

# THE LOW SELF-ESTEEM OF LIZZIE GILLESPIE

by

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INT. "WORD BOOKSTORE" - WILLIAMSBURG, BROOKLYN - NIGHT

A hip indie bookstore, the kind that's in love with itself a little bit. A book party is going on. Literary types mill around chatting. A woman (MINDY, 29) with a huge plate of appetizers stands at the magazine area with her friend MAGGIE. Maggie is also about 30 but dresses like she's married, because she is.

MINDY  
(reading US Weekly)  
Celebrities only have twins any more.

MAGGIE  
It's because of those weird fertility pills. There's going to be way more twins now.

MINDY  
The twins I know are so boring. They think they don't have to be interesting, just because they're twins.

MAGGIE  
Think of the crimes you can commit though. "What? It wasn't me. I was in Paris."

MINDY  
Don't be a dork.

LIZZY hurries in. She's a bit of a chubster but not un-cute. Tonight she is nervous, distracted.

LIZZY  
I would've hated it if my best friends mingled at my party, so this is good.

MINDY  
Relax. This party will suck whether we participate or not.

MAGGIE  
Don't listen to her. It's going great.

MINDY  
There's no cute guys here.

MAGGIE

What do you care? You have a boyfriend.

MINDY

So? I still like interacting with good-looking people.

MAGGIE

(to Lizzy)

It's a great party, Lizzy. Tons of attractive men here.

MINDY

Yeah if you like dating Ira Glass.

LIZZY

Where'd you get that plate? That's not an appetizer plate. Did you bring that from home?

MINDY

I did. The little ones don't hold any food.

Lizzy's boyfriend JOEL enters. He's skinny, small, wears glasses -- An Ira Glass type. He is jazzed up and nervous.

JOEL

Oh god. Safran Foer just showed up. Franzen's here. Don't look, don't look.

LIZZY

It's going great, baby. Your big night.

She kisses him.

JOEL

Thanks, baby. Maxine looks good, doesn't she? That's key.

Camera finds MAXINE, a dark-haired, dark-eyed, hot young woman of the "Girl Interrupted" type. She stands near a table stacked with books titled "TORN GIRL."

MAGGIE

She never looks happy.

MINDY

To be truly hot you have to look miserable. That's 90% of it.

JOEL  
I'll see if she needs anything.

LIZZY  
Okay, baby.

She kisses Joel and he hurries off. Mindy is flipping through a copy of "TORN GIRL."

MINDY  
I don't get what's so amazing about this book. All she does is blow guys and shoplift.

LIZZY  
Can you say that louder? Tina Brown didn't hear you.

A skinny guy in a bomber jacket and a motorcycle helmet (JAY) comes in, out of breath.

JAY  
Hey guys, sorry I'm late. Had to find a safe spot for the bike.

MINDY  
(hugs him)  
Hey baby.

MAGGIE  
Why do you call it a "bike?" It's a moped.

JAY  
It's an abbreviation. People use it.  
(to Mindy)  
Mmm, your tits are amazing in that top.

Jay and Mindy make out. Lizzy watches.

LIZZY  
Guys, cool it. Every reunion between you cannot be like this.

JAY  
Hey Lizzy. Oh man, snacks.  
(eating off Lizzy's plate)  
Is there any meat? I'm trying to bulk up, but clean. Proteins, no fats.

LIZZY

I'm sorry, Jay. It's a book party,  
not GNC.

JAY

(pointing, delighted)  
Hey it's Torn Girl.  
(calling out to her)  
Great book! Disturbing!

Camera finds JOEL standing nervously at the edge of a conversation with some literary types, casting urgent secretive glances at Lizzy and pointing at his watch. Lizzy reacts.

LIZZY

Oh! The intro. It's almost time.  
(fingering note cards)  
Oh god...I gotta go psyche myself  
up.

Lizzy leaves.

INT. CHILDREN'S SECTION - MOMENTS LATER

Lizzy stands, face sweaty, next to a large cardboard cutout of Angelina Ballerina, a mouse in a tutu. She talks to herself.

LIZZY

(to herself)  
You're bad at this but you have to  
do it. You're bad at this but you  
have to do it. God you are really  
bad at this.

A little boy is there, staring up at her with concern.

LITTLE BOY

What are you doing?

LIZZY

I'm just psyching myself up.

LITTLE BOY

That's how you psyche yourself up?

LIZZY

Do you have a napkin?

The little boy shakes his head no. Lizzy wipes her sweaty face on a felt banner that says "Read!".

INT. BOOK STORE - MOMENTS LATER

Lizzy stands at a small microphone, gently tapping a wine glass. She still looks really nervous.

LIZZY

Hello? If I could have your attention.

People stop their conversations and turn to her.

LIZZY (CONT'D)

Thank you everyone. Hello. I'm Lizzy, Joel's girlfriend. We're all so happy at the turn-out tonight. So many incredible greats. Djumpa and Zadie. Oh! Dave Eggers. A heartbreaking work of staggering cuteness, right? He's married, you guys! Back off. Ha-ha. Okay.

Shots of Maggie and Mindy watching, horrified.

MAGGIE

She's so bad at this.

LIZZY

You know, I work in television. I know, I know --

Lizzy makes a crucifix with her fingers.

LIZZY (CONT'D)

"Die devil spawn, die!" Just kidding. Actually, my real ambition is to work in theater as a dramaturge.

(off their looks)

It's interesting, because a dramaturge is like the editor the theater world. And with so many editors here... it all connects...

Shot of Joel shooting her "wrap it up" looks.

LIZZY (CONT'D)

But enough about me and my dreams.  
Let me introduce the man of the  
hour -- Joel Kaplan.

Joel takes the mic.

JOEL

Thank you Lizzy. That's right  
everyone, the secret's out -- I  
date someone in television. Don't  
hold it against me, though, ha-ha.  
Think of it as a Pygmalion, and I  
am molding my little lump of clay.

This lame joke goes over surprisingly well. Joel takes a 3x5  
card out of his pocket.

JOEL (CONT'D)

Every once in a while there comes a  
talent so shockingly good, the  
literary community is turned up on  
its end. With her debut book - a  
memoir no less - Maxine Ferguson  
has, in my estimation, joined the  
ranks of the best contemporary  
writers of her generation. I am so  
grateful to be her editor and so  
honored to introduce our very own  
torn girl, Maxine Ferguson.

