this didn't work  
out, but you know how I feel about  
women over thirty with ponytails. \*

ALBA RUNS TO THE ELEVATOR AND EXITS.

MARGARET (CONT'D) 44

(TO BEN) Hello. You must be the boy  
the lawyers sent over. And lucky me,  
I got a handsome one.

MARGARET DESCENDS THE STAIRS.

TOM 45

Oh, Mother, you're such a flirt. (TO  
BEN) Remember, if she charges you,  
make yourself look big.

TOM QUICKLY EXITS TO THE KITCHEN.

BEN 46

Ms. Manley, hi. Benjamin Evers. A  
pleasure to meet you.

MARGARET 47

I'm just bursting.

BEN 48

Let me say, I realize how difficult it  
must be, giving up control of your  
life.

MARGARET 49

So difficult. I cry.

BEN 50

But I'm confident I can help you with  
whatever it is you might need. And so  
you know, I have no problem being  
around old people.

\*

MARGARET 53

Isn't that comforting.

BEN 54

My Grandma Jo, who turns eighty-six in  
June -- I'm always helping her.  
Making her toast, taking her to her  
doctors, getting her out of the tub.  
My point is, I am here to serve you.  
Legally speaking.

MARGARET 55

Wonderful. (THEN) Now listen to me,  
you little blonde stain.

ON "STAIN", SHE SHOVES HIM DOWN ONTO THE BENCH.

MARGARET (CONT'D) 56

I do not need supervision. I'm quite capable of getting out of a bath, I can butter my own toast, and the only doctor I visit is Dr. Phillip de Vant, professor of Russian literature at Columbia University, a man whose tongue is so vigorous, so enthusiastic, it renders me inert two times a month and every Easter Sunday. So as you can see, I won't be needing your services.

SHE SNATCHES THE LEGAL DOCS FROM BEN AND FLINGS THEM OUT THE BALCONY DOORS. BEN RUSHES OUT TO GATHER THEM.

MARGARET (CONT'D) 57

Now, you may want to hold onto your toupee. It gets windy out there.

\*  
\*

SHE SHUTS THE DOORS, LEAVING BEN TRAPPED ON THE BALCONY.

MARGARET (CONT'D) 58

Free at last! Free at last!

\*

BEN 59

Ms. Manley? I think you accidentally locked the door. Ms. Manley?

MARGARET EXITS TO THE KITCHEN.

ANGLE ON: THE ELEVATOR OPENS AND CHARLES ENTERS HOLDING BEN'S BRIEFCASE.



CHARLES 60

Ben? I have your attaché. (TAKING  
THE PLACE IN) Oh my God. I need to  
touch everything.

HE STROKES THE FURNITURE.

BEN 61

Charles! Open the door!

HE NOTICES THE BOWL BEHIND THE SOFA AND PULLS OUT HANDFULS OF  
PONYTAILS.

CHARLES 62

Bowl of hair. I'm confused, but  
intrigued.

AS CHARLES LETS BEN IN, TOM HURRIES DOWN THE STAIRS WITH AN  
OVERNIGHT BAG AND HEADS FOR THE ELEVATOR.

CHARLES (CONT'D) 63

Right this way.

BEN 64

Mr. DuVay!

BEN CHASES AFTER TOM. TOM TURNS AND ESCAPES UP THE STAIRS.

BEN (CONT'D) 65

(TO CHARLES) Go! Get out of here!

(THEN) Mr. DuVay! Can I talk to you,  
sir?

BEN CHASES AFTER TOM. CHARLES CROSSES OFF. TOM RE-ENTERS  
FROM UNDER THE STAIRS, AN OVERNIGHT BAG ON HIS SHOULDER, AND  
RACES TO THE ELEVATOR WITH BEN CLOSE BEHIND.

BEN (CONT'D) 66

Mr. DuVay! Sir, you kinda forgot to  
mention your mother's Cruella  
DeVoldemort. No offense.

TOM 67

None taken. She is. She's awful.  
That's why she needs supervision. Or,  
ideally, sedation, but she's immune to  
the darts. (THEN) Good luck!

