MULANEY

"PILOT"

written by

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ACT ONE

SCENE A

INT. STAND-UP THEATER (ABSTRACT)
(MULANEY)

JOHN MULANEY DOES STAND-UP IN FRONT OF LIVE AUDIENCE.

MULANEY

Growing up is strange. Like I'm 30 now. And I have a new phenomenon in my life where, late at night, on the street, women will see me as a threat. Yeah that is funny. And it's also weird because I'm still afraid of being kidnapped. But it happens. A couple of months ago I was at a Subway station at 2 o'clock in the morning. And at this Subway station you have to walk down this long hallway in order to change trains. So it's 2 o'clock in the morning and its just me and this woman and she's walking a few yards ahead of me. But she keeps giving me like the "over the shoulder," like that. And then she starts to pick up the pace, she starts to walk a lot faster. So I think, "oh, she must hear the train coming.

(MORE)

MULANEY (CONT'D)

Or maybe she feels it in her feet like a Native American in a movie." So I start to sprint down the hallway at her and she looks back and she's like "Ahhh!" And she gives chase. So now we're booking it down the hallway at 2 o'clock in the morning! And I'm gaining on her! And we're getting to the end of the hallway and she goes into the "dead end shuffle" that women do when you chase 'em. And then it dawns on me. "Oh, she's running from me. Because in her eyes, I'm an adult. And adults rape each other. Kind of a lot." So I wanted to go up to her and be like "hey, no, I'm not a man." But I think that would be equally creepy: if you were in a subway station at 2 o'clock in the morning and I chased you down, grabbed you and said "I'm not gonna rape you. I'm a little boy."

MAIN TITLES: "MULANEY"

FADE TO:

ACT ONE

SCENE B

INT. MULANEY'S APARTMENT - DAY (DAY 1) *
WE ARE IN A CHARMING BUT DUMPY BROOKLYN APARTMENT. *

MULANEY 29, OUR HERO, PACES WHILE ANDRE 29, HIS WEALTHY HOBO OF A ROOMMATE, SITS ON THE COUCH. *

MULANEY *

Are you sure this will work? *

ANDRE *

Of course it will work. Look, you're stressed about your career and you need a Xanax prescription. This is the best way to get one. *

MULANEY *

Yeah but Andre, why don't I just say I have anxiety and ask for Xanax? *

ANDRE *

It looks shady to be honest with doctors. You need to pretend you're there for something else then, at the end of the visit say, "sometimes I get nervous on airplanes." Bam. Xanax. *

MULANEY *

That doesn't sound like a lie? *

ANDRE *

Not if you sell it! Remember when I needed a new cell phone because mine fell in that wishing well while I was praying for Israel? *

MULANEY *

You dropped your phone in the toilet. *

ANDRE *

The point is: the people at Radio Shack believed me. If you want to make the travel thing sound legit you can lie and say you’re a comedian. *

MULANEY *

I am a comedian. *

ANDRE *

But like a real one. Most of your income is from doing chores for that old gay guy across the hall. *

MULANEY *

His name is Oscar. And he barely pays me. But, if this meeting today with Lou Cannon works out I could be a paid comedy writer. *

ANDRE *

That’s right. TV’s Lou Cannon. This could be the big time for you. Maybe I should take my career to the next level. *

MULANEY *

You live off your parents. *

*

ANDRE *

Excuse me, I don’t live off my * parents. My parents and I live off my * grandmother. And I know what you’re * thinking, “Andre you’re 29 years * old... isn’t it time you just kill * your grandmother and speed up the * inheritance?” Well it’s not that * simple. *

JANE, 29, ENTERS, AND SLAMS THE DOOR. SHE IS THEIR ONLY * FEMALE FRIEND AND HAS NO FEMALE FRIENDS OF HER OWN. *

JANE *

I am not crazy! *

ANDRE *

Jane is home. *

MULANEY *

Jane, you realize “I’m not crazy” is * one of the craziest things you can * say? *

JANE *

It’s not fair! When a guy wants to * destroy a woman all he has to do is * call her crazy. Even if she has every * right to be angry. *

ANDRE *

Men get called crazy too. *

JANE *

Yes, but people like it when a man's * crazy. We have recordings of Christian * Bale screaming like a lunatic, and * people are impressed! They're like "oh * wow, he's so passionate about his * process." Meanwhile there is a rumor * that Katherine Heigl is "difficult" * and she's dead. *

MULANEY *

Who called you crazy, Jane? *

JANE *

Dustin e-mailed that new girl he is * dating and was like, "my ex-girlfriend * is crazy." *

MULANEY *

And you saw that e-mail how? *

JANE *

(SHRUGS) He should change his * password. *

MULANEY *

Jane, you gotta stop that stuff. * That's so reckless. (HOPS UP) Now * then, I have to go lie to a doctor to * get a bunch of Xanax. *

JANE

Save me a couple. I may not take them, but it’s comforting to know they’re in the apartment.