Maxine comes to the mic, looking bored.

MAXINE

Hey you bourgeois motherfuckers.  
Stop coming your pants for a  
second. It's just a book.

People laugh.

MAXINE (CONT'D)

It's been said that to write is to  
open up a vein and let your soul  
bleed onto the page. I bled onto  
these pages and I bled into them.  
This is a book written in blood, to  
be read in blood...

As Maxine talks on, Lizzy joins Joel.

LIZZY

(whispers)  
I love you.

JOEL  
(watching Maxine)  
Love you too.

INT. JOEL'S APARTMENT - NIGHT

A tiny, book-filled apartment in Fort Greene. We hear sex sounds.

INT. JOEL'S BEDROOM - NIGHT

Lizzy and Joel are having sex.

JOEL  
Oh yeah... baby...

LIZZY  
...yeah...

JOEL  
You like that?

LIZZY  
Uh-huh.

JOEL  
Tell me how much.

LIZZY  
A lot.

JOEL  
Are you my wife?

LIZZY  
What?

Lizzy's eyes open. She looks confused.

JOEL  
You could be my wife one day.

LIZZY  
Oh...

JOEL  
Are you my wife?

LIZZY  
Oh... oh my god...



JOEL  
That feels so good.

LIZZY  
Oh baby.

JOEL  
Are you the mother of my kids?

LIZZY  
Oh... oh yes...

JOEL  
Oh yes... Fuck yes. Yeah....!

INT. JOEL'S APARTMENT - MIDDLE OF THE NIGHT

All is quiet. Lizzy lies in bed with a look of deep contentment. The camera is pulling up slowly to reveal she is alone in bed, an empty space beside her. She stirs.

LIZZY  
Baby?

INT. JOEL'S APARTMENT - MAIN ROOM - NIGHT

Joel is typing on his computer.

LIZZY  
Hey sweetie.

JOEL  
(startled)  
Oh!

LIZZY  
What are you doing?

JOEL  
Writing.

LIZZY  
Writing what?

She looks at his computer screen.

LIZZY (CONT'D)  
(reads)  
"Dear Lizzy..."

JOEL

I can't do this anymore.

Lizzy reads more of what's on the screen.

LIZZY

Oh my god.

JOEL

Don't make this harder than it already is.

LIZZY

You're breaking up with ~~me?~~

JOEL

Don't make it harder!

LIZZY

I'm not making it harder! I'm just confused--

JOEL

I'm confused! I'm in love with Maxine!

LIZZY

What?

JOEL

There's a tension between us that's undeniable. Actually more than a tension, we slept together last week.

LIZZY

*What?* Why did you say that stuff about me being your wife and the mother of your children?

JOEL

I don't know! It felt true. I was speaking from a true place. Then later it didn't feel true anymore.

LIZZY

Oh, okay then. As long as there's a good explanation.

JOEL

I wish this was a polygamist society!

(MORE)

JOEL (CONT'D)

The Bedouins had it right. God, I'm so mad, I could punch a wall!

LIZZY

Who are you mad at? You're the one doing it.

JOEL

I think you should move your stuff out. Can you live with Maggie?

LIZZY

Live with Maggie? Oh my god.

JOEL

Why is this happening to us?

LIZZY

It's happening because you're doing it.

JOEL

I can't be here right now.

(heading for the door)

Take as much time as you need.

I'll stay in a hotel for a day if you need that much time.

He hurries out the door which closes soundly behind him. Lizzy stares in shock.

EXT. MAGGIE'S HOUSE - NIGHT

It's a nice, large suburban house in Westport, CT.

INT. MAGGIE'S HOUSE - NIGHT

Maggie opens the front door to find Lizzy there. She is crying uncontrollably and looks awful.

LIZZY

(barely comprehensible  
through sobs)

I need to stay with you for a while.

INT. MAGGIE'S HOUSE - DAY

Maggie and her husband Craig are in a hall outside the guest bedroom. We hear muffled blubbering from behind the door.

CRAIG

So... is she going to stay for a night, or longer, or....?

MAGGIE

She's in pain Craig.

CRAIG

In your experience how long does this... transitional period typically last?

MAGGIE

We have a five bedroom house, Craig.

CRAIG

Well, one is the den, so...

(off her look)

She should stay a long time. I hope she does. I want her to.

EXT. MAGGIE'S HOUSE - NEXT DAY

A sunny day. Maggie's little daughter Sydney (age 5) wears a helmet, kneepads and goggles, as she rides her tricycle in a circular area created by safety barriers. It's like a far-too-small plastic corral. Mindy arrives.

MINDY

I like your pen.

SYDNEY

It's not a pen, it's a safety corral.

Mindy opens it.

MINDY

Be free!

SYDNEY

Don't do that.

Maggie comes out.

MAGGIE

What are you doing?

INT. MAGGIE'S HOUSE - DAY

Mindy and Maggie are outside the door of the guest room.  
Mindy holds a healthy-looking sandwich on a plate.

MAGGIE  
(knocking, gently)  
Lizzy? Honey? Can we come in?

LIZZY (V.O.)  
No.

MAGGIE  
We made pancakes.

Mindy looks at her a little puzzled.

MAGGIE (CONT'D)  
(whispered)  
I do this with Sydney.

LIZZY (V.O.)  
What kind of pancakes?

MAGGIE  
Chocolate chip with whip cream on  
it.

LIZZY (V.O.)  
Well... okay.

INT. MAGGIE'S ROOM - DAY

Lizzy is in bed. She wears a t-shirt covered in snot and  
tears. All the blinds are closed. We hear Vanessa Williams  
"Saved the Best for Last".

MINDY  
Vanessa Williams? Turn this shit  
off, man.

LIZZY  
Why? It's a good song. Vanessa  
Williams is such a survivor.  
(re: sandwich)  
No pancakes?  
(sobbing)  
Why would you lie about that?

Lizzy throws herself on the bed.

MINDY

What the fuck, dude? Are you twelve? Get out of bed.

LIZZY

I don't feel like eating. I never want to eat again. Maybe I'll lose weight.

MAGGIE

It smells weird in here.

LIZZY

Why are you being so mean? I just got dumped.

MINDY

Yeah, by a loser. I hated that dude. It's like, "We get it, Joel. You like Brooklyn."