BEN 68

But sir! I can't be her legal  
guardian. You should be her legal  
guardian.

TOM 69

I don't want to be her legal guardian.  
Look, we could debate this all day,  
but we're adults, so... (WHAPS HIM)  
Tag. You're it.

TOM GETS IN THE ELEVATOR. AS THE DOORS CLOSE, BEN GRABS  
TOM'S JACKET. THEY HAVE A SMALL STRUGGLE. BEN CLINGS TO THE  
JACKET AS IT SLIDES DOWN.

BEN 70

(CALLING DOWN) No, no, no -- You can't  
leave me with her! And a tag isn't  
legally binding!

MARGARET ENTERS WITH HER DRIVER, HELMUT, A MYSTERIOUS  
GERMANIC MAN CARRYING A WHITE BOX, AND COCO (MID-20'S),  
WEARING A COOKING APRON.

\*  
\*

MARGARET 71

\*

And you prepared it as I asked?

\*

COCO 72

Yes.

MARGARET 73

With the ingredients I provided?

COCO 74

Yes, alright? I made the cake. I have done your bidding. (THEN) Now unless there's something else Your Royal Heinous desires, I'm going to my room, pouring myself a glass of rubbing alcohol, and making a compilation of all the movies you were murdered in.

MARGARET 75

Oh, Coco. Why some lucky man hasn't snatched you up. That's rhetorical, we all know why. (THEN) Helmut, zeit zu gehen.

MARGARET HEADS FOR THE ELEVATOR.

BEN 76

Ms. Manley!

MARGARET 77

Uch, this again.

MARGARET AND HELMUT STEP INTO THE ELEVATOR. BEN FOLLOWS.

BEN 78

Look, I get you don't want a  
chaperone, but apparently, this is my  
job now, so if you're going somewhere,  
I have to go, too.

MARGARET 79

Your logic is unassailable.

THEY STEP INTO THE ELEVATOR, OUT OF SIGHT. \*

MARGARET (O.S.) (CONT'D) 79A \*

Helmut, off mit ze blondie! \*

BEN IS THROWN OUT OF THE ELEVATOR. AS THE DOORS CLOSE: \*

MARGARET (CONT'D) 80

Best regards to Grandma Jo! \*

BEN 81

(TO COCO) She is not a nice lady!

COCO 82

Dude, she's not a lady. She's just a  
bag of bitterness held together with  
spite and Percocet. Oo, Percocet.

LIKING THE IDEA, COCO TURNS TO GO UPSTAIRS. BEN STOPS HER.

BEN 83

Wait! Coco, right? Hi. I'm Ben, Ms.  
Manley's new handler.

COCO 84

Oh, Ben. So young, so cute, so full  
of promise. You remind me of the cow  
they lower in "Jurassic Park". \*

CHARLES RE-ENTERS.

\*

CHARLES 85

Ben, this place is outrageous.

BEN 86

You're still here?

CHARLES 87

They have a live-in masseuse. I just  
got a cranial massage. I feel new  
again.

COCO 88

Uh... We don't have a masseuse.

CHARLES 89

Then there is a tiny woman in the  
pantry with oddly strong thumbs.  
(THEN) I should go cancel my wax.

\*

CHARLES EXITS. BEN TURNS TO COCO.

BEN 90

Please. Just tell me where Ms. Manley  
is going.

COCO 91

Well, the sun's setting, so she'll  
have to feed... The Carlyle.

BEN 92

Great. Come with me?

COCO 93

You want me to go toward it?

\*

BEN

94

You know her. I'm going to lose my  
job. Come on. One drink?

COCO

95

Fine. I'll have one drink with you.  
But that's it -- three drinks.

BEN FISTS PUMPS, YES! HE AND COCO HEAD FOR ELEVATOR.  
CHARLES REAPPEARS AT THE TOP OF THE STAIRS.

CHARLES

96

Ben? Pantry lady? Hello? Let the  
games begin.

\*

\*

AS HE WANDERS OFF HAPPILY, WE...

