GROUND FLOOR

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NOTE: Whenever it says “TRANSITION TO” instead of “CUT TO”, the transitions happen outside the building windows, shooting up the side of the building from the ground floor to the top, and vice-versa.

COLD OPENING

SCENE A

INT. THE BRASS CAP STEAKHOUSE - NIGHT (NIGHT ONE)
(BRODY, JENNIFER, THREEPEAT, DYLAN)

WHITESTONE TRUST'S COMPANY PARTY IS IN FULL SWING. YOUNG, COCKY, MONEY MANAGERS HANG BY THE BAR. **BRODY MOYER** (29, HANDSOME, CHARMING, LOOKS LIKE THE OTHERS, BUT THERE'S SOMETHING KIND AND HUMAN THERE) IS BY **MIKE WEN**, "**THREEPEAT**" (27, ASIAN, SUPER-GELLED HAIR, TOOL BUT LOYAL FRIEND). HE DOWNS A DRINK.

THREEPEAT

It's a company party, so how drunk do I want to get? Like 49ers game drunk or last month in Aspen drunk?

BRODY

Probably somewhere in between, because you're fun when you're buzzy, but I also don't want to spend tomorrow morning steam-cleaning the carpet and burying your ski-pants.

THREEPEAT

Oh man, that Aspen trip was beast.

BRODY

It was a company retreat; we worked the whole time. And is “beast” your new word, because I’m not a huge fan.

THREEPEAT

Learn to love it, bro. 'Cause you know how much I'm going to use it?

(MORE)

THREEPEAT (CONT'D)

Two words: All. The. - Counted wrong,

three words - Time.

THREEPEAT CROSSES AWAY. BRODY SITS AT THE BAR, TAKING IN THE SCENE. A HOT WOMAN, **DYLAN**, SIDLES UP.

DYLAN

Hey, Brody.

BRODY

Hey, Dylan. Is Mike here?

DYLAN

Nah, we got divorced. What’re you

doing later?

BRODY

Wow, okay. I’m actually going back to

work. Mansfield only gave us like

twenty minutes to come to the party.

DYLAN

Too bad, I’m looking to hook up.

SHE WALKS OFF. BRODY SPEAKS TO HIMSELF, SARCASTICALLY:

BRODY

Really? I did not get that.

AT THE TABLE NEXT TO HIM, **JENNIFER MILLER**, (25, SWEET, ADORABLE, CURIOUS AND MORE CONFIDENT THAN YOU’D THINK) LAUGHS AT WHAT BRODY JUST SAID. SHE'S DRESSED TARGET-ELEGANT.

BRODY (CONT’D)

That was weird, right?

JENNIFER

At least she knows what she wants.

BRODY

Yeah... anyone.

JENNIFER

Just curious: why didn't you say yes?

BRODY

You think I made a mistake? You think she was the one?

JENNIFER

I hope not. She's trying to eat that guy's face.

SHE GESTURES. BRODY LOOKS OVER TO SEE DYLAN MAKING OUT WITH SOME OTHER GUY.

BRODY

That. That's why I didn't say yes to her. That guy's going to take her back to his place; they'll roll around; then, tomorrow morning they'll do that dance where he tries to get her to leave, and she tries to get him to go out to brunch with her and her friends.

JENNIFER

Yeah, I don't do one-night stands: A friend of my sister was actually killed by one. She met this guy in a bar, slept with him. Next morning when she was doing the walk of shame, she got hit by a snow plow.

BRODY

That's really more of a coincidence.

JENNIFER

Not if he was driving it.

BRODY

Okay, well, for me... the whole "meet someone and get naked five-minutes later" thing - it's just starting to seem a little empty.

JENNIFER

"Starting to seem?" Have you done that a lot?

BRODY

Not a lot.

JENNIFER

How many times in the last six months?

BRODY

(BEAT) What's the biggest number I can say that you'll still speak to me?

JENNIFER

Five.

BRODY

You're not going to believe this... (LONG BEAT) It's five.

THEY BOTH LAUGH. THREEPEAT AND THE OTHER SUITS WALK BY.

THREEPEAT

Come on, bro, we gotta head back to work.

AS THEY MOVE OUT, BRODY TURNS TO JENNIFER:

BRODY

Nice meeting you...

JENNIFER

Jenny.

BRODY

Brody.

JENNIFER

Nice meeting you, too.

HE LEAVES WITH THE GROUP. AS THEY WALK OUT, HE STOPS AND LOOKS BACK. WE **ANGLE ON** JENNIFER AT THE BAR BY HERSELF. HE STEPS INTO FRAME AND SITS BACK DOWN NEXT TO HER.

BRODY

So, you really think the snow plow thing was intentional?

JENNIFER SMILES, HAPPY HE'S BACK, THEN:

JENNIFER

Well, he said it wasn't, but he chased her across a soccer field, so...

AS THEY CONTINUE TALKING:

CUT TO:

COLD OPENING

SCENE B

INT. BRODY'S APARTMENT BEDROOM - NEXT MORNING (DAY TWO)
(BRODY, JENNIFER)

BRODY'S IN BED. GROGGY, HE OPENS HIS EYES. JENNIFER IS UNDER THE SHEETS, HER FACE INCHES FROM HIS. SHE'S WAY PERKY.