LIZZY

Maybe he was a loser, but he loved me.

MAGGIE

He didn't love you, he was sleeping with an anorexic vampire.

LIZZY

Why would you mention how thin she was? Just please leave. Please.

Lizzy collapses into the bed, covering her face.

MINDY

Fine. We're going to watch these videos I thoughtfully picked up on the way here.

(holding them up)

"Young Guns" and "A River Runs Through It".

MAGGIE

Where did you get these?

MINDY

At a yard sale.

MAGGIE

(looking them over)

Wow. Somebody actually bought these at one time.

MINDY

They were a dollar each, but I  
bargained them down to free.

LIZZY

Get out of here!

INT. MAGGIE'S LIVING ROOM - NIGHT

Maggie and Mindy are at the couch watching "A River Runs  
Through It." They are both very engrossed.

MINDY

Oh man, I love this movie. Pitt in  
his prime.

MAGGIE

Makes you really want to go to  
Montana. Just beautiful country  
there.

MINDY

There is a lot of fishing in this  
movie.

MAGGIE

It's about fishing. That's what  
it's about.

MINDY

Not to me. This is a movie Brad  
Pitt's abs.

(re: TV)

Why, shirt? Why?

Lizzy appears in the doorway, wearing a clean t-shirt, still  
looking stricken.

MAGGIE

Yay, our friend chooses life!

MINDY

We're watching "A River Runs  
Through Montana." It's boring as  
shit but there are good parts.

Lizzy reluctantly sits down.

AT THE COUCH LATER

All three watch the movie. There is a particularly hot  
scene with Brad Pitt onscreen.

MAGGIE  
Oh my god.

MINDY  
Jesus Christ. Pause it, pause it!

LIZZY  
(unimpressed)  
Huh.

Maggie presses pause and they stare at Brad Pitt frozen onscreen with his shirt off.

MINDY  
Man! I can't believe Angelina Jolie gets to get fucked by that.

MAGGIE  
I love Craig, but if he died...

LIZZY  
Hm. I never got the appeal.

MINDY  
Don't be the girl who doesn't think Brad Pitt is hot. We get it, you're an individual.

LIZZY  
I mean it. He's not my type.

MAGGIE  
Okay, maybe he's not Jared Leto, but...

LIZZY  
You know, I don't think he's hot either.

MINDY  
Or Gael Garcia Bernal or whatever. But Brad Pitt is hot. This is like one of the great truths about, like, America.

LIZZY  
None of these people you're talking about are appealing to me.

MAGGIE  
She's always been like this. Lizzy, "Broadcast News" -- William Hurt, or Albert Brooks?



LIZZY

Oh Albert Brooks, hands down.

MINDY

What?

MAGGIE

"X-Men."

LIZZY

I always like Patrick Stewart in those.

MINDY

Professor Xavier is hotter than Wolverine?

LIZZY

It's hot that he's a professor.

MINDY

Oh my god! How did this happen to you?

LIZZY

Huh. I don't know. I guess it was kind of a choice I made. Around junior high.

MINDY

What kind of sick choice?

LIZZY

I just decided "hot" guys would never be into me so... I taught myself to be attracted to nerds.

MINDY

Oh my god. Through social Darwinism, you made yourself stop being turned on by hot guys.

LIZZY

Yeah, I guess I did.

MAGGIE

Maybe that's what this breakup is supposed to teach you. That you shouldn't limit yourself like that.

LIZZY

(getting embarrassed)  
Oh, I don't know.

MAGGIE

Lizzy, you are an amazing woman who can have any guy you want--

LIZZY

Okay, okay. Can we just watch the movie?

MINDY

(presses "play)

Yes. This is now an indoctrination film. Make yourself get turned on every time Pitt appears. We need to reverse this sick, sick trend.

INT. EQUINOX GYM - WEST VILLAGE - DAY

A busy gym. There are lot of good looking people here. On a treadmill, we see probably the best looking guy ever created. This is PATRICK, age 30. He is running, and sweaty. On the adjacent treadmill is BILL, also 30, but a regular guy. Bill is walking slowly on a slight incline. A really HOT GIRL comes by, with a pair of headphones in her hand. She comes up to Patrick.

HOT GIRL

Hey, are these your head phones? I found them over there.

PATRICK

Oh, no. Thanks though.

HOT GIRL

Well see you around. Nice to meet you. I'm Diana.

BILL

I'm Bill.

HOT GIRL

(to Patrick)

Bye.

Bill checks her out as she leaves. He looks a little annoyed.

BILL

They throw themselves at you. And you don't even care.

PATRICK

I think she just was trying to return those headphones.

BILL  
You're so naive.

PATRICK  
Are you warming up? Or is this your workout?

BILL  
You know they say walking is better than running.

PATRICK  
Who says that?

BILL  
Magazines. Oprah.

PATRICK  
Is Oprah in really good shape?

BILL  
You don't have to be a dick, man.

They continue working out.

BILL (CONT'D)  
It's your ad, it's your ad!

ON TV

We see a statue of naked Patrick painted gold coming to life in a bank.

NARRATOR  
Merchants Bank... Where savings come alive...

BILL  
Ka-ching. So they just cover you with gold paint. They cover everything.

PATRICK  
No, I'm wearing like a gold speedo.

ON TV

A couple of female bank customers are banking happily. One of them glances at the statue. The camera briefly lingers on Patrick's ass.

NARRATOR  
The gold standard... in banking.

BILL  
That seemed kind of gratuitous.

PATRICK  
They don't tell you how it's going  
to get edited.

BILL  
What's up, man? You seem down.

PATRICK  
I don't know.

BILL  
Maybe you're working out too hard.

PATRICK  
No... it's stuff with Nikki. I  
don't feel stimulated by anything  
right now.

BILL  
You don't feel stimulated by Nikki?

PATRICK  
Maybe it's my fault.

BILL  
It's definitely your fault. Dude,  
she is so hot.

PATRICK  
I know, I know. I'm just... I  
don't know what's wrong with me.  
She's just so simple.

BILL  
I would simply love to bone her.  
No, no. That's not appropriate.

PATRICK  
It's not helpful.

BILL  
I know. I just... you have these  
problems that are so hard to relate  
to.

EXT. LAFAYETTE AND 9TH STREET - AFTERNOON

Patrick walks and talks on his cell phone. In split screen we  
see his agent, MATT PRINCE.