END OF ACT ONE

ACT TWO

SCENE C

INT. CARLYLE HOTEL - BAR - LATER (NIGHT 1)  
(Margaret, Ben, Coco, Mitzi, Atmo)

MARGARET IS ENJOYING A COCKTAIL AT A TABLE. SHE TURNS TO A YOUNG COUPLE SITTING NEARBY.

MARGARET 97

First date, huh? With your ears and  
his nose, your children will look like  
bats. (RAISING GLASS) To young love.  
(THEN, NOTICING) Will you excuse me?  
I see a dear friend. \*

MITZI PASSES. MARGARET STICKS OUT HER FOOT. SHE FALLS.

MARGARET (CONT'D) \*

Hello, Mitzi. \*

MITZI 98

Margaret, you did that on purpose.  
All because of one bad review thirty  
years ago.

MARGARET 99

No. I did it because it was funny.  
But now that you're reminding me,  
would you be a dear and shimmy past me  
one more time?

MITZI EXITS. BEN AND COCO APPROACH.

COCO 100

There she is. I told you I smelled  
sulphur.

BEN 101

Ms. Manley, what are you doing?! You can't just take off. You're under a legal conservatorship.

MARGARET 102

Oh, relax. Sit. Have a drink. You're at The Carlyle.

THEY SIT.

MARGARET (CONT'D) 103

You know, every first meeting I ever had with a director, I had right here in this very room.

COCO 104

And every second meeting she had, she had in the bathroom stall just outside this very room.

MARGARET 105

Oh, Coco. Looks, brains, and charm. Why have you none of those?

\*

COCO 106

Careful, your original face is showing.

BEN 107

See, that's weird to me. How is it your cook gets to talk to you like that?



MARGARET 108

Coco's not my cook. She's my  
granddaughter.

BEN 109

Your granddaughter?! (TO COCO) So Tom  
DuVay's your dad?

COCO 110

My mom's Japanese. Dad has an Asian  
fetish. The more exotic the better.  
His last girlfriend had that surgery  
to look like a cat. She was a mess,  
and she ruined all the furniture. (TO  
MARGARET, LOUD) We're talking about  
father. (TO BEN) Poor dear. She's  
fading fast.

SFX: BEN GETS A TEXT.

WE HEAR THE TEXT ALERT. IT'S MARINA'S VOICE:

MARINA (V.O.) 111

Don't ignore me. Don't ignore me.

BEN CLICKS IT OFF.

MARGARET 112

Well, that's unpleasant.

BEN 113

It's my girlfriend, Marina. She  
changed my text alert. It's funny.  
She says it's funny.

MARGARET AND COCO REACT, DISGUSTED.

COCO GRABS HIS PHONE.

COCO 115

(RE: PHONE) Why is she sending you a  
photo of Thor?

\*

BEN 116

(TAKING PHONE) She wants me to have  
Chris Hemsworth's haircut. And his  
hammer.

\*

\*

\*

MARGARET TAKES IT FROM BEN AND SCROLLS THROUGH.

\*

MARGARET 117

(READING) "Here's that article. 'A  
six pack in six weeks.'"

\*

\*

COCO TAKES IT FROM MARGARET.

COCO 118

(SCROLLS) "No snacking today. You  
don't want puffy cheeks." So you're  
dating your mother. Hot.

MARGARET 119

You need to kill that girl.

BEN 120

What?!

COCO 121

Or maybe just dump her.

MARGARET 122

Please. He's never going to do that.  
He's not that kind of man.

BEN 123

And what kind of man am I?

MARGARET 124

The kind who doesn't have any balls.

BEN 125

I have balls, thank you very much.

MARGARET SUDDENLY REACHES OVER AND GRABS HIS CROTCH.

MARGARET 126

So you do. There they are. Let me  
buy those bad boys a drink. (CALLING)  
Rosalie?

BEN 127

Well. Now we can add "assault" and  
"sexual harassment" to your rap sheet.

SFX: BEN'S PHONE RINGS.

BEN (CONT'D) 128

It's Charles. (TO COCO) Don't let her  
move. Don't let her scalp, cut,  
knife, shoot, or fondle anyone.

BEN EXITS.

MARGARET 129

He didn't say anything about fire.

\*

AS MARGARET REACHES FOR A CANDLE, WE...

