

TOAST

"ARDEN"

Story by

Scott Foley & Greg Grunberg

Written by

Scott Foley

Current Revisions by

Gregg Mettler

Directed by

Gail Mancuso

PRODUCTION DRAFT

4/12/16 Full White Draft

4/14/16 Full 1st Rev Blue Draft

4/14/16 2nd Rev Pink Draft (16, 16A, 17, 18, 18A, 22, 22A, 23, 23A, 24, 37, 37A)

4/14/16 3rd Rev Yellow Draft (10, 10A, 11, 12, 16, 16A, 18, 18A, 23, 23A, 24, 37, 37A, 42, 42A, 43, 43A, 50)

4/15/16 Full 4th Rev Green Draft

©2016, ABC Studios. All rights reserved. This material is the exclusive property of ABC Studios and is intended solely for the use of its personnel. Distribution to unauthorized persons or reproduction, in whole or in part, without the written consent of ABC Studios is strictly prohibited.

TOAST

Pilot

Production Schedule CBS Radford Studios - Stage 19

as of: 4/14/16

FRIDAY	APRIL 15, 2016	STAGE 19
11:30 am –	Crew Call	
12:00pm – 3:30pm	Camera Refresh Scenes D,H, S, V, Tag-A, J,M,Q,B	
3:30pm – 4:00pm	Hair/Make-up/Wardrobe	
4:00pm – 5:00pm	Dinner	
5:00pm – 5:30pm	Hair/Make-up/Costumes	
5:30pm – 5:55pm	Cast Speed Read	
5:55pm – 6:00pm	Cast Intros	
6:00pm – TBD	<u>SHOOT AUDIENCE SHOW</u>	
	Pick-ups (if necessary)	

TOAST

"ARDEN"

Cast List

JULIE.....Tessa Ferrer
PAGE.....Jerrika Hinton
MAX.....Jono Kenyon
ARDEN.....Punam Patel
VINCE.....Brooks Wheelan
EARL.....Frankie Faison
MARGIE.....Telma Hopkins
ELDERLY MAN.....Jeris Lee Poindexter
ELDERLY WOMAN.....Emily Yancy
ZACH.....Brett Pierce

TOAST

PILOT - "Arden"
April 15, 2016

4th Rev Production Draft (GREEN)
Short Rundown

<p><u>COLD OPEN</u> (1-4) INT. RESTAURANT MENS ROOM - NIGHT - PRESENT (Arden, Max, Page) END OF COLD OPEN</p>				
<p><u>ACT ONE, SCENE A</u> (5-9) INT. RESTAURANT - NIGHT - PRESENT (Arden, Earl, Julie, Margie, Max, Page, Elderly Man, Elderly Woman, Extras)</p>				
<p><u>ACT ONE, SCENE B</u> (10-14) INT. EARL'S CAR DEALERSHIP - MORNING - FLASHBACK (Arden, Earl, Page)</p>				
<p><u>ACT ONE, SCENE C</u> (15) INT. RESTAURANT - NIGHT - PRESENT (Arden, Earl, Julie, Margie, Max, Page, Elderly Man, Elderly Woman, Extras)</p>				
<p><u>ACT ONE, SCENE D</u> (16-19) INT. MAX AND JULIE'S CAFÉ - MORNING - FLASHBACK (Arden, Julie, Max, Page, Vince, Zach, Extras, Passing Guy)</p>				
<p><u>ACT ONE, SCENE E</u> (20) INT. RESTAURANT - NIGHT - PRESENT (Arden, Earl, Julie, Margie, Max, Page, Elderly Man, Elderly Woman, Extras)</p>				
<p><u>ACT ONE, SCENE H</u> (21-24) INT. MAX AND JULIE'S CAFÉ - MORNING - FLASHBACK (Arden, Julie, Max, Page, Vince, Zach, Extras, Female Customer, Another Female Customer)</p>				
<p><u>ACT ONE, SCENE J</u> (25) INT. STORAGE ROOM - MORNING - MOMENTS LATER - FLASHBACK (Max, Page)</p>				
<p><u>ACT ONE, SCENE K</u> (26) INT. RESTAURANT - NIGHT - PRESENT (Arden, Earl, Julie, Margie, Max, Page, Elderly Man, Elderly Woman, Extras) END OF ACT ONE</p>				
<p><u>ACT TWO, SCENE L</u> (27-29) INT. RESTAURANT - NIGHT - PRESENT</p>				

(Arden, Earl, Julie, Margie, Max, Page, Elderly Man, Elderly Woman, Extras)				
<u>ACT TWO, SCENE M</u> (30-33) INT. CAFÉ STORAGE ROOM - MORNING - FLASHBACK (Max, Page)				
<u>ACT TWO, SCENE P</u> (34) INT. RESTAURANT - NIGHT - PRESENT (Arden, Earl, Julie, Margie, Max, Page, Elderly Man, Elderly Woman, Extras)				
<u>ACT TWO, SCENE Q</u> (35) INT. STORAGE ROOM - MORNING - FLASHBACK (Max, Page)				
<u>ACT TWO, SCENE R</u> (36) INT. RESTAURANT - NIGHT - PRESENT (Arden, Earl, Julie, Margie, Max, Page, Elderly Man, Elderly Woman, Extras)				
<u>ACT TWO, SCENE S</u> (37) INT. MAX AND JULIE'S CAFÉ - MORNING - FLASHBACK (Julie, Max, Page, Extras)				
<u>ACT TWO, SCENE T</u> (38) INT. RESTAURANT - NIGHT - PRESENT (Arden, Earl, Julie, Margie, Max, Page, Elderly Man, Elderly Woman, Extras) END OF ACT TWO				
<u>ACT THREE, SCENE U</u> (39-41) INT. RESTAURANT - NIGHT - PRESENT (Arden, Earl, Julie, Margie, Elderly Man, Elderly Woman, Extras)				
<u>ACT THREE, SCENE V</u> (42-43) INT. MAX AND JULIE'S CAFÉ - MORNING - FLASHBACK (Arden, Julie, Max, Page, Vince, Extras)				
<u>ACT THREE, SCENE W</u> (44) INT. RESTAURANT - NIGHT - PRESENT (Arden, Earl, Julie, Margie, Elderly Man, Elderly Woman, Extras)				
<u>ACT THREE, SCENE X</u> (45-46) INT. RESTAURANT MENS ROOM - NIGHT - PRESENT (Arden, Max, Page)				
<u>ACT THREE, SCENE Y</u> (47-49) INT. RESTAURANT - NIGHT - MOMENTS LATER - PRESENT (Arden, Earl, Julie, Margie, Max, Page, Vince, Elderly Man, Elderly Woman, Extras) END OF ACT THREE				

