A to Z

by

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Nov 20, 2013
Warner Bros/Le Train Train

ACT ONE

BLACK SCREEN. Our NARRATOR is female, in her 50's. Think Diane Keaton (or someone equally cool if that person exists).

NARRATOR (V.O.)
This is the story of a couple. One of the greats.

INT. APARTMENT - DAY

ANDREW (27, intelligent, boyish but not a manchild) watches football. With him is STU (28, Andrew's roommate, loyal, slightly dickish), and PETE (50, Andrew's dad, retired Burbank cop).

NARRATOR (V.O.)
Andrew is a guy's guy. He likes sports and Liam Neeson movies.

FREEZE on Andrew's game face.

NARRATOR (V.O.)
But Andrew also has another side. A hidden side.

INT. CAR - MOVING - DAY

Andrew drives, sings "My Heart Will Go On".

ANDREW
(sings)
Near! Far! Wherever ---

A bee flies into his mouth. He loses control, crashes ---

INT. APARTMENT - DAY

BACK TO THE FREEZE FRAME. We now focus on Andrew's dad, Pete.

NARRATOR (V.O.)
Andrew's Heteromanticism grew directly from watching his father.

CUT TO:

- A WEDDING PHOTO OF ANDREW'S FATHER AND MOTHER.

NARRATOR (V.O.)
Andrew's mom died when he was young. And Andrew's dad tried to find someone he clicked with in the same way...

- WEDDING PHOTOS of his dad with a progressively motley collection of SPOUSES.

NARRATOR (V.O.)
...But he's so far been unlucky.

The final photo is of Andrew's dad and ROSEANNE BARR.

INT. APARTMENT - DAY

Andrew's Dad moves his stuff (drum kit, Thomas Kincaide paintings) into Andrew and Stu's apartment.

ANDREW'S DAD
Just until my divorce from Roseanne is finalized.

NARRATOR (V.O.)
His dad's relationship failures confirmed what Andrew had always suspected: That his parents were one in a million. And destiny brought them together.

On Andrew and Stu, not excited about this.

NARRATOR (V.O.)
Andrew hopes upon hope that the girl he's destined to be with comes to him soon.

Andrew's dad turns the thermostat to 95.

NARRATOR (V.O.)
Very soon.

CUT TO:

ZELDA (28, whip smart, thoughtful with a killer personal style) is in C.U., is face to face with a BEARDED MAN.

NARRATOR (V.O.)
Zelda believes in destiny too.

CUT WIDE as she sweeps him to a mat with her leg. This is a Krav Maga Israeli martial arts class.

NARRATOR (V.O.)
As long as it's the kind that she can control.

HELICOPTER SOUND EFX rise like we're going into a 'Nam flashback.

EXT. PARK - FLASHBACK

2 YR OLD ZELDA on one of those “kid leashes”.

NARRATOR (V.O.)
Zelda was raised by Helicopter Parents.

INT. DORM ROOM - SIXTEEN YEARS LATER

18 YEAR OLD ZELDA lies in bed. Her webcam light is ON.

NARRATOR (V.O.)
The Sikorsky UH-60 Blackhawks of Helicopter Parents.

INT. ZELDA’S PARENT’S HOUSE - SAME

ZELDA’S PARENTS watch her sleep on Skype like it’s the finale of Breaking Bad.

NARRATOR (V.O.)
Zelda eventually took control of her life ---

INT. COURTROOM - PRESENT

Zelda, now a lawyer, represents NUNS against what looks like the HALIBURTON corporation.

NARRATOR (V.O.)
--- and now helps others do the same.

THE CHOPPER SOUND EFX RISE AGAIN ---

EXT. MALL - DAY

Zelda runs up to a leashed child, snips the cord.

NARRATOR (V.O.)
But she never forgets.

ZELDA
Go! Be free!

EXT. ANDREW/ZELDA’S APARTMENTS - MORNING

SPLIT SCREEN as Zelda and Andrew step out of their respective apartments on different sides of town.

NARRATOR (V.O.)
Today is the day Andrew and Zelda will meet.

She puts a bike helmet on, gets on a twelve speed; He gets into an old Camry.

NARRATOR (V.O.)
Andrew Lofland and Zelda Vasco will date for eight months, three weeks, five days and one hour at which point they will break up. This season of television, airing weekly on the National Broadcasting Company, is the comprehensive account of their relationship. From A to Z.

SMASH TO:

MAIN TITLES. The ALPHABET fills the screen. Then the multicolored letters scramble and shift. Letters POP forward, and with each pop we see a brief glimpse of Andrew and Zelda's relationship - the embraces and fights, the highs and lows, finally landing on this week's episode: "A"

"**A IS FOR ACQUAINTANCES**"

EXT. OFFICE PARK - DAY

You know the Water Garden in Santa Monica? It's like that.