CUT TO:

ACT TWO

SCENE D

INT. PENTHOUSE - LIVING ROOM/INT. CARLYLE HOTEL BAR - SAME (N1)  
(Ben, Charles, Atmo)

SFX: OPERA MUSIC PLAYS.

CHARLES ENTERS, ON THE PHONE, ONE BATH TOWEL AROUND HIS WAIST, ANOTHER OVER HIS SHOULDERS AS IF HE CAME FROM THE SAUNA.

CHARLES 130

(INTO PHONE) Ben. Quick legal question. If someone were to grill a panini on sauna coals and there was no explicit signage forbidding it, would said person be liable for any cheese-related damage?

INTERCUT WITH:

INT. CARLYLE HOTEL BAR - CONTINUOUS (NIGHT 1)

BEN IS ON THE PHONE, AGITATED.

BEN 131

(INTO PHONE) I don't know. I don't have time for this. I've got Godzilla running loose on the city. My career path suddenly took a résumé-killing turn. And there are two nasty ladies in the other room telling me I need to dump Marina.

CHARLES 132

Oo. Now there's an idea.

BEN 133

You, too?

CHARLES 134

I just don't see it, man. She's not a  
good fit for you. You're nice and  
generous. And she's controlling and  
fake and...

A HOUSE SERVANT OFFERS HIM A GLASS OF LEMONADE. HE SIPS.

CHARLES (CONT'D) 135

(RE: DRINK) Oo. Tart. \*

BEN 136

So she's been with a lot of guys. \*

(THEN) Why'm I hearing opera?

CHARLES 137

There are many ways to respond to  
that. Here's one.

CHARLES JUST HANGS UP.

CUT TO:

ACT TWO

SCENE E

INT. CARLYLE HOTEL - BAR - MOMENTS LATER (NIGHT 1)  
(Margaret, Ben, Coco, Paul, Mitzi, Atmo)

MARGARET IS STILL AT HER TABLE WHEN MITZI GETS UP OFF THE FLOOR AND EXITS.

MARGARET 138

Mitzi, how stupid are you?

BEN RE-JOINS MARGARET AND COCO, DRINKS HIS DRINK.

COCO 139

Everything okay?

BEN GESTURES "SO-SO." PAUL, A HOTEL EMPLOYEE (AND MARGARET SYCOPHANT), STEPS UP.

PAUL 140

Ms. Manley.

MARGARET 141

Paul. Tell me. How did it go?

PAUL 142

Ms. DuVay loved the cake. Loved it!

MARGARET 143

Good. And she won't know it's from me?

PAUL 144

I said it was a gift from the hotel, our way of thanking her for having the wedding here today.

MARGARET 145

Aren't you a clever little bugger.

Er.

BEN 146

(ALARMED) Wait. What's happening?

You gave someone a cake?

BEFORE MARGARET CAN RESPOND, PAUL JUMPS IN.

PAUL 147

This woman. She calls me last week  
and says, "Paul, I'd like to provide  
the cake for Avana DuVay's wedding, my  
way of forgiving her for stealing my  
first husband, Jeffrey, and destroying  
my marriage." And she does it  
anonymously. "Hello, karma? I'd like  
to be cleared." "Okay!"

BEN 148

Wait. You had Coco make a cake for the  
woman who stole your first husband?

MARGARET 149

Paul, you can go now. Thank you.

PAUL 150

Of course, Ms. Manley. I am forever  
your humble servant.

HE BOWS, TAKES HER HAND, AND STARTS KISSING IT.

MARGARET 151

No touching.

BEN 152

Then you give it to her anonymously on  
her wedding day...?

MARGARET 153

Why is it so hard to believe I'm  
capable of a little kindness? My God,  
Benjamin, if we're going to be in this  
arrangement, the trust has got to  
start somewhere.

\*

\*

BUT BEN'S NOT BUYING IT. A BEAT, THEN HE TURNS TO COCO.

BEN 156

What's going on with that cake?

MARGARET 157

(TO BEN) Don't speak to the help. (TO  
COCO) And don't you go flapping your  
trap.

COCO 158

You know, you don't control me,  
(POINTEDLY) Grandma.