<p>TAG A (50-51) INT. MAX AND JULIE'S CAFÉ - MORNING - FLASHBACK (Arden, Julie, Max, Page, Vince, Extras)</p>				
<p>TAG B (52) INT. RESTAURANT - NIGHT - PRESENT (Arden, Earl, Julie, Margie, Max, Page, Elderly Man, Elderly Woman, Extras) END OF SHOW</p>				

COLD OPEN

FADE IN:

INT. RESTAURANT MENS ROOM - NIGHT - PRESENT
(ARDEN, MAX, PAGE)

FROM OUTSIDE WE HEAR THE FAINT MURMUR OF A PARTY IN PROGRESS.
PAGE SANDERS ENTERS, A VISION IN HER DRESS. SHE LOOKS AROUND.

PAGE

Max? Are you in here? 1

MAX

(FROM INSIDE STALL) No... 2

UNDER THE STALL DOOR, WE SEE MAX'S FEET RISE UP SO THAT SHE
CAN'T SEE THEM. PAGE PUSHES THE STALL DOOR OPEN, REVEALING
MAX LEEDS, FULLY-CLOTHED, SITTING ON A TOILET. HE IS LATE
20'S, CHARMING AND, RIGHT NOW, DEEPLY TROUBLED.

PAGE

(LAUGHS, THEN) Max, what are you doing? 3

Come back to the rehearsal dinner,
everyone's waiting.

MAX

I would love to, I would. I just have 4

one teeny-tiny concern: Your parents
hate me and would be happier if you
married someone who wasn't a giant
white giraffe. (THEN) Their words, not
mine.

PAGE

Come on, I saw you and my dad talking. 5
It looked like things were going well.

MAX

They were. But then he said peach 6
cobbler was the best dessert. And I had
to stand up for figgy pudding!

PAGE

Babe... Why...? 7

MAX

Because it's figgy pudding over peach 8
cobbler all day long, sister.

PAGE

Look, we just have to get through 9
tonight and the wedding tomorrow and it
won't matter anymore.

MAX

But after that, they're stuck with me 10
for good. What if they never accept me?

PAGE

Max, okay, you know how sexy I think it 11
is when you lose it, but we don't have
time for that right now. Just go out
there and be yourself. But maybe a
little less British.

MAX

Have you gone off your trolley? 12

PAGE

Like that. Don't say that. And if you 13
need water, just say, "I'd like some
water." Don't be all (BRITISH ACCENT)
"water."

MAX

(BAD AMERICAN ACCENT) Water. 14

PAGE

Now it sounds like you're mocking us. 15
Come on.

MAX

Look, I know you and your parents are 16
like some weird team I can't get on,
but if they start giving me a hard time
tonight, could you stand up for me?

PAGE

Yes! If that's important to you, of 17
course. I'll just do it in an email two
weeks from now.

MAX

I'm serious! 18

PAGE

Sorry! That's how the team works! (OFF 19
HIS LOOK) Please, Max. We're so close.

MAX

(COMING AROUND) I've wanted to marry 20
you from the moment I saw you.

(MORE)

MAX (CONT'D)

I promise I won't ruin the wedding
you've always dreamed of.

JUST THEN, THE DOOR FLIES OPEN AND A WOMAN RUSHES IN AND VOMITS. AFTER A BEAT, SHE LIFTS HER HEAD UP, AND SMILES.

ARDEN

Haaaay! 21

THIS IS ARDEN, PAGE'S BEST FRIEND. SHE'S LOUD, CONFIDENT, AND, RIGHT NOW, WASTED.

MAX

Arden however... 22

PAGE

Arden could ruin this. 23

ARDEN

Ruin what? 24

FADE OUT.

END OF COLD OPEN

ACT ONE

SCENE A

INT. RESTAURANT - NIGHT - PRESENT

(ARDEN, EARL, JULIE, MARGIE, MAX, PAGE, ELDERLY
MAN, ELDERLY WOMAN, EXTRAS)

A LARGE PATIO IS OUR HOME FOR THE EVENING. IVY-COVERED BRICK
WALLS, STRING LIGHTS ABOVE, WHITE TABLECLOTHS, AND PERFECTLY
PROPORTIONED CENTERPIECES EXUDE AN AIR OF FORETHOUGHT AND,
YES, MONEY. A MUSICIAN PLAYS MUSIC FOR ATMOSPHERE.

MAX AND PAGE ESCORT A TIPSY ARDEN OUT OF THE RESTROOM.

PAGE

Arden, you are getting very, very close 25
to being the worst maid of honor in the
history of time.

ARDEN

(TO ELDERLY MAN, FLIRTY) Hey, Uncle 26
Ray. (TO PAGE) Unkie Ray's cute and he
seems unhappy in his marriage. File
that one away. (MIMES PUTTING A NOTE
DOWN HER CLEAVAGE) Boop.

JULIE COMES OVER. SHE'S MAX'S BEST FRIEND AND BUSINESS
PARTNER.