INT. LOBBY - BUILDING - OFFICE PARK

A DIRECTORY for the entire facility. A cross-section of Los Angeles businesses represented alphabetically.

A WOMAN's finger (clear polish) runs over it, finds what she's looking for: "CRUSH ONLINE DATING - SUITES 300-325"

INT. "CRUSH" HQ - DAY

LYDIA aka BIG BIRD (35), presides over Monday morning's staff meeting. She is tall and blonde and cool with the nickname. She reads a letter while an employee hangs a framed photo of a family on the "Success Wall".

BIG BIRD
"...because if it weren't for 'Crush', I would never have met the love of my life and had our three wonderful boys."

Big Bird crumples the letter, disgusted.

BIG BIRD
We're getting way too many of these, people.
(MORE)

BIG BIRD (CONT'D)
The idea is to keep them paying the monthly fee. They won't do that if they get married!

Andrew and Stu (they are co-workers as well as roommates) stand in the back of the crowd.

BIG BIRD
It's thinking like this that brought this company to the brink of bankruptcy. Keep pushing the new App, folks! They swipe, they click, they hook-up.
(re: The Success Wall)
And remember: Every time a picture goes up there, you have all failed.

Dead silence from the company.

BIG BIRD
(big smiles)
Okay!

Big Bird leads a round of applause to end the meeting. Everyone disperses. Andrew approaches the Success Wall.

ANDREW
This place used to do real matchmaking.

A sign on the wall: "We Connect Souls".

ANDREW
The only things we connect anymore are penises and vaginas.

STU
I know. Isn't it great?

Ding! Zelda steps off the elevator, looks around. Lost. She's on the phone.

ZELDA (INTO PHONE)
No, you can try a child as an adult but not the other way around.

Andrew sees her. He can't breathe.

ZELDA (INTO PHONE)
No, it doesn't matter if the crime is adorable.

Zelda notices Andrew. This breaks her concentration.

ZELDA (INTO PHONE)
Can I call you back?

She hangs up.

ZELDA
Hi. I'm Zelda.

ANDREW
Andrew.

They both just look at each other for a moment.

STU
And I'm Stu.

They both turn to Stu. Whatever strange sensation had just bewitched Andrew and Zelda, they've been snapped out of it.

STU
So what do you want, lady?

ANDREW
Stu.

STU
What? She doesn't work here. She could be a spy for OkCupid.

ZELDA
I'm here for an interview. About my experience on the site?

ANDREW
You want the Relationship Labs. You came in the wrong way. They have their own special entrance.

ZELDA
Like a dog door.

ANDREW
Exactly. Come on. I'll take you there.

MOMENTS LATER - Andrew and Zelda turn a corner, breeze through the FRAUD and USER EXPERIENCE divisions.

ANDREW
The interviews are helpful but it's the raw data that tells us what people <u>really</u> think.

ZELDA
Ooh. What do they really think?

ANDREW
Well, for instance, when a guy chooses a girl on the site, guess how important it is that she have a college degree?

ZELDA
I'm gonna go with "Of no importance?"

ANDREW
Correct! Look at you.

ZELDA
Well I <u>am</u> college educated.

ANDREW
Which is of no importance to me.

They turn a corner, move through BUSINESS INTELLIGENCE and GLOBAL DEVELOPMENT. This company is <u>big</u>.

ANDREW
So uh, lemme ask you...

ZELDA
I'm here as part of a failure couple, not a success couple.

ANDREW
Great. I mean I'm sorry. Wait, how'd you know ---

ZELDA
Well you're clearly taking me the long way...

ANDREW
Oh. And you think that's because I wanted to... No. I'm just showing you the scenic route.

ZELDA
Is that so?

ANDREW
Yeah, if we'd gone the quick way you'd have missed really amazing sights. For instance.

He refers to a printer with a picture of Bob Marley taped on it and a speech bubble that says “We be jammin”.

ZELDA
Wow. I owe you an apology.

ANDREW
I think you do.

They’re on the move again, enter THE RELATIONSHIP LABS.

ANDREW
Here we are. I’m sorry it didn’t work out for you with the site.

The door to the labs opens, revealing DAN, the interviewer.

DAN
Zelda? Hi. You wanna come on in, your date’s already here.

He refers inside where a young woman named TONI (24) waits.

TONI
There you are.

ANDREW
(thrown)
Oh. So you’re...

ZELDA
Bye.

Zelda steps inside the room. Dan closes the door on Andrew.

ANDREW
(to himself)
Did she mean bye as in goodbye or bi as in ---

STU (O.S.)
Bisexual?!

Reveal that Stu is now standing right next to him. How long he’s been there is unclear.

ANDREW
Shh.

STU
Dating a bi girl is like winning the sex lottery! Or at least a high value scratcher.

BIG BIRD (O.S.)
Stu!

Stu runs off. Andrew stays.

NARRATOR (V.O.)
He waits.