JENNIFER

Oh good, you're up. You'll never believe this: my mom and sister are in the neighborhood, shopping, and they want to go to brunch. You'll come, right? I really want them to meet you.

BRODY

Uh....

JENNIFER PULLS BACK THE SHEET AND HOPS OUT OF BED: SHE'S FULLY DRESSED.

JENNIFER

Just kidding. You should've seen your face; it was pretty funny. I've gotta go. Have a nice rest of the weekend.

BRODY

Watch out for snow plows.

SHE'S GONE. AS BRODY SMILES TO HIMSELF:

ROLL MAIN TITLES.

ACT ONE

SCENE C

INT. WHITESTONE BUILDING LOBBY - MORNING (DAY THREE)
(BRODY, JENNIFER, OLDER WOMAN)

UPSCALE BUILDING IN DOWNTOWN SAN FRANCISCO. MARBLE, GLASS, ETC. IT'S BUSY. BRODY WAITS FOR THE ELEVATOR, HOLDING A BAG. JENNIFER ENTERS. THEY SMILE AT EACH OTHER.

BRODY

Oh, hey.

JENNIFER

Hey. This is weird.

BRODY

No, we're good, 'cause I thought about what to say if we ran into each other. (HAND UP) Friday night. High five?

JENNIFER

Okay.

SHE SLAPS IT.

JENNIFER (CONT'D)

But I meant it's weird that we both come to work at the same time and we've never run into each other.

BRODY

I'm not coming to work. I get here at five to be ready when the east-coast markets open. I just came down to grab lunch.

JENNIFER

Lunch? When do you eat breakfast?

BRODY

Right before I go to bed. (THEN) So, um, what floor do you work on?

JENNIFER

I'm right here. Ground floor. Right through that door.

SHE POINTS AT A DOOR IN THE CORNER OF THE LOBBY THAT SAYS "BUILDING SUPPORT".

BRODY

There's offices down here? I thought that was just electrical equipment and pipes and stuff.

JENNIFER

Yeah, past that.

BRODY

So... I guess we should talk about the other night--

JENNIFER

We don't have to. I think the high five covered it. See ya.

SHE HEADS TO HER OFFICE.

OLDER WOMAN

She left quick.

BRODY

Yeah, she does that.

BRODY LOOKS UP TO SEE HER WALK OFF THROUGH THE DOOR.

CUT TO:

ACT ONE

SCENE D

INT. GROUND FLOOR BULLPEN - MORNING (DAY THREE)
(JENNIFER, DERRICK, HARVARD)

THIS CRAPPY OFFICE (EXPOSED PIPES) HOUSES THE BUILDING SUPPORT STAFF. JENNIFER, THE QUEEN BEE, IS AT HER DESK. **DERRICK MAYS** (BLACK, EARLY 20'S, LAID BACK, UP FOR ANYTHING) IS AT HIS. **MARK SHRAKE, "HARVARD"** (EARLY 20'S, CLASSIC KNOW-IT-ALL WHO KNOWS NOTHING), TALKS, ANNOYED, TO JENNIFER AS HE SCANS DOCUMENTS FROM A HUGE PILE INTO A SCANNER.

HARVARD

You slept with an upstairs guy? I thought we hated those guys.

JENNIFER

Sorry, Harvard. My one-night-stand alarm went off. I only do those bianually.

HARVARD

(TO DERRICK) That means there was another chick there, and they did some butt stuff.

JENNIFER

It doesn't mean that. (ANSWERS PHONE) Building support. No, Jose, you're in the wrong bathroom. Wrong basura. The toilet's broken in the eighth floor, ladies room. But knock first... Knock first. (TO ROOM) Anyone? Spanish for 'knock first?'

WE HEAR HIGH-PITCHED COMMOTION ON PHONE. AS SHE HANGS UP:

JENNIFER (CONT'D)

Forget it.

HARVARD

So did you spend all weekend with this guy?

JENNIFER

Nope, I was with my mom. She finally sold her house. Kinda sad 'cause it's the one I grew up in.

DERRICK

How much did she get for it?

JENNIFER

Well, it's a thirty-year-old R.V. so not a lot. She got fifty bucks, a case of beer and a ride to my uncle's house.

DERRICK

Not bad.

HARVARD

You hook up at the party, man?

DERRICK

Yeah. Cuban chick. Slammin' bod. Has the cutest dimple right here when she smiles.

HARVARD

Sweet. What's her name?

DERRICK

I didn't meet anyone.

HARVARD

I hate it when you do that.

JENNIFER

Hey, he's getting better. Derrick used to lie about everything--

DERRICK

Everybody exaggerates a little to make themselves seem cooler.

HARVARD

You said you could get me play-off tickets, because your dad worked for the Giants!

DERRICK

Dude, it's going to happen.

JENNIFER

(TO HARVARD) Look, I've been working with him. Now, when he lies, if someone asks a follow-up question, he comes clean.

HARVARD

(TURNS TO DERRICK) Does your dad really work for the Giants?

DERRICK

Nah, he sweeps warehouses.

JENNIFER

I’m so proud of you.

DERRICK

Thanks, Jenny.

JENNIFER

For what? We always have each other’s backs down here.