ARDEN (CONT'D)

There's my drinking buddy! This pretty 27
lady hooked me up with a bunch of
shots!

PAGE

Julie, why would you get her drunk? 28

JULIE

I was sick of explaining why I didn't 29
have a plus-one, so I created a bigger
humiliation. (THEN) Oh, and I tracked
down Vince for you. He's super psyched
to be your best man. He was just really
high and thought this was tomorrow.

MAX

Well did you tell him? 30

JULIE

Yeah. He thought it was hilarious. And 31
then there was a lot of coughing.

MAX

Lovely. My best man is stoned off his 32
gourd and your maid of honor is cupping
my ass.

ARDEN

You were right, Page. Nice and tight. 33

JULIE

(TO MAX AND PAGE, RE: ARDEN) It's my 34
fault, I'll watch the baby.

ARDEN

I'm not a baby -- oo look, that old 35
lady has whiskers like a kitty cat.

JULIE LEADS ARDEN OFF.

ANGLE ON: PAGE'S PARENTS AT A TABLE: EARL (60'S, SELF-MADE, BOMBASTIC) AND MARGIE (60'S, STYLISH, JUDGEMENTAL).

EARL

Figgy pudding? What the hell is figgy pudding? 36

MARGIE

I don't know, Earl. What am I, Google? 37
(THEN) I think you scared him off.

EARL

Oh, I did. He ran off to the bathroom 38
like a big white giraffe.

THEY LAUGH AS MAX AND PAGE WALK UP.

PAGE

Look who I found, he was just getting a 39
little air. Right, babe?

MAX

Yes, I'm a lover of air. (OFF PAGE'S 40
LOOK) What about you, Earl? (REACHING)
Do you like... air?

EARL

(STARING HIM DOWN) What the hell kind 41
of question is that, Figgy? Yup. That's
your name now. Figgy.

MAX DEFLATES. JULIE RUSHES UP TO THEM.

JULIE

Hey, so I took care of the Arden 42
situation.

(MORE)

JULIE (CONT'D)

I gave her some graham crackers and my iPad and told her we'd be landing in three hours.

A LOUD SERIES OF "TINGS!" RING THROUGH THE ROOM. ALL EYES TURN TO SEE ARDEN, IN FRONT OF A MICROPHONE, CLINKING A GLASS OF CHAMPAGNE.

ARDEN

Ding, ding, ding, ding, ding! 43

JULIE

Crap. I bet my iPad's in the fountain. 44

ARDEN

Hello people! Hi. I want to take this 45
opportunity to welcome everybody to the
night before the big night, when the
wedding gets married! I'm Page's life
long best friend Arden. And I thought
it would be fun to tell a little story
about the day I got Max and Page
together! That's right, ding-dongs.
You're all here because of me.

PAGE

(YELLS TO ARDEN) Um Ards, maybe tell a 46
different story? (POINTED) Please.

ARDEN

I already wrote down my talking points. 47
(PATS DOWN BODY) The paper's somewhere
in my Spanxs.

MARGIE (O.S.)

We wanna hear it! 48

PAGE TURNS TO SEE IT'S MARGIE.

PAGE

You really don't. 49

MARGIE

Well, now I definitely do. 50

ARDEN

Anyway, as many of you know, I am a 51
highly respected middle school
principal. (NOTICING) Hey! You guys in
the back! One-two-three, eyes on me!
(THEN) Anyway, two years ago I had to
play hooky because Page called me
freaking out that she needed me to help
her buy--

PAGE

Arden! 52

ARDEN

...a cute blouse! 53

FLASHBACK TO:

ACT ONE

SCENE B

INT. EARL'S CAR DEALERSHIP - MORNING - FLASHBACK
(ARDEN, EARL, PAGE)

CHYRON: TWO YEARS EARLIER

WE'RE IN PAGE'S GLASS-WALLED OFFICE IN A SLICK, HIGH-END CAR DEALERSHIP. PAGE IS AT HER DESK. ARDEN STANDS OPPOSITE HER.

ARDEN

...pregnancy test? 54

PAGE

Lower your voice! 55

ARDEN

You can't be pregnant today! I'm 56
officially divorced, we were gonna go
out and get me sex! Today was supposed
to be my sex day!

PAGE

Blame it on Bradley. 57

ARDEN

(DISGUSTED) Of all the hot guys in *
Austin, Texas... Bradley?! Why would *
you hook up with Bradley again? Ever
again? Ever? Again? Bradley? Why? Why?!
The shame...

PAGE

I know, but it's just like... you know
how you have a shirt that you throw
away and then you miss it so you take
it out of the trash and try it on
again?

ARDEN

You slept with Bradley in that ugly red
shirt?!

58

PAGE

I wanted to give him one more chance. 59

Everything about him fits so perfectly
into my life. Except I hate him.

ARDEN

Fine. Let's just run across the street 64

to the pharmacy, and then try to
salvage what's left of my sex day.

PAGE

I can't go to the one across from my dad's dealership! Every time I buy tampons there I bump into Carl, from service -- it's like clockwork.
(REALIZES) Oh my God, Carl must know I'm late, too!

ARDEN

Why are you being so paranoid? 66

OVER THE FOLLOWING: PAGE PACKS UP HER THINGS TO LEAVE...

PAGE

Hello! (RE: SELF) Only child! They expect me to be perfect. And it's not gonna go over well if they find out I made some drunk sorority girl mistake. 67

ARDEN

I'm not gonna stand here and let you insult drunk sorority girls. (THEN)
Let's go get that pregnancy test. 70

PAGE AND ARDEN START TO LEAVE AS EARL ENTERS, OVERHEARING THIS.

EARL
Pregnancy test?! 71

EARL EYES PAGE.

PAGE
Uhh... 72

ARDEN
It's for me. I hooked up with my ex- 73
boyfriend even though he's disgusting,
and I regret it, and I feel so much...
(LOOKS AT PAGE) shame.