MATCH CUT TO:

“The Graduate”. The scene where Ben waits for Elaine outside of her classroom, framed and positioned exactly the way Andrew was outside the lab door.

NARRATOR (V.O.)
Just like the hero of his third favorite movie waited for the girl he loves. A Notable Fact: Though Elaine went to Berkeley, “The Graduate” was filmed at USC. And this classroom right here ---

MATCH CUT TO:

THE SAME DOOR, from the same angle. No one waits outside. SUPER: “**7 YEARS AGO**”. We move toward and THROUGH THE DOOR ---

INT. CLASSROOM - USC - CONTINUOUS

--- revealing a classroom full of LAW STUDENTS. Zelda (then 22) sits in front, rapt.

NARRATOR (V.O.)
--- is the exact same one where Zelda met her first love.

The Professor is wheezy, sweaty and detached. But Zelda’s not looking at him. She’s focused on the board, the concepts.

NARRATOR (V.O.)
Her passion for the law has never been equalled in a relationship with a person. At least not yet.

INT. ‘CRUSH’ OFFICE - PRESENT

Andrew hasn’t moved. Stu returns.

STU
Anything?

The door suddenly OPENS. Dan exits, alone. No Zelda. Andrew looks inside. Sees the other door.

STU
The dog door!

DAN
Thank God that's over.

ANDREW
What happened?

DAN
That lawyer ---

ANDREW
Zelda?

DAN
She scared the crap out of me. Turns out she's straight but the site screwed up and paired her with that other girl. She was pissed. She threatened to "have my badge". What does that mean?

ANDREW
It means you need to give me her phone number. I'll work it out.

DAN
I can't give out personal information.

ANDREW
Dan. Danny Boy. Listen. You believe in The One, right?

DAN
Like from the Matrix? Sure.

ANDREW
No, like a soul mate.

DAN
Oh. Then no.

ANDREW
Well if you knew what happened to me at the Mayan Theater two years ago ---

STU
Oh, GOD. This again?

ANDREW
(still talking to Dan)
--- you'd believe and you'd give me her number. So listen. I was dragged there by ---

STU
(quickly)
You were dragged there by a friend to see a show. Wasn't your favorite band. And then you saw this girl across the room in a silver dress. You made eye contact and had a "transcendent moment" and then you tried to go talk to her but you couldn't get to her because of the crowd and you never saw her again.

ANDREW
(annoyed)
We've been through this, Stu. You can't fast-forward conversations. Life is not a DVR.

STU
You're the one that replays that moment over and over.

ANDREW
Because I don't want something like that to happen again! I don't want to lose my chance with this new girl the way I did with the girl in the silver dress.

DAN
You sure it wasn't a red dress?

STU
Dan, the Matrix is just a movie.

DAN
I know it is.

Andrew's phone rings. He answers.

ANDREW (INTO PHONE)
Hello?

ZELDA (OVER PHONE)
Turn around.

Andrew turns around. Outside the window, across the way, Zelda stands in her office window. They work in the same office park, in adjacent buildings!

NARRATOR (V.O.)
Zelda's firm moved into the same office park as Andrew's company over two months ago. But despite being within forty-five feet of each other on nineteen different occasions ---

A SERIES OF MOMENTS OF ANDREW AND ZELDA WITHIN PROXIMITY TO ONE ANOTHER IN THE OFFICE PARK BUT NEVER SEEING ONE ANOTHER.

NARRATOR (V.O.)
--- they had never once laid eyes on each other until today.

WE SEE THEM MISS EACH OTHER ON ELEVATORS, ON OPPOSITE SIDES OF A FOUNTAIN, PASSING INCHES AWAY FROM EACH OTHER IN A LOBBY UNTIL CUTTING BACK TO ---

--- Andrew and Zelda, at their office windows.

ZELDA (OVER PHONE)
Is it totally weird that I tracked your number down?

Andrew can't believe it. Off his SMILE ---

CUT TO:

INT. 'CRUSH' CONFERENCE ROOM - ANOTHER DAY

Andrew is stuck in a boring meeting. He stealthily TEXTS.

INT. COURTROOM - DAY

Zelda sees a text come in. Carefully checks it. She smiles.

INT. CAFE AT THE OFFICE PARK - ANOTHER DAY

Andrew and Zelda eat lunch, talk. At one point Zelda casually puts her hand on his arm. Just for a moment. Andrew acts as if it wasn't the greatest moment of his life.

INT. GARAGE - OFFICE PARK - ANOTHER DAY

Andrew holds the door for Zelda who runs on. She's so happy to see him that she almost forgets to choose a floor.

INT. OFFICE PARK - A SERIES OF DAYS

A flurry of QUICK MOMENTS INTERCUT between Andrew and Zelda as they FOLLOW, FRIEND, POKE and WINK at each other through the social networking world via phone, desktop and laptop from their respective offices, apartments and cars/bikes.