ANDRE

Try and get like 30. (PSYCHED) That’s almost sixty halves.

MULANEY WALKS TO THE DOOR, STOPS.

MULANEY

Oh wait, I need a fake reason to be going to the doctor.

ANDRE

Tell him you’re there for “frequent urination.”

MULANEY

That’s good. That sounds real but not serious, thanks man!

MULANEY EXITS.

JANE

Why “frequent urination?”

ANDRE

Because I’ve been peeing a lot and I want free medical advice.

CUT TO:

ACT ONE

SCENE B

EXT. WALK-IN CLINIC/INT. DOCTOR'S OFFICE/INT. CLINIC WAITING ROOM- LATER THAT DAY (DAY 1)
(MULANEY, DR. CHO, EXTRAS, OLD ITALIAN WOMAN, RANDOM GUY) *

WE SEE A WALK-IN CLINIC IN BROOKLYN: "FAST QUACKS: WALK IN CLINIC, 24 HOURS A DAY, 7 DAYS A WEEK."

WE PAN DOWN TO A HEALTH CODE RATING: "B."

INT. DOCTOR'S OFFICE - CONTINUOUS
(MULANEY, DR. CHO)

MULANEY SITS ON EXAM TABLE. DR. CHO, 30S STANDS NEXT TO HIM. *

DR. CHO

Okay Mr. Mulaney, how many times a day *
are you urinating? *

MULANEY *

Too often I'm afraid. But what can you *
do? (CHANGING TOPICS) So, airplanes. *
Scary right? *

DR. CHO

(NOT LISTENING) How many times per *
day? *

MULANEY

I don't know, eleven.

DR. CHO

(CONCERNED) You're peeing eleven times
a day? Sounds like the problem could *
be in your prostate.

MULANEY

(TENTATIVE) Yeah...but what can you *
do? *

DR. CHO

Do me a favor, stand over here, drop

the pants--

DR. CHO GUIDES MULANEY TO STANDING POSITION AT TABLE. *

MULANEY

Wait I'll be good... *

MULANEY TAKES HIS PANTS DOWN AND STANDS WITH HANDS ON TABLE.

DR. CHO

If what you're saying is true we need

to perform a prostate exam. Here get *

down on your elbows.

DR. CHO KNOCKS MULANEY DOWN TO ELBOWS, BENT OVER.

MULANEY

I liked the way I was standing. It had

more dignity.

DR. CHO

(NOT LISTENING) You'll feel some cold

and then some pressure.

MULANEY

Alright, I kind of know what most

things feel like so...

CUT TO:

INT. CLINIC WAITING ROOM - CONTINUOUS
(EXTRAS) *

VARIOUS EXTRAS SIT IN THE WAITING ROOM, INCLUDING AN OLD *
ITALIAN WOMAN DRESSED IN BLACK. *

WE HEAR MULANEY IN THE NEXT ROOM, MUFFLED.

MULANEY O.C.

Ohhhhhhh. *

THE OLD ITALIAN WOMAN CROSSES HERSELF. *

FADE TO: *

ACT ONE *

SCENE D *

INT. LOU'S MIDTOWN APARTMENT
(MULANEY, LOU)

CLOSE ON: A LARGE POSTER OF LOU CANNON, 60, WITH THE WORDS: "CELEBRITY YOU GUESSED IT! WITH HOST LOU CANNON!"

LOU O.C.

And now here's your host! You guessed

it! Lou Cannon!

LOU TROTS OUT INTO HIS LARGE LUXURY APARTMENT DOING FINGER GUNS AND WAVING TO THE "AUDIENCE."

LOU

Confidence, confidence. Elegance under

fire. (TO "AUDIENCE") Oh you're all

here! Even the young people. Every

demographic.

MULANEY ENTERS FROM ELEVATOR INTO APARTMENT. HE HOLDS SEVERAL * PRESCRIPTION BAGS STAPLED TOGETHER. *

LOU (CONT'D)

What's that? You love me?

MULANEY *

You're not alone.

LOU

(STARTLED) Ah! Who are you? What are *

you doing here? *

MULANEY

I’m John Mulaney. You said to come by today. About writing for your show?

LOU

Well you’re late! I assumed you weren’t coming so I (RE: WHAT HE WAS DOING) started my meditation.

MULANEY

(ASHAMED) I got held up at the doctor. I tried to get Xanax, but all I got was a prostate exam (RE: PRESCRIPTIONS) and these bladder inhibitors.

LOU

That would make a good t-shirt. Like at a beach community.

MULANEY

Ha, that’s funny.

LOU

I know. (STUDYING) You’re a messy little person ain’t ya? You’re funny in the “oh that idiot might die” way.

MULANEY

Is that good? If it’s good then yes.