PAGE
(TO ARDEN) Why would you include those 74
specific details?

ARDEN
Honesty's always best. 75

EARL
(TO ARDEN) I pray for your daddy. 76

ARDEN
I don't think you guys have the same 77
God, but that's sweet.

PAGE
I'll be back in a little while, dad. 78

EARL
(TO PAGE) Honey, I need you here. 79

PAGE
Okay... (TO ARDEN) I guess we can do 80
this later.

ARDEN

Actually, I need her to come with me 81
right now. I'm crampy and bloated and
my boobs are too sore to drive--

EARL

Okay, I don't need to hear your lady 82
business. Just be back in an hour for
the sales meeting...

PAGE USHERS ARDEN OUT.

PAGE

(TO ARDEN) Come on. 83

ARDEN

(PLAYING IT UP) Ow. They're so sore. 84

FLASH FORWARD TO:

ACT ONE

SCENE C

INT. RESTAURANT - NIGHT - PRESENT

(ARDEN, EARL, JULIE, MARGIE, MAX, PAGE, ELDERLY
MAN, ELDERLY WOMAN, EXTRAS)

ARDEN STANDS IN FRONT OF THE ROOM WITH THE MICROPHONE.

ARDEN

So, while Page and I went and bought a 85
cute blouse... that came in a two pack,
in case the first one fell in the
toilet...

PAGE

Arden! 86

ARDEN

I know, I'm killing this. (BACK TO 87
AUDIENCE) ...Max was in his cafe,
waiting for his life to change.
(WHISPERS) And he didn't even know it.
Everybody say "aww." Aww... (THEN)
You're not saying it! Say it! (THEY
AWW) Good.

FLASHBACK TO:

JULIE

Did she ask you about your embarrassing
family?

MAX

(RELUCTANTLY) Yes...

JULIE

Max. You can't hit the panic button
every time someone asks about them.
That's just messed up.

*
*
*
*
*
*
*

MAX

Oh, like you've got it all figured out. 93

JULIE

I do. I'm happy and stable and totally
have my life together. (VOICE CRACKING)
Oh my God, I can't even get through
that sentence.

MAX

Look, there's a reason I never tell 95
women about my family anymore. The nice
ones stay til the end of dinner. The
really nice ones have sex with me and
then never talk to me again. It hurts.

JULIE

Aww, women sleep with you then leave. I 96 *
bet you're the only one in that support *
group. *

VINCE ENTERS IN A T-SHIRT, CARGO SHORTS, AND FLIP-FLOPS.

VINCE

(TO MAX) Dude, what happened? I wanted
to have breakfast with Hot Boobs Big
Lawyer. I planned my whole schedule
around it.

MAX

What else did you have to do today? 98

VINCE

Well, nothing now. 99

JULIE

(RE: MAX) He bailed, as usual. 100

VINCE

Max, you gotta stop with that. You're, 101 *
like, awesome. I know there's a girl *
out there for you. *

JULIE

Listen to him. For once, he's a hundred 104
percent right.

VINCE

But until then, just go out and blast 105 *
some fresh tail. *

JULIE

What?! No! No tail! He's trying to meet 106
someone. Make a connection.

VINCE

Yeah. We're saying the exact same 107
thing.

TOAST Pilot - "Arden"

Full 4th Rev. Production Draft - GREEN 4/15/16

18A
(I/D)

ANGLE ON: THE FRONT DOOR. PAGE AND ARDEN ENTER AND HEAD FOR THE COUNTER. PAGE FREEZES. SHE HAS A BAG FROM THE PHARMACY.

ARDEN

What are we doing? I really wanna get 108 *

back to my day of sex. *

PAGE

I need coffee. You can't take a 109 *

pregnancy test if you don't have to *

pee.

ARDEN

I don't wanna brag, but I can always 110

pee. (THEN) Whoa, there are lots of

cute men in here.

SHE TRIES TO MAKE EYE CONTACT WITH A PASSING GUY WHOSE EYES ARE GLUED TO HIS PHONE.

ARDEN (CONT'D)

(TO GUY) Hi. You on Tinder? If you want 111

me, you better wipe right.

THE GUY LOOKS FRIGHTENED AND WALKS AWAY.

PAGE

I think you mean "swipe right."

ARDEN

Oh... (THEN, COVERING) Well, if he 112

wants me, he also better wipe right.

(THEN) I'll go get us some coffees.

FLASH FORWARD TO:

ACT ONE

SCENE E

INT. RESTAURANT - NIGHT - PRESENT

(ARDEN, EARL, JULIE, MARGIE, MAX, PAGE, ELDERLY
MAN, ELDERLY WOMAN, EXTRAS)

ARDEN IS STILL ON THE MIC.

ARDEN

While Page was drinking her coffee so 114
that she could pee on her... cute
blouse, I was getting tons of attention
from the boys.

FLASHBACK TO:

ACT ONE

SCENE H

INT. MAX AND JULIE'S CAFE - MORNING - FLASHBACK
(ARDEN, JULIE, MAX, PAGE, VINCE, ZACH, EXTRAS,
FEMALE CUSTOMER, ANOTHER FEMALE CUSTOMER)

ARDEN STANDS ALONE, EYEING A TALL, HANDSOME GUY (ZACH) IN A
TANK TOP WHO FACES AWAY FROM HER. SHE HOLDS A CHAI LATTE.

ARDEN

(TO HERSELF) Hi... Hello... Hi... Hey-
ya...? Just say "Hi" and get it over
with.

ARDEN APPROACHES ZACH.

ARDEN (CONT'D)

Hi-lo-hey-hi.

115

ZACH TURNS AROUND.

ZACH

Ms. Kamdar?

ARDEN

Zach Baylor? Wow. You got taller since
you graduated from my school.