EXT. ABBOTT KINNEY - NIGHT

Andrew walks quickly up the sidewalk.

ANDREW'S THOUGHTS (V.O.)
Don't come on too strong. You don't want to scare her off.

INTERCUT WITH ---

Zelda, moving the opposite direction on the same street.

ZELDA'S THOUGHTS (V.O.)
Don't get all controlly. Don't want to freak him out.

- On Andrew.

ANDREW'S THOUGHTS (V.O.)
Just take it easy. First thing, don't insist on buying her drinks. That's a slippery slope all the way to Smotherville.

- On Zelda.

ZELDA'S THOUGHTS (V.O.)
And don't do that thing where you insist on buying your own drinks. Let him do it. Guys like it. It doesn't mean he's running your life.

INT. 'ESPECIAL' - NIGHT

Andrew and Zelda are at the bar. They are giddy, happy.

ZELDA
...and since law school I've been doing Pro Bono work at an otherwise sinister white collar criminal law firm.

ANDREW
Great. I'm pro Pro Bono.

The bartender arrives with their drinks.

BARTENDER
Sixteen dollars.

Neither Andrew nor Zelda pay. The bartender is confused.

BARTENDER
I'll come back.

He leaves.

ZELDA
It sounds corny but I like making a difference in my client's lives. Knowing that if I hadn't come along their fates could be considerably different. It's a responsibility that I feel honored to have.

This makes an impression on Andrew in a way that Zelda does not see. A song starts playing on the restaurant's mix.

ZELDA
(re: the music)
Oh, God.

ANDREW
What? You don't like your drink?

Zelda Shazams the air.

ANDREW
You could get another.
(eyes the drink menu)
What about the Martini Navratolova?

ZELDA
(gets the hit back)
Yep. I knew it. I got dragged to see this band by an old boyfriend couple years back.

Andrew recognizes the song. His eyes narrow.

ZELDA
It was one of those groups with like fifty people on stage, dressed like they're from the Dust Bowl?

ANDREW
Was that the show at the Mayan? Two thousand twelve?

ZELDA
I offended you, didn't I? You're like a ginormous fan of these guys.

Andrew eyes Zelda, working something out.

ZELDA
I'm sorry, but I mean, come on. Why do they feel the need to yell 'Hey!' in every song?

ANDREW
This might sound a little crazy but do you remember seeing me there? Because ever since I've been thinking about this girl I had a moment with. A transcendent moment. Did you wear a silver dress to that show?

ZELDA
A silver dress?

ANDREW
I think it was you. You're her. The girl in the silver dress.

ZELDA
Well hold on a sec ---

ANDREW
You have to remember it. The moment we had?? And now we've been brought back together?! Holy... This is one of those stories you end up telling your kids!

CHOPPER SOUNDS heard. Zelda thinks it's just in her head but it's an actual chopper flying overhead.

ANDREW
This is amazing! I mean think about all the things that had to come together in just the right way, the timing and luck and... I mean this was meant to be!

ZELDA
"Meant to be?"

ANDREW
Yeah, like destiny! You know.

ZELDA
Yeah, I know. As in I don't have a say in how my life turns out?

ANDREW
Are you upset?

ZELDA
No. It's just a lot to take in all of a sudden. Kids and destiny... First of all, I don't remember this "moment" you were describing. And I don't even own a silver dress.

ANDREW
Really? Well, maybe it just looked silver in the light...

The bartender returns. Zelda reaches for her wallet.

ANDREW
No, let me get that.

Andrew tries to pay. She pushes his money away. There's a lot of pushing money back and forth until her drink is accidentally spilled all over her.

ANDREW
I'm so sorry. I ---

ZELDA
You know what? I'm tired.

She stands.

ANDREW
You're going?

She starts to leave.

ANDREW
Wait, Zelda. We saw each other that night. It happened.

ZELDA
Goodbye, Andrew.

She leaves. Andrew watches her go, shocked at how quickly things deteriorated.

BARTENDER
So how long you guys been married?

END OF ACT ONE

ACT TWO

INT. ANDREW & STU'S APARTMENT - MORNING

Pete (Andrew's dad), attaches a home defibrillator to the wall. Stu watches with a cup of coffee.

PETE
So if I have a heart attack you just use this to shock me back to life.

STU
You're not moving out anytime soon, are you?

Andrew enters, happily pours a cup of coffee, whistles a tune.

PETE
Look at him. So sad.

STU
He seems fine to me.

ANDREW
Thanks, Stu.

STU
See? He's moved on already.

ANDREW
No I haven't.

PETE
Told you.

ANDREW
Zelda and I are destined to be together. She's "The One". I just have to find a way to convince her of the fact.

PETE
This is just like the Hoverboard incident.

ANDREW
No it isn't.

STU
What's the Hoverboard incident?

NARRATOR (V.O.)
One night twenty years ago, in Burbank, California...