LOU *

(POP QUIZ) Pitch! It's the first day * of Teen Week on "You Guessed It!" I * walk out and I say... *

MULANEY *

(ON HIS FEET) Uh, you could make a * joke about One Direction? *

LOU *

Ah, yes, but which direction? See you * didn't think that through. (INTRIGUED) * Still, you said something. I like * that. Tell me about yourself. *

MULANEY *

I've been doing stand-up for a few * years. Nothing major. I've done some * of those Vh1 shows. *

LOU *

Ugh, those are just the <u>epitome</u> of * "small time." (ASIDE) Who books those? *

MULANEY *

This woman who-- *

LOU *

You'll give me her e-mail. (RESET) So * you're not that busy these days? *

MULANEY *

No. I just kind of hang out with my * roommates. There's this old man across * the hall that I do chores for. *

LOU *

You do chores for an old man? (LEANS * IN) Are you a Mormon? You have to tell * me if you are. *

MULANEY *

I think that's police. But no, I'm * not. *

LOU WAVES JOHN IN, DEEPER IN CONFIDENCE. *

LOU *

Are you a Scientologist? *

MULANEY *

No. *

LOU *

Me neither. They're so picky about who * they take. I don't even think I'll * apply next year. *

MULANEY *

Right. So, I know you're looking for * someone to write jokes for you-- *

LOU *

Oh please, I don't need anyone to * write jokes for me.

(MORE)

LOU (CONT'D)

I'm naturally funny, says the Toronto Star. I can riff on anything. Here give me that.

MULANEY HANDS LOU A PEN.

LOU (CONT'D)

It's a...look it's...Darts! Kristen Chenoweth's walking stick. "Let me autograph that for--" well I guess that's what you do with a pen. (PICK UP ASHTRAY) Look it's (DROPS ASHTRAY, DEFENSIVE) I don't have to audition for you. Strike that.

MULANEY PICKS UP HIS PROPS. *

MULANEY *

(SUMMONING COURAGE) Honestly Lou, I've been really anxious lately that my career's not going anywhere. If you give me a chance to work for you, I know I can do it. *

LOU *

You're ready to leave it all behind? *

MULANEY *

Leave what behind? *

LOU *

Okay, I'm gonna make a speech. Johnny - - do people call you Johnny? *

(MORE)

LOU (CONT'D)

Because they shouldn't. John: I want you to listen to me. I am 45 years old. *

LOU STARES, DARING HIM TO CONTRADICT THIS. MULANEY WON'T.

LOU (CONT'D)

(CROSSING) I have an Emmy Award. And when you put it next to this mirror, it looks like I have two Emmy awards. Two Emmys. And a Daytime Tony. Now if you want to get to where I am, you have to be all in. And that means making your life about "the work." *

MULANEY *

Lou, I'm ready to do that. I'll do whatever it takes. *

LOU *

Good answer. This should work out fine. And in terms of salary uh (COCKY) don't worry about the money. *

MULANEY *

Awesome. Thank you Lou. *

LOU *

Now! I am doing Jay's show next week. I want to show this photo of me and a koala. You know, tell a funny story about meeting the koala. *

MULANEY *

Ha, that could be cool. Can I see the photo? *

LOU *

Well we'd have to take it. In fact, get on that. Find out where I can meet a koala. *

FADE TO: *

ACT TWO *

SCENE F *
*

INT. STAND-UP THEATER - (ABSTRACT) *
(MULANEY) *

MULANEY *

I was always lazy growing up. And what sucked is that at school we had two grades on our report cards. We had a regular grade and then a grade for effort. And my mom once got so fed up with me she said, "you know I wouldn't mind if you had all C's and D's, as long as you had A's in effort." I was like, "that wouldn't make you sad? If you knew that's what was going on?" If my teacher called her in and said "Mrs. Mulaney, John is trying as hard as he possibly can. *

(MORE)

MULANEY (CONT'D)

He is using every chromosome of his brain, which as we know is the combined brain of you and your husband's brain: the brain your son will have throughout the rest of his life. He is pushing that brain to it's limit. (HANDS HER A TEST) And that's an F. Your son is an idiot. A sweet, hard-working idiot."

FADE TO:

ACT TWO

SCENE H

INT. MULANEY'S APARTMENT - LATER THAT EVENING (DAY 1)
(MULANEY, ANDRE, JANE)

MULANEY AND ANDRE STAND AT KITCHEN COUNTER, THEY TOAST GLASSES OF CRANBERRY JUICE.

ANDRE

A bad day turned out pretty good for you. Cheers.

THEY DRINK.

MULANEY

Oh wait, I don't actually have to drink cranberry juice. (SETS GLASS DOWN) And I don't need these bladder meds either.

MULANEY TAKES BLADDER PILLS FROM POCKET, CHUCKS IN TRASH.