116 *

ZACH

Wait. Were you trying to pick me up?

ARDEN

No! I was your principal! And please
don't tell your parents this happened.

PAGE WAVES ARDEN OVER TO HER BY THE BATHROOM WHERE SHE WAITS
BY THE CLOSED DOOR. PAGE HAS THE BAG FROM THE PHARMACY.

PAGE

Arden! Why is one of the tests missing? 121 *

ARDEN

I couldn't find a stirrer. (HOLDS UP 122
CUP) Good news is, my chai latte is not
pregnant.

PAGE

(KNOCKING ON THE DOOR) Come on! (TURNS 123
TO ARDEN) I am dying here and this
chick is taking forever.

WHILE PAGE IS DISTRACTED, THE BATHROOM DOOR OPENS. A FEMALE
CUSTOMER WALKS OUT AND ANOTHER FEMALE CUSTOMER ENTERS.

PAGE (CONT'D)

This is a nightmare! 124 *

PAGE GRITS HER TEETH.

ARDEN

I know, right? What if I never have sex 125 *
again? What if no one wants to do me
and my hooha dries up and blows away
like a tumble- hooha.

PAGE

Ards, it's happening! 125

ARDEN

God, you're so annoying when you're 126
pregnant. (THEN, SEES STORAGE ROOM)

Just go in the storage room. *

ARDEN POURS HER TEA INTO A PLANT AND HANDS PAGE THE CUP. *

PAGE

What?! No way! I am not the kind of	127	*
person who would ever do something like		*
that! (BEAT, THEN, TRYING TO HOLD IT)		*
People change. Guard the door.		*

PAGE SCURRIES INTO THE STORAGE ROOM WHILE ARDEN STANDS GUARD. *
JUST THEN, VINCE COMES WALKING OVER.

ARDEN

Sorry, you can't go in there right now. 131

VINCE

Oh, no, see, my friends own this place 132
and they hate when I mooch the food,
which I totally respect. So I was gonna
hide in there and mooch the food.

ARDEN

Oh. So you, like... don't have a job.

(THEN, SEXY) Hi. Hello. Hey-ya.

VINCE

(LOOKS AROUND) What's going on here...?

ARDEN

I'm trying to flirt. Can't you tell
this is hot flirting?

VINCE

No, I really can't. But... hey-ya.

ARDEN

Hey-ya. (AWKWARD BEAT, THEN) Look, I've clearly been out of the game for a while, so I'm just gonna ask: How would you feel about throwing down with a sexually-frustrated divorcee?

VINCE

Umm... That's my wheelhouse.

ARDEN

Really? Good. And just so you know, I might be really bad in bed.

VINCE

I was just gonna say the same thing to you.

ARDEN

(INTO IT) Oh. What happens now?

VINCE

Uhh, I take you upstairs and show you the wheelhouse.

ARDEN

Okay!

VINCE HEADS UP THE STAIRS. ARDEN FOLLOWS.

CUT TO:

ACT ONE

SCENE J

INT. STORAGE ROOM - MORNING - MOMENTS LATER - FLASHBACK
(MAX, PAGE)

PAGE SQUATS DOWN. SHE HAS THE PREGNANCY TEST IN HER HAND.

PAGE

(TO HERSELF) What has become of you, 142

Page? You went to Georgetown.

PAGE SLIDES THE CUP BENEATH HER. MAX ENTERS!

MAX

Oh God! 143

PAGE

Oh no!!! 144

STARTLED, PAGE FLINGS THE PREGNANCY TEST.

FLASH FORWARD TO:

ACT ONE

SCENE K

INT. RESTAURANT - NIGHT - PRESENT
(ARDEN, EARL, JULIE, MARGIE, MAX, PAGE, ELDERLY
MAN, ELDERLY WOMAN, EXTRAS)

ARDEN ON THE MIC.

ARDEN

That's your meet-cute right there, 145
bitches. And with that, I think you've
earned a Rihanna break.

ARDEN DANCES AROUND LIKE RIHANNA.

ARDEN (CONT'D)

(SINGING) *Rihanna! Rihanna! Rihanna!* 146

ANGLE ON: PAGE.

PAGE

She's dancing with her eyes closed. I 147
think I can get the mic.

AS PAGE RUSHES TOWARDS HER, WE...

FADE OUT:

END OF ACT ONE

ACT TWO

SCENE L

FADE IN:

INT. RESTAURANT - NIGHT - PRESENT

(ARDEN, EARL, JULIE, MARGIE, MAX, PAGE, ELDERLY
MAN, ELDERLY WOMAN, EXTRAS)

PAGE TRIES TO GET THE MIC AWAY FROM ARDEN.

PAGE

Arden, seriously, give it to me. 148

ARDEN

No. I don't want to. I like it. 149

JULIE APPROACHES WITH A GLASS OF CHAMPAGNE.

JULIE

(TO PAGE) I got this. (TO ARDEN) Hey 150

Arden. Look. The bubbles are saying

"Follow us... Swallow us..."

THIS CATCHES ARDEN'S EYE.

ARDEN

(REACHES FOR GLASS) Gimme. 151

JULIE LEADS HER AWAY.

PAGE

(TO CROWD) Thank you Arden for that 152

lovely one-woman show on the dangers of
open bars.

PAGE PUTS THE MIC DOWN AS MAX COMES OVER.

MAX

You're not going to believe this. I had 153
a nice moment with your father. All I
had to do was agree with his idea that
the homeless should be given fake jobs
in abandoned office buildings.

PAGE

That's fantastic. I mean, it's 154
deplorable, but fantastic!

JULIE COMES BACK IN.

JULIE

Arden's taken care of, I threw her in a 155
taxi and sent her home.

PAGE

Cool. Thank you. Now let's get this 156
dinner back on track.