MARGARET 159

Of course not. Now dab your lip.  
Your moustache sweats when you display  
human emotion.

THIS PUSHES COCO TO HER EDGE. SHE'S HAD ENOUGH.

COCO 160

(TO BEN) I put peyote in the cake.  
And she's the one who made me.

SHE SMILES AT MARGARET, SELF-SATISFIED.

BEN 161

Peyote?

MARGARET 162

From a vision quest I did in seventy-  
four with Brando and Gloria  
Vanderbilt. A truly bizarre weekend,  
though Gloria did come up with the  
idea for the jeans. Brando made a  
football out of fudge.

\*  
\*

BEN 163

I'm done. My career is over. (THEN)  
I have to get that cake.

BEN STARTS TO GET UP, BUT MARGARET PULLS A KNIFE.

MARGARET 164

Don't you dare.

ME & MEAN MARGARET  
2ND REV SHOOTING (PINK)

"Pilot"  
04/25/16

29.  
II/E

COCO

165

(CALLING) Paul! It's Ms. Manley.

She's choking on something.

\*

PAUL

166

I'll save you, Ms. Manley!

PAUL RUSHES TO HIS QUEEN'S SIDE AND GRABS HOLD, TRYING TO  
HEIMLICH HER.

MARGARET

167

Let go of me! Helmut, attacken ze

\*

poofter!

\*

HELMUT RUSHES IN AND GRABS PAUL. IN THE MELEE, BEN AND COCO  
RUSH OUT.

END OF ACT TWO

ACT THREE

SCENE H

INT. CARLYLE HOTEL - HALLWAY - LATER (NIGHT 1)  
(Margaret, Ben, Coco, Avana, Paul, Atmo)

WE'RE IN THE HALLWAY OUTSIDE THE FUNCTION ROOM. A CATER-  
WAITER STANDS HOLDING A TRAY WITH FLUTES OF CHAMPAGNE,  
WATCHING THE ACTION PLAY OUT IN FRONT OF HIM, A SMILE FROZEN  
ON HIS FACE. BEN AND COCO RUN IN AND PEEK IN THE DOOR.

BEN 168

Over here. This is it.

COCO 169

And there's the cake! C'mon, let's go  
get it.

COCO STARTS IN. BEN STOPS HER.

BEN 170

Whoa, whoa. You can't just bust in.  
They're in the middle of their vows.

COCO 171

So?

BEN 172

So? It's the one moment bride and  
groom express their promise to each  
other, before God... or Goddess, if  
you're talking to my Aunt Daphne who  
sells dream catchers out of her yurt  
in Big Sur. It's sacred.

COCO LOOKS AT HIM, THEN CRACKS UP LAUGHING.

COCO 173

Oh my God. Did you just fall out of a  
twelve-year-old girl's unicorn snow  
globe? Do you have a collage from  
"Brides Magazine" that you keep in  
your hope chest?

\*  
\*  
\*

BEN 174

No. Not a hope chest. And so what if  
I'm traditional? I like those things.

\*

COCO 175

I get it. It explains why you're with  
that girl. It's all "done" for you.

BEN 176

Exactly. I like having it done. A  
lot better than having nothing done,  
just going around doing your wicked  
grandmother's evil bidding.

COCO 177

Hey -- that's not me, alright? I'm  
not like that.

BEN 178

You do those things.

COCO 179

Only 'cause I'm around that beast all  
day long.

BEN 180

So leave, Coco. Get a life. Do you have friends? A passion? Do you ever go out? (OFF HER SILENCE) Yeah. So don't go criticizing me. Now I'd love to help you with your Upper East Side problems, but I've got to stop a mass poisoning.

THAT'S WHEN BEN SEES MARGARET CHARGING TOWARD HIM.

BEN (CONT'D) 181

Margaret, I know what you're going to--

SHE PINCHES HIS NECK. A SMALL MOVE, BUT BRINGS HIM DOWN.

MARGARET 182

This is not your business!

BEN 183

I'm your legal advisor. It is my business. No one's eating that cake!

HE GETS UP AND CHARGES. SHE YELPS, STUMBLING BACK.