INT. ANDREW'S HOUSE - (1994) - NIGHT

Andrew (7) watches 'Back to the Future 2' on LaserDisc.

NARRATOR (V.O.)
...a seven year old Andrew was watching the "Making of" his fifth favorite movie when ---

On the 'Making of', Robert Zemeckis is interviewed.

ROBERT ZEMECKIS (ON TV)
A hoverboard is a board that hovers on magnetic energy and it works just like a skateboard except it doesn't have any wheels.

Andrew is intrigued. Sits up straight.

ROBERT ZEMECKIS (ON TV)
They've been around for years it's just that parents groups have not let the manufacturers make them.

Andrew's eyes open wide.

ROBERT ZEMECKIS (ON TV)
But we got our hands on some and we put 'em in the movie.

ANDREW
What the fu ---

INT. ANDREW AND STU'S APARTMENT - (PRESENT)

PETE
(to Stu)
I tried to convince him that Mr. Spielberg was joking.

ANDREW
It was Robert Zemeckis.

PETE
"It was robbing the necklace?"

ANDREW
I don't expect you to tell the truth. Parents are part of the conspiracy.

PETE
(to Stu)
He's always been like this. He gets an idea in his head and there's no moving him off it, never mind there's no evidence to back it up.

STU
You're right. It's just what he's doing with Zelda. Thinking she's "The One".

ANDREW
I don't "think" she is. I know. The same way I know hoverboards are real.

He leaves the room.

ANDREW (O.S.)
You'll see!

INT. BATHROOM - APARTMENT - MORNING

Zelda delicately lifts a contact lens to her eye when her roommate STEPHIE (28) enters and blows a Vulvuzela soccer horn which emits an EAR-SPLITTING WAIL.

ZELDA
Ahh!!

Stephie drops the horn, shocked at how loud it was. FREEZE.

NARRATOR (V.O.)
Stephie. Zelda's best friend.

- PHOTOS/VIDEO of Stephie and Zelda at USC Law.

NARRATOR (V.O.)
They met at law school where Stephie had followed a now ex-boyfriend even though she had no interest in being a lawyer. But that's Stephie.

- VARIOUS MOMENTS of Stephie with boyfriends: She makes teepees and home brews with a HIPSTER BOYFRIEND; She converts to Christianity for a PHILIPINO GUY; She becomes a champion lumberjack (called a lumberjill) for her OUTDOORSY EX.

NARRATOR (V.O.)
This dedication to her various boyfriend's interests has yet to yield something permanent. But that hasn't stopped her from trying.

EXT. ZELDA AND STEPHIE'S APT - MORNING

A duplex off Fairfax that looks awfully familiar...

NARRATOR (V.O.)
Stephie and Zelda are roomies in the same building where Laverne and Shirley lived when they moved to Los Angeles.

Zelda and Stephie walk down the steps in unison and run away ala Laverne & Shirley.

NARRATOR (V.O.)
This never gets old to them.

INT. ELEVATOR - OFFICE PARK - DAY

Stephie and Zelda stand, surrounded by others.

STEPHIE
Sorry about the horn.

ZELDA
So you met a soccer player last night?

STEPHIE
How'd you know?

ZELDA
At least tell me he was cute so it was worth the loss of my hearing.

STEPHIE
Let's just say I wouldn't ---

ZELDA
(interrupts)
Kick him out of bed. I get it. Soccer, kicking, and you'll get a penalty because you're gonna use your hands...

STEPHIE
I was going to say that I wouldn't break up with him if he told me that we were destined to be together.

Zelda gives Stephie a look. DING! They step off the elevator, walk down a hallway.

STEPHIE
You know you want to see him again. Just call him.

ZELDA
No. Besides, what if it worked out? That would just prove his point.

STEPHIE
Do you want to be right or happy?

ZELDA
Who says those things are mutually exclusive? Nate Silver is right all the time and he seems happy.

STEPHIE
Wasn't silver the color of the dress Andrew said you were wearing?

ZELDA
So?

STEPHIE
Nate Silver, silver dress? Spooky.

ZELDA
No, it's not.

They enter "Whalen & Kurtz" Law Firm. Stephie takes her place at the reception desk.

STEPHIE
Have a good day, Ms Vasco.

ZELDA
Stop with that.

STEPHIE
You're the one that finished law school. You earned it, Ms Vasco.

INT. 'CRUSH' OFFICE - DAY

Andrew and Stu warily approach the PROGRAMMING wing which has a tiki bar, a large tree made of paper mache' and vintage toys stacked everywhere. They pass under a sign that says: "Leave The Code Better Than You Found It".

STU
(to Andrew)
Stay close.

INT. PROGRAMMING - MOMENTS LATER

Andrew and Stu talk with two programmers: MAK (24) and EMILY (22). Mak is Japanese-American, wears a Hawaiian shirt with smaller Hawaiian shirts on them. Emily dresses like "Emily the Strange" and collects the memorabilia.