SMASH CUT /
TRANSITION UP TO:

ACT ONE

SCENE E

INT. UPSTAIRS CONFERENCE ROOM - MORNING (DAY THREE)
(BRODY, THREEPEAT, MANSFIELD, KYLE)

YOUNG MONEY MANAGERS MILL AROUND BEFORE THE MORNING MEETING. BRODY AND THREEPEAT ENTER. **KYLE** TURNS TO THREEPEAT:

KYLE

Yo, Threepeat, you keep dropping the ball on the Danson Trust, and I'm going to steal that client.

AS HE PASSES KYLE, THREEPEAT FLICKS HIM IN THE CROTCH. KYLE FLINCHES. THREEPEAT KEEPS WALKING.

THREEPEAT

Ball tap. (THEN, TO BRODY) That's the only way to keep these guys in check.

BRODY

No, there are other, more adult ways.

THREEPEAT

I still can't believe you hooked up with a ground floor chick.

BRODY

Wait, you're judging me? Because you carry a list in your pocket of "stuff you'd like to have sex with". Not girls - not even people - stuff.

BRODY PULLS IT OUT OF THREEPEAT'S INSIDE-JACKET POCKET.

BRODY (CONT'D)

Oh and look, you crossed off "giant stuffed teddy bear".

THREEPEAT

Yeah, we were in a toy store. The guys took cell video.

THREEPEAT HOLDS HIS CELL UP TO BRODY.

BRODY

That looks like it might end in another "bury the pants" situation. I'm out.

BRODY DOESN'T WATCH. THE OTHERS LOOK OVER THREEPEAT'S SHOULDER. **MR. MANSFIELD**, (LATE 40S, MERCURIAL AND INTIMIDATING, THE IMPOSING HEAD OF WHITESTONE) ENTERS AND TAKES IT ALL IN.

MANSFIELD

This is good. See, I was worried that you'd all spend the five or so minutes before our morning meeting working on your pitch books for the investment committee members of the Hopetown endowment. Instead, I see something I wish I could show all our clients: the fine young men I picked to manage their money, gathered together, watching one of their brethren pretend to make love to a toy. (THEN) Mr. Moyer, not participating?

BRODY

I'm too sad for the bear, sir.

MANSFIELD

I was speaking of Friday night. You never came back to work. Young Kyle tattled on you. Kyle, I know I promised I wouldn't say who told me, but nobody likes a tattle-tale. (THEN) May I have a minute with you on my balcony, Mr. Moyer?

AS THEY EXIT, THREEPEAT LOOKS ANGRILY OVER AT KYLE.

THREEPEAT

Bro, you've got a ball-tap storm coming your way.

CUT TO:

ACT ONE

SCENE H

EXT. MANSFIELD'S BALCONY - MORNING (DAY THREE)
(BRODY, MANSFIELD)

MANSFIELD'S BALCONY IS A SLEEK, COMFORTABLY DECORATED AREA THAT OVERLOOKS THE CITY. MANSFIELD PATS THE CHAIR NEXT TO HIM. BRODY SITS DOWN AS MANSFIELD LIGHTS A CIGAR.

MANSFIELD

Let's fire up some guy talk. I'll start. How about those 49ers? Do you like working here?

BRODY

Sir, I'm sorry I skipped out on Friday night, I just-- there was this girl.

MANSFIELD

Ah, the start of every tragic story. So, how was the sex? Was it your basic, pasty white, fumble-fumble-grunt-grunt-done? Or was it mind-blowing, willing-to-throw-your-career-away fantastic?

BRODY

Are those my only choices? (THEN) Sir, I was planning on coming back, there's just something about this girl. She works on the ground floor, and she's--

MANSFIELD

Wait, she works on the ground floor? You have to understand something about ground floor people. They came right out of high school and are sitting behind the desk that they're going to sit behind for the rest of their lives. The only way out is to find a meal ticket like you, Mr. Moyer.

BRODY

She didn't seem like that kind of--

MANSFIELD

I'll give you a signal when I'm done talking, son. Now, I can't lose my most promising, young, money manager to a sea of personal problems. If I were you, I'd go down and fix this. Tell her it's over. Be nice, but be clear. I assume you're grinning like a fool because I said, "most promising" earlier. Don't celebrate until you've left the balcony.

BRODY

(CALMLY) Of course, sir.

BRODY EXITS INTO THE OFFICE. THE SECOND THE DOOR CLOSES, HE RAISES HIS ARMS IN THE AIR. MANSFIELD SMILES AND THROWS HIS CIGAR OFF THE BALCONY. WE FOLLOW IT TO THE GROUND FLOOR.

TRANSITION DOWN
TO:

ACT ONE

SCENE J

INT. GROUND FLOOR BULLPEN - MORNING (DAY THREE)
(BRODY, JENNIFER, DERRICK, HARVARD, TORI)

BRODY ENTERS, COUGHING, WITH VERY MESSY HAIR. FIXING IT:

BRODY

What the hell was that gust of hot air back there?

JENNIFER

That's the furnace exhaust vent. You have to hug the wall and go around it.

DERRICK

Harvard always gets nailed by that vent.

DERRICK GETS UP, WALKS OUT OF FRAME (EXPLAINED IN A SECOND).

BRODY

This is the first time I've ever been down here, and how did you know I went to Harvard?