MARGARET 184

Ah! I just had bunion surgery!

BEN 185

Oh my God. Margaret, I'm so sorry--

HE GOES TO COMFORT HER -- BUT MARGARET ELBOWS HIM IN THE GUT.

MARGARET 186

Ha! No bunions on me!

THE DOORS OPEN AND AVANA DUVAY STEPS OUT. A FEW OTHERS POKE THEIR HEADS OUT TO SEE.

AVANA 187

What is going on?! Margaret Manley?

MARGARET 188

Avana DuVay. I didn't know you were here.

AVANA 189

(TO OTHERS) It's okay, I got this.

(TO MARGARET) What are you doing here?

I'm getting married. Dr. James

Normand. He's a gyno. We met during

an exam. It was love at first sight.

\*

\*

MARGARET 190

How sweet. Well, I wish you all the--

AVANA SUDDENLY PULLS MARGARET INTO HER BOSOM.

MARGARET (CONT'D) 191

I was wrong. They're not implants.

AVANA 192

I feel like we're an oil painting of

this moment. Shh, your hair is so

loud. I do love this song, though.

SHE SINGS A MADE-UP SONG. BEN AND COCO EXCHANGE A LOOK.

BEN 193

Avana? Did you, by any chance, have

some of the wedding cake?

AVANA 194

Just a wittle bit of fwosting. (THEN)

Has the lake thawed? I feel like a swim.

SHE RUSHES OFF.

COCO 195

I'm on it.

COCO GOES AFTER HER. BEN WHEELS ON MARGARET.

BEN 196

You happy? Is that what you wanted?

MARGARET 197

I was hoping to get a look at her  
hysterectomy scar. (DELIGHTED) It was  
botched, you know.

BEN 198

Unbelievable. You come here, you ruin  
her wedding, all for something that  
happened a million years ago?

MARGARET 199

You know nothing about it.

BEN 200

I mean, yes, she stole your husband.  
That sucks. But at some point, you  
let it go. You move on.

MARGARET 201

You don't know! Jeffrey and I were in  
love. We had the perfect marriage.  
Then she came along. Avana, with her  
taut swimmer's body and condor-like  
wingspan. And ripped it all apart.

IN B.G., AVANA ROLLS PAST ON A CATERING CART. COCO FOLLOWS.

BEN 202

I'm sorry, Margaret. I am. But you  
can't go around poisoning everyone who  
ever did you wrong.

MARGARET 203

If someone takes a swing at me, I  
swing back. I speak my truth.

BEN 204

Yeah, and now you have a court-  
appointed babysitter.

IN B.G., COCO ROLLS PAST IN THE OPPOSITE DIRECTION WITH AVANA  
PUSHING HER.

BEN (CONT'D) 205

Look, Margaret, you're angry. And I  
get it. You've had a tough life.

MARGARET 206

Have I? How? How has it been tough?

BEN 207

Well... Four marriages. The last guy  
cleaned you out. You haven't made a  
movie in a while. It's got to hurt.

MARGARET 208

So, you googled me, and now you know  
what makes me tick? You understand  
the complex inner pains and pleasures  
of an older woman?

BEN 209

I understand I'm very frightened.



MARGARET 210

Of course you're frightened. The world  
is a tough place. And you're soft.

BEN 211

I'm tough when I need to be.

MARGARET 212

Sweetheart, the skin on Madonna's neck  
is "tough." I'm talking about gutsy.  
Brave. Saying what needs to be said.  
And that ain't you.

BEN 213

You know nothing about me.

MARGARET 214

No? You're in a bad relationship and  
you're doing nothing about it.

BEN 215

I know it's bad! And I am going to do  
something about it.

\*

MARGARET 216

No, you're not. Because you're soft.  
You're going to go home, make soft  
love to soft rock, have soft babies,  
then die in a soft coffin. Softee.  
You soft man.

BEN 217

You are such a... a...

MARGARET 218

Come on. Spit it out, Plushy.

