UNTITLED MARK REISMAN PROJECT

"Pilot"

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ACT ONE

SCENE A

FADE IN:

INT. OUTER OFFICE - MORNING

BEHIND THE DESK IS EDEN, A YOUNG, PRETTY, PARTY GIRL. HER BOSS, HOLLY BROOKS, ENTERS. SHE'S A FUNNY, SMART, VERY ATTRACTIVE, SELF AWARE, NO NONSENSE WOMAN.

HOLLY

Good morning, Eden.

EDEN

Hi. Hi.

HOLLY

Any messages?

EDEN

Yeah. Tons. (SEARCHING DESK)

They're here somewhere. I'm a little

hung over this morning.

HOLLY

Were you out clubbing all night?

EDEN

Oh my God, do you follow me on

Twitter?! Are you "Wish I were Eden,

but I'm not."

HOLLY

No. I'm "Wish I were twenty-four, but

I'm not."

EDEN

By the way, Stuart slept in your office last night.

HOLLY

Again?

EDEN

Actually he's the one who let me in.

I left my keys in my party purse.

HOLLY

Eden, give me one reason why I shouldn't fire you?

EDEN

I went to Brown.

HOLLY

(SHRUGS) Not a bad answer.

HOLLY GOES INTO HER OFFICE.

RESET TO:

INT. HOLLY'S OFFICE - CONTINUOUS

HOLLY ENTERS TO FIND STUART GARDNER SOUND ASLEEP ON HER COUCH. HE'S A SWEET, SENSITIVE MAN. HOLLY GOES TO WAKE HIM.

HOLLY

Stuart, you've got to get up. C'mon, upsy daisy.

STUART

(GROGGY) What time is it?

Time to get on with your life. You can't keep sleeping on my couch.

STUART

Why not?

HOLLY

Because I'm your divorce lawyer.

People are starting to talk.

STUART

What people?

HOLLY

Me. To anyone who'll listen. This is crazy.

STUART

I know. I know.

HOLLY

Why don't you move into an apartment or at least a hotel?

STUART

Because that would mean that I've given up hope. That my marriage to Lorna is over.

HOLLY

(GENTLY) Stuart, Lorna signed the divorce papers yesterday.

STUART

She did?

With the darkest ink I've ever seen. She even did a raised version for the blind.

STUART

But I loved being married. I miss my wife... I miss my house. Can I show you the picture again?

HOTITY

Nope. I'm not looking at that outdoor pizza oven one more time. And Lorna claims you've been trespassing again.

STUART

So I snuck in a few times to mow the lawn. Big deal. (THEN) I'm sorry. This is very difficult for me.

HOLLY

I understand. But I have some good news. The two guys who live across the hall from me are looking for a new room mate. They're divorced and have grown kids like you. You should take it.

STUART

Whoa. We're kind of moving at warp speed here. (THEN) But it would be nice to have someone to talk to... besides the cleaning crew.

Plus you'll save a ton on rent which is good considering you gave Lorna everything in the divorce.

STUART

It's the least I could do.

HOLLY

She left you!

STUART

But she had to put up with me all these years.

HOLLY

Stop being so nice!

STUART

How do you know these guys will even want me as a room mate?

HOLLY

Let's just say I'm very close with the owner of the apartment.

STUART

How close?

HOLLY

It's me.

STUART

Why do you own two apartments in the same building?

Stuart, I answered less questions to pass the bar. So, what do you say?

You willing to give it a try?

STUART THINKS IT OVER FOR A MOMENT, THEN GETS UP.

STUART

Okay. Why not?

HOLLY

(HUGGING HIM) Way to go, Stuart. I'm proud of you. (STUART STARTS TO SIT)

Don't you dare get back on that couch!

CUT TO:

ACT ONE

SCENE B

INT. APARTMENT LIVING ROOM - DAY

HASKELL BING IS SEATED ON THE COUCH, A PLACE HE RARELY GETS UP FROM. HE'S WATCHING TV AND EATING CHICKEN OUT OF A BUCKET. THE DOORBELL RINGS. HASKELL DOESN'T BUDGE. IT RINGS AGAIN. PHIL CHASE ENTERS FROM HIS BEDROOM. HE'S A CHARMING LADIES MAN. HE OPENS THE DOOR TO HOLLY.

PHTT

Look who's here. The world's sexiest divorce lawyer.

HOLLY

Hi, Phil. Haskell.

HASKELL, NOT LOOKING UP FROM THE TV, WAVES A DRUMSTICK HELLO.