HARVARD

He's talking to me, dude.

JENNIFER

We call him Harvard because he went to college.

HARVARD

(SUPER COCKY) A very competitive community college. Twenty-four month program. Finished in twenty-two.

BRODY

I actually went to Harvard.

HARVARD

Nobody cares.

BRODY

I don't know. I feel like a lot of people care. Employers... Girls.

JENNIFER

What are you doing down here?

BRODY

I just wanted to explain something about last night--

JENNIFER

You don't have to. (SOTTO) Everybody's got weird sex stuff. I like eye contact; you call out your own name a lot.

BRODY

I was not aware I did that. Is there--

TORI (21, HOT, HISPANIC, ENERGY COMES AND GOES IN WAVES) ENTERS. SHE'S IN LAST NIGHT'S "CLUBBING" CLOTHES. DURING THE FOLLOWING, SHE GOES TO HER DESK, AND BLOCKED FROM THE WAIST DOWN, TAKES OFF HER SKIRT AND PUTS ON PANTS.

TORI

Sorry I'm late. Last night, I stayed out 'till, well-- now. I hooked up with my gays over in Castro for 'No Food, All Drink Sunday'.

SHE GETS UP. HER SKIRT'S OFF, REPLACED BY PANTS. AS SHE WALKS TOWARD THE CLOSET, HOLDING A SHIRT:

TORI (CONT'D)

Then over to Club Vice. I love dancing in gay clubs--

SHE EXITS INTO FILE CLOSET. STILL TALKING:

TORI (O.S.) (CONT'D)

The guys are all shirtless, but it's not gross because they're all waxed.

Then we went out for breakfast.

SHE RE-EMERGES IN WORK SHIRT. THEN, DEEPLY SINCERE:

TORI (CONT'D)

Randall and Michael were fighting. They broke up and got back together three times before we even got out of the cab. But happy ending: they decided to adopt a baby.

DERRICK EXITS FROM THE SAME CLOSET.

DERRICK

That was awesome. (OFF HER LOOK) Sorry, I should have said I was in there. That's my bad. But also, my very, very good.

DERRICK EXITS O.C. TORI REACHES HER DESK.

TORI

I'm so glad I'm finally at work. I've got to get some sleep.

SHE PUTS HER HEAD ON HER DESK AND FALLS ASLEEP.

BRODY

Is there somewhere less insane that we can talk?

RESET TO:

EXT. PATIO - MOMENTS LATER (DAY THREE)
(BRODY, JENNIFER)

THINK: PUBLIC HIGH-SCHOOL, SMOKING AREA.

JENNIFER

So, what do you need to talk about?

BRODY

Look, Jenny, Friday night was great, but I think you and I...

BRODY STARES, LOST IN HER EYES, SMITTEN.

BRODY (CONT'D)

Do you wear colored contacts?

JENNIFER

Nope. (HOLDS HER HAIR) But this comes in a bottle.

BRODY

(LAUGHS, THEN TO SELF) Come on, Brody, focus.

JENNIFER

Right there. That’s the kind of stuff you were saying Friday night. (OFF HIS REACTION) Don’t freak out; it was cute.

BRODY

(THINKS, THEN) The hell with it. Neither one of us likes one-night stands, so we should probably go out again.

JENNIFER

Aw that's so sweet, but no thanks.

BRODY

Oh, okay.

AS HE REACTS, HE GETS HIT BY A CIGAR. AS HE FRANTICALLY TRIES TO PAT THE BURNING EMBERS OUT:

CUT TO:

ACT ONE

SCENE K

INT. GROUND FLOOR BULLPEN - MOMENTS LATER (DAY THREE)
(BRODY, DERRICK, HARVARD, TORI)

BRODY, SHOULDER BLACK/BURNT, WALKS THROUGH THE BULLPEN.

HARVARD

I guess they don't teach you how to avoid falling cigars at your fancy college, huh?

BRODY IGNORES HIM AND EXITS.

RESET TO:

INT. WHITESTONE BUILDING LOBBY - CONTINUOUS (DAY THREE)
(BRODY)

BRODY (O.S.)

Damn vent.

BRODY COMES OUT OF THE "BUILDING SUPPORT" DOOR, HAIR MUSSED. HE TAKES A FEW STEPS, THEN STOPS AND GOES BACK.

RESET TO:

INT. GROUND FLOOR BULLPEN - CONTINUOUS (DAY THREE)
(BRODY, JENNIFER, DERRICK, HARVARD, TORI)

BRODY ENTERS. HE APPROACHES JENNIFER AS SHE RE-ENTERS.

BRODY

I'm sorry; I've got to know. Why won't you go out with me again?

JENNIFER

Look, it's not about you. I mean, it's about you; it's just not about you-you.

BRODY

(DEADPAN) Thanks, I understand now.

JENNIFER

Okay, fine; I would never date an upstairs guy.

BRODY

What? My boss told me it was like your dream to date one of us.

JENNIFER

Your boss? You guys sit around and talk about who we want to date?

HARVARD

I told you they don't do anything up there. Buy, buy, sell, sell, whatever.

JENNIFER

It's just that all you upstairs people seem kind of, well... sad.

BRODY

Sad?! How are we sad?!

TORI

(WAKES UP) Maybe you're sad because you're so loud.