AVANA CROSSES THROUGH PUSHING PAUL ON THE CART. COCO FOLLOWS. \*

PAUL 219 \*

Where exactly are we going? \*

AVANA 219A \*

Second star to the right and straight  
on till morning! \*

BEN 220 \*

You know, you make a big thing about  
"speaking the truth," but what's it  
gotten you? You live alone in your  
son's guest room, your own family would  
rather hire someone than spend a second  
with you. You say I'm soft, but I see  
it as kind, something you know nothing  
about because you've never done one  
kind thing in your life. (THEN) So go  
ahead. Poison everyone, go to jail. I  
don't care. I quit. I'm going home  
and I am breaking up with Marina.  
Yeah. How do you like that?

HE EXITS. AVANA RUSHES IN WITH COCO.

AVANA 221

Hey, did you know I had a  
hysterectomy?

SHE HIKES UP HER GOWN TO SHOW THEM. AVANA RUNS OFF. \*

CUT TO:

ACT THREE

SCENE J

INT. BEN'S APARTMENT - LATER (NIGHT 1)  
(Margaret, Ben, Coco, Marina)

MARINA PUTS THE FINISHING TOUCHES ON A ROMANTIC DINNER FOR TWO WHEN BEN ENTERS, DETERMINED.

BEN 222

Marina. Before you start in, I have  
to say something--

MARINA 223

Where's your skinny suit? Did you go  
shopping without me? \*

BEN 224

Marina. There's something important I  
have to say. (DEEP BREATH) Hoo, I'm a  
little nervous. I've thought about  
this for a long time. I've even  
rehearsed it in my head.

MARINA 225

(EXCITED) Oh my God. This is not  
happening with my hair like this!

SHE EXITS TO THE BEDROOM. AS BEN SIGHS, EXASPERATED,  
MARGARET AND COCO ENTER.

MARGARET 226

Hello, hello. I hope we're  
interrupting.

BEN 227  
Margaret?! What the hell are you  
doing here?! I thought you'd be  
arrested by now. \*

MARGARET 227B  
Why? I got your point. I went in  
there and got the cake myself. \*

BEN 227C  
So you threw it away? \*

MARGARET 227D  
I gave it to Mitzi as an apology. \*

BEN 227E  
What? Just get out of here! \*

MARGARET 228  
No. You're in a rotten relationship,  
so I'm here to help you kill your  
girlfriend. \*

COCO 229  
(CORRECTING) Dump your girlfriend.

MARGARET 230  
Dump your girlfriend. Where is she?

BEN 231  
In the other room. But I don't need  
your help. I can do this myself.

MARGARET 232  
No, you can't. Come on. It's my "one  
kind thing".

BEN 233

This isn't kind, it's insane.

COCO 234

You should let her. She's really good  
at breaking bad news. She's the one  
who told me my parents were getting  
divorced.

MARGARET 235

Well, who doesn't like getting mail at  
camp? Alright, let's do this thing.  
(CALLING) Ariana. Mary-Ann. (TO BEN)  
What's her name? Oh, I'll just make  
one up. (CALLING) Carol!

MARINA, NOW WEARING A FLORAL WREATH ON HER HEAD, ENTERS.

\*

MARINA 236

Oh my God! You invited all your  
friends and family for this. (TO  
MARGARET) You must be Ben's grandma.

\*

COCO 237

Great grandma.

BEN 238

(TO MARGARET) Look, this is not  
happening, alright?

MARGARET 239

Clearly.

MARINA 240

Ben, what's going on?

BEN 241

(TO MARGARET) It's like you have no  
boundaries. I can handle my own  
business.

MARGARET 242

I've handled your business.

BEN 243

You know what? Get out. I don't want  
you here. I don't want you locking me  
on balconies, sticking me with knives,  
and especially, grabbing my balls.

MARINA 244

Okay, this is, like, the worst  
proposal ever.

BEN 245

I'm not proposing, I'm breaking up  
with you!

MARINA 246

Breaking up?

MARGARET 247

My work here is done.

BEN 248

(STILL GOING STRONG) We're just not a  
good fit, Marina, and we both know it.  
But someone had to say it. And I hate  
soft rock. I hate it.

MARINA 249

You know, I felt bad I slept with your  
brother all those times, but not  
anymore!