Matt is a quintessential young, hot-shot agent. He looks a lot like that CAA agent Michael Kives.

MATT PRINCE

Are you sitting down?

PATRICK

No, I'm walking to the subway. I mean, I could stop at Starbucks if you need me to sit down.

MATT PRINCE

Nah, it's cool. You got the Muscle Milk bar wrapper gig.

PATRICK

What does that mean?

MATT PRINCE

Your abs will be the abs on the wrapper cover of every Muscle Milk bar and Tiger Bar with almonds.

We see a WOMAN ON A BIKE staring at Patrick. She accidentally bikes into the side of a taxi and falls off. Patrick turns to look. People rush over to help her.

MATT PRINCE (CONT'D)

What was that?

PATRICK

I think some woman just wiped out on her bike.

MATT PRINCE

Gross.

PATRICK

What about Shakespeare in the Park? Any news?

There's a silence.

MATT PRINCE

Yeah, they've got their cast set already. Patience my friend, we'll get there. You know, what Brando had to do before Streetcar Named Desire?

PATRICK

What?

MATT PRINCE  
I don't know. Soap flakes probably.  
That's like the main thing people  
were buying back then.

PATRICK  
I guess.

MATT PRINCE  
Hang in there. You're the Muscle  
Milk guy! Gotta jump. Love you.

Patrick looks sad as he puts his phone away.

INT. PATRICK'S APARTMENT - NOLITA - NIGHT

Nikki is doing yoga on a mat in the large, loft-like main  
living space. Patrick enters, looking beaten.

NIKKI  
Hey boo-boo.

PATRICK  
Hey.

NIKKI  
How was your day?

PATRICK  
Awful. The worst.

NIKKI  
Oh I bought some persimmons. Just  
because I'd never heard of them  
before. It's some kind of apple-  
tomato.

She gets up leaves the room as Patrick collapses on the  
couch, depressed.

PATRICK  
Why do they call me in on these  
auditions if they know already,  
they don't want me? They barely  
let me read. I can do Ionesco. I  
love Ionesco!

NIKKI  
Who's Ionesco?

Nikki walks in, naked, holding two persimmons, eating one.

PATRICK

He's that playwright I was telling  
you about. His stuff is so weird  
and cool.

NIKKI

(handing him a persimmon)  
Here baby. Let's fuck.

PATRICK

Okay, cool. But can we just talk  
about this first?

NIKKI

(not too interested)  
Okay, sure.

As Patrick talks, Nikki gets lubricant from a chest of  
drawers.

PATRICK

I feel like I'm treading water. I  
don't know how to move forward with  
what I want to do. I don't want to  
be a model. There's nothing I hate  
more. It's the epitome of  
superficial...

Nikki is on all fours on the couch.

NIKKI

Uh-huh.

PATRICK

I just feel trapped.

NIKKI

Awwwww.

PATRICK

Are you listening to me?

NIKKI

Boo-boo, you know I am. Come here.  
Come here. You'll feel much better  
once we start doing this.

PATRICK

Don't you ever want me to take your  
clothes off for you?

NIKKI

Why?

PATRICK  
I don't know, mystery. The thrill  
of the unknown.

NIKKI  
(puzzled)  
You know what I look like naked.

PATRICK  
I know, but... there's something to  
delaying the act sometimes.

NIKKI  
This isn't the seventeen hundreds.

PATRICK  
I'm just saying, maybe there is a  
purpose sometimes to these  
traditions...

NIKKI  
Should I masturbate instead?

PATRICK  
(sighs)  
Nevermind.

Patrick sighs and starts taking off his clothes.

INT. MAGGIE'S HOUSE - DAYS LATER

Craig and Maggie are in a heated discussion. Craig is dressed  
kind of "urban".

MAGGIE  
Well, what time do you have to go?

CRAIG  
Now.

MAGGIE  
I told Sydney you'd take her to the  
museum. Craig!

CRAIG  
Learning how to deejay is very  
important to me. I put it on the  
schedule.

MAGGIE  
Which schedule? In your office or  
the one on the wipey board?



CRAIG  
In my office.'

MAGGIE  
Well, on the schedule in the  
kitchen I put that I have a  
restylane injection.

CRAIG  
Well, can't Lizzy take her? All  
she does is float in the pool.

EXT. MAGGIE'S HOUSE - DAY

Lizzy floats listlessly in the pool. Sydney sits on the edge  
with her feet in the water.

SYDNEY  
Do you need lifeguarding?

LIZZY  
(listless)  
Mmmm.

Maggie comes out.

SYDNEY  
I'm the lifeguard.

MAGGIE  
Good job, honey.  
(to Lizzy)  
Lizzy can I ask you the hugest  
favor?

LIZZY  
(listless)  
Mmmm.

MAGGIE  
I need to get "wink-wink" injected  
into my face, and if I break the  
appointment I'm going to have to  
pay for it, and we promised Syd  
we'd take her to the children's  
museum, so....

LIZZY  
Hope you figure it out.

MAGGIE

I think it'd be really good for you to get out of the house. And it'd be helpful to us, your hosts.

LIZZY

I don't know if I'm ready.

MAGGIE

I think you are. Sydney's clothes are on her bed. You can take the Lexus.

LIZZY

I don't even know if I can.

MAGGIE

It's a Childrens Museum. I think you can handle it. I'll leave money underneath the napkin holder. Have fun you guys.

EXT. CHILDREN'S MUSEUM OF MANHATTAN - DAY

People and kids walking in.

INT. CHILDREN'S MUSEUM - DAY

Lizzy and Sydney walk through the museum holding pretzels. Sydney is excited. Lizzy is moping.

SYDNEY

On top of the bones is muscle. On top of the muscle is skin. The blood is in the veins. The food turns into poop.

LIZZY

That's really something, Syd. Why don't you go over there and learn about soil, while Auntie Lizzy sits down and rests...

Sydney pulls on Lizzy.

SYDNEY

Come with me.

LIZZY

Honey? I was broken up with very recently, by someone that I really loved and trusted, and I'm going to need to sit down.

SYDNEY

I don't want to sit down.

Something offscreen catches her eye. She sees the entrance to a little theater. A sign says: NOW PLAYING -- THOMAS EDISON IN "THAT'S A BRIGHT IDEA." People are starting to file in.