THE SOUND OF SINGING FILLS THE ROOM. THEY LOOK OVER TO SEE
ARDEN BACK ON THE MIC. PAGE AND MAX SHARE A LOOK.

ARDEN

(SINGS) *I'm making up a song to get 157*
your attention! This is the song that
gets your attention!

JULIE

(TO MAX AND PAGE) I swear, I watched 158
her drive away. She must have thrown
herself out of a moving car.

ANGLE ON: ARDEN.

ARDEN

Hit the ground rolling, baby. That's

159

the key. Now, where was I?

FLASHBACK TO:

ACT TWO

SCENE M

INT. CAFE STORAGE ROOM - MORNING - FLASHBACK
(MAX, PAGE)

WE'RE BACK IN THE MOMENT WHERE MAX WALKS IN ON PAGE. SHE'S
STANDING UP, FACING AWAY FROM HIM, MORTIFIED.

PAGE

Oh my God, how much did you see? 160

MAX

(BLURTING) Just a little side-panty. 161

PAGE

I've never not peed in a toilet. Ever. 164

MAX

I'm just gonna... 165

HE UNFOLDS A YELLOW "CAUTION: WET FLOOR" SIGN (THE KIND WITH
THE STICK FIGURE MAN FALLING) AND PLACES IT IN FRONT OF HER.

MAX (CONT'D)

Sorry. It's the law. (THEN) Is that 166

your pregnancy test in my dark roast?

PAGE CAN'T HELP BUT LAUGH AT THE CIRCUMSTANCES.

PAGE

Yes. Look, I know you probably think 167 *

I'm the kind of person who pees in

people's storage rooms. *

MAX

Well, you were peeing in my storage *

room.

PAGE

It's only because I got together with *

my ex-boyfriend, which was a giant

mistake and now I'm three days late and

I'm talking about my period with a

total stranger.

MAX

Not total. I did see side-panty. And a 168

bit of tush. I didn't mention that

before. I felt I should.

PAGE SITS DOWN AND PUTS HER HEAD IN HER HANDS.

PAGE

I'm twenty six. I shouldn't be peeing 169 *

in a closet just to avoid getting

judged by my parents. I mean, I'm not

perfect, but I have to pretend that I

am, because we work together and live

together...

(MORE)

PAGE (CONT'D)

(GETTING UPSET) ...Oh my God I have the
most screwed up life in the world.

MAX

No, no, no. It's okay. Believe me, you
don't even have the most screwed up
life in this closet.

170

(MORE)

MAX (CONT'D)

My father's been in and out of prison since I was fifteen and my mom's on a street corner in Calgary trying to start her own religion.

PAGE

Are you serious? 171

MAX

I'm afraid so. My mother Anne is the founding and sole member of the Church of Anne of Latter Day Annes. 172

PAGE

Wow. You win. 173

MAX

See, you have nothing to feel bad about. My life is far more embarrassing. 174

PAGE

But that's not your life. That's their's. 175

THIS STRIKES MAX.

MAX

And don't you be so hard on yourself. 176
Everybody makes mistakes.

THEY STARE AT EACH OTHER FOR A BEAT. A LITTLE STARTLED BY HER FEELINGS, PAGE GETS UP TO GO.

PAGE

I really gotta go. I'm late. And I'm
late. 177

SHE HEADS FOR THE DOOR.

MAX

Wait. What's your name? 178

PAGE

Page. 179

MAX

I'm Max. 180

THEY STARE INTO EACH OTHER'S EYES AND THEN SUDDENLY RUSH
TOWARDS EACH OTHER AND KISS. MUSIC SWELLS.

SMASH FORWARD TO:

ACT TWO

SCENE P

INT. RESTAURANT - NIGHT - PRESENT

(ARDEN, EARL, JULIE, MARGIE, MAX, PAGE, ELDERLY
MAN, ELDERLY WOMAN, EXTRAS)

ARDEN STILL STANDS IN FRONT OF EVERYONE WITH THE MIC.

ARDEN

Okay, fine, they didn't mack like that. 181

But it would've been awesome-pants if

they did. It was more like--

FLASHBACK TO:

ACT TWO

SCENE Q

INT. STORAGE ROOM - MORNING - FLASHBACK
(MAX, PAGE)

WE'RE BACK IN THE MOMENT WHEN PAGE HEADS FOR THE DOOR.

MAX

Wait. What's your name? 182

PAGE

Page. 183

MAX

I'm Max. 184

THEY LOOK AT EACH OTHER FOR A BEAT. THEN MAX RIPS OFF A
BREAKAWAY T-SHIRT LIKE A MALE STRIPPER. THEY'RE SUDDENLY
BATHED IN RED LIGHT.

MUSIC CUE: "PONY" BY GINUWINE.

MAX DANCES FOR PAGE, WHO LOVES IT.

FLASH FORWARD TO:

ACT TWO

SCENE R

INT. RESTAURANT - NIGHT - PRESENT

(ARDEN, EARL, JULIE, MARGIE, MAX, PAGE, ELDERLY
MAN, ELDERLY WOMAN, EXTRAS)

ARDEN IS STILL ON THE MIC.

ARDEN

Fine, she just said, like, bye and left 185
to look for me. But what she didn't
know is that Max had fallen in love,
like, insta-tatiously.

FLASHBACK TO:

ACT TWO

SCENE S

INT. MAX AND JULIE'S CAFE - MORNING - FLASHBACK
(JULIE, MAX, PAGE, EXTRAS)

PAGE AND MAX EXIT THE STORAGE ROOM. PAGE APPROACHES JULIE,
WHO IS CLEANING OFF A TABLE.

PAGE

Hey, have you seen that girl I came in 186
here with? Brown hair, orange shirt...

JULIE

Oh, yeah, Vince took her upstairs. 187

PAGE TURNS TO MAX, CONFUSED.

PAGE

Who's Vince?

MAX

My roommate. And the man upstairs with 188
your friend having a good, old-
fashioned bonk.