SHE MARCHES OFF TO HER ROOM AND SLAMS THE DOOR.

MARGARET 250

Well, now I'm on the fence. She's  
fun!

DISSOLVE TO:

ACT THREE

SCENE K

INT. PENTHOUSE - LIVING ROOM/EXT. BALCONY - ANOTHER DAY (D2)  
(Margaret, Ben, Coco, Charles, Tom, Helmut)

\*

TOM SITS READING THE NEWSPAPER. BEN ENTERS OFF THE ELEVATOR.

TOM 251

Ah, good. You're here.

TOM EXITS INTO THE ELEVATOR. BEN SPOTS MARGARET ON THE  
BALCONY HAVING TEA. CHARLES AND COCO COME DOWN THE STAIRS.

COCO 252

Hey, the baby-sitter's back.

BEN 253

Yup. Got the whiskey and binkies  
ready to go. And there's my best  
friend. In your house.

CHARLES 254

Dude. Two words: Talking toilet. Two  
more words: Never leaving. (THEN)  
Now, I think I'll make a macchiato and  
throw it out. Because I can.

CHARLES EXITS TO THE KITCHEN.

COCO 255

So, how you feeling, post-girlfriend?

BEN 256

Good. Great. Sad. Free. Alone. So  
alone. But good!

COCO 257

Good.



BEN 258

(RE: MARGARET) Guess I should go jump  
into my "work". Or maybe just push it  
off the balcony.

COCO 259

Well, when you finish with your  
"work", you feel like grabbing a  
drink? Maybe Sherry Bar on East  
Eighty-Sixth?

BEN 260

With you?

COCO 261

I was just throwing it out there. But  
hey, if you don't want to--

BEN 262

No, no. That sounds great. I'd like  
that.

COCO 263

Oh. Good.

BEN / COCO 264

So, I guess I should... / Yep.

COULD IT BE? WAS THAT JUST A... SPARK? COCO EXITS TO THE  
KITCHEN AS BEN HEADS OUT ONTO THE BALCONY.

RESET TO:

EXT. BALCONY - CONTINUOUS (DAY 2)

MARGARET SITS ENJOYING HER TEA, WHEN BEN ENTERS.

BEN 265

So. What's on the menu for today? A little beheading? Some light asphyxiation? Oh -- I hear Maggie Smith is in town. Did you want to see if we could waterboard her?

MARGARET 266

You know, Benjamin, we've been through quite a bit, you and I. Don't you think we're past all that?

BEN 267

You're right. I apologize.

SHE PRODUCES A BRACELET OF SOME SORT.

MARGARET 268

Accepted. And to commemorate what is sure to be a long and mutually beneficial relationship, I got us a little something.

HE SITS AT THE TABLE. MARGARET PUTS IT ON HIS WRIST.

BEN 269

Friendship bracelets? Margaret Manley, I got to you, didn't I? Are you becoming... (MOCK GASP) soft?

MARGARET 270

Don't push it, Plushy.

BEN 271

Well, thank you. And thanks for  
helping me end it with Marina.

MARGARET 272

My pleasure. (THEN, RE: BRACELET)  
There.

BEN 273

I love it. Huh. It's caught on some  
kind of string, or... Wait a minute.

HE REALIZES: THE BRACELET IS A HANDCUFF, AND THE STRING IS A  
WIRE SECURING HIM TO THE TABLE. MARGARET GETS UP.

MARGARET 274

Have a nice day, counselor.

SHE EXITS, SHUTTING THE BALCONY DOORS ON HIM.

BEN 275

(CALLING) Margaret? Margaret! You're  
only hurting yourself, you know!

RESET TO:

INT. PENTHOUSE - LIVING ROOM - CONTINUOUS (DAY 2)

MARGARET 275A

Helmut, macht schnell! Martha

Stewart's trees need a little trim.

HELMUT ENTERS CARRYING A CHAINSAW. HE AND MARGARET EXIT.

SFX: THUNDER.

BEN 276

Friendship bracelets. How did I miss  
that?

CHARLES RIDES IN FROM THE KITCHEN ON A SCOOTER.

FADE OUT.

END OF SHOW