DERRICK

Women, huh? (OFFERS HAND) It's Derrick. We met at the party.

BRODY

Did we?

DERRICK

Nope.

JENNIFER

(TO DERRICK) Good job, sweetie.

BRODY

This place is weird. (THEN) And I'm not sad.

JENNIFER

Look, down here: we're all pretty happy. We have great jobs. I mean, in my family, I'm the success story: I have health insurance. We work hard, but when we're done, we go out, we hang together, we live life. All you upstairs guys do is work - like, all the time. It seems like you don't really enjoy life - like you never have any fun. I bet you guys even think about work when you leave.

BRODY

Everyone does that.

JENNIFER

None of us do.

BRODY

What do you all think about?

THE FOLLOWING IS STACCATO. NOTE: HARVARD ONLY SAYS, “SEX”.

JENNY/DERRICK/TORI/HARVARD

Movies. / Dinner. / Sex. / How sad you are. / Sports. / Dancing. / Sex.

JENNIFER

It really depends on who you ask.

BRODY

So, I work a lot. That doesn’t mean I don’t have fun.

JENNIFER

Brody, I’m not trying to upset you.

BRODY

(LOUD AND UPSET) I’m not upset. I’m just fascinated by your thinking. This is my fascinated voice.

JENNIFER

It must be stressful to go to museums with you.

BRODY

I have to get back to work.

HE WALKS OUT, FRUSTRATED.

TORI

Who was that?

CUT TO:

ACT ONE

SCENE M

INT. THREEPEAT'S OFFICE - LATER (DAY THREE)
(BRODY, THREEPEAT, MANSFIELD)

THREEPEAT WORKS ON HIS COMPUTER. SUDDENLY, WE **REVEAL** BRODY AS HE GRABS THREEPEAT'S CHAIR AND PUSHES IT TOWARD THE DOOR.

THREEPEAT

Whoa, whoa - what are you doing, bro?

BRODY

Pushing your chair out into the hall.

THREEPEAT

Why?

BRODY

Just having fun, enjoying life, you know how I do.

THREEPEAT

I've got to finish my presentation on the Euro Zone by midnight. I'd love to rub one off at home for a change.

BRODY

You're the reason I don't use the bathroom on this floor. Now come on, let's ditch and get out of here.

MANSFIELD WALKS BY, STOPS.

MANSFIELD

And go where, Mr. Moyer?

BRODY

To that room where it's easier to work. The special work room.

MANSFIELD

Mr. Wen, leave us.

THREEPEAT

Kicking me out of my own office - that's very beast, sir.

MANSFIELD

Thank you. You have an hour to come up with a new word.

THREEPEAT

Understood.

THREEPEAT EXITS.

BRODY

I'm sorry; that girl downstairs messed with my head - talking to her is like drinking Tequila. One second, you think you're totally in control. Next thing you know, you wake up and your fraternity brothers all call you "Dog Snatch" and you don't know why. (THEN) The point is, she got me questioning my life--

MANSFIELD

Ohhhh. You've got yourself a life un-raveler.

(MORE)

MANSFIELD (CONT'D)

(OFF LOOK) That's a girl who says things that make you look at your life in a new but mostly negative way.

BRODY

Yes, yes! That's exactly what she did. She made me feel like my life is empty. And that all I do is work. Maybe she's right: maybe I'm not--

MANSFIELD

You're not having any fun, are you? Do you think I have fun, Mr. Moyer?

BRODY

Um... well, you wore a Chewbacca costume to the Christmas party and you seemed to enjoy that very much.

MANSFIELD

I'm crazy rich, I work three days a week, I haven't missed my kid's Little League game in five years, and I take my family on vacations whenever I want. And do you know why I have all that? Because I worked my ass off until I was forty. Those ground floor people - I know they have fun, now, but you know where they're going to be in ten years? Nowhere.

(MORE)

MANSFIELD (CONT'D)

Struggling to make rent and no future, and I'm telling you right now - that's not as much fun as a beach house. You do what you have to, now, to live the life that you want to later, Brody. I first-named you so it would have more impact.

THIS REALLY SINKS IN FOR BRODY.

BRODY

It worked, sir. I can't believe I let that girl twist me up, but no more. You know what you are: you're a life raveler.

MANSFIELD

(LAUGHS, THEN) You remind me of a young me - only less handsome and impressive.

BRODY SMILES. THREEPEAT DUCKS HIS HEAD IN.

THREEPEAT

Sir, in regards to finding a replacement word for beast: how do you feel about "fandango"?

MANSFIELD

(BEAT, SINCERE) I like that very much.

TRANSITION DOWN TO:

ACT ONE

SCENE P

INT. GROUND FLOOR BULLPEN - DAY (DAY THREE)
(BRODY, JENNIFER, DERRICK, HARVARD, TORI)

EVERYBODY (EXCEPT TORI) IS WORKING.

DERRICK

I'm telling you, if I put on my going-out suit, I could go upstairs and they'd just think I was another money manager.

HARVARD

No, they would not. And why would you want to do that?

DERRICK

Have you seen their snack room? It's got like six different types of crackers.

BRODY (O.S.)

(PISSED OFF) Mother--!

BRODY ENTERS, FIXING VENT-MUSSED HAIR.