ANDRE *

Ha ha! Yeah, who needs ‘em? *

ANDRE GRABS PILLS FROM TRASH, CHUGS HIS CRANBERRY JUICE. JANE * ENTERS CARRYING A HUGE FILE BOX FILLED WITH LETTERS, GIFTS, * FRAMED PHOTOS. SHE DUMPS IT IN THE TRASH. *

JANE *

There. I’m done. *

MULANEY *

Last day on the force? *

JANE *

You know what? It is. I’ve been *

treating my break-up like a cold case. *

Chain-smoking and pouring over every *

thing Dustin ever gave me. Trying to *

solve the crime. *

MULANEY *

What was the crime? *

JANE *

The crime is that I put two years into *

making that guy a presentable, *

functioning person. And now another *

girl gets to enjoy it. (DETERMINED) *

But I’m done. I even logged on to *

Dustin’s e-mail and had Andre change *

the password. *

ANDRE *

And I can’t tell her what it is. *

MULANEY *

How will Dustin know what it is? *

JANE AND ANDRE SHRUG, HADN'T THOUGHT THIS THROUGH. *

JANE *

Oh, Oscar came by looking for you. *

MULANEY *

Shoot, today was the day I was *
supposed to walk his plants. I got *
caught up in this Lou Cannon stuff. *

JANE *

He's probably still awake if you want *
to go over. *

MULANEY *

I wish I could but I have to write *
this thing for Lou. He's doing Leno *
next week and he's gonna come out on a *
motorcycle. *

JANE *

Ha, and what's the joke? *

MULANEY *

Well that's kind of it. There's *
actually nothing to write but I need *
to e-mail him photos of motorcycles. *

JANE *

(SINCERE) I'm proud of you. *

MULANEY *

I'm proud of you Jane. (RE: THE TRASH) *

This is a big step. *

ANDRE *

You're moving up and Jane is moving *

on! Looks like we're all having a *

great day. *

MULANEY *

Wait, what do you have going on, *

Andre? *

ANDRE *

I have a candy bar in the freezer that *

no one knows about. By now it's *

probably quite cold. *

MULANEY AND JANE PAT HIM ON THE BACK. *

FADE TO: *

ACT TWO *

SCENE J *

EXT. NEW YORK COMEDY CLUB - NIGHT - (DAY 2) *
(MULANEY, MOTIF, HOST O.C.) *

DISSOLVE TO:

INT. COMEDY CLUB GREENROOM - NIGHT
(MULANEY, MOTIF, HOST O.C.)

MULANEY STANDS BACKSTAGE AT A SHOW. MOTIF 30, CONFIDENT *
COMEDY-KILLER, ENTERS. *

MULANEY *

Hey Motif! *

MOTIF

Mulaney! Man, I haven't seen you in a week. Did you quit doing comedy? *

MULANEY

No, in fact I got the comedy job of a lifetime. I've been working with Lou Cannon. *

MOTIF

Lou Cannon! Man I loved that cable special of his in the '90s. *

MULANEY

I never saw that.

MOTIF

Oh, it's great. This guy in the audience has a pen (CRACKING UP) and Lou Cannon pretends that it's darts! *

MULANEY

Naturally funny.

MOTIF

No doubt, no doubt. So what are you and Lou working on? A movie? A TV show? *

MULANEY *

Lots of different stuff in the works. Like Lou is gonna start wearing fedoras. So we'll buy a bunch and he'll try them on. *

(MORE)

MULANEY (CONT'D)

Or yesterday I used photoshop to show him how he would look with a soul-patch.

MOTIF STARES AT MULANEY, “ARE YOU SERIOUS?”

MOTIF

Baby boy, are you sure this is the kind of job you want? It sounds...not tight.

MULANEY

Of course I want the job. Lou is showing me a whole other level of show business. Plus I still have time to do stand-up.

HOST O.C.

Mulaney you’re up next.

MULANEY

Eesh it’s been a while, (RE: A SET LIST) what jokes should I do?

MOTIF

Just open strong. Like I walk out and go, “damn there’s a lot of white people up in here.”

MULANEY

How do you know there will be a lot of white people in the audience?

MOTIF

Oh, they're everywhere.

SFX: TEXT MESSAGE *

MULANEY *

(RE: PHONE) Oh shoot, I have to head *

up to Lou's. It's an 1822. *

MOTIF *

1822? *

MULANEY *

Double "911." Double emergency. *

MOTIF *

But you're about to go up! *

MULANEY *

Can you go up for me? I'll owe you, *

thanks Motif! *

MULANEY EXITS IN A HURRY. *

MOTIF *

Hey I can't just snap into show mode *

like that. Wait (SPINS, SNAPS FINGERS, *

ALL CONFIDENCE) alright I'm ready. *

CUT TO: *

ACT TWO *

SCENE K *

INT. LOU'S MIDTOWN APARTMENT - LATER THAT NIGHT (DAY 2) *
(MULANEY, LOU) *

MULANEY HURRIES OFF THE ELEVATOR. *

MULANEY *

Hi Lou, what's the emergency? *

LOU STANDS NEXT TO A CARDBOARD CUT OUT OF HIMSELF. *

LOU *

We've been waiting. *

MULANEY *

We? (RE: THE CUT-OUT) Oh. *

LOU *

John, I have a big job for you. I *
sponsor a Breast Cancer Walk for The *
Marsha Foundation. I named it for my *
hairdresser Marsha. *