MAK
I don't understand what you're asking us.

ANDREW
Use your expertise, Mak. Dig into the long tail of the internet, find proof that Zelda was at that show in the silver dress!

MAK
Don't women usually know what they wore to things?

EMILY
I do.

MAK
You wear the same thing every day, Emily.

STU
(to Andrew)
Dude, these two are programmers. They're all about logic and math. They're not gonna believe in The One.

MAK
Oh, I totally believe in that.

EMILY
Me too.

Andrew gives Stu a look. "See"?

MAK
Of course if you believe in The One you must also accept that The Negative One exists.

Emily nods in agreement.

ANDREW
The Negative One?

EMILY
For every positive there is a negative.

Mak draws 1 and -1 on a window with a dry erase marker.

MAK
Think about it. You start dating someone.

Mak and Emily glance at each other while they talk.

MAK
For a while things are perfect. You go to ComicCon dressed as Nightwing and Starfire from Marv Wolfman's run on the New Teen Titans.

EMILY
You get their social security number tattooed in binary code on your inner thigh.

Stu raises an eyebrow.

MAK
But then slowly things change. Everything that you used to love about them now drives you nuts.

EMILY
That someone you thought was The One turned out to be the Negative One.

STU
You dodged a bullet, dude. Zelda could have been the Negative One, but you might not have figured it out for like eight months or something.

Andrew takes this all in. Not sure what to think.

ANDREW
It's a risk worth taking. Mak? Emily? Will you help me?

MAK
Well, we're pretty busy trying to fix this bug that sets up straight women together.

EMILY
We'll see what we can do.

INT. LAW OFFICE - DAY

Zelda works at her desk. Stephie enters, carrying flowers.

STEPHIE
These were just delivered for you.

Zelda takes them. On closer inspection they are an edible arrangement. Zelda checks the card, reacts with surprise.

INT. 'WET SEAL' - THE BEVERLY CENTER - DAY

Toni (Zelda's 'Crush' date) folds shirts while on the phone.

TONI
You got the flowers. Aren't those cool? You can eat them!

INTERCUT with Zelda at her office, on the phone.

ZELDA
Who is this?

TONI
Toni!
(off Zelda's silence)
Your date from 'Crush'?

ZELDA
Oh. Right. I don't understand. Why did you send these to me?

TONI
Well, last night I was sitting alone at Big Wangs. I'd been stood up by another internet date - this one scammed me into helping him buy work boots for his mining operation in Ghana -- when I suddenly realized: Zelda!

ZELDA
I still don't understand.

TONI
Two straight women accidentally paired by a dating site? And coincidentally neither one of them can find love? Does this sound like the plot of a Hollywood movie?

ZELDA
No.

TONI
You and me! A couple!

ZELDA
Toni, I'm not attracted to women.

TONI
Neither am I. But we don't have to have sex to be in a relationship. My parents pulled that off for years.

ZELDA
Toni, I'm flattered. But ---

TONI
Can't you see? This is destiny.

Zelda can't believe it. This shit again?

TONI
We were paired up for a reason.

ZELDA
No we weren't!

Heads turn in Zelda's office. She lowers her voice.

ZELDA
I'm sorry, I didn't mean to yell. Toni, things just happen. They don't "mean" anything.

TONI
Oh, so when Brad Pitt tore his Achilles playing Achilles in the movie Troy? That just "happened"? That was just a coincidence?

ZELDA
Yes. Wait, is that true?

TONI
I know what's going on here. You're already in love. With that guy you were with at Especial.

ZELDA
Andrew?

TONI
You're totally head over heels for him. I could tell just by looking at you.

ZELDA
What were you doing there?

Toni says nothing.

ZELDA
Toni, were you following me?

TONI
Uh, I gotta go. Something's on fire. Fire at Wet Seal!

Toni hangs up.

INT. CAFE - OFFICE PARK - DAY

Zelda is in line at the cashier. Lost in thought. Andrew and Stu enter the line behind them. Andrew notices Zelda first.

ANDREW
Zelda.

ZELDA
(sees him)
Hi. How're --- How's it going?

ANDREW
Fine.

An awkward beat.

ZELDA
It's funny that we never saw each other before. And now ---

ANDREW
Now we see each other all the time.

ZELDA
Yeah. It's like Baader-Meinhoff.

ANDREW
Exactly.

STU
What's that?

ANDREW
The phenomenon when you learn about something for the first time and then suddenly you hear about it everywhere.

Mak and Emily walk up to Andrew.

MAK
Andrew. We've been looking for you.

EMILY
We got it.

ANDREW
(excited)
You did?

ZELDA
Got what?

MAK
(to Andrew)
It was easy. First we got a complete list of everyone who went to see that band. I have a friend at the NSA.