BRODY (CONT'D)

I just wanted to let you all know that I will not be coming down here again.

JENNIFER

Well, thanks for coming down here to tell us.

BRODY

Everything I've ever wanted in my life is just around the corner.

DERRICK

Tell them about all the crackers.

TORI ENTERS.

HARVARD

Hey, Tori: the sad upstairs guy's back.

BRODY

I'm not sad! You know whose lives are sad? Yours. (RE: TORI) Sleeping Girl. (RE: HARVARD) Wrong Nickname. (RE: DERRICK) Liar, Liar, Pants on Fire. (RE: JENNIFER) And the life un-raveler. You guys go back to doing... What do you all do anyway?

JENNIFER

I'm Building Maintenance. (RE: HARVARD AND TORI) They're in charge of Archives.

HARVARD AND TORI WAVE.

DERRICK

I'm actually the company's O.S.U.

BRODY

What is that? Is that real or are you lying again?

DERRICK

No, it’s real. I’m the Office Setter-Upper. New guy comes in. He needs a desk, chair, whatever. I hook him up.

BRODY

You do computers?

DERRICK

Of course, that’s part of it.

BRODY

Where’s the laptop I asked for three weeks ago?

DERRICK

I don’t know; I don’t do computers.

BRODY

(EXASPERATED) Why? (THEN) I mean, do any of you even want to do anything with your lives?

TORI

I want to dance.

BRODY

Well at least someone has some ambition. Are you studying somewhere?

TORI

Oh no, I don't want to do it as a job. That would take the fun out of it. Why do you have to ruin everything?

BRODY

On that final crazy note, I will now say a final goodbye and good riddance - (RE: JENNIFER'S SYMPATHY LOOK) Oh my God, why are you giving me that look? What is that look?

JENNIFER

It's just that I'm worried that you're going to feel bad later about all the stuff you said down here.

HE LOOKS AT HER, FRUSTRATED, THEN AS HE TURNS TO WALK OUT:

BRODY

(QUIETLY, TO HIMSELF) Stop asking her questions, Brody.

HE LEAVES.

JENNIFER

He talks to himself a lot.

CUT TO:

ACT ONE

SCENE R

INT. BRODY'S APARTMENT - EVENING (NIGHT THREE)
(BRODY, JENNIFER)

BRODY (STILL IN SHIRT AND TIE) SITS, BUMMED OUT, ON THE COUCH IN HIS VERY ANTISEPTIC APARTMENT. SINCE HE WORKS SO MUCH, IT DOESN'T LOOK VERY LIVED IN: UNPACKED BOXES, SPARSE WALLS. THERE'S A KNOCK ON THE DOOR. HE GETS UP, OPENS IT TO **REVEAL** JENNIFER.

JENNIFER

Hey... I know this is weird - me

coming here--

BRODY

Jenny, it's not weird; I can't stop

thinking about you either.

HE KISSES HER. IT'S A GOOD LONG ONE. THEN:

JENNIFER

I just came because I left my scarf

here the other night.

SHE CROSSES AND PICKS A SCARF UP FROM BEHIND THE COUCH.

BRODY

Oh, okay. Super.

JENNIFER

See ya.

AS JENNIFER LEAVES, BRODY GIVES HER THE COOL PEACE SIGN AND WALKS BACK INTO HIS APARTMENT. THE SECOND THE DOOR CLOSES, HE COLLAPSES, FACE-DOWN ON THE COUCH.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE T

INT. UPSTAIRS CONFERENCE ROOM - MORNING (DAY FOUR)
(BRODY, THREEPEAT, DERRICK, KYLE)

BRODY AND THREEPEAT ENTER FOR THE MORNING MEETING. A BUNCH OF OTHER MANAGERS ARE MAKING SMALL TALK. IT HASN'T STARTED.

THREEPEAT

Hey, who's the new guy?

BRODY LOOKS AND SEES DERRICK IN A NOT-GREAT SUIT, MAKING SMALL TALK WITH KYLE. HE HAS CRACKERS IN FRONT OF HIM.

KYLE

He just started here. He came over from Goldman.

DERRICK

Glad to join the team. Let's manage some money today.

BRODY

Hey, New Guy, can I talk to you in the hallway for a second?

DERRICK

(MOUTH FULL) I'm actually kinda busy being a money manager right now, so... no.

THREEPEAT

I was over at Goldman for two years. Why don't I remember you?

DERRICK

I guess because you're lying. (TO OTHERS) Guys, what's the deal with this liar over here?

BRODY USHERS DERRICK OUT.

BRODY

Sorry, it's really important.

THEY'RE GONE.

THREEPEAT

That dude was really close to getting what I like to call an atomic ball tap.

KYLE

What's an atomic ball tap?

RESET TO:

INT. HALLWAY RIGHT OUTSIDE - CONTINUOUS (DAY FOUR)
(BRODY, DERRICK, KYLE)

BRODY

Are you crazy? We need to get out of here. If Mansfield shows up, you'll get fired.

KYLE (O.S.)

Ahhh!

THEY LOOK THROUGH THE GLASS TO SEE KYLE IN THE FETAL POSITION ON THE GROUND, HOLDING HIS CROTCH. BRODY RUSHES DERRICK OUT OF THERE.