LIZZY

Want to see a show about Thomas Edison?

SYDNEY

Who's Thomas Edison?

LIZZY

He's like a real life Harry Potter.

SYDNEY

A wizard?

LIZZY

The Wizard of Menlo Park.

INT. MUSEUM THEATER - DAY

Lizzy and Sydney sit in the little theater. The lights go down. Old-timey music begins to play. On stage it's completely black. Then a single hanging light bulb clicks on revealing an actor (PATRICK) dressed as Thomas Edison. He is extremely handsome, and is trying way too hard to prove himself in this very limited role.

PATRICK

Hello. And greetings. Who have we here? Children and parents from another age, strange to my eyes. Here is strange attire...

(re: someone's t-shirt)

Jonas Brothers. Are they the same that run a pharmacy on main street?

A few chuckles from the audience. Sydney is on the edge of her seat, entranced.

PATRICK (CONT'D)  
Let me tell you a story, of how one  
man's bright idea went on to light  
up... the world.

CUT TO LATER:

Patrick is acting his heart out.

PATRICK (CONT'D)  
Think Thomas, think! What could  
you invent that would make it so  
much easier for boys and girls to  
read after dusk comes?

A light bulb goes on over his head.

PATRICK (CONT'D)  
That's it! I've got it!

Kids clap. Lizzy looks down at her arm. Sydney is  
squeezing, completely lovestruck.

CUT TO LATER:

Patrick is wrapping up the show.

PATRICK (CONT'D)  
So remember kids --- if you love  
the earth with all your might, when  
you leave a room, turn off the  
light.

The curtains close. The stage goes dark as "Electric Avenue"  
begins to play. Sydney leaps to her feet applauding  
furiously. After a moment, Lizzy takes Sydney's cue and  
stands also. Patrick comes out and takes his bow. He's  
sheepish and grateful for the ovation.

INT. CHILDRENS MUSEUM - DAY

Just outside the theater, Lizzy and Sydney come out. Sydney  
is tugging on her arm.

SYDNEY  
I want his autograph.

LIZZY  
Oh... I don't know if they do that.

SYDNEY  
Please? Please?

LIZZY

Well, okay. I guess we could try.

INT. CHILDRENS MUSEUM - DINGY HALLWAY

Lizzy leads Sydney "backstage" of the theater, which is just a dingy hallway with a line of lockers. There are some ratty, under-paid children's museum employees at a vending machine. Patrick is finishing changing into street clothes at a locker. Sydney is suddenly overcome with shyness and hides behind Lizzy's leg. Patrick notices them.

LIZZY

Are you... Thomas Edison?

PATRICK

I am.

LIZZY

You have a fan.

Patrick is thrilled.

PATRICK

Oh, wow. Thanks. Did you like the show?

Sydney peeks out and nods.

LIZZY

Do you sign autographs?

PATRICK

Do I? I would love to. Of course. Do you have a pen?

LIZZY

No, I'm sorry.

PATRICK

(flustered)

I'll get one -- I'm sorry. Darn it! Ramon?! Who has a pen?

LIZZY

You know, it's okay. We could just get a photo...

(to Syd)

Is that okay?

Sydney nods super-enthusiastically. Lizzy starts to get her camera out of her bag.

PATRICK

So, what did you think of the show?

Lizzy is a little taken aback by his earnestness.

LIZZY

It was really good. Very challenging, because you are going back and forth between acting genres.

PATRICK

(extremely interested)

What do you mean?

LIZZY

Well, sometimes you are in a scene, not aware of us watching, and other times, you break the fourth wall.

Lizzy sees he is rapt, so continues.

LIZZY (CONT'D)

Like Pirandello?

Patrick is blown away.

PATRICK

I read "Six Characters" cover to cover to prepare for this role. That's so cool that you could see that. People think, oh it's just a stupid kids show, but...yeah. Cool.

Sydney clears her throat.

PATRICK (CONT'D)

(to Sydney)

Oh sorry, let's get that picture. Do you want to stand next to me?

Patrick crouches down. Sydney dashes out from behind Lizzy and throws herself into Patrick's arms.

PATRICK (CONT'D)

Wow, are you married?

SYDNEY

No. We don't have boyfriends.

PATRICK

My lucky day!

LIZZY  
Okay, on three, say "electricity."  
One, two, three...

INT. MAGGIE'S HOUSE - LATER

Craig, Maggie, Jay, Mindy, Lizzy and Sydney are having Thai Food.

JAY  
The city is amazing but it can sap  
your soul. Getting away out here to  
the country, even for a night...

LIZZY  
Jay, we're in Westport,  
Connecticut.

JAY  
I'm just emotional because we had  
an amazing session today.

MAGGIE  
Yeah, the cd's coming along well?

JAY  
I don't want to overhype it but the  
bluegrass world is going to be  
rocked to its core.

Craig is looking through photos on Lizzy's the camera.

CRAIG  
(to Syd)  
How was the museum, honey?

SYDNEY  
We met Thomas Edison.

MAGGIE  
(glancing over Craig's  
shoulder)  
Oh my god. Who's that?

SYDNEY  
That's Thomas Edison.

MAGGIE  
He's so hot.

MINDY

Let me see.  
(looks at camera)  
Jesus Christ.

JAY

He is a very handsome man. He's  
blessed.

LIZZY

We talked to him after the show.  
Did you know Edison invented the  
ticker tape machine?

MAGGIE

What was he like?

LIZZY

Complex. He was both an inventor  
and an entrepreneur.

MAGGIE

No, idiot. The guy.

LIZZY

Oh, Patrick. Kind of sweet. We  
talked about Pirandello.

MINDY

How long did you talk to him?

LIZZY

A couple minutes. Syd said we  
didn't have boyfriends, and he said  
"My lucky day."

MAGGIE

What?

MINDY

Oh my god. He said "My lucky day."?

SYDNEY

About both of us.

LIZZY

He was joking around.

MINDY

That's not joking around. If Jay  
said "my lucky day" to some girl,  
I'd cut his dick off.



CRAIG

We are eating a meal with children.

MAGGIE

You have to go back.

LIZZY

Go back? Why?

SYDNEY

I want to go back! I want to go back and see Thomas Edison.

MINDY

You have to talk to him. Take him out to lunch.

LIZZY

What? No. That's weird. He's a stranger.

JAY

Wait, you work at MTV. You're doing that show about actors. Say you liked his performance and you think he has potential.

MAGGIE

That's a really good idea.

MINDY

God, Jay you're so smart.

JAY

Thanks baby.

They start making out. Lizzy looks at the picture.

LIZZY

I don't know. He's so not my type.

MINDY

Because he's not a gargoyle?

MAGGIE

You have to do this.

SYDNEY

I'll get my shoes.

MAGGIE

Not now honey. It's night time.

INT. CHILDREN'S MUSEUM THEATER - DAY

Lizzy and Sydney watch the show again. Patrick is dancing beside an old-fashioned phonograph.

PATRICK  
Oh phonograph, I just invented you  
I wonder what will come out of you  
One dayyyy...  
Could it be rock and roll?

Rock music starts playing and he dances goofily. Sydney is in awe.

INT. CHILDREN'S MUSEUM - BACKSTAGE AREA - DAY

Sydney and Lizzy go to see Patrick backstage. Patrick is changing out of his costume. He sees Lizzy and Sydney.

PATRICK  
Hey! I saw you guys in the  
audience. Hi, Sydney.

SYDNEY  
Hi.

LIZZY  
Great show. A little different  
today.

PATRICK  
You noticed. Yeah, you have to  
change it up a little. Once I said  
he invented the elevator. I got  
yelled at about that.

They stand awkwardly for a moment.

LIZZY  
So -- why we're here, aside from  
wanting to see a great show again --  
I work at MTV.

PATRICK  
Oh, cool.

LIZZY

Thanks. And there's a show they're putting together where they get aspiring actors to compete to be cast on a hour-long drama they're developing.

PATRICK

Right, okay.

As he continues changing clothes, he takes off his shirt, revealing his entire perfect, naked torso.

LIZZY

Wow. Um, it's a reality show called "Casting the Cast."

PATRICK

Wait -- are you saying --? I don't mean to presume --

LIZZY

I think you would be great for it. If you're interested.

PATRICK

I'm very interested. Do you have time to grab a bite? I don't eat before I perform so I'm like really starving.

SYDNEY

I'm starving too.

LIZZY

We had lunch before we came.

SYDNEY

I'm starving.

EXT. CENTRAL PARK WEST - DAY

At a sidewalk vendor, Patrick holds a souvlaki and hands a Jamaican patty to Sydney.

PATRICK

There you go. How's that Jamaican Patty, Syd?

SYDNEY

Good.

LIZZY

Oh god, is there meat in that?  
She's not supposed to eat meat  
unless it's like raised in a field  
with wildflowers or something.

Sydney holds on to her patty fiercely.

SYDNEY

I want it!

LIZZY

Okay, just don't tell your mom.

PATRICK

Oh -- I thought she was your  
daughter.

LIZZY

Me? Oh god no. I barely should be  
babysitting. I am single.

SYDNEY

Her boyfriend dumped her.

LIZZY

Thanks, Syd.

(rubs Syd's head)

Little moppet. And how about you  
Patrick, are you...?

PATRICK

Oh, I'm not married.

LIZZY

Okay cool. Cool.

An awkward pause.

PATRICK

So you work at MTV. Have you  
always been into music, or...?

LIZZY

No my job has nothing to do with  
music. I separate the ugly people  
from the good-looking people on a  
live music video countdown show.  
It's kind of been a childhood dream  
of mine.

PATRICK

Really?

LIZZY

I'm kidding. It's just for the paycheck.

PATRICK

Well what would you do if you could do anything?

LIZZY

Huh. No one's ever asked me that before.

PATRICK

And...?

LIZZY

I really want to be a dramaturge. It's the person in the theater that gives historical context to a play.

PATRICK

I know what a dramaturge is. I'm an actor, Lizzy.

Lizzy is a little surprised and impressed by Patrick's integrity.

LIZZY

So, for the show, do you have a headshot I can show the producers...?

PATRICK

Oh, yes. Absolutely.

He reaches into his backpack and gets a headshot. It's him in tight jeans and tank top.

LIZZY

Wow. Okay Abercrombie and Fitch.

PATRICK

(a little embarrassed)

I know. My manager just thinks it--

LIZZY

Makes you look hot?

PATRICK

Something like that.

SYDNEY

I'll take one please.

LIZZY  
We can share honey.

INT. TRL STUDIO - DAY

Teenage fans of "Total Request Live" are lined up, waiting to be seated. Lizzy is there with a clipboard and a headset, walking down the line of fans, separating the attractive ones from the less attractive ones. She comes to a group of girls. She points to the pretty ones.

LIZZY  
Okay, you and you can come with me.  
The other two stay in line.

PLAIN GIRL  
But it's my birthday.

HOT GIRL  
Yeah, let us stay together.

LIZZY  
I'm sorry, there's only room for  
two of you to be this close to  
Ludacris.

HOT GIRL  
So let it be her, it's her  
birthday.

LIZZY  
(under hear breath)  
Jesus.

Lizzy looks torn.

LIZZY (CONT'D)  
I really wish I could, but I really  
can't.

HOT GIRL  
Why?

LIZZY  
Look, your friend will be able to  
see everything from the back. We  
just need people in certain  
outfits to be in the front.

HOT GIRL  
We're basically wearing the same  
thing.

There's a pause as the girls let this sink in.

PLAIN GIRL  
Am I not pretty enough?

LIZZY  
(sighs)  
Oh god. All of you just come with  
me.  
(to Plain Girl)  
Just try to hide your presence as  
much as you can.

PLAIN GIRL  
Whooo!

LIZZY  
No, don't whoo.

INT. TRL STUDIO - DAY

Backstage at TRL. Mindy is working at craft services. A bunch of fat teamsters are milling around eating without enthusiasm. Mindy watches one of them shove food in his mouth.

MINDY  
Arty, it's bruschetta, it's not  
Thanksgiving Dinner.

ARTY  
These snacks keep getting smaller.

MINDY  
Take it up with the union.

Lizzy walks up.

MINDY (CONT'D)  
Oh my god. I got your text. This  
shit with Thomas Edison is on.

LIZZY  
He just asked for my name, I  
wouldn't read into it.

MINDY

He wants to google you. Because he's obsessed with you.

LIZZY

I would like to be excited about this, but I think we both need to manage my expectations a little bit better.

MINDY

He asked you to lunch, man. If Jay asks me to lunch I know I'm getting laid. You should text him.

LIZZY

Yeah? That's not a bad idea.

MINDY

Here's what you write: "Stop texting me loser, I don't care if you play for the Knicks, it's over." And then immediately text him, "Sorry I accidentally sent you that, it was meant to go to someone else."

LIZZY

No one would believe that.

MINDY

Yeah, maybe not. This is why we're best friends. We really know each other's strengths and limitations.

LIZZY

Okay.

MINDY

Can I tell you one of your limitations? You're not dressed that hot today. You need to dress like you're single.

LIZZY

I'm working. And you're wearing a smock.

Lizzy points to Mindy's colorful smock.



MINDY

This smock is awesome. This is Keith Haring. And under my smock I'm wearing a really hot outfit.

LIZZY

You look like a Latina teenager at the mall.

MINDY

Adam Levine liked it. What?

She air high fives invisible friends left and right. A P.A. comes up to Lizzy.

P.A.

Hey, Lizzy. Gavin wants to see you. And between us, he looks pissed.

The P.A. starts eating some food.

MINDY

Yikes. Hey, P.A.'s can't eat crafty. Get out of here.

P.A.

Come on, man. I live in Bensonhurst.

INT. MTV OFFICE - DAY

Lizzy's boss (GAVIN) sits across from her. He is on the phone. He holds up a finger, like wait one second.

GAVIN

I don't care what Spencer wants. We do not pay guests. If Heidi wants to come on topless and blow him for ten minutes I'll think about it. You can tell her I said that.

LIZZY

Should I come back?

Gavin motions, no.

GAVIN

I'm sorry, did Heidi just get nominated for an Oscar or something?

(MORE)

GAVIN (CONT'D)  
Because Mark fuckin' Wahlberg did  
and he didn't even get paid. And  
tell her I said that.

He hangs up the phone.

GAVIN (CONT'D)  
Sorry. God, it's so hard to have  
integrity at this goddamn network.

LIZZY  
(by rote)  
You're the best, Gavin.

~~GAVIN~~  
This is total request live. You  
call us, we tabulate how many of  
you want to see a video, and we  
play it. That's what we do.

LIZZY  
(flat)  
No one appreciates what you do.

GAVIN  
It's about the work. The art. You  
understand. You want to be a...  
what's it called? Drama queen?

LIZZY  
Dramaturge.

GAVIN  
A drama turd?

LIZZY  
Turge. With a "g". It's the person  
in the theater whose job it is to  
supervise the historical context  
and artist underpinnings of a play  
being produced.

GAVIN  
Good. Because being a dramaturd,  
now, that would be kind of a stupid  
thing to aspire to.

Gavin laughs.

LIZZY  
(fake laughs)  
You're right. It'd be dumb to be  
that.

GAVIN

Elizabeth, I called you in here  
because. Wait, why did I do that.

There is an extraordinarily long pause.

GAVIN (CONT'D)

Oh! I remember. There were far too  
many ugly weirdos on our last  
episode. Here, look.

He clicks a remote control. We pan across the front row of  
the crowd. We see The Game talking to the vee-jay in the  
foreground. Gavin points to some unspectacular looking  
teenagers.

GAVIN (CONT'D)

Look at these kids. Disgusting.

LIZZY

I think they're cute.

GAVIN

This isn't a fucking PBS  
documentary on ugly kids. This is  
90210. The new one, not even the  
old one.

LIZZY

They just seemed so excited...

GAVIN

It doesn't matter, Lizzy. You know  
the job. Hotties in the front.  
Ludacris doesn't want to see some  
fattie with braces jiggling to his  
beats.

Gavin puts his arm around Lizzy, folksy.

GAVIN (CONT'D)

Us regular lookin' Joes gotta get  
hidden.

Lizzy's phone buzzes. She checks it, and suddenly sits bolt  
upright.

LIZZY

I'm sorry. Won't happen again.

ANGLE ON - LIZZY'S PHONE

It says "Hey it's Patrick. I'm in your building. You around."

LIZZY (CONT'D)

Yes! Yes. I will do... all that stuff you said. Can I go?

GAVIN

Yeah, yeah. Do what you gotta do. And I'm sorry about your breakup. Heard about that. "This too shall pass." Am I right? Get the fuck out of here.

She's already on her feet and heading for the door.

INT. BACKSTAGE AT TRL - DAY

Patrick talks to Lizzy. He's very excited.

PATRICK

I just had my interview.

LIZZY

And...?

PATRICK

I'm getting called back!

LIZZY

That's amazing!

PATRICK

I know. I'm so excited. And I owe it all to you, Lizzy.

He hugs her.

LIZZY

Oh, no. It was nothing.

In the background, we see Mindy approaching, staring at Patrick with "oh my god is he hot" looks.

MINDY

(CLEARS THROAT LOUDLY)

LIZZY

Oh -- hello. Patrick this is my friend, Mindy.

MINDY  
(looking him up and down)  
Whoa.

PATRICK  
Hello.

MINDY  
Hello.

She holds his hand a long time, staring into his eyes.

MINDY (CONT'D)  
(entranced)  
So many veins in your hand.

LIZZY  
(under her breath)  
Stop it.  
(then)  
He got the call back.

MINDY  
Of course you did, thanks to Lizzy.  
She sees lots of talented, good  
looking people but she really  
pushed for you.  
(presentational, to Lizzy)  
You did a lot. You're a good  
person. You'll make someone a great  
soul mate one day.

PATRICK  
I agree. You're awesome, Lizzy.

LIZZY  
Shucks.

PATRICK  
We should celebrate this.

MINDY  
That's a fucking excellent idea.

LIZZY  
Pinkberry run?

Mindy looks at Lizzy, like "really? Pinkberry?"

LIZZY (CONT'D)  
(bailing on her own idea)  
Nah, that's nerdy.  
(MORE)

LIZZY (CONT'D)

I suggested that as a joke. Let's like go out or do something at nighttime.

MINDY

My boyfriend Jay has a bluegrass show tonight downtown. Let's go to that, you can buy us all drinks, Patrick, and we'll call this even.

PATRICK

I love it. I don't know much about bluegrass so this is cool.

MINDY

It's not that great. But the drinks will probably be cheap. We'll get dressed up too.

LIZZY

Oh yeah! Totally. Slinkadoo.  
(fake stern to Patrick)  
Make sure you look good, too, Williams.

PATRICK

(amused)

I certainly will. See you guys then.

He turns and leaves, waving.

MINDY

Jesus Christ, dude. That is the hottest guy I have ever seen.

LIZZY

I know, right?

MINDY

I almost couldn't breathe. And he just totally asked you out.

LIZZY

Oh, I don't think so.

MINDY

He's meeting you for drinks at a club.

LIZZY

Maybe he just likes bluegrass.

MINDY

Nobody likes bluegrass! It's music  
for retarded klansman. The dude is  
into you.

Lizzy dares to believe for a moment.

LIZZY

You really think...? Wait, what am  
I saying, he's an underwear model.

MINDY

Yeah, and he wants you.

LIZZY

I need to take a moment here. This  
is very hard to process.

MINDY

You take so long to process things.  
I'm like, so fast.

EXT. KNITTING FACTORY - NIGHT

From inside we hear bluegrass music.

INT. KNITTING FACTORY - NIGHT

Jay is on stage with his band, a bunch of straggly-looking  
guys in beards. At a table are Maggie, Maggie's husband  
Craig, Mindy and Lizzy. Lizzy is dressed up and looks really  
good, but is fidgeting with a scarf around her neck.

LIZZY

Why did you make me wear this?

MINDY

It looks good.

LIZZY

It's uncomfortable. Who wears  
scarves indoors?

MAGGIE

French people. Stop it. You're  
going to mess up the knot I made.

Jay takes the mic.

JAY  
 Hey, this next song is about  
 carpetbagger who leaves his life  
 behind in the North to start a life  
 down South. But I want to dedicate  
 it to the lady of my life, Mindy.

Mindy is so moved.

MINDY  
 (near tears)  
 Oh my god you guys.

JAY  
 One, two, three--

The band starts playing the song. It's pretty bad.

CRAIG  
 This song is similar to their last  
 song.

MINDY  
 Fuck you, Craig.

Hey!                      MAGGIE                      Mindy!                      LIZZIE

MINDY (CONT'D)  
 I'm sorry. I'm sorry. You're right.

LIZZY  
 These songs all do sound the same.

Lizzy keeps looking around.

CRAIG  
 Well, I'm very excited to meet  
 dreamy Mr. Edison.

LIZZY  
 Please don't call him that. I don't  
 want him to know I've talked about  
 him.

CRAIG  
 (very dorky)  
 Oh okay, I'll be very James Bond  
 about this whole thing. Won't we  
 sweetheart?

Maggie and Craig do the James Bond gun pose.



MAGGIE  
(equally dorky)  
They'll never get me to talk!

Mindy and Lizzy look at them with disgust.

LIZZY  
Guys, I'm already feeling nauseated  
because I'm nervous. Please.

Maggie and Craig put their "guns" away. We see Patrick enter.  
He looks especially hot, in a nice button down and jeans. He  
did dress up.

LIZZY (CONT'D)  
Oh God. There he is. Everyone be  
cool, be cool.

They look up. Lizzy raises her hand and gestures for him to  
come over. Patrick sees her.

LIZZY (CONT'D)  
Over here!

PATRICK  
Hey!

As he walks over, people check him out.

MINDY  
Jesus Christ.

MAGGIE  
Oh my god.

PATRICK (CONT'D)  
Hey! Hi guys.

LIZZY  
Guys, this is Patrick.

PATRICK  
Some of you might know me from the  
Children's Museum's science  
labortheatrium's Thomas Edison  
show.

People kind of chuckle at this lame joke.

PATRICK (CONT'D)  
Hey, you look pretty. I like your  
scarf.

LIZZY  
You like it? It's yours.

PATRICK  
Oh, thank you.

He takes it from her and puts around his neck playfully.

LIZZY  
Perfect. Now when the Edison gig  
ends you can play Amelia Earhart.

PATRICK  
You saved my career.

They laugh together. Maggie and Mindy react to their chemistry. Patrick sits down next to Lizzy. Their legs are pressed up next to each others.

PATRICK (CONT'D)  
Sorry. Hope you don't mind being  
close.

LIZZY  
(about to swoon)  
No, it's cool.

Maggie reaches across the table, almost knocking over a drink as she stares transfixed at Patrick.

MAGGIE  
(smitten)  
Hi, I'm Margaret. These guys call  
me Maggie. You can call me  
whatever, or we can have a special  
nickname.

PATRICK  
Cool, I'll try to think of one.

Maggie laughs really hard. People look at her. Craig is a little annoyed. Craig reaches out his hand.

CRAIG  
I'm Craig, Maggie's husband. We  
have a child.

LIZZY  
You know her, actually. Sydney.

PATRICK  
Oh, I love Sydney. Very cool little  
girl.

MAGGIE

Thank you. That means so much. She is a big fan of yours, and I now I can see why.

MINDY

Hey man. Good to see you. You look good.

PATRICK

You too. I love this place. And the music is great. I feel like I'm in a swamp.

(to Lizzy)

Hey, you need a drink?

LIZZY

Um, sure. A beer would be great.

PATRICK

Anyone else need anything?

They nod no.

PATRICK (CONT'D)

Be right back. Don't let anyone take my seat.

Patrick exits.

MAGGIE

He's great.

CRAIG

How do you know he's great?

MAGGIE

He's so... natural.

CRAIG

Well, I don't think he's wearing underwear. When he stood up, I was like, "okay Fight Club."

MAGGIE

I love how he sat right next to you.

CRAIG

That was pretty much the only seat open.

MAGGIE

Honey.

CRAIG

I'm just giving you my male perspective.

MINDY

Craig, man, you're such a drag.

MAGGIE

Mindy? I'll beat on my husband okay. That's not your job.

CRAIG

You don't have to defend me. We're just talking.

A girl (NIKKI) walks by in an incredibly short skirt. She is looking around, searching for someone. Craig notices her. Maggie follows his look.

MAGGIE

So that's what you like, huh?

CRAIG

A new person walked into the place. Your natural inclination as a human is to look up.

Patrick comes notices Nikki. He kisses Nikki.

PATRICK

Hey, you made it!

Everyone notices.

LIZZY

(barely audible)

Oh god.

PATRICK

Hey guys!

Patrick comes over with his arm around Nikki.

PATRICK (CONT'D)