Emily elbows Mak.

MAK
I mean Ticketmaster. Then we just combed through their Instagram photos ---

EMILY
--- Un-snapped some Snapchats ---

MAK
--- And boom. There she was. Took us a while to find her but once we did we saw her all over.

EMILY
It was a Baader Meinhoff situation.

STU
Hey, I just learned--- <u>Whoa</u>.

ANDREW
(excited)
So you found pictures of her?

ZELDA
Of who?

EMILY
(to Zelda)
Hey. You're her.

Emily produces a bunch of printed photos. Andrew grabs them, eager.

ZELDA
(to Andrew)
You had these lunatics dig around the internet for pictures of me?

ANDREW
I just wanted proof that you were wearing the silver dress because I knew that if you saw that, you'd ---
(eyes the photo)
You're not wearing the dress.

His face falls.

MAK
(to Andrew)
<u>And</u> it's the second night.

ANDREW
What??

MAK
There were two shows that weekend. You went to the first. These are from the second show.

ANDREW
(devastated)
We weren't even there the same night?

ZELDA
What's with everyone violating my Constitutional right to privacy these days?

Stephie arrives with her lunch tray.

STEPHIE
(sees Stu)
Jake??!

STU
Stephanie.

MAK
“Jake?”

STEPHIE
I thought you were in Montreal for Semis. What are you doing here?

Andrew, Mak and Zelda eye Stu, expectantly.

TIME CUT - Stu is covered in Diet Coke. Zelda and Stephie can be seen walking away.

EMILY
You told her you were a pro soccer player?

STU
Nobody knows what those guys look like. I can’t believe it. I met her at a party in Manhattan Beach. What are the odds she’d not only work here but be Zelda’s best friend?

MAK
Ten million to one.

STU
Boy this destiny stuff cuts both ways, huh?

Off Andrew ---

END OF ACT TWO

ACT THREE

INT. CAR - MOVING - NIGHT

Andrew drives home. “My Heart Will Go On” comes on the radio. He turns the radio off. Then he sees something outside ---

He passes the Aero Theater. The marquee: “THE BACK TO THE FUTURE TRILOGY - Q&A with Director Robert Zemeckis”.

Andrew immediately pulls over.

INT. AERO THEATER - NIGHT

Andrew is in the standing room only section along the side. ROBERT ZEMECKIS sits on stage next to a MODERATOR.

ROBERT ZEMECKIS
...and if you spell “Time Portal” backwards phonetically it’s “Emmett Lathrop” which are Doc Brown’s first and middle names.

MODERATOR
Fascinating. We have time for one more question...
(to Andrew)
You.

ANDREW
Yes, uh... Mr. Zemeckis. The hoverboards in Back to the Future Two. Those are real, right?

The audience laughs, thinking he’s joking. Andrew realizes this, backpedals.

MODERATOR
What’s your actual question?

LOBBY - AERO THEATER - LATER

Andrew pushes through the crowd toward the door. Robert Zemeckis appears behind him.

ROBERT ZEMECKIS
Hey.

Andrew looks around. Is he talking to him??

ROBERT ZEMECKIS
I know you weren’t kidding back there.
(MORE)

ROBERT ZEMECKIS (CONT'D)
I get that hoverboard question all the time. Thousands of kids fell for that.

ANDREW
Oh. So then ---

ROBERT ZEMECKIS
Yeah. Sorry.

Andrew takes this in. He looks like he's going to cry. Zemeckis backs away, uncomfortable.

INT/EXT. OFFICE PARK - DAY

TIME LAPSE SHOTS from various locations over many days and nights with POP-IN SLO-MO MOMENTS of Andrew and Zelda passing each other, within proximity to one another. Unlike before, these are moments when one of them does notice the other. But neither at the same time ---

INT. GARAGE - OFFICE PARK - NIGHT

Only two cars left.

EXT. OFFICE PARK - NIGHT

Only two lights on in two windows.

INT. LAW OFFICE - NIGHT

Zelda is buried in work. She looks up, does a double take when she sees Andrew working at his desk across the way. He then looks up, sees her. He waves. She waves back. He then waves "Bye". They both go back to work.

Zelda wants to look back over there. She finally does. Andrew is working. He looks up. Catches her looking at him. She turns away.

Her phone rings. She closes her eyes. Busted. She looks up. He's waiting for her to pick up. She answers and we INTERCUT:

ZELDA
Hey.

ANDREW
Working late?

ZELDA
Yeah, I've got a hearing to prepare for.
(MORE)

ZELDA (CONT'D)
A developer is trying to force my eighty-five year old client out of her home so he can build a steakhouse.

ANDREW
Wow.

ZELDA
Right?

ANDREW
That sounds like the plot of a Muppet movie.

ZELDA
I can't wait to squash this guy like a bug. What about you? What are you working on?

ANDREW
I am putting together a proposal to revamp the matchmaking side of the company.