CUT TO:

ACT TWO

SCENE W

INT. ELEVATOR - MOMENTS LATER (DAY FOUR)
(BRODY, DERRICK)

BRODY AND DERRICK RIDE DOWN IN THE ELEVATOR.

DERRICK

I did it. They totally bought it.

BRODY

You had about five seconds left. You're wearing white sneakers and a 49ers tie.

DERRICK

Nine-ers! Represent. (PULLING ONE FROM POCKET) Water cracker?

BRODY

What were you thinking? Do you even realize how dumb that was?

DERRICK

Oh, I'm dumb?

BRODY

That is correct.

DERRICK

I'll tell you what's dumb: (MOCKING VOICE) "I can't stop thinking about you either."

BRODY

Riiiight, you guys share everything down there. Super.

DERRICK

You know what would make me feel really dumb?

BRODY

Math?

DERRICK

Yeah, but also kissing a girl who just stands there and doesn't kiss back. Harsh.

BRODY

(CASUAL) Jenny didn't just stand there; she kissed me back. (REALIZING) Wait. She kissed me back!

SMASH CUT TO:

ACT TWO

SCENE X

INT. GROUND FLOOR BULLPEN - MOMENTS LATER (DAY FOUR)
(BRODY, JENNIFER, DERRICK, HARVARD, TORI)

BRODY IS IN FRONT OF JENNIFER'S DESK. DERRICK MOVES TO HIS DESK. HARVARD AND TORI ARE THERE.

DERRICK

Suck it, Harvard. They all bought it.

BRODY

They did not. (TO JENNIFER) You kissed me back!

JENNIFER

What?

BRODY

Last night. Your lips matched my lips in movement and pressure. Plus, at the end, there was even a little tongue darting.

JENNIFER

Your tongue was darting. Mine was just defending itself.

TORI

(TO DERRICK) Why's he always down here?

DERRICK

I saw your breasts yesterday.

TORI

Do you just say whatever you're thinking?

DERRICK

I did. I saw 'em. Both of 'em.

BRODY

Just admit that you kissed me back.

JENNIFER

Of course, I did. I'm not rude. If someone kisses me, I always kiss back.

HARVARD

Jen, can I talk to you in the closet for a second?

BRODY

Say what you want, you were into it. I didn't have to spend all night feeling like a fool.

JENNIFER

Why? Because you misread why I came over last night, or because I know that your apartment is filled with unpacked boxes, even though you've lived there for over a year?

BRODY

The first one, because I did not realize that you noticed the second one. (THEN, DEFEATED) Why do you keep messing with me?

JENNIFER

I'm not. I would never mess with you on your birthday.

BRODY

How do you know it's my birthday?!

JENNIFER

That first night we got together, I looked through your wallet.

TORI

(TO HARVARD) Taking some cash. I do that.

JENNIFER

I couldn't remember your name so I looked at your license.

HARVARD

You wouldn't have needed it if you knew he was going to call his own name out once you started doing it. (BRODY VOICE) "Yeah, Brody, you're on fire!"

BRODY

(TO JENNIFER) Why do you tell them everything?!

TORI

It's called being friends, dude. We share everything with each other. (RE: DERRICK) Eleven toes, (RE: SELF) little bi in high school, (RE: HARVARD) in love with Jennifer.

HARVARD

That one we said we wouldn't tell.

JENNIFER

Everybody knows. (TO BRODY) So, are you doing anything fun for your birthday tonight?

BRODY

Whenever one of us has a birthday, Mansfield takes us out for steak and scotch.

JENNIFER

Is that fun?

BRODY

It's kind of mandatory.

JENNIFER

When was the last time you did something fun on your birthday?

BRODY THINKS FOR A LONG TIME.

BRODY

Right before I went off to college, my dad took me to this piano bar.

(MORE)

BRODY (CONT'D)

He snuck me in; let me have a few beers. My dad's awesome. We stayed out, talked and listened to music 'till like 4am. It was a great night.

JENNIFER

So, you haven't had any fun birthdays since you were eighteen?

BRODY

Every birthday I've had since then, I've either been studying or working-- (REALIZES) I don't think I'm supposed to talk to you anymore.

JENNIFER

We always go out to this bar, Shenanigans, after work. You should come with us tonight. You'd have fun.

BRODY

Yeah, I don't think so.

JENNIFER

Okay, well, if you change your mind, we leave here at six.

HE HEADS OUT. SHE CALLS AFTER HIM, JOKING:

JENNIFER (CONT'D)

Think about it; it's your birthday so we'll let you pay.

HE SMILES TO HIMSELF AND EXITS.

TRANSITION UP TO:

ACT TWO

SCENE Y

INT. BRODY'S OFFICE - LATER (DAY FOUR)
(BRODY, THREEPEAT, MANSFIELD)

BRODY AND THREEPEAT WORK. MANSFIELD ENTERS.

MANSFIELD

Birthday steaks and scotch tonight - you boys ready?

BRODY

We're just going to finish up this client brief on the current interest rates, then we'll head out.

MANSFIELD

Going late to his own birthday. He's back, ladies and gentlemen. Brody Moyer's back on track.

THREEPEAT

I can't wait, sir. Tonight's going to be fandango.

MANSFIELD

(CHORTLES) Yes, it will.

HE EXITS.

THREEPEAT

I don't love "fandango".