PAGE

What?! She has my wallet so now I can't 189 *
go back to the drug store. (THEN, HAPPY *
FOR HER) But she did need that bonk. *

PAGE TAKES A SEAT. MAX PULLS JULIE AWAY AND WHISPERS TO HER. *

MAX

(CONSPIRATORIALLY) Keep her here. I'm
gonna run across the street and grab
her a new--

190 *

FLASH FORWARD TO:

ACT TWO

SCENE T

INT. RESTAURANT - NIGHT - PRESENT

(ARDEN, EARL, JULIE, MARGIE, MAX, PAGE, ELDERLY
MAN, ELDERLY WOMAN, EXTRAS)

ARDEN ON THE MIC.

ARDEN

--pregnancy test! For a girl he barely 191
knew! What a sweetie!

A SILENCE FALLS OVER THE ROOM. ARDEN REALIZES SHE SCREWED UP.
EARL AND MARGIE TURN THEIR GAZE ONTO PAGE.

ARDEN (CONT'D)

Uh-oh. More Rihanna? (SHEEPISH RIHANNA) 192
"Work? Work? Work?"

FADE OUT.

END OF ACT TWO

ACT THREE

SCENE U

INT. RESTAURANT - NIGHT - PRESENT
(ARDEN, EARL, JULIE, MARGIE, MAX, PAGE, ELDERLY
MAN, ELDERLY WOMAN, EXTRAS)

EARL AND MARGIE TURN TO MAX AND PAGE.

EARL

This is a hell of a time to be hearing 193
about a pregnancy scare, Page.

PAGE

I'm sorry. I didn't know how to tell 194
you.

MARGIE

Two years ago... so this was with 195
Bradley Newton?

PAGE NODS. THERE'S A LONG BEAT, THEN:

MARGIE (CONT'D)

Honey, you could've told us. We loved 196
us some Bradley Newton.

PAGE

Wait, what? 197

EARL

(TO MARGIE) Remember when he took us 198
horseback riding and cooked us dinner
over an open fire? Might have been the
best day of my life.

MARGIE

That was a real man. 199

MAX TURNS TO PAGE.

MAX

Are you gonna say something? 200

PAGE

(NERVOUS) Our team has very specific 201
rules about when we have a
confrontation.

MAX THROWS HIS HANDS UP IN THE AIR AND WALKS AWAY.

PAGE (CONT'D)

Max... 202

PAGE FOLLOWS AFTER MAX.

EARL

I'm telling you, Margie, if I close my 203
eyes I can still taste that barbecue.
That sauce.

MARGIE

And he was a black-doctor-cowboy. We're 204
never gonna find another one of those.

ANGLE ON: ARDEN SITS ON UNCLE RAY'S LAP NEXT TO THE ELDERLY
WOMAN, AUNT DOROTHY.

ARDEN

So, everyone's really mad at me right 205
now. But I can tell you guys are into
my story and want me to finish. (THEN)
By the way, is it cool if I sit here?

ELDERLY MAN

(EYEING CLEAVAGE) I'm fine with it. 206

ELDERLY WOMAN

Get your hand off her knee, Ray. 207

ARDEN

So, we've finally reached the part of 208
the story where the hero... is me. Page
wasn't seeing how amazing Max was.
Until she talked to me. Because me saw.
(NODS, COCKY) Me saw.

FLASHBACK TO:

ACT THREE

SCENE V

INT. MAX AND JULIE'S CAFE - MORNING - FLASHBACK
(ARDEN, JULIE, MAX, PAGE, VINCE, EXTRAS)

PAGE SITS AT THE COUNTER HAVING A COFFEE. JULIE APPROACHES.

JULIE

He's a great guy. (OFF PAGE'S LOOK)

Max.

PAGE

So are you and he...

JULIE

Ew. No. We're just friends and business
partners. Which means you can trust me
when I say he's the real deal.

210 *

PAGE

He does seem really cool. We were
talking about his dad in prison and
Anne of the Latter Day Annes...

211

JULIE

He told you about his family? 212

PAGE

Yeah. 213

JULIE

Wow. 214

MAX RUNS BACK IN WITH A BAG FROM THE PHARMACY.

MAX

Page! Cool, you're still here. I wanted 215
to do something nice since you're
having such a tough day so I got you a *
new pregnancy test.

PAGE IS TOUCHED BY THIS.

PAGE *

Wow. *

MAX

I was a little embarrassed. So, I also
bought a back scratcher, some Tic-Tocs,
and... this delightful children's *
Halloween costume.

JULIE

(TO PAGE) See...

ARDEN COMES DOWN THE FIRST TWO STEPS - WITH SEX HAIR AND HER
CLOTHES ASKEW. SHE ANNOUNCES:

ARDEN

(FLOATING ON AIR) Page! Page! I had 216
sex!

VINCE APPEARS BEHIND HER.

VINCE

With me! (QUIET, TO ARDEN) That was
really special.

ARDEN PATS HIM ON THE SHOULDER. *

ARDEN

*

It was a one time thing.

*

VINCE

*

So you just used me for my body?

ARDEN

Yes.

VINCE

(THINKS IT OVER FOR A BEAT, THEN)

Score.

FLASH FORWARD TO:

ACT THREE

SCENE W

INT. RESTAURANT - NIGHT - PRESENT

(ARDEN, EARL, JULIE, MARGIE, ELDERLY MAN, ELDERLY WOMAN, EXTRAS)

ARDEN IS STILL ON THE ELDERLY MAN'S LAP.

ARDEN

That's right. I was totally there for 217
her! Big win for me, guys. This is
basically *my* wedding!

CUT TO:

ACT THREE

SCENE X

INT. RESTAURANT MENS ROOM - NIGHT - PRESENT
(ARDEN, MAX, PAGE)

PAGE ENTERS AND FINDS MAX SPLASHING HIS FACE WITH WATER.