LOU HANDS MULANEY CHARITY BROCHURE. *

MULANEY *

I'm sorry. Did she pass away? *

LOU *

No she was never even sick. I just *
thought she'd get a kick out of it. *
Anyway, the walk is tomorrow and I *
need you to go in my place. *

MULANEY *

You want me to speak at it? *

LOU *

No no no, God no. I mean who are you? *
I want you to take this cut-out and *
get a photo taken so it looks like I'm *
there. In lieu of Lou, ha! (PUMPS *
FIST, STILL GOT IT.) *

MULANEY *

Lou, this job isn't exactly what I *
thought it would be. Do you think I *
could start writing comedy soon? *

LOU *

(ANNOYED) Look John...when they *
started doing "Bosom Buddies," they *
wouldn't let them say "diaphragm" on *
the air. You know? But now... "oh Tom *
Hanks." What I mean is: everyone gets *
their moment, do you get that? *

MULANEY *

Um-- *

LOU *

You're doing very well. And again *
(COCKY) don't worry about the money. *

MULANEY *

Right. It's just this seems kind of *
silly. *

LOU *

(OFFENDED) I'll have you know that *

this cardboard cut-out went to Haiti *

after the earthquake. *

MULANEY *

Sorry. *

LOU *

Don't apologize to me. *

LOU LEANS THE CUT-OUT CLOSER TO JOHN. *

MULANEY *

(TO CUT-OUT) I'm sorry. *

FADE TO: *

ACT THREE *

SCENE M *

INT. MULANEY APARTMENT - MORNING (DAY 3) *
(MULANEY, ANDRE, JANE)

MULANEY AND JANE ARE AT THE COUNTER. JANE STARES AT THE CARD- *
BOARD CUT-OUT. *

JANE *

(RE: CUT-OUT) Am I crazy or do it's *

eyes follow you? *

MULANEY *

He designed it that way. I think it *

winks too. *

JANE LOOKS AT CHARITY BROCHURE. *

JANE *

The walk goes past 10th Street? (WITH * PURPOSE) You know what? I'd like to go * with you. It sounds fun. *

MULANEY *

Come on, Jane. Dustin lives on 10th * street. That's why you want to go. *

JANE *

No! I am over all of that. I swear. I * just want to support the cause. And * you. *

MULANEY *

Well thanks Jane. I appreciate it. *

ANDRE ENTERS FROM THE BATHROOM, HE HOLDS A WET CELL PHONE. *

ANDRE *

Dammit! *

JANE *

What happened to your phone? *

ANDRE *

I was cooking spaghetti for some * veterans and as I was stirring the * noodles-- *

MULANEY *

Just say it fell in the toilet. *

ANDRE *

The point is, I had my dealer Vince's * number in there. *

(MORE)

ANDRE (CONT'D)

How am I gonna get weed? (LIGHT BULB) *
Wait, what if we go to a medical *
marijuana clinic. Follow me here. You *
go in and say you need a prescription. *
Perhaps you have, I don't know, *
prostate cancer-- *

MULANEY *

No! *

ANDRE *

Then help me find my dealer. We can *
make wanted posters! *

MULANEY *

I can't. I'm working for Lou today. *

MULANEY CROSSES TO BEDROOM. *

ANDRE *

That's been your excuse all week! You *
know Oscar dropped by again looking *
for you. *

MULANEY *

Oh no! I feel bad but I don't have *
time to help him right now. *

ANDRE *

This job is having a strange effect on *
you. Where's the fun guy I used to *
know? *

MULANEY EXITS TO BEDROOM. *

MULANEY O.C.

Andre, that's the point. That guy was going nowhere. I'm trying to get serious about life.

MULANEY RE-ENTERS IN TURTLE NECK AND AN XXL PINK WALK-A-THON T-SHIRT. ANDRE STARES AT HIM.

ANDRE

Well well, we've got a career woman on our hands.

MULANEY

Very funny, mister.

MULANEY GRABS CUT-OUT

MULANEY (CONT'D)

Jane, let's go and take a jacket. Bye, Andre.

ANDRE

Bye mom!

MULANEY AND JANE EXIT.

FADE TO:

ACT THREE

SCENE M

EXT. NEW YORK CITY STREET - LATER THAT DAY (DAY 3)
(MULANEY, JANE, EXTRAS, COPS, BUILDING SUPER)

MULANEY IS AT THE FINISH LINE TAKING A PHOTO WITH A GROUP OF LADIES.

PHOTOGRAPHER O.C.

One, two, three, Marsha!

MULANEY HOLDS THE CUT-OUT TO LOOK LIKE LOU IS STANDING BEHIND THEM.