CUT TO:

ACT TWO

SCENE Z

INT. GROUND FLOOR BULLPEN - EVENING (NIGHT FOUR)
(JENNIFER, HARVARD, DERRICK)

IT'S 6:20. EVERYONE IS GONE. JENNIFER SITS ALONE AT HER DESK. HARVARD ENTERS.

HARVARD

Let's go. It's twenty after. He's not coming.

JENNIFER

I just want to wait a little longer.

HARVARD

If we wait too long, that bartender who thinks I'm cute and trades me drinks for hugs will be gone, and the girl bartender will be there.

JENNIFER

Fine, we can go.

HARVARD

What is the big deal about this guy? He's just another upstairs tool.

JENNIFER

No, he's different. He rescued Derrick. All the other guys up there would have let him get fired and then laughed at him.

HARVARD

Eh... maybe.

JENNIFER

Plus, I think he needs us. (THEN, CALLS OUT) Derrick, come on. Tori's already gone.

DERRICK COMES OUT OF THE CLOSET.

DERRICK

Really? She's not going to change before she goes to the bar?

CUT TO:

ACT TWO

SCENE AA

INT. THE BRASS CAP STEAKHOUSE - NIGHT (NIGHT FOUR)
(BRODY, THREEPEAT, MANSFIELD, THE WHOLE MONEY MANAGER PATROL)

THREEPEAT AND BRODY ENTER. BY THE ENTRANCE, THERE'S A MAGNUM OF WINE IN A DISPLAY CASE.

THREEPEAT

That is a big, sexy bottle of wine.

BRODY

Put it on your "stuff you wanna have sex with" list.

THREEPEAT

Already did. Tonight, it's getting crossed off.

THEY START WALKING DEEPER INTO THE RESTAURANT AND HEAR SINGING. THEY SEE THE GROUP OF MONEY MANAGERS AT A TALL TABLE BY THE BAR, SINGING "HAPPY BIRTHDAY".

BRODY

Who are they singing to?

THEY ARE SINGING TO BRODY, NOT EVEN REALIZING HE'S NOT THERE.

MONEY MANAGER PATROL

Happy Birthday dear Brody. Happy Birthday to you. (THEN) Happy birthday, bro. / You rock, man. / etc.

BRODY

(STUNNED) They don't even know I'm not there.

THREEPEAT

That is cold. I'll get us some drinks.

AS THREEPEAT WALKS TO THE BAR, BRODY TAKES IN THE SCENE, CONTEMPLATING. FINALLY, HE SPEAKS TO NO ONE:

BRODY

No thanks, I'm good.

BRODY PURPOSEFULLY TURNS AND EXITS. AT THE BAR, MR. MANSFIELD WATCHES HIM GO. THREEPEAT SADDLES UP NEXT TO HIM.

MANSFIELD

(THOUGHTFULLY) It's interesting. Sometimes a man can ignore your wishes, and you end up respecting him more. (THEN) Go get me a cigar.

THREEPEAT

(STEELS HIMSELF) No.

MANSFIELD

It doesn't work for you. You're fired.

THREEPEAT

What if I go buy you a box of cigars right now, sir?

MANSFIELD

That'd be fandango.

CUT TO:

ACT TWO

SCENE BB

INT. SHENANIGANS - NIGHT (NIGHT FOUR)
(BRODY, JENNIFER, DERRICK, HARVARD, TORI)

BRODY ENTERS. RIGHT BY THE BAR, HE SEES HARVARD HUGGING AN OLDER MALE BARTENDER. HARVARD BREAKS THE HUG AND TAKES TWO DRINKS OFF THE BAR. HE TURNS AND SEES BRODY.

HARVARD

Oh, wow, you came.

BRODY

What the hell was that?

HARVARD

Leave it be, man. I feel dirty enough already.

BRODY FOLLOWS HARVARD OVER TO THE TABLE WHERE HE SEES DERRICK, TORI AND JENNIFER SITTING.

TORI

There he is. Glad you're here. Gotta tell me your name.

BRODY

Brody.

TORI

Love it.

JENNIFER PUSHES OUT THE EMPTY CHAIR NEXT TO HER.

JENNIFER

Happy Birthday, Brody.

BRODY

Thank you.

JENNIFER

I knew you'd come.

BRODY

No, you didn't.

JENNIFER

If I didn't know, why'd I have them bring the old piano out? Remember? The last time you had fun on your birthday.

BRODY

(SMILES, THEN) That piano's here all the time, isn't it?

JENNIFER

Have you ever been here before?

BRODY

Nope.

JENNIFER

Then, no it's not.

HE LAUGHS.

JENNIFER (CONT'D)

Derrick, you're up.

AS DERRICK SITS BEHIND THE PIANO:

BRODY

You can play?

DERRICK

Oh yeah. I'm amazing.

BRODY

(SUSPICIOUS) Really?

DERRICK

Nope. (THEN) Well, I can play a little.

AS DERRICK STARTS PLAYING BEAUTIFULLY:

JENNIFER

To Brody. Happy Birthday.

THEY ALL TOAST.

JENNIFER (CONT'D)

So, where'd you grow up?

AS THEY ALL START TALKING AND DERRICK PLAYS THE PIANO:

FADE OUT.

END OF SHOW