PAGE

Max... Are you okay? 218

MAX

No! I'm not okay! This isn't going to 219
work! I'm never gonna be a black-doctor-
cowboy, no matter how much I try. I'm
gonna go oh-for-three and we know it.
(THEN) How come you didn't defend me to
your parents?!

PAGE

I don't know! I have no problem 220
speaking up in every other part of my
life. But with them, it's like...
(FRUSTRATED) Ahhh!

MAX

Page, we are about to get married. 221
Please. It's now or never.

THIS HANGS IN THE AIR FOR A SECOND. THEN ARDEN SLOWLY PEERS
AROUND THE CORNER.

ARDEN

(CONCERNED) Hey guys...

222

ARDEN REVEALS THE MICROPHONE WITH EXCITEMENT.

ARDEN (CONT'D)

(INTO MIC) I found 'em, everybody! (TO
PAGE AND MAX) We're all waiting. What's
the update?

223

ARDEN HOLDS THE MICROPHONE OUT TOWARDS THEM. OFF PAGE'S
LOOK...

CUT TO:

ACT THREE

SCENE Y

INT. RESTAURANT - NIGHT - MOMENTS LATER - PRESENT
(ARDEN, EARL, JULIE, MARGIE, MAX, PAGE, VINCE,
ELDERLY MAN, ELDERLY WOMAN, EXTRAS)

PAGE STANDS IN FRONT OF EVERYONE WITH THE MIC. ARDEN LINGERS
AT HER SIDE.

PAGE

Hello everyone. There's something I 224
need to say that I should have said a
long time ago. Tomorrow, I am marrying
Max. Who I love for so many reasons.
But apparently not everyone understands
my choice. So, dad, you sell cars...
Let me put this in your language. I
know Max isn't the kind of car you
think you want, he's not the make, the
model... the color... But he's the best
car on the lot. Because he's always
gonna keep me warm and happy.

ANGLE ON: EARL AND MARGIE. WE SEE THAT SHE HAS THEIR
ATTENTION.

PAGE (CONT'D)

He'll take me everywhere I wanna go and 225
I know I can always depend on him.

ARDEN

(LEANS IN TO MIC) And he's fun to 226
drive! I've heard the stories!

PAGE MOVES TO MAX AND TAKES HIS HANDS.

PAGE

Max is the car I want. He's my safe 227
place. And I can't wait to spend the
rest of my life with him.

MAX

You know what I just realized? I don't 228
care what they think. I care what you
think. Because we're starting our own
team.

THEY KISS.

MAX (CONT'D)

(INTO HER EAR SOFTLY) But I would 229
really like to be on their team too if
you could work it out.

ARDEN LEANS IN TO THE MIC THAT PAGE IS STILL HOLDING.

ARDEN

...So raise those glasses... To my 230
favorite couple in the world, Pax and
Mage!

EVERYBODY

Cheers! 231

EVERYBODY RAISES THEIR GLASS AND CLINKS. ANGLE ON: EARL AND
MARGIE CLINKING THEIR GLASSES.

MARGIE

That was really sweet. 232

EARL

Yeah. (THEN) Think we can get him 233
deported?

MARGIE

Oh, Earl... Not before tomorrow. 234

ANGLE ON: MAX AND PAGE.

MAX

I feel like we're back on track. And 235
Arden's definitely done talking.

REVEAL ARDEN ASLEEP, HUGGING A BOTTLE OF CHAMPAGNE LIKE A
TEDDY BEAR.

PAGE

So, we survived that. 236

JUST THEN, A LOUD SERIES OF TINGS!" RING THROUGH THE ROOM.
THEY LOOK TO THE FRONT OF THE ROOM AND SEE VINCE ON THE MIC.

VINCE

Hey gang. I'm Vince, the best man. I've 237
got some crazy stories about my bro
Max. But before I go any further... is
anyone here an officer of the law?

ON MAX AND PAGE'S CONCERN...

END OF ACT THREE

TAG A

INT. MAX AND JULIE'S CAFE - MORNING - FLASHBACK
(ARDEN, JULIE, MAX, PAGE, VINCE, EXTRAS) 240 *

PAGE AND MAX SIT ACROSS FROM EACH OTHER. THE PREGNANCY TEST
IS ON THE BAR BETWEEN THEM. *

PAGE

(NERVOUSLY) So... Not your typical 241
first date.

MAX *

(RE: PREGNANCY TEST) Yeah, there's
usually not one of those. *

PAGE *

Or all of these. *

REVEAL: ARDEN, JULIE, AND VINCE HOVERING OVER THEM. *

MAX

By the way, no matter what that thing 242
says, I'm in for a second date. *

PAGE

I'd really like that. 243 *

ARDEN *

(RE: PREGNANCY TEST) Guys, turn it over
already. It's been three minutes. *

PAGE *

I can't look.

MAX

Neither can I. 244

JULIE PICKS UP THE PREGNANCY TEST AND FLIPS IT OVER.

JULIE

(READING) You guys... It's a girl. 245

PAGE/MAX

What?! 246

JULIE

It doesn't tell you that, you
dumbasses! It's negative. 247

PAGE/MAX

Woo!/Yes! 248

THEY ALL CELEBRATE, AS WE... *

FLASH FORWARD TO:

TAG B

INT. RESTAURANT - NIGHT - PRESENT

(ARDEN, EARL, JULIE, MARGIE, MAX, PAGE, ELDERLY
MAN, ELDERLY WOMAN, EXTRAS)

ARDEN IS BACK ON THE ELDERLY MAN'S LAP.

ARDEN

... So they went out for cocktails and
then, a few weeks later, they did it.
In his car. Outside a Benihana. (THEN)
Are you guys hungry? Hey, I know! Let's
go to IHOP!

249

FADE OUT.

END OF SHOW

*