ALL *

Marsha! *

FLASH! MULANEY LOWERS THE CUT-OUT AND LOOKS AROUND FOR JANE. *

MULANEY *

Jane? *

JANE RUNS UP, GIDDY. SHE HOLDS A DOORMAT WITH A GIANT “D” ON IT. * *

JANE *

Ha ha! I got it! *

MULANEY *

What is that? *

JANE *

(MANIACAL) The doormat I bought *

Dustin. I had to sneak into his *

building and grab it! He didn’t even *

know he needed a doormat when I met *

him! No way is new girlfriend gonna *

wipe her feet on this! *

MULANEY *

That’s why you wanted to come! Jane, *

you can’t steal on the walk-a-thon! *

JANE *

Oh no, Dustin’s Super saw me. He’s *

coming this way. Let’s hit the bricks! *

Scatter! *

JANE RUNS OFF IN CIRCLES. A BURLY SUPER APPROACHES. *

BURLY SUPER *

You and your friend stole from my *

building! *

SUPER GRABS MULANEY'S ARM. MULANEY FENDS HIM OFF WITH THE CUT-OUT. * *

MULANEY *

Hey! Whoa! No one stole anything. *

BURLY SUPER *

Don't point that thing at me! *

MULANEY WAVES THE CUT-OUT WILDLY IN SELF-DEFENSE. *

BURLY SUPER (CONT'D) *

This lady's crazy! *

MULANEY *

I'm not crazy! Don't call me crazy *

just because I'm a lady! *

FLASH BULBS GO OFF. *

CUT TO: *

ACT THREE *

SCENE P *

*

INT. CELEBRITY YOU GUESSED IT SET - LATER THAT DAY (DAY 3) * (MULANEY, LOU) *

MULANEY AND LOU STAND ON HI-TECH GAME SHOW SET. MULANEY, DISHEVELED, HOLDS BROKEN CUT-OUT. * *

MULANEY

I'm sorry! I didn't mean to ruin the *

walk-a-thon. *

LOU

Marsha called me. The Marsha. And do you know what she said? Do you know what she said to me?

MULANEY

What?

LOU

She said, “I heard what happened.”

MULANEY

Oh, I thought it was gonna be much more dramatic.

LOU

You’ve embarrassed me. But what’s worse is that you embarrassed “card-board me.”

SFX: LOU’S CELL PHONE BINGS

LOU (CONT’D)

(RE: PHONE) TMZ. “Crazed Stalker Attacks Lou Cannon.”

CLOSE-UP ON PHONE PHOTO: MULANEY ON STREET WITH CUT-OUT. IT LOOKS LIKE MULANEY IS ACCOSTING LOU.

LOU (CONT’D)

This could be good. If Lou Cannon has a stalker that means Lou Cannon is worthy of being stalked. Yes. We could do a lot with this.

MULANEY *

You want me to pretend to be your * stalker? *

LOU *

Look it’s one photo. Two photos at * most. Ten tops. You know, you’re * chasing me down the street. Maybe I’m * wearing a fedora. *

MULANEY *

Lou, please don’t make me do this. *

LOU *

This could be great exposure for you. * Trust me. And uh (COCKY) don’t worry * about the money. *

MULANEY *

You keep saying that? How much money * are you going to pay me? *

LOU *

I’m not gonna pay you any money. So * don’t worry about it. (DUH) *

MULANEY *

I’ve been working for you for free? At * least Oscar would give me two or three * bucks per chore! I made more money * helping an elderly man. *

LOU *

John, if you're not ready for the next * step in your career, by all means, go * back to your old life. Show business * will be just fine without you. *

MULANEY HESITATES, SAYS NOTHING. LOU WINS. *

LOU (CONT'D) *

That's what I thought. So you'll break * into my home tomorrow around 11? Maybe * start a fan page tonight. Ugly font, * bad layout. "Lou Cannon's Crazy Gay * Stalker." *

LOU EXITS. *

MULANEY *

I'm not gay. (SIGHS) I wish I could * quit Lou. *

FADE OUT. *

ACT FOUR

SCENE R *

FADE IN:

INT. MULANEY'S APARTMENT/INT. STAND-UP STAGE (DAY 3) *
(MULANEY, ANDRE) *
*
MULANEY AND ANDRE STAND AT KITCHEN COUNTER. MULANEY IS VERY * DOWN. *

ANDRE *

Look on the bright side. We have a * doormat now. *

WE SEE THE "D" DOORMAT ON THEIR FLOOR. *

MULANEY *

Where is Jane by the way? *

ANDRE *

After she shook the cops she came back * here and demanded Dustin’s e-mail * password. I told her I’d give it to * her if she found me a bag of weed, * which she did. So she’s in her room, * back on the case. *

MULANEY *

And you’re high? *

ANDRE *

Very. *

MULANEY *

Aww, I missed so much fun stuff. * (REMEMBERING) And dammit! I totally * forgot to check in on Oscar this week. * The poor guys’s just been sitting over * there. *

FADE TO: *

INT. STAND-UP THEATER (ABSTRACT) *
(MULANEY) *

MULANEY *

I’m straight. But I was definitely gay * when I was a little boy. A lot of * little boys are gay. *

(MORE)

MULANEY (CONT'D)

They’re very flowy and they have strong opinions on things. I don’t mean I was a sexually active gay man when I was little, that’s not what I mean. I was more like a 70-yr old gay man, who’s kind of over it sexually. I was like an old queen. I would come out for recess and be like (OLD GAY VOICE) “everyone get outta my way. I wanna sit here and feed my birds.” The gym teacher would tell me to play kick ball and I’d be like, “you want me to do what?” I admire older gay guys a lot. They came out of the closet in the 60s. Do you know how ballsy you had to be to do that? That would be like sitting your family down now and telling them you’re a unicorn.

CUT TO:

ACT FOUR

SCENE T

INT. APARTMENT HALLWAY - CONTINUOUS
(MULANEY, OSCAR, EXTRAS)

MULANEY KNOCKS ON OSCAR’S DOOR.

MULANEY

Oscar? Hello?

THE DOOR OPENS REVEALING OSCAR, 74, A WISE NEW YORK GAY VETERAN. HE DOES NOT CARE WHAT YOU THINK OF HIM.

OSCAR

Oh, hello.

MULANEY

Hi, Oscar. Are you okay? I'm sorry I haven't-

SEVERAL OLDER GAY MEN ARE EXITING. A PARTY IS CLEARLY BREAKING UP.

OLDER GAY 1

(RE: MULANEY)Who is this? Troy Donahue? Or is it Boy Donahue!

OLDER GAY 2

Don't listen to him. He's senile.

OLDER GAY 1

If these are the golden years, I'll take the Bronze.

THEY EXIT LAUGHING. WE STEP IN TO OSCAR'S BEAUTIFUL, LIVED-IN APARTMENT.

MULANEY

I'm sorry I didn't get back to you all week.

OSCAR

I know, I was worried. You're always over here. I didn't want you to feel left out just because I was busy.

MULANEY

You were busy?

OSCAR *

My dance card was full. Of course * you're welcome to drop by anytime. Of * course some days I'll be at my * luncheon club. Of course, you're * welcome to join us whenever you want. * Of course, we'll have to get a bigger table.

MULANEY

Hey Oscar, how come older gay men always start their sentences with "of course?"

OSCAR

Because we're a hundred percent sure of what we're saying. Some of us had to sever ties with our friends, our families, even our hometowns, just to live the way we want to live. We're not gonna dick around when it comes to lunch.

MULANEY *

You've really had a full life. And you * did it your way. *

OSCAR *

(ANNOYED) Oh please, I'm not dead. In * fact, I just booked a cruise. *

MULANEY *

I mean you-- *

OSCAR *

I know what you meant. You know it's * about balance. Career is one thing, * but friends, family, plants and * refreshments are important too. *

MULANEY *

You're right. I took a job to feel * better about myself. Now I just feel * worse. *

OSCAR *

Work should compliment your life, * young man, not insult it. *

MULANEY NODS, HE KNOWS WHAT TO DO. *

MULANEY *

You're right. I can't trade happiness * for a job. *

OSCAR *

You know I never worked Fridays, * because I wanted to drive Upstate. * They would call and call and I would * say, "sorry and sayonara. This is my * time." *

MULANEY *

Wow. What did you do? *

OSCAR *

I was a heart surgeon. *

MULANEY *

Huh. *

CUT TO: *

ACT FOUR

SCENE S *

INT. LOU'S APARTMENT?/INT. LOU'S APARTMENT - LATER THAT DAY (DAY 3) *
(MULANEY, LOU, RICH WOMAN) *

MULANEY BURSTS OFF THE ELEVATOR INTO THE APARTMENT. *

MULANEY *

Lou, I'm not gonna humiliate myself *

for you. *

A RICH WOMAN WHO LOOKS LIKE LOU FROM BEHIND TURNS AROUND. *

RICH WOMAN *

Excuse me? *

MULANEY *

Lou Cannon live here? *

RICH WOMAN *

One floor up. *

CUT TO: *

INT. LOU'S MIDTOWN APARTMENT - CONTINUOUS *
(MULANEY, LOU, MOTIF) *

MULANEY BURSTS OFF ELEVATOR AND SEES LOU. *

MULANEY *

The apartments in this building are *

identical. *

LOU *

That’s how they were in the brochure. *

MULANEY *

Lou, I’m not going to pretend to be * your obsessed gay stalker for no * money. I don’t care if that means * burning a bridge with you. I can’t * work with you unless I get treated * with respect. *

LOU *

Okay. Then you’re replaced. *

MULANEY *

By who? *

ELEVATOR DOORS OPEN, REVEALING MOTIF. *

MOTIF *

Hey Mr. Cannon! It’s a pleasure to * meet you, you got a bathroom? *

MULANEY *

Motif? You want to work for this guy? *

MOTIF *

Hey Mulaney. You know: a job’s a job. *

MULANEY *

You know what? Take him. He’s yours. *

MULANEY TURNS TO EXIT. *

MULANEY (CONT’D) *

He takes Propecia. And you have to * crush it up and put it in his pudding. *

LOU *

(PROUD) That way I don’t know I’m *

taking it. *

MULANEY EXITS. *

MOTIF *

How much am I gonna get paid? *

LOU *

Oh, don’t worry about the money. *

MOTIF *

(IN HIS FACE) HOW. MUCH!? *

LOU IS TAKEN ABACK: THIS GUY IS NOT MULANEY. *

FADE TO: *

ACT 4 *

SCENE T *

INT. MULANEY APARTMENT/INT. GAME SHOW SET - LATER THAT NIGHT (DAY 2) *
(MULANEY, ANDRE, JANE, LOU, EXTRAS)

MULANEY AND ANDRE SIT ON COUCH WATCHING T.V. *

JANE ENTERS WITH CIGARETTE HANGING IN MOUTH. SHE DUMPS HER LAPTOP IN THE TRASH. * *

JANE *

I’m off the case. There’s no justice *

in this world. *

MULANEY AND ANDRE PAT HER ON THE BACK. *

MULANEY *

We’re always on your side, Jane. *

JANE *

(WHO GIVES A SHIT?) Yeah yeah, I * already knew that. *

ANDRE

“Celebrity You Guessed It” is on. * Should I change it? *

MULANEY *

No let’s watch. Maybe he found the * protege he was looking for. (LESSON * LEARNED) You know all week I thought I * should be like Lou, when really, I * should be more like Oscar. *

JANE *

Or you could be like neither of them * since those are both super weird * dudes. *

MULANEY *

Fair. *

INT. GAME SHOW SET - CONTINUOUS
(LOU, EXTRAS)

LOU ENTERS TO HUGE APPLAUSE, MIMING THE ACTIONS HE PRACTICED.

LOU (ON TV)

Hello everyone! And welcome to “Celebrity You Guessed It: Teen Week!” And may I just say, “damn there’s a lot of white people up in here!”

SILENCE. LOU ADJUSTS.

LOU (ON TV) (CONT'D)

Well, not all of you are white (RE: TEEN TEAM) I mean...

ANGLE ON: DIVERSE TEAM OF TEEN PLAYERS

LOU (ON TV) (CONT'D)

They're not. (RIFFING ON MICROPHONE) Look at this. What is this? Down periscope or...Kid N Play! This is the hair... *

INT. MULANEY'S APARTMENT (SIMULTANEOUS) *

SFX: TEXT MESSAGE *

MULANEY *

(RE: PHONE) It's Lou. *

ANDRE *

1822? *

MULANEY *

2733! *

JANE/ANDRE/MULANEY *

(WAY TOO STAGEY) A triple emergency... *

CUT TO: *

INT. LOU'S MIDTOWN APARTMENT -LATER THAT NIGHT (DAY 3) *
(MULANEY, LOU, RICH WOMAN) *

MULANEY SITS ON LOU'S COUCH, LOU HANDS HIM A PUDDING. *

LOU *

(TRYING NOT TO BEG) So, Motif is * working out <u>great</u> but...you know * it's...I need a balance with him and * you're that thing where...you know for * years Tony Danza <u>could not work</u> but * with you-- *

MULANEY *

Lou, I will come back to work for you. * But as a comedian. Not an assistant. * And I want to be paid. *

LOU *

How about college credit? *

MULANEY *

I'm 29. *

LOU *

Fine, you'll be a paid comedian. * Wouldn't ya know, I have a gig for * you. 5 minutes at a benefit I am * sponsoring. $500. *

MULANEY *

I'm in. Thank you Lou. *

THEY SHAKE. <u>RICH WOMAN</u> ENTERS OFF THE ELEVATOR. *

RICH WOMAN *

Get out of my apartment. *

LOU LOOKS AROUND, WRONG APARTMENT. THEY HEAD FOR THE DOOR. *

<u>FADE TO:</u> *

TAG *

INT. COMEDY CLUB GREENROOM/INT. COMEDY CLUB STAGE - NIGHT (DAY 4) * (MULANEY, JANE, ANDRE, EMCEE) *

MULANEY PACES BACK-STAGE WITH JANE AND ANDRE. *

ANDRE *

So what are you supposed to do? *

MULANEY *

I just go up and do five minutes! *

JANE *

Awesome. Hey, what is this a benefit for? *

CUT TO: *

INT. COMEDY CLUB STAGE - SIMULTANEOUS. * (EMCEE, MULANEY) *

EMCEE *

Ladies and gentlemen, millions of men battle Prostate Cancer every year, simply because they won't get checked. Well here at Lou Cannon's "Check Yo Self Gala," we've asked some brave young men to volunteer to get examined right here and right now. (APPLAUSE IS BUILDING) This guy is first. So please welcome, John Mulaney. *

MULANEY STRIDES ON-STAGE HAPPY AND OBLIVIOUS. FREEZE. *

END OF EPISODE. *