PHIL

Come on in. Can I get you anything?

Coffee, tea, a nightie?

HOLLY

(LAUGHING) Does a line like that ever

really work?

AT THIS MOMENT AN ATTRACTIVE WOMAN ENTERS FROM PHIL'S BEDROOM.

HOLLY (CONT'D)

I guess it does.

PHIL

Holly, meet...

ALICIA

Alicia.

Alicia. Alicia's an intelligent, fiercely independent businesswoman.

ALICIA

I do spray on tans. (TO PHIL) I had fun last night... and this morning.

PHIL

Me, too.

ALICIA

Here's my number. You gonna call me?

You bet. But it might take a while.

I'm kind of back logged. It's been a good month.

ALICIA

Cute and honest.

SHE KISSES HIM AND EXITS.

HOLLY

You're quite the romantic, Phil.

PHTL

What can I say, I like women... a lot.

HOLLY

I know. I handled your divorce, remember? (THEN) Listen, I have good news. I found you a new room mate.

PHIL

Oh, yeah. What's he like?

He's a home run. Great guy. Great, great guy. Super cool. Super.

PHIL

Did you know when you lie that adorable right eye of yours starts to flutter?

HOLLY

It does not.

HER EYE STARTS TO FLUTTER.

PHIL

There it goes.

HOLLY

Look, the guy's wife left him and he needs a place to live.

PHIL

So, the mother hen is trying to place another stray.

HOLLY

May I remind you that you were one of those strays, and so was Haskell.

When I met you you were a incorrigible womanizer with no where to live. And now... you live somewhere. And Haskell's wife had just thrown him out because he wouldn't get his ass of the

SHE LOOKS AT HASKELL ON THE COUCH.

couch. And now...

HOLLY (CONT'D)

... He's on a different couch.

PHIL

Picking a new room mate is a very delicate matter. You can't just put anyone in here. He's got to fit in. Take Haskell and I. We've probably said twelve words to each other in the last month. Right, Haskell.

HASKELL

Right. Speak to you again in a month.

PHIL

You got it. (TO HOLLY) Plus the new guy will be replacing Stan and he's going to be a tough act to follow.

The guy was a dream. It's like he wasn't here.

HOLLY

He wasn't. He was transferred to Hong Kong six months ago.

PHIL

Let's just say he's good people.

HOLLY

And so is Stuart. I think you guys will be good for each other.

PHIL

I don't know--

I'll give you two hundred bucks off next month's rent if you take him.

PHIL

You're marking the guy down? That's not a good sign.

HOLLY

The offer expires in thirty seconds.

PHIL

What's the big rush?

HOLLY

No rush.

HER EYE STARTS TWITCHING.

PHIL

I'll do it on one condition: Haskell and I reserve the right to vote him off the island.

HOLLY

Deal.

HOLLY OPENS THE DOOR TO STUART.

HOLLY (CONT'D)

Come on in, Stuart.

PHIL

He's been out there the whole time? STUART COMES IN WHEELING A SUITCASE.

HOLLY

Stuart, I'd like you to meet Phil Chase.

(SHAKING HANDS) Hey, man.

HOLLY

And Haskell Bing.

STUART WAVES HELLO AS HASKELL LEANS FORWARD ON THE COUCH.

STUART

You don't have to get up.

HASKELL

I wasn't. (SEARCHING) I dropped a drumstick.

STUART

(TO PHIL, PROUDLY) Phil, I polished your knocker.

PHIL

Excuse me?

STUART

The brass knocker on your front door was starting to tarnish so I shined it up.

PHIL

(PUZZLED) Thanks?

HOLLY

(MAKING HER GETAWAY) I'll let you guys get to know each other. Have fun!
AS HOLLY QUICKLY EXITS, WE:

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE C

FADE IN:

INT. KITCHEN - MORNING

STUART SITS AT THE KITCHEN TABLE WHICH IS SET FOR THREE. HE'S PREPARED AN ELABORATE BREAKFAST AND EAGERLY AWAITS HIS NEW ROOMMATES. HASKELL ENTERS WEARING SWEATS. HE YAWNS AND SCRATCHES HIS STOMACH.

STUART

(FULL OF CHEER) Good morning, Haskell.

HASKELL

Hey. (NOTICING FOOD) What's this?

STUART

I made breakfast to celebrate our first morning living together.

HASKELL

Nice. (THEN) My ex wife used to
complain I never ate healthy.
(EXAMINING OMELETTE) Were these made
with egg whites?

STUART

No.

HASKELL

Good. What did she know?

HASKELL PILES MORE FOOD ON THE PLATE AND EXITS LEAVING STUART JUST SITTING THERE. SUDDENLY PHIL ENTERS DRESSED FOR WORK.

STUART

Good morning, Phil.

Morning. What smells so great?

STUART

Breakfast. I made omelettes.

PHIL

Thanks, buddy.

STUART

No. Thank you for letting me live in the man cave.

PHTT

No problem.

PHIL SITS DOWN AT THE TABLE, STARTS TO EAT, AND BEGINS READING THE SPORTS SECTION.

STUART

So, how was your evening?

PHIL

(LOWERING NEWSPAPER) My what?

STUART

Your evening. How'd your date go?
You got in so late we didn't have a

PHIL

Oh, my date. Yeah. Yeah. It was great.

STUART

Is she someone special?

chance to talk.

They're all special, Stuart. Each in their own flexible way.

HE CONTINUES READING.

STUART

Is it fluffy enough?

PHIL

(LOWERING NEWSPAPER) What?

STUART

The omelette. Is it fluffy enough?

My wife Lorna liked her omelettes on
the fluffy side.

PHIL

Yeah. Yeah. It's fluffilious.

GOES BACK TO READING.

STUART

Good. (THEN) Actually, Lorna's my exwife now, isn't she? I miss her like
crazy. But I'm going to be fine. I'm
going get through the pain and be
happier than ever.

STUART STARTS TO SNIFFLE. PHIL QUICKLY GETS UP.

PHIL

I got to go.

STUART

You didn't finish your omelette?

PHIL

(HEADING FOR DOOR) I'm late for work.

STUART

It's so weird. We live together and I don't even know what you do.

PHIL

I'm a sports agent.

STUART

Cool. Want to know what I do?

PHIL

No.

STUART

I'm a cosmetic dentist. Any idea when you'll be home tonight?

PHIL

Not a clue.

STUART

Ballpark. I want to know what time to start dinner.

PHIL

I'm going to be very, very late.

STUART

You sure.

PHIL

I am now.

AS PHIL RUSHES OUT, WE:

CUT TO:

ACT TWO

SCENE D

INT. HOLLY'S APARTMENT - A FEW DAYS LATER - NIGHT

HOLLY, IN JEANS AND A TEE, IS ON HER COUCH READING FROM A KINDLE. THE DOORBELL RINGS. SHE OPENS THE DOOR TO HER ASSISTANT EDEN WHO'S DRESSED TO KILL AND HOLDING A STACK OF FILES.

EDEN

Hi. Hi.

HOLLY

Wow. Looks like someone's got a night of partying ahead of them.

EDEN

By six am I hope to be in a stretch

Hummer on my way to breakfast with a

bass player.

HOLLY

Must be nice to be twenty-four.

EDEN

It's even nicer to be twenty-three.

HOLLY

Don't make me hurt you. Anyway, thanks for running by the office for these files.

EDEN

No problem, but you're not actually going to work on a Friday night, are you?

Eden, that's the beauty of being an independent, successful woman. I don't need to go out on a weekend night. I can take pleasure in my work. And feel great about myself.

EDEN

Holly, you are so awesome. One day I hope to be just like you... but with a better social life. (THEN) Bye, Bye.

EDEN KISSES HER ON THE CHEEK AND EXITS. HOLLY TAKES THE FILES AND SPREADS THEM OUT ON HER COFFEE TABLE. THE DOORBELL RINGS. SHE OPENS THE DOOR TO PHIL.

HOLLY

Hi, Phil.

PHIL

Holly, I know it's Friday night and all, but you got a minute?

HOLLY

Actually, Phil, (LYING) I have a date.

PHIL

Really?

HOLLY

(DEFENSIVE) Why would I lie? But I guess I could spare a few minutes.

PHIL

It's about, Stuart.

HOLLY

What about him?

(TAKES OUT CELL) Listen to these messages. I call them "Hi, Phil. It's me." (HITS SPEAKER BUTTON)

STUART (V.O.)

Hi, Phil. It's me. Just wondering what time you'll be home for dinner. (BEEP) Hi, Phil, it's me again. Do me a favor and pick up asparagus to go with the roast I'm making. (BEEP) Hi, Phil, it's me. Make it white asparagus. They're in season. (BEEP) Hi, Phil, it's me. Just sitting here eating dinner, wondering where you are. (BEEP) Hi, Phil. It's me. I'm wrapping up your dinner and putting it the fridge. (BEEP) Hi, Phil. It's me. It's three in the morning and I see you're not home yet. Any requests for breakfast? (BEEP)

WOMAN'S VOICE (V.O.)

Hi, Phil. It's Sandy again. Call me.
I miss you. I don't even know where
you live.

PHIL

That's a whole 'nother nightmare.

(THEN) I'm going to give Stuart until
morning to move out.

I want you to give him another chance.

PHIL

Why should I?

HOLLY

Because he's lonely and vulnerable.

The last thing he needs right now is to be tossed out of another home.

PHIL

It's not a home. It's a place where three idiots crash.

HOLLY

Not to Stuart. To him, you guys are his new family.

PHIL

Sorry. My minds made up. He's out. Gone. History.

HOLLY

I'll give you next month's rent for free.

PHIL

Okay. One more chance.

CUT TO:

ACT TWO

SCENE E

INT. APARTMENT LIVING ROOM/KITCHEN - A FEW MINUTES LATER

HASKELL IS ON THE COUCH WATCHING TV. SITTING NEXT TO HIM IS STUART AND NEXT TO STUART IS A WOMAN NAMED SANDY. PHIL COMES THROUGH THE FRONT DOOR, SEES SANDY, AND STOPS IN HIS TRACKS.

PHIL

Sandy?!

SHE GETS UP AND THROWS HER ARMS AROUND HIM.

SANDY

Hi, baby. Surprised to see me?

PHIL

Stunned. How did you know where I live?

SANDY

Stuart told me.

PHIL

(STARING DAGGERS) Is that right?

STUART

I had just done the laundry and was putting away your sox and your phone wouldn't stop ringing so I picked it up and it was Sandy. She told me she had a present for you so I gave her our address and here she is. (WINKS) You owe me buddy.

SANDY

(HANDING HIM PRESENT) Phil, I'd like to give you the key to my heart and my apartment.

STUART

(TOUCHED) Awwww.

PHIL

Stuart, can I see you in the kitchen for a sec?

RESET TO:

<u>INT. KITCHEN - CONTINUOUS</u>

STUART AND PHIL ENTER.

STUART

I like, Sandy. She's nice.

PHIL

She's nice and nuts. I've been trying to avoid her for a month.

STUART

Why? She seems to really like you -told me about that great Alaskan
cruise she's planning with you and her
parents. What's wrong with that?

PHIL

We've only had one date.

STUART

Oh. That's not good.

I had a feeling she might be a serial clinger. That's why I made it an away game.

STUART

What's an away game?

PHIL

Had sex at her house instead of mine.

PHIL NOTICES SANDY STANDING IN THE DOORWAY HAVING HEARD EVERYTHING. SHE TURNS AND LEAVE. PHIL FOLLOWS HER INTO THE LIVING ROOM.

RESET TO:

INT. LIVING ROOM - CONTINUOUS

SANDY ENTERS FOLLOWED BY PHIL.

PHIL

I'm sorry, Sandy. I didn't mean for you to hear that.

SANDY

Well I'm glad I did. Now I know what kind of man you really are. A man who needs a little more convincing. We'll get past this, Phil. I'll call you tomorrow or I can just drop by now that I know where you live.

SANDY EXITS. PHIL TURNS TO STUART.

PHIL

I want you out.

STUART

Why don't we talk again when you're calmer.

PHIL

I am calm. I'm calmly asking you to pack your things and go.

STUART

I'm beginning to think you're serious.

PHIL

What do I have to say to convince you to leave?

STUART

You might start with a good reason.

PHIL

A good reason? You're needy. You're clingy. I can't make a move without you asking me where I'm going and where I've been. You're stifling me, Stuart. You make me want to cheat on you! No wonder your wife left you!

STUART

(STUNG) That's it. I don't stay
where I'm not wanted. But before I go
I've got something to say to you.

PHIL

Bring it on.

STUART

I want to thank you for taking me in and giving me a place to live. These last few days have meant a lot to me.

PHIL

You really fire with both barrels don't you?

HASKELL

Guys, please stop fighting. It's really upsetting. I can't hear the game!

PHIL REACHES FOR WIRELESS HEADPHONES AND PLACES THEM ON HASKELL.

HASKELL (CONT'D)

Oh. Now I'm good.

STUART

(TO PHIL) I might be clingy and a little needy. But at least I'm capable of making a human connection. You're a selfish, inconsiderate, narcissist. You know why you sleep all those women?

PHIL

Because I can?

STUART

Because you're afraid. There's safety in numbers.

THIS GIVE PHIL PAUSE.

STUART (CONT'D)

But don't worry. I'm going to pack and get out of here. You're no longer accountable to me.

PHIL

Good.

PHIL HEADS TO THE FRONT DOOR.

STUART

Where you going?

PHIL

Out.

STUART

What time will you be home?

PHIL SHOOTS HIM A DIRTY LOOK AND EXITS, AS WE:

FADE OUT.

END OF ACT TWO

ACT THREE

SCENE H

FADE IN:

IN. BAR - LATER

IT'S A NEIGHBORHOOD BAR NEAR THE APARTMENT. PHIL IS HAVING A DRINK AT THE BAR WATCHING A BASKETBALL GAME ON TV. A FEW STOOLS OVER IS A VERY PRETTY WOMAN, ANDREA, ALSO WATCHING THE GAME.

ANDREA

(YELLING AT TV) Don't pass! Take a

shot! Take a shot!

PHIL

(RE: ANDREA) I think I will.

PHIL APPROACHES HER.

PHIL (CONT'D)

Excuse me, aren't you that hot sports reporter voted most likely to let me buy her a drink?

ANDREA TURNS AROUND.

ANDREA

Phil?!

PHIL

Hey, kiddo.

SHE GIVES HAVE A BIG HUG.

PHIL (CONT'D)

What are you doing in town?

ANDREA

I flew in to do the Knick pregame.

So, how have you been? You still seeing that hockey player?

ANDREA

No. I'm done dating ripped young guys. (FLIRTING) So, what are you up to?

PHIL

Obviously not enough ab work. (THEN)

Andrea, you look amazing. And I

haven't said that to a woman in hours.

ANDREA

Still a charmer, huh Phil?

PHIL

Wait a sec. Do you get the impression I'm hitting on you?

ANDREA

Yeah.

PHIL

Good. I was afraid I was being too subtle.

ANDREA

No. You're doing fine. (THEN) Our timing was never good was it.

PHIL

No. It wasn't. Either I was married or you were living with someone.

ANDREA

Well I'm no longer living with someone.

PHIL

And I'm no longer married. So I guess for once our timing is good.

ANDREA

I'd say great, but--

PHIL

No buts, no buts, no buts.

ANDREA

But my best friend's in town with me. She's going to be here any second.

And I can't just leave her alone.

PHIL

You don't have to. I'll go get my roommate.

ANDREA

It's not Haskell, is it? Please tell me it's not Haskell.

PHIL

No. No. I've, uh, got another room mate. Great guy. Great, great guy.

ANDREA

What's he like? I want her to have a good time. Is he fun?

Is he fun? Is he fun? (THEN) He invented fun.

AS PHIL RUSHES OUT, WE:

CUT TO:

ACT THREE

SCENE J

INT. APARTMENT/STUART'S BEDROOM - A LITTLE LATER

HASKELL IS ON THE COUCH WEARING 3-D GLASSES AND EATING. PHIL RUSHES IN.

PHIL

Hey, Haskell, is Stuart still here?

HASKELL

Yeah. He's in his bedroom packing.

What a waste of a Friday night.

HASKELL HAPPILY RETURNS TO WATCHING HIS 3-D MOVIE.

RESET TO:

INT. STUART'S BEDROOM

STUART IS NEATLY FOLDING HIS CLOTHES AND PLACING THEM IN A SUITCASE. PHIL ENTERS.

PHIL

Hey, Stuart. What's going on, buddy?

STUART

Don't worry, Phil. I'll be out of

your life in a minute.

PHIL

(LAYING IT ON THICK) Wow. You are

one great packer. That is some

awesome packing.

STUART

It's all in the folding.

Well it shows. (THEN) Listen Stuart, I know some things were said before.

But I'm willing to put them behind me and start over.

STUART

I don't get it? Why the sudden turnaround?

PHTL

The truth? I was in the bar

downstairs... thinking.

STUART

Oh, yeah? About what?

PHIL

About how I was wrong to say some of the things I did.

STUART

(FISHING) And...

PHIL

(PAINED) And about what a good guy you are.

STUART

And...

PHIL

And that I'm lucky to have you as a room mate.

STUART

And...

(BLOWS) And I bumped into a hot woman I've been trying to hook up with for years who has a friend I need you to take off my hands.

STUART

I kind of figured it was something like that.

PHTT

Then why'd you make me say all those things?

STUART

It was fun. (THEN) Give me one reason why I should do it?

PHIL

Because if you do, I'll let you stay.

STUART

But I don't know if I'm ready to date yet. I'll have to think it over.

PHIL

Take your time. We need to meet them at the bar three minutes ago.

STUART

(BEAT) I'll do it on one condition.

When you come home from work, you have to ask me how my day went.

PHIL

(HATING THIS) Okay.

STUART

And you have to do it everyday.

PHIL

Alright.

STUART

And you have to wait for an answer.

PHIL

You're killing me! (THEN) But since you want us to share our feelings more, how about I tell you my hopes and dreams.

STUART

I'm listening.

PHIL

My hope is to have sex tonight. My dream is to have it by eleven. Let's roll.

STUART

I'll meet you down there. I need to prepare myself. I haven't been on a date in a long time.

PHIL

(CONCERNED) How long?

STUART

Let's just say, "Grease was the word."

CUT TO:

ACT THREE

SCENE K

INT. HALLWAY OUTSIDE HOLLY'S APARTMENT - MINUTES LATER HOLLY OPENS THE DOOR.

HOLLY

Stuart?

STUART

I've got five minutes to become good with women.

SMASH CUT TO:

INT. HOLLY'S APARTMENT

HOLLY AND STUART ARE SEATED ON A COUCH.

STUART

... So I just need some pointers to get me through this date.

HOLLY

You sure you want to go through with this?

STUART

I'm sure. It's not just about staying in the apartment. I want to do it for Phil. Help him out.

HOLLY

You're one of the good guys, Stuart.

(THEN) Okay, let's do some role

playing. Pretend I'm your date. (AS

DATE) Hi, I'm Holly. You must be

Stuart.

Yes. I am. (THEN) You know my wife has a cousin named Holly. Small world, huh?

HOLLY

Alright, stop right there.

STUART

I know. I know. I used the wife word. Let me start over. (THEN) So, Holly, what do you do for a living?

HOLLY

I'm an attorney.

STUART

That's very impressive. Where'd you go to law school? Where'd you go undergrad? Where'd you--

HOLLY

Alright, stop right there. You're doing what's called on a date, the interrogation.

STUART

Is that bad?

HOLLY

Not if you're a DEA agent. Let the night unfold naturally. It's not a job interview.

Got it. (THEN) So let me tell you a little bit about myself. I'm recently divorced. Bummer, right? But my new motto is: ready, set, life!

HOTITIY

Lose the motto.

STUART

Got it. (THEN) How about you, Holly. You ever been married?

HOLLY

No. (THEN) I was engaged once.

STUART

Really? What happened?

HOLLY

I don't want to talk about it.

STUART

You have to. We're on a date.

HOLLY

And your date doesn't want to talk about it.

STUART

C'mon, you know everything about me.

HOLLY

Alright. (THEN) You want to know why
I own two apartments in the building?
I've always had my eyes on the one you
guys live in.

(MORE)

HOLLY (CONT'D)

So when I got engaged, I finally bought it. Then a few days before the wedding I stopped by to see if the new carpeting had been put down and discovered that the only being laid was my fiance.

STUART

Wow. That must have been pretty traumatic. (RE: FILES) No wonder you bury yourself in your work.

HOLLY

I do not. I've got a date. In fact he's picking me up for dinner any minute.

A BELL GOES OFF.

STUART

Something done in your microwave.

ACT THREE

SCENE L

INT. BAR - A LITTLE LATER

PHIL IS SEATED AT A TABLE WITH ANDREA AND HER GIRLFRIEND.

ANDREA

Are you sure he's coming?

PHIL

Of course he's coming.

PHIL NERVOUSLY GLANCES AT HIS WATCH. SUDDENLY STUART COMES THROUGH THE DOOR.

PHIL (CONT'D)

There he is. Get over here, buddy.

STUART

Sorry, I'm late, I--

PHIL

(THROUGH SMILE) Who cares, just sit down. (THEN) Stuart, I'd like you to meet the sexiest sportscaster on TV, Andrea Morgan.

STUART

Nice to meet you.

PHIL

And her equally sexy friend, Lorna.

STUART

Are you serious? Is this a joke?

PHIL

What's wrong?

STUART

You know Lorna's my ex-wife's name.

PHIL

I thought it was Mona.

STUART

That's because you never listen.

ANDREA

Awkward.

LORNA

I'll tell you what, Stuart. Why don't you call me by my middle name, Jill?

STUART

Jill was my ex-wife's middle name.

THERE'S SILENCE:

STUART (CONT'D)

I'm just messing with you. Her middle name wasn't, Jill. That was just a little tension breaker.

LORNA

(PLAYFUL) You're bad.

STUART

Yeah, her real middle name was--

PHIL

Alright. Let's move on.

STUART

Jill, I brought you some chocolate.

Actually, it's a Nestle's Crunch.

(MORE)

STUART (CONT'D)

Since it was so last minute I bought it from one those kids on the street raising money for Botswana. (THEN) I didn't want to come empty handed.

LORNA

Thank you, Stuart. That was very old school. And I like old school.

SHE KISSES HIM ON THE CHEEK. PHIL, IMPRESSED, GIVES STUART THE THUMBS UP.

ANDREA

So, Phil, what did you bring for me?

PHIL

Let's just say it too is wrapped in tin foil.

ANDREA POKES HIM GOOD-NATUREDLY, AND WE:

ACT THREE

SCENE M

INT. APARTMENT - LATER

PHIL AND ANDREA ENTER EXTREMELY AFFECTIONATE, FOLLOWED BY STUART AND LORNA. HASKELL IS ON THE COUCH WATCHING TV.

PHIL

Hey, Haskell, remember Andrea?

HASKELL

Refresh my memory.

ANDREA

I had a party in my hotel suite and you spent the whole night on the couch watching TV.

HASKELL

Oh, yeah. Now I remember. Sometimes it's good to get out.

PHIL

Andrea, how would you like a tour of the apartment?

ANDREA

Love one.

STUART

Phil, you might want to start with the kitchen. I hung the new spice rack.

PHIL

Tempting, but I think I'll start with the bedroom.

PHIL AND ANDREA EXIT.

So, shall we sit, Lorna--I mean Jill?

LORNA

Sure.

THEY SIT ON THE COUCH NEXT TO HASKELL.

LORNA(CONT'D)

(TO HASKELL) Hello.

HASKELL

Hi.

STUART

(RE: LOUD TV) Haskell, do you mind?

HASKELL

Oh. Sorry.

HASKELL PUTS ON HIS WIRELESS HEADPHONES.

LORNA

(TO STUART, RE: HASKELL) He seems to really like that TV... and those hot wings. I gather he's divorced too.

STUART

It took him two weeks before he noticed his wife had left him.

LORNA

Wow. (THEN) So, Stuart, tell me more about yourself. I know you're a dentist.

STUART

Guilty.

LORNA

Where'd you go to dental school?
What's your specialty?

STUART

Jill, you're doing what we call on a date, the interrogation.

LORNA

I'm sorry. I'm just a little nervous.

I'm kind of new to this dating thing.

STUART

That's cool. I was once a rookie, too.

LORNA

How long have you been divorced?

STUART

A week.

LORNA

Well you don't show it. You seem so self assured. So confident.

STUART

As I see it you have two choices: you can either move on or stay frozen in a time that's never going to be.

LORNA

What a great attitude.

It's called survival. Life goes on.

Just being with you tonight, looking into those beautiful blue eyes, makes me realize (BREAKS DOWN SOBBING) how much I miss my wife! You have her name, her eyes, you even twirl your hair in the same adorably compulsive way.

LORNA

(STARTS SOBBING) And you remind me of my husband. He was a crier, too. So sweet and sensitive.

STUART

(SOBBING) He sounds like a great guy.

LORNA

(SOBBING) He was.

STUART

I'm sorry, Lorna-Jill. I'm not ready to move on. I'm going home.

LORNA

(SOBBING) Good luck. It was nice meeting you.

STUART

(SOBBING) You, too.

STUART GRABS HIS COAT AND EXITS THE APARTMENT.

END OF ACT THREE

ACT FOUR

SCENE P

FADE IN:

INT. APARTMENT - A FEW MINUTES LATER

LORNA IS SITTING ON THE COUCH WITH HASKELL, BOTH WEARING 3-D GLASSES AND WATCHING TV. PHIL ENTERS FROM HIS BEDROOM. ON TOP OF THE WORLD. HEADS TO THE KITCHEN FOR SOME WINE. THEN NOTICES STUART'S NOT THERE.

PHIL

(TO LORNA) What's going on? Where's Stuart?

LORNA

He left.

PHIL

What do you mean he left? Where'd he go?

LORNA

He got kind of emotional and said he wasn't ready to move on. That he was going home.

PHIL

Home? He doesn't have a home.

ANDREA (O.S.)

Phil, what's keeping that wine?
PHIL LOOKS LONGINGLY TOWARDS HIS BEDROOM.

ACT FOUR

SCENE R

INT. HOLLY'S APARTMENT - A LITTLE LATER

HOLLY IS POURING OVER HER WORK FILES. THE DOORBELL RINGS. SHE OPENS IT TO PHIL.

HOLLY

Phil?

PHIL

Stuart ran away.

HOLLY

What? (CONCERNED) Come on in.

PHIL ENTERS AND LOOKS AROUND THE LIVING ROOM.

PHIL

I thought you had a date.

HOLLY

(CAUGHT) It ended early. Let's focus on Stuart, shall we? The last I heard you blackmailed him into going on a date so you could hook up with a sure thing.

PHIL

It sounds so much worse out loud.

Anyway, he told his date he wasn't ready to move on and is on his way home.

HOLLY

That means headed to his old house.

I've got to stop him.

PHIL

Why?

HOLLY

Stuart might not have moved on, but his wife has. She's seeing someone.

PHIL

The guy's told me every detail about his life. I know the names of every one of his dead pets. But that he leaves out?

HOLLY

That's because he doesn't know. I didn't have the heart to tell him.

PHIL

How did you find out?

HOLLY

When his wife was in my office, I asked to borrow her cell and read her emails. (OFF PHIL'S LOOK) Hey, I'm a woman first and a lawyer second.

PHIL

Well I'm going with you.

HOLLY

What happened to your date?

PHIL

Turned out she wasn't my type.

HOLLY

Phil, she had breasts and a pulse.

For you that's a soul mate. (THEN) You gave up a sure thing for Stuart,

didn't you?

PHIL SHRUGS.

HOLLY (CONT'D)

That's so unlike you. It's unselfish and caring.

PHIL

I know. I'm worried.

ACT FOUR

SCENE S

EXT. SUBURBAN HOUSE - NIGHT

STUART IS STANDING OUTSIDE HIS BELOVED HOUSE. THROUGH THE LIVING ROOM WINDOW, A WOMAN CAN BE SEEN ON A COUCH WITH A MAN, LAUGHING AND EMBRACING. STUART STARES, CRESTFALLEN. SUDDENLY HOLLY, PHIL, AND HASKELL APPROACH.

HOLLY

(GINGERLY) Hey, Stuart.

STUART

(CASUAL) Hi, guys.

PHIL

I thought you'd be kind of surprised to see us.

STUART

(CALMLY) I am. I'm stunned. I took a sedative. (THEN) What are you doing here?

HOLLY

We were worried about you.

STUART

Haskell, you too? You got off the couch, for me?

HASKELL

What am I, made of stone?

HE PULLS OUT A PRETZEL AND STARTS TO WATCH A HANDHELD TV.

(STARING AT HOUSE) It so strange,
looking through my living room window,
seeing my wife with another man. (TO
HOLLY) You knew about this didn't you?

HOLLY

Yeah. I did.

STUART

Thanks for not telling me. I'm not as strong as people think. I know I put up this macho front.

PHIL

Yeah, you fooled us.

STUART

Guess my marriage is really over. It took me seeing it with my own two eyes to finally believe it.

PHIL

Sorry, buddy.

STUART

What am I going to do? Lorna was my life. She always said I was afraid of being alone. And she was right.

PHIL

You're not alone. You've got Haskell. (OFF HIS LOOK) And me, too.

Don't worry. It's only a matter of time until I chase away you guys, too.

PHIL

Trust me, we're no day at the beach.

Right, Haskell?

HASKELL

We're unbearable.

STUART

I'm really touched you guys came all the way out here for me. (THEN) Holly, where's your date?

HOLLY

It turns out you guys are my date.

PHIL

You could do worse.

HOLLY

Trust, me. I have.

PHIL

C'mon, Stuart, let's go home. I'll let you make me a snack.

STUART

How do you feel about zucchini fritters?

PHIL

Forget the snack.

THEY START TO LEAVE, BUT STUART DOESN'T MOVE.

PHIL (CONT'D)

What?

STUART

That grass could really use mowing.

PHIL

No way.

HASKELL

Forget it.

HOLLY

I'm wearing heels.

THEY ALL LOOK AT EACH OTHER.

PHIL

Okay. Just this one time.

THE FOUR OF THEM HOP THE FENCE, AS WE:

FADE OUT.

END OF SHOW