On Andrew's desk - He has old press clippings about 'Crush' from it's origins. In one of them we maybe see a glimpse of its founder, a 60 year old woman named JULIET MADDOX (who we will come to know as our Narrator).

ANDREW
None of these companies has the formula for love. The best we can do these days is "Not Hate". But what if we're just not there yet? I dunno. Nobody asked me to do this. It's probably a waste of time.

ZELDA
No. It sounds great. Keep going.

ANDREW
Actually, you kind of inspired me to do this.

ZELDA
I did?

ANDREW
When we were on our date. You were so passionate about your job.
(MORE)

ANDREW (CONT'D)
I realized I didn’t feel that way about what I did. You made me rethink things.

ZELDA
I don’t know what to say.

For a moment, neither of them says a word.

ANDREW
Look, about everything ---

ZELDA
You don’t have to ---

ANDREW
No I do. I was thinking about it later and if my mother was still alive she would have read me the riot act for the whole internet photo thing. I mean, where do I get off? And sure I wanted to believe in destiny. I wanted to believe we were meant to be together. But clearly I was wrong.

Zelda closes her eyes. She almost seems ashamed. Why?

ANDREW
It’s a lesson I’ve learned. Just because I want badly for something to be real, it doesn’t ---

ZELDA
(interrupts)
It was me.

ANDREW
What?

ZELDA
At the show. It was me.

ANDREW
What are you talking about?

ZELDA
That moment you thought you had with the girl in the silver dress? I’m her.

ANDREW
No you're not. You weren't even there that night. You were at the second show.

ZELDA
Because I went back hoping you'd be there. I was at the first show in the silver dress. When you mentioned it on our date I remembered it instantly.

- A MEMORY HIT of the show two years ago. Andrew and Zelda, through the darkness and stage lights, fog and crowd, seeing each other. The song they both hate, which is undeniably catchy, rises. "Hey! HEY! HEY!!"

ANDREW
It <u>was</u> you? Why didn't you tell me?

ZELDA
I was going to. But then you launched into all that stuff about destiny and babies.

ANDREW
But you could have ---

ZELDA
I'm sorry. I don't want to be one of those people that says "You don't know me" but you don't. If you did you'd understand why I walked out.

ANDREW
But if you walk out before people get to know you how can anyone get to know you?!

ZELDA
I know! It's messed up. And <u>I</u> messed up. And now I've pushed away something really good in my life. Not the first time I've done this, by the way. But it is the first time I haven't been able to get past it. I just haven't been able to stop thinking about you.
(beat)
Andrew?

ON ZELDA. She hears nothing on the line.

She realizes he's hung up. She turns to the window.

His light is off. He's gone.

She puts her phone down. Not surprised but disappointed. That's about right.

MOMENTS LATER - Zelda slowly collects her things, pulls a jacket on, leaves.

INT. ELEVATOR - OFFICE PARK - MOMENTS LATER

Zelda stands alone. Wipes away a tear. The doors open to the lobby, revealing Andrew. Zelda hesitates. Then steps off. She drops her bag. They kiss. Then, off balance, Zelda pulls him back into the elevator. As the doors close:

ANDREW
I *knew* you were ---

ZELDA
Don't start.

INT. 'ESPECIAL' - NIGHT

Andrew sits at the bar, in the same seat where he sat in his initial date with Zelda. Speaking of, she enters the bar and Andrew turns in time to see her take off a coat, revealing the silver dress underneath. She approaches. He's speechless.

ZELDA
I'm glad you like it because I've gone up a size since I last wore it and now I don't think I'll ever get it off.

ANDREW
I could help with that.

ZELDA
Easy now.

TONI (O.S.)
Zelda.

They turn, see Toni standing there holding a guitar.

ZELDA
Oh no.

TONI
This is for you.

Toni plays a song. Andrew and Zelda recognize it. It's the same song that was playing the moment they locked eyes at the concert and the same song at this bar before. The song they both can't stand from the band neither of them likes. They give each other a look, can't believe it.

TONI
(sings)
"Hey!"

People in the bar have stopped to watch. They like it. Clap and sing along.

GUY AT BAR
I love this song!

EXT. ESPECIAL - NIGHT

Andrew and Zelda are visible at the bar, enjoy themselves as many in the bar sing along. They pull closer. We pull back...

NARRATOR (V.O.)
Andrew and Zelda will date for eight months, three weeks, five days and one hour at which point they will break up. This season of television is the comprehensive account of their relationship. From A...

THE BAR (FROM INSIDE)
Hey!

NARRATOR (V.O.)
...to Z.

END OF ACT THREE

TAG

INT. HOUSE - DAY

A large kitchen. A WHIRRING sound O.S. Then Robert Zemeckis enters on a hoverboard. He hovers over to the fridge, opens it, grabs a Pepsi and hovers out of the room.

END OF PILOT