# UNTITLED JEFF LOWELL PROJECT

Written by

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TEASER

FADE IN.

**INT. NEW YORK STREET - DAY**

We're in the Village, streets still crowded with people heading home from work, shopping, going to dinner...

PETER is walking towards the camera. He's 30ish, a good looking guy. His eyes move back and forth, looking at the people heading towards him.

**PETER'S POV:**

We see that his gaze is flitting from woman to woman, landing on each one briefly. The men don't even exist to him - they're blurs on the way to the next woman. He's deciding whether or not he'd sleep with every woman that he sees.

PETER (V.O.)
Yes. (NEXT) No. (NEXT) Yes, but don't have a shot. Maybe when I was in college. If she was drunk and trying to get back at her boyfriend who cheated on her. (NEXT, SHE'S IN HER 50s) Yes. But for how long? Five more years? I wonder what the oldest woman I'd have sex with is. When I'm sixty, will sixty year old women look good to me, or are they just my only option?

Peter spots a gorgeous woman with huge breasts, cleavage showing. The bottom half of her body is blocked from view.

PETER (V.O.)
God yes. Yes, yes, a thousand times-

The rest of her comes into sight: she's hugely pregnant.

PETER (V.O.)
Yes. Probably. I don't know.

Looks back from the belly to the breasts.

PETER (V.O.)
Yes.

**INT. DIFFERENT NEW YORK STREET - DAY**

Same type of crowd, and this time we pick up DANA walking towards the camera. 30ish, pretty, smiles and nods to everyone whose eye she catches, unlike most New Yorkers, who just keep their heads down as they move through the city.

**DANA'S POV:**

Her gaze is also moving from woman to woman, but instead of figuring out if she'd sleep with them, she's focusing on their purses.

DANA (V.O.)
No, yes, yes if I'm meeting the queen, not a chance...

Dana notices a man - not just any man, an incredibly handsome Adonis of a man.

DANA (V.O.)
Wow.

She looks next to him - there's another man, maybe even more handsome, if that's possible.

DANA (V.O.)
Wow.

She looks down - they're holding hands.

DANA (V.O.)
Of course.

Dana stops at a red light. A woman stops next to her - Dana glances over. Glances down. The woman and Dana are wearing the exact same pair of distinctive shoes.

DANA (V.O.)
God, I can't believe how much better they look on her than me. I look like one of Cinderella's stepsisters, squeezing her gruesome fat feet into a glass slipper. Do I have weird ankles? Is there an exercise for ankles?

The light changes and the woman walks away.

Dana continues down the street, and during a lull in pedestrians, one man comes around the corner and into sight: Peter. He's the first person to meet her eye.

DANA (V.O.)
Not bad.

**PETER'S POV:**

Peter looks at Dana looking at him.

PETER (V.O.)
Yes.

[Note: When Peter and Dana meet for real, they won't remember this encounter - it's just a little bit of kismet to start the series.]

END OF COLD OPEN

ACT ONE

**INT. AMY AND DAVID'S APARTMENT - KITCHEN - LATER**

Every room in the apartment has been decorated expensively, but tastefully. Not an orchid or framed vintage New Yorker cover out of place.

Two people here: first, DAVID is sitting at the kitchen table, reading his iPad. Handsome, slick... and way too worried about what people think of him. He's the kind of guy who reads books he doesn't understand just so he can say he read them.

David's wife is AMY, and she's putting breakfast on the table. Amy is Dana's age, and as perfectly put together as her apartment. Amy is sure she knows the correct course of action for herself and every other person in her life.

Dana comes into the room, dressed and ready for work.

AMY
First day of work!

DANA
First day of work!

AMY
Love the outfit.

DANA (V.O.)
Do you? Or is there one thing that only you could think of that would make it a hundred percent better?

Amy pulls off her necklace, puts it around Dana's neck.

AMY
<u>There</u>.

DANA (V.O.)
Close one. I almost dressed myself.

AMY
Oh, and David's brother is going to call today to ask you out.

DANA
Is that my horoscope? It's awfully specific.

AMY
His name's Peter. He's great.
(to David)
You told him, right?

DAVID
He can't wait.

DANA
I just got to New York.

AMY
Dating works the same here.

DANA
I'm just... New city, new job, I'm focusing on other things. First day of work, remember?

AMY
Manhattan's too expensive for a single woman. If you want to eat at great restaurants, you need a boyfriend.

DAVID
Very nineteen fifties housewife. That's why I love you, babe.

AMY
Besides, we can do couples stuff and you won't feel like a third wheel.

DANA
I've been here three days. I didn't realize it was getting awkward.

AMY
Not yet. You're going to love him.
(then)
Here, I baked some muffins for you to share with everyone.

Amy hands Dana a basket and bustles her towards the door.

DANA (V.O.)
Did I say "yes?" I can't remember. She's like a Jedi.

**INT. COOPER & SONS - DAY**

An old office stacked up with paper and samples - trophies and awards of every size, shape and material. Judging by the dust and furniture, this place has been here for decades.

A few offices ring the bullpen in the middle. We go inside one of those offices to find...

**INT. COOPER & SONS - PETER'S OFFICE - DAY**

Peter's at his desk, tapping away on his computer. He's got the confidence of a guy who's in control of his world... well, at least his work.

PETER
Where are you?

DAVID (V.O.)
In the lobby. Walking in in literally ten seconds.

INTERCUT WITH:

**INT. CAB - DAY**

David's in the back of a cab, on his cell phone.

DAVID
You've got to call one of Amy's friends and ask her out.

PETER
Do I know her?

DAVID
Nope. Just moved here, they haven't seen each other since college.

PETER
I'm not a real fan of blind dates.

DAVID
I already told Amy you'd do it. You want to tell her I was lying?

PETER
I think you should tell her.

DAVID
Yeah, that's not gonna happen. Her name's Dana, she was Amy's sorority sister.

PETER
Well, that's promising.

DAVID
That's nothing. Rumor has it that they used to get drunk and hook up.

PETER
Hook up, dance at a party and kiss each other when they knew everyone was watching, or-

DAVID
Hook up, back in their room, door locked, tie on the door, illegal in Texas full sapphic debauchery.

PETER
God damn.

In David's cab, he notices the cab driver listening to him. He swipes his phone, pulls up a picture of Amy, holds it forward for the cab driver to see.

DAVID
My wife.

CAB DRIVER
I wouldn’t kick her out of bed.

DAVID
Right?

David turns his attention back to the call:

DAVID (CONT'D)
Amy refuses to confirm it, but she doesn’t deny it, either. It haunts me. I’ve got to be honest, it’s half the reason I married her.
(then)
I’m sending you her info.

Peter and David hang up.

Back on Peter, as his phone chimes with a text. He turns back to his computer, starts typing. After a moment, his sister (CHLOE) sticks her head in. Chloe takes nothing seriously, ever. She’s awesome.

CHLOE
Whatcha doin’?

PETER
Working.

CHLOE
You just logged onto Facebook.

PETER
You spend all day monitoring Facebook?

CHLOE
Yep.

PETER
Ugh. Look at the profile picture of this girl Amy’s setting me up with.

CHLOE
Which one is she?

PETER
The ugly one.

CHLOE
How do you know?

PETER
If you’re pretty, are you going to risk having people think you’re the wrong one? But if you’re ugly, you’re counting on it.

CHLOE
No one thinks like you.

PETER
Everyone thinks like me.

**INT. BUS - DAY**

Dana rides along on the bus, phone in hand, basket of muffins in her lap. She types something, hits return, looks puzzled. A moment later, her phone rings. She picks up - it's Amy.

INTERCUT WITH:

**INT. AMY AND DAVID'S APARTMENT - LIVING ROOM - DAY**

Amy is folding origami as classical music plays in the background. Her laptop is open next to her.

AMY
Why did you just type "Peter Cooper" in your status update?

DANA
I didn't. I was searching for his profile.

AMY
No, you just put it in your status update, and every person you know now knows you're stalking him.

Dana pulls the phone away from her head so she can look.

DANA
No no no no no... Undo, where's the undo? Messages are coming in! People are seeing it! "Who's Peter Cooper?" "Do you have a new boyfriend?"

AMY
Dana, just-

Dana puts the phone back to her head.

DANA
What'd you say? I can't fix it and talk to you at the same time.

AMY
Speakerphone.

Dana does. She's now broadcasting the conversation to the people next to her on the bus.

AMY (CONT'D)
Go to the upper right corner-

DANA
This screen is tiny! I can't see anything. I just want to smash it.

AMY
Yes, if you break your phone, the internet disappears.
(then)
Just give me your password and I'll do it.

Dana looks around. Everyone is silent and staring at her - no one's bothering to pretend they're not curious.

DANA
Muggles.

The people around Dana laugh.

DANA (CONT'D)
Oh, I'm the only person in the whole world who reads Harry Potter.

AMY
All right. It's taken care of, and I changed your password to something a nine year old girl wouldn't pick.

**INT. PUBLISHING OFFICE - DAY**

An entire floor of a large building, but there are a lot of empty cubicles. A dozen employees are gathered around BARRY, who's carrying a box and making his way to the elevator.

EMPLOYEES
We're going to miss you, Barry./Stay in touch./Stop by anytime./Love you.

The elevator DINGS and opens. Dana steps out as Barry steps in. Dana finds herself face to face with all of the people.

DANA
Um, hi. I'm-

The elevator doors close behind her. Every person immediately turns and hurries back into the cubicles, leaving Dana alone. Weird. Dana follows them.

**INT. PUBLISHING OFFICE - BARRY'S CUBICLE, DAY**

Everyone who saw Barry off is picking through the cubicle, grabbing office supplies. Pens, post-its, legal pads, everything. Two employees have their hands on his chair.

EMPLOYEE #1
Your chair's already better than mine.

EMPLOYEE #2
Is that an ergonomic keyboard?

When the first employee looks, the second yanks the chair away. He almost crashes into Dana, who's taking in the scene. She clears her throat. A few people look up.

DANA
Hi, I'm Dana Hopkins? The new junior editor?

That gets everyone's attention 100%.

EMPLOYEES
New as in just hired?/Who hired you?/What department?

A sweaty man in his 50s, ERIC, rushes up.

ERIC
Dana! Didn't hear you come in. All right, everybody-

EMPLOYEE #3
You just hired her? Barry's elevator hasn't even made it to the lobby yet.

ERIC
There's been some cutbacks at the higher levels. But we're optimistic that things are picking up, which is why I'm going to bring in some new employees, to help all of you.

Grumbles from the employees. They don't seem convinced.

ERIC (CONT'D)
This is a good thing. Dana, you're going to be working for Brian and Sue here. Guys, whatever you need, you ask her. She's here for you, okay?

BRIAN and SUE are stonefaced.

ERIC (CONT'D)
Excellent. If anyone needs me, I'll be in my-

VOICE IN CROWD
Bunker.

ERIC
Office. Who said that? You're next. Ha ha, little joke. Come on, guys. Lighten up. It's getting better.

Eric scurries back to his office. The rest of the employees disappear with their plunder. Dana turns to Brian and Sue.

DANA
So, who should-

Both of them turn and walk away without saying a word. She turns and looks at the desk beside her, which is empty.

DANA (CONT'D)
Who stole my muffins? Those were for everyone!

**INT. COOPER & SONS - DAY**

All of the employees (twenty, thirty people) are gathered in the main room, standing in a line. At the head of the line is GARY. Gary isn't just the boss to his staff, he's the king - benevolent when respected, cruel when not.

People walk up to Gary, he hands them an envelope, and the following exchange happens again and again:

GARY'S EMPLOYEE
Thank you, Mr. Cooper.

GARY
Don't mention it. Thank you for the great year, Jessica.

Peter, David and Chloe stand at the end of the line, a little away from everyone else, so they can talk.

PETER
God, he lives for this.

DAVID
He's handing out bonuses and thanking people. Only you could turn that into something bad.

PETER
I'm not going to thank him.

CHLOE
Ten bucks says you crack.

Everyone's moved through the line. Chloe steps up to Gary, who hands her an envelope.

CHLOE (CONT'D)
Thanks, dad.

GARY
Don't mention it, honey. Great job.

David steps up, takes his envelope.

DAVID
Thank you, dad. It's been a great year, and an honor to work with you.

GARY
Don't mention it. It's an honor to work with <u>you</u>.

Peter steps up. Gary hands over his envelope.

PETER
All right.

Peter tries to move on. Gary's not having it.

GARY
"All right?" No "thank you?"

PETER
I heard you tell everyone not to mention it.

Gary stares at Peter. He's not happy.

PETER (V.O.)
He can't outstare you. We're not dogs. It's not like I'm going to roll over and pee just because he's-

PETER
Thank you.

GARY
Don't mention it. Thank you.

**INT. PUBLISHING OFFICE - DAY**

Dana stands awkwardly in Sue's cubicle, while Sue reads.

DANA
So, what is it you do?

SUE
A little of this, a little of that.

Dana waits for more. No more is coming. Dana looks around, sees a manuscript. Tries to start a conversation:

DANA
Is that Ted Weschler's new novel? Did you know I published his first story? I mean, how could you, but I thought it was kind of interesting that I knew him when and now here we both are.

Dana reaches for it - Sue slaps her hand on top of it.

SUE
No touch.

Dana sighs, leaves the cubicle and heads over to Brian's cubicle. He's working on his computer.

DANA
Hi.
(no answer)
(MORE)

DANA (CONT'D)
You're not going to tell me what you do, either? Will you at least tell me why?

BRIAN
We're getting picked off one by one. If anyone cheap knows how to do our job, we're gone.

DANA
That's the last thing I want.

Brian turns around, puts on headphones. Dana wanders over to her cubicle: it's stripped bare, complete with shitty chair. Someone put the empty basket of muffins on her desk.

Dana sits. Picks out a crumb, eats it. Her cell phone CHIMES, she pulls it out and looks at it.

DANA (V.O.)
"Peter here din 2 night." How romantic. Most great relationships start with spelling with numbers.
(starts to reply, pauses)
If I actually capitalize words and use punctuation, am I some kind of freak? Just how ignorant am I supposed to sound to be attractive? "Hi Peter food good yes eat?" Screw it, just be simple and to the point. "Sounds delightful, when and where, Dana." Perfect. Send.

Dana hits the button on her phone. A moment later, we hear Peter's voice:

PETER (ON PHONE)
Hello?

DANA
What?

PETER (ON PHONE)
Hello? Is this Dana? It's Peter.

Dana looks at her phone - what the hell? Speaks into it:

DANA
Hey. I was just sending you a text.

PETER (ON PHONE)
I think you hit the wrong button.

DANA (V.O.)
You think?

DANA
Sorry, I just... Yes.

PETER (ON PHONE)
Yes what?

DANA
Yes, I dinner would like.
(then)
Dinner sounds good. I'm hanging up and sending you the text.

Dana hangs up. Puts her head in her hands.

DANA (V.O.)
Maybe he'll think that was charming.

**INT. COOPER & SONS - PETER'S OFFICE - DAY**

Peter's at his desk, looking confused. He hangs up his phone as David comes in the office.

PETER
I think the woman you set me up with is insane.

His phone CHIMES. He looks at the text.

PETER (CONT'D)
Good speller, though.
(then)
What do you want?

DAVID
I just wanted to see how big your bonus was.

PETER
What good can come of this?

DAVID
I'll show you mine.

PETER
Never want to hear that sentence from you.

David holds his check up. Peter looks.

DAVID
More than you?

PETER
I haven't even opened mine.

PETER (V.O.)
I can not believe that idiot made more than I did. I should... No. If I make him eat the check, he'll just get another one.

**INT. PUBLISHING OFFICE - END OF DAY**

Brian's working at his computer. He pulls the headphones off, starts packing his stuff in his briefcase. He turns around; Dana's standing there.

BRIAN
Jesus.

DANA
Just so you know, I'm coming back tomorrow. And I'm bringing more muffins. I'm not some rube. I've been the editor of UVA's journal since I got out of school, and we've won two National Magazine Awards in the last seven years. That's one more than anyone else has won in the last seven years. Not to mention-

BRIAN
Okay, fine. Stop. I need the new Haas manuscript that just came in so I can read it tonight. It should be in Craig Spellman's office up one floor.

DANA
On it.

Dana excitedly starts out.

BRIAN
And take the stairs - we're not supposed to use the elevator for one floor trips. Save the earth, blah blah blah.

**INT. STAIRWELL - DAY**

Dana comes through a heavy metal door marked "40." She tromps up the metal stairs - not the easiest thing in heels - and gets to a door marked "41." Pulls it. It doesn't move. She looks at the sign on the wall: "FIRE EXIT. NO RE-ENTRY."

DANA (V.O.)
Oh, no. No, you didn't.

Dana pulls the door harder. Nothing. Pounds on it. No response.

She runs back down the stairs - almost slipping in her heels - gets to the door she came in through. Also locked. Same sign. She pounds on this door... no reply.

Dana walks over to the center of the stairwell, looks down. Forty stories to the ground. She sighs, starts walking.

**EXT. SERVICE ALLEY - SUNSET**

A grungy place - docks for trucks, trash piled in bags... A door swings open, and Dana comes out. She's carrying her shoes and staggering. She's got her jacket over her shoulder, and her shirt is pitted with sweat.

She takes two steps, then there's a SPLASH. She looks down. She just stepped in a puddle. Various disgusting things are floating around in it, including a band-aid.

She takes one step towards the street. Up ahead, she sees Brian get in a cab, drive away. He sees her and waves.

DANA (V.O.)
First day of work!

**INT. ITALIAN RESTAURANT - NIGHT**

Small neighborhood restaurant, local couples out to dinner. Intimate, expensive - not a bad place for a first date. Peter sits alone at a table, glances at his watch.

When he looks back up, he notices something outside the window. With the streetlights outside the dark restaurant, the window in front acts like a mirror to the pedestrians outside. Dana is standing at the window, checking herself out. She's staring straight at Peter, but can't see him.

She's come straight from the office, and she's still a wreck. She fixes her hair, puts on lipstick, bares her teeth to see if she got any on them.

PETER (V.O.)
Oh, poor girl, how embarrassing.

Dana sniffs her pits.

PETER (V.O.)
I spoke too soon.

Peter watches as Dana walks over to the door, into the restaurant and to the hostess. The hostess leads her over to the table; Peter stands to greet her, warm smile on his face.

PETER
You must be Dana. If my brother had told me what you looked like, I wouldn't have been dreading this so much.

DANA
If I would have known you were so much more charming than your brother, I wouldn't have been dreading this so much.

They both laugh as they sit down. Peter grabs a bottle of wine from a bucket near the table.

PETER
I hope you don't mind - I went ahead and ordered a bottle.

DANA
Mind? After my day, I wish you'd ordered two.

Dana grabs the glass and has a very healthy swig.

PETER
Sorry to hear that. What happened?

DANA
Don't make me relive it. Let's talk about you. David never really explained what you guys do - something about trophies?

PETER
Trophies, plaques, vases - if you can engrave your name on it, we make it.

DANA
And how's the trophy business?

PETER
Never been better. They used to just give 'em to winners. Now everyone gets one. Fourteenth place champion! Team spirit! Never missed a practice! Any person engaged in any kind of activity anywhere gets an award.

DANA
I never thought of it that way.

PETER
It's awesome. The celebration of mediocrity is the biggest windfall our company has had in four generations. We can't make trophies fast enough.

Dana laughs. Peter's on his game.

PETER (V.O.)
I am so getting laid tonight. At least a handie in the cab.

DANA (V.O.)
I am so going to forgive him for that text.

A MAN walks up to their table, sets a card with a cheap bracelet attached to it on their table, walks on and does the same to other tables in the restaurant.

DANA
(reading card)
"I am deaf.
(MORE)

DANA (CONT'D)
Any donation you can make for this handmade bracelet would be appreciated."

PETER
Just leave it on the table.

DANA
(reaching for her purse)
I'm going to give him a buck.

PETER
It's a scam. He's not deaf.

DANA
Oh, come on. Of course he is.

The MAN is near Peter, with his back to him. Peter turns, CLAPS and WHISTLES as loudly as he can behind him. The guy doesn't flinch.

DANA (CONT'D)
Looks like someone's buying a bracelet.

The MAN gets to their table, smiles down at Peter and Dana.

PETER
(to man)
I will give you twenty dollars to admit you're not deaf, which is more than you're going to clear in this restaurant. My offer expires in three, two-

MAN
You are as generous as you are wise.

Peter hands the guy a twenty; he heads out of the restaurant. Peter turns back to Dana:

PETER
Welcome to New York.

DANA
Just because he's not deaf doesn't mean everyone's not deaf.

PETER
That is the bleakest optimism I've ever heard. "The next one will be deaf. I just know it!"

DANA
It's not like I'm rooting for people to be deaf, I was just...

PETER
Rooting for that guy to be deaf.

DANA
(laughs)
Yes. Thank you.

PETER
Fair enough.
(then)
So how'd you meet Amy?

DANA
Freshman year, we were both...

**PETER'S POV:**

While Dana talks, Peter gets lost in his thoughts as he looks at her.

PETER (V.O.)
I can't believe David got more than I did. On what planet did he do a better job? I guess he didn't accidentally set the place on fire this year.
(then)
Wow, great rack. Don't look. Just keep it right in your peripheral vision. This is honestly the best move ever.

**BACK TO SCENE**

DANA
So how is working with your family?

PETER
On one hand, you never...

While Peter's talking, Dana lets her mind wander:

DANA (V.O.)
I can't believe I quit my job and left everything behind to come work with those idiots. Who treats people like that? My calves are still killing me. Who would have thought you could get worn out walking <u>down</u> stairs? Ugh, I still smell the urine in that stairwell. Honestly, who would bother to prop open a door and sneak into the stairs to pee? How is that easier than using a bathroom?

Peter's finished talking. Dana looks at her menu to cover.

DANA
What are y'all having?

Peter chuckles.

DANA (CONT'D)
What?

PETER
You were serious. I'm sorry, I never heard someone say "y'all" unironically before. It just... surprised me.

DANA
When I drink I drawl. It's like my own built in breathalyzer.

DANA (V.O.)
Great work. "Y'all." Ask where the outhouse is next. You're on a roll.

Another diner drops some silverware - the noise makes Dana turn and look. She sees something - another woman checking herself in the window. Just like Dana did. Fuck...

DANA (V.O.)
No. No. He saw me. Maybe he didn't see me. No, he saw me. He's probably just counting the minutes til he can get out of here and go laugh at what a retard I am. Is there anything I can't screw up? Work, date... I'm cursed. This is the worst day ever.
(then)
Did I sniff myself out there?

Dana winces at the memory.

PETER
You all right?

DANA
Yeah, I just... Yeah.

She's not. She's distracted, looking over at the window...

PETER
So, how are you liking the city? What have you seen?

DANA
I've only been here a few days. The only thing off my list I've done is go to the Met.

PETER
Your list?

DANA
You're going to think it's dumb.

PETER
No, I'm curious. What's on it?

DANA
I don't know off the top of my head.

PETER
So you wrote it down? Do you have it with you?

DANA
Probably.

PETER
I'd love to see it. Maybe I can think of something you missed.

Dana reaches into her purse, pulls out a piece of paper, hands it to Peter. It's a two sided, hand written list.

PETER (CONT'D)
Let's take a look here.
(as he reads list)
Number one, Statue of Liberty. I guess you gotta go. High Line Park, a little boring, but you know what? Go to number seven, get drunk, then it'll be more fun. Let's see... rip off, rip off, full of German tourists with socks and sandals... This one's good. You should probably bring a gun, though. Do you have a pen? I've got some ideas for you.

Peter looks up at Dana. A single tear runs down her cheek.

PETER (V.O.)
Abort! Joke gone awry, damage control-

PETER
I was just trying to be funny, this is a great list-

DANA
It's not you, I just had a horrible day at work-

PETER
Work. You never even told me what you did, let's talk about that.

That does it. Dana breaks out in tears.

PETER/DANA (V.O.)
Holy shit!

PETER
I'm so sorry - I really wasn't trying to upset you-

DANA (V.O.)
I cannot believe I am crying on a first date. Happy thoughts.
(MORE)

DANA (V.O.) (CONT'D)
Getting your first bike when you were nine. Winning the spelling bee. First orgasm you didn't give yourself.

PETER
Was it because I brought up work?

DANA
(sobs harder)
Can you please stop saying "work?"

PETER
Is that what made you cry?

DANA
Can you please stop saying "cry?"

Dana looks around - all the other tables are staring at their table. It's a mix of sympathetic looks at Dana and withering looks at Peter. Peter tries to explain himself:

PETER
We just met. I think it's about work - sorry, didn't mean to say that.

Dana hiccups between sobs. Not a pretty sound.

PETER (CONT'D)
What was that?

DANA
When I cry I hiccup. You know what? I'm just gonna go before I throw up.

PETER
Okay, well, can I-

DANA
Stay!

Dana jumps up and runs out of the restaurant, crying and hiccuping and retching. Everyone watches her leave, then everyone turns back to glare at Peter.

Peter sticks his arms up in the air.

PETER
New record!

END OF ACT ONE

ACT TWO

**INT. COOPER & SONS - DAY**

Peter's at his desk - his phone rings and he grabs it.

INTERCUT WITH:

**INT. AMY AND DAVID'S APARTMENT - LIVING ROOM - DAY**

Amy's in yoga gear, doing an impossible pose while she talks.

AMY
What the hell did you do last night?

PETER
I don't know! Is she all right?

AMY
She will be when you fix it.

PETER
I asked her about her day and she had a nervous breakdown. This one isn't fixable.

AMY
She's part of my life. You're part of my life. There's no way I'm going to let this ugliness invade every get together I have. To be honest, you probably should have said "no" to the date in the first place. But you didn't, and here we are. Fix it.

ON AMY, who hangs up. Says to someone off screen in her living room:

AMY (CONT'D)
And into feathered peacock.

Amy shifts positions, and we widen to see that she's not just doing yoga, she's teaching a class in her apartment.

ON PETER, who tries to get back to work. David walks in.

DAVID
Sounds like it went great last night.

PETER
Yeah, set me up again soon.

DAVID
You get a chance to look at your check?

PETER
David, there's a reason we don't share things like bonuses and salary.
(MORE)

PETER (CONT'D)
It hurts feelings, it makes people mad, it’s just a bad idea.

DAVID
It’s that much less. Wow.

PETER
Five hundred dollars. It was five hundred less than you. Happy?

DAVID
Only five hundred? I should have made twice what you did. I killed it this year. Ignore everything else, I landed the Jenkins account, which basically saved us.

PETER
I landed the Jenkins account after you almost blew it taking their daughter to lunch in a strip club!

DAVID
I thought she was a guy!

PETER
Which you kept saying, loudly and often!
(gathers himself)
See? This is exactly why we don’t do this. Congratulations. You won. Now can we please stop talking about this?

DAVID
There was just nothing feminine about her at all. And that haircut.

PETER
Go!

**INT. OFFICE BUILDING - LOBBY - DAY**

Dana’s waiting for the elevator, with a fresh basket of muffins. Eric joins her as it arrives; they step in.

**INT. OFFICE BUILDING - ELEVATOR - DAY**

Eric helps himself to a muffin. His half of the conversation is through a mouth full of muffin:

ERIC
Delicious. How’s it going?

DANA
Honestly? It’s a disaster. They won’t even talk to me.

ERIC
Don’t give up.

DANA
That's easy for you to say, but you didn't see what they-

ERIC
The woman I interviewed for this job wasn't a quitter. She was coming to New York to take over the city. That same passion you showed me? You show it to them, and they'll love you.

The elevator gets to their floor. Eric grabs as many muffins as he can, heads out.

**INT. COOPER & SONS - PETER'S OFFICE - DAY**

Peter's with Chloe.

CHLOE
...did she actually vomit?

PETER
Not in the restaurant. She was getting kind of urpy as she got to the door, though.
(then)
It was going great. She was cute, seemed nice, we were laughing... And then she just lost it.
(off Chloe's look)
I did nothing wrong.

CHLOE
You sure you didn't go too far when you were doing that thing where you're all glib and jokey to get her to laugh and get her into bed?

PETER
Absolutely not.

PETER (V.O.)
That's a "thing?" I thought that was my personality.

CHLOE
She left the restaurant sobbing after five minutes. You might want to look inward.

PETER
If I promise to look inward, will you help me fix it?

CHLOE
Show up with flowers, apologize, say it was one hundred percent your fault, even though you're sure it wasn't.

PETER
It wasn't.

CHLOE
No jokes, and don't do that thing where you check out her cleavage while you stare into her eyes. It looks like you have Graves disease.

Chloe bugs out her eyes to demonstrate.

PETER
I have no idea what you're talking about.

PETER (V.O.)
Get out of my soul, witch.

**INT. PUBLISHING OFFICE - BREAK ROOM - DAY**

Brian and Sue are silently eating. Dana enters, takes a breath, get her courage up...

DANA
Good morning. I've got a few things to say, and I hope you'll hear me out. First off, after you sent me down the stairwell-

Brian and Sue fist bump.

DANA (CONT'D)
-I went back up, got the manuscript, and copy edited the whole thing last night. I had some time, the night didn't really turn out how I was... anyway, here.

Dana pulls out a manuscript, drops it on the table.

DANA (CONT'D)
The thing is, I love publishing. I didn't romanticize Hemingway and Fitzgerald, I romanticized their editor, Maxwell Perkins. I left everything behind to move to New York to chase my dream. You two are living connections to the business I love. Now, I know the industry is going through some tough times. But maybe we should take Eric at his word. He hired me. Maybe that <u>is</u> a good sign.

Brian and Sue take it in, think it over...

BRIAN
You've got a poppy seed in your teeth.

Dana sighs, pulls out a compact, starts picking the seed out. Brian and Sue exchange a look.

SUE
You promise you're not after our jobs?

DANA
I swear. I just want to help.

SUE
Okay. I'll show you around.

BRIAN
Yeah, fine. Me, too.

DANA
Oh my god, I can't believe that worked. Thank you. Thank you!

Dana goes around the table for a hug - Brian and Sue both shake their heads. Dana shakes their hands instead.

**INT. COOPER & SONS - PETER'S OFFICE - DAY**

Peter looks up from his desk, sighs. David's coming.

PETER
What?

DAVID
This bonus thing has me thinking.

PETER
Stop.

DAVID
Either my bonus was bigger because I make more, and it reflects that-

PETER
I'm sure that's what it is. Goodbye.

DAVID
Or dad's making it up to me because you make more.

PETER
Why do you care? Amy's loaded. I could make twice what you do, and you could still buy and sell me.

David pulls out a paystub, holds it up.

DAVID
Higher or lower? I don't need a number.

Peter looks away. David keeps moving the check so it's in his face. Finally Peter looks.

PETER
That's super, David. You make more than I do, you've earned it, you're the champ.

DAVID
No hard feelings, you do a great job, too. Thank you.
(then)
I don't believe you. What's your number?

**INT. AMY AND DAVID'S APARTMENT - LIVING ROOM - NIGHT**

Dana comes in the front door from work; Amy's in the living room, playing guitar. She stops playing and gives Dana an incredibly pitying look.

AMY
How'd work go?

DANA (V.O.)
Oh, the pitying eyes. My favorite. Well, I hate to let you down, but...

DANA
It went great! I totally won everyone over, welcomed with opened arms, we swapped war stories all day...

AMY
Wow, congrats.

DANA
Thanks. I'm going to grab something to drink - can I get you something?

AMY
I'm good.

Dana walks into the kitchen and finds...

**INT. AMY AND DAVID'S APARTMENT - KITCHEN - NIGHT**

Dana walks into the kitchen to find David standing there, shaking a cocktail shaker.

DAVID
Did I hear "drinks?" Just mixing up some appletinis.

DANA
I haven't had one of those since college.

DAVID
I think Amy mentioned that you guys used to drink them. Back in the room.

David pours a huge glass for Dana; she takes it and sips it. Coughs like she just drank fire.

DANA
Where's the apple?  It's all tini.

DAVID
There's a splash.

DANA
One of these, I'll be on my ass.

DAVID
We wouldn't want that.

Amy comes into the kitchen, smiling at Dana.

AMY
It is someone's lucky day.  There's a very remorseful man at the door holding a very large bouquet of flowers, and he wants to talk to you.

DANA
Who, Peter?  Not interested.

AMY
Wouldn't the mature thing be to go out there like an adult and talk to him?

DANA (V.O.)
Don't wanna.

Dana trudges out of the kitchen.  Amy and David follow.

**INT. AMY AND DAVID'S APARTMENT - LIVING ROOM - NIGHT**

As promised, Peter is standing just inside the door with an obscene bouquet of flowers.  He hands them over.

PETER
Hey, Dana.

PETER (V.O.)
She is hot when she's not sobbing.

DANA
Peter.

DANA (V.O.)
You can bring a whole florist and it's not going to make me forget about... Ooh, lilies.

PETER
I've been going over it in my mind all day.  I was a jerk, and there is no excuse for my behavior.
(MORE)

PETER (CONT'D)
Is there any way we can wipe the slate clean, start over? I promise you, I'm not a horrible person, and I'd really love a chance to get to know you better.

PETER (V.O.)
I did nothing wrong.

DANA
I don't think you're horrible... Listen, I'd had the worst day of my life, I was a wreck, and I think you just caught a lot of it.

PETER (V.O.)
Okay, that's pretty cool of her.

PETER
You wanna grab dinner, try again?

DANA (V.O.)
Might have let him off too easy. Eh, I'll torture him later.

DANA
Sure. Only if we go to a different restaurant.

PETER
Oh, they're never letting us back in there.

Dana laughs. Peter's making a nice recovery.

DANA
Let me grab a jacket.

Dana heads into her bedroom. The second she's gone, Peter turns to Amy.

PETER
That seemed to go well. I'm glad you made me come back.

Amy tries to motion for Peter to be quiet - too late. She gestures - Peter turns and sees that Dana came right back out of the bedroom. Shit.

DANA
<u>Made</u> you? And for a second, I thought you wanted to. How stupid of me.

PETER
No, wait. I'm going to be honest - I didn't want to, but after I got here and I apologized and you apologized... I was glad I did.

PETER (V.O.)
Did that fix it?

Dana throws the flowers back at Peter, heads into her bedroom and slams the door.

AMY
You men are such idiots.

She follows Dana into her room. David turns to Peter.

DAVID
I was two appletinis away from filming those two going to town on that very rug you're standing on. Thanks for stopping by.

David holds the door open for Peter, who heads out.

**INT. PUBLISHING OFFICE - DAY**

Dana walks in, and it's a very different experience than her first day: people greet her by name, smile, wave...

As she's heading towards her cubicle, something catches her eye - Eric, peeking out of his office. He waves her over.

**INT. PUBLISHING OFFICE - ERIC'S OFFICE - DAY**

Dana comes in; Eric closes the door.

ERIC
Seems like you won them over.

DANA
I did just what you said. I showed them my passion, let them know I didn't want their jobs.

ERIC
About that.

DANA
About what?

ERIC
If there's another round of layoffs, they're the next two up.

DANA
But I told them... When's this going to happen?

ERIC
Maybe a week, maybe a month, maybe never. Stay close, keep learning, so you're ready to jump in when it happens. Whoops, <u>if</u> it happens.

DANA
I can't-

ERIC
Hey, look on the bright side. Think what a great position you're going to be in when things turn around. Pretty soon you'll be firing me and taking my job. Ha ha.

Eric opens the door to his office. Dana staggers out.

**INT. PUBLISHING OFFICE - DAY**

Dana walks into the bullpen. The first face she sees is Sue. Dana inadvertently lets out a frightened YELP.

SUE
There she is. Our little Southern ray of sunshine. How you doing today?

DANA (V.O.)
I am death, come to destroy you all.

**INT. COOPER & SONS - DAVID'S OFFICE - NIGHT**

Peter sticks his head in David's office as he walks by.

PETER
Dad's gone, you can stop pretending to work... Hey. Where'd you get that?

Peter enters, grabs a piece of paper up off David's desk. It's Dana's list.

DAVID
It was in your jacket pocket.

PETER
What were you doing in my jacket?

DAVID
Looking for your paycheck.

PETER
This has got to stop. You can't go though my stuff.

DAVID
Oh, boo hoo.
(re list)
That list surprised me. I thought you were too cynical for those things.

PETER
It's Dana's, she left- What do you mean, too cynical?

DAVID
It means you've got to maintain your hip ironic distance. Can't admit that you actually enjoy anything.

PETER
I enjoy plenty of things. That list is a little lame, don't you think? Central Park. Statue of Liberty.

DAVID
(grabs it back, reads)
"Be the first person at the Public Library when they open and read until a guard kicks you out... Spend a night in the same room at the Hotel Chelsea that Thomas Wolfe did... Sit on the bench that Woody Allen and Diane Keaton sat on in "Manhattan" and watch the sun come up over the Queensboro bridge..."
(then)
These are great.

PETER
No, they're not.

PETER (V.O.)
They're so great.

DAVID
So what'd you do when she gave it to you? Make fun of it?

PETER
What do you think I am?

DAVID
I think you're an asshole.

PETER (V.O.)
God, he's right. I'm an asshole.

David may have nailed Peter, but it doesn't mean Peter isn't leaving without one small victory:

PETER
By the way, I always keep my paycheck with me, just so you don't find it. Here.

Peter pulls his paystub out of his pocket, throws it on David's desk.

PETER (CONT'D)
Have a good night, David.

Peter walks out into the bullpen. From behind him, we hear:

DAVID (O.S.)
God damn it!

Peter smiles.

**INT. AMY AND DAVID'S APARTMENT - GUEST ROOM - MORNING**

The sun's just breaking through the window. Dana's sitting in bed, laptop in lap. There's a knock at the door.

DANA
I don't want a mimosa, David.

The door opens; Amy enters.

AMY
You should look outside, and I swear, I had nothing to do with this.

Dana shakes her head - what now?

**EXT. OUTSIDE AMY AND DAVID'S BUILDING - MORNING**

Peter's standing on the sidewalk. Behind him is a driver waiting on one of those bicycle rickshaws. A window opens three stories up, and Dana sticks her head out.

PETER
Good morning! Take a pedicab, number seventy two on your list. I thought we could go to the Statue of Liberty, knock off two in a day. What do you say?

Dana wavers, thinks about it... The driver on the rickshaw shrugs, gestures to Peter... Give him a break.

DANA
I'm coming down.

**EXT. OUTSIDE AMY AND DAVID'S BUILDING - MINUTES LATER**

Dana comes out of the apartment, walks over to Peter. He holds out her list.

PETER
I found this.

DANA
I see.

PETER
I got something for you.

Peter pulls a small trophy out of a bag, hands it to Dana. She takes it and reads the base.

DANA
"Dana Hopkins, Official New Yorker."
(smiles, then looks at figure)
Wait, what am I doing?

PETER
We didn't have any Official New Yorker statues, so it's a guy playing squash.

DANA
I have been rewarded for my mediocrity.

PETER
Today, you are an American.
(then, gesturing to cab)
So what do you say?

She looks at the cab, her trophy...

**EXT. ELLIS ISLAND FERRY - DAY**

Dana and Peter stand on the deck. The voice of an overly dramatic TOUR GUIDE comes over the P.A.

TOUR GUIDE (V.O.)
Imagine you've been on a boat for two weeks. You do not have a window. You do not have much food or fresh air. You sleep in tiny hammocks, when you sleep at all. Then you hear shouts. You run up to the deck and catch your first glimpse of your new home. Your new country. And welcoming you? Lady Liberty!

And just then, the Statue of Liberty comes into view. Dana leans over to Peter, whispers:

DANA
Okay, you were right. It's a little cheesy.

Peter doesn't answer. Dana looks up - tears are running down his face.

Dana slips her hand in his, and they turn and look at the Statue together.

DANA (V.O.)
Great, just when I start to like him, it turns out he's gay.

PETER (V.O.)
Can you get a handie in a rickshaw?

END OF ACT TWO

TAG

**INT. AMY AND DAVID'S APARTMENT - GUEST ROOM - NIGHT**

Dana's in bed on her computer. She enters some text, then Amy calls in from the other room:

AMY (O.S.)
Why did you just change your relationship status?

DANA
I didn't have anything set. I made it "single."

AMY (O.S.)
Why?

DANA
I had a good time with Peter, I just wanted him to know that I wasn't in another relationship.

AMY (O.S.)
Are you crazy? You had a good date and you changed it to single? It's like saying, "just to be clear, this isn't going anywhere."

Dana changes it.

AMY (O.S.) (CONT'D)
"In a relationship?" Are you insane? After one date?

Dana changes it again.

AMY (O.S.) (CONT'D)
Seriously?

**INT. PETER'S APARTMENT - KITCHEN - NIGHT**

Peter's at the table with his laptop, bottle of beer in hand. He's watching the screen - it's Dana's profile. It keeps getting updated: "Single." "In a relationship." "It's complicated." "Removed relationship status." "Single." "Widowed."

Peter sips his beer and shakes his head as we...

FADE OUT.

END OF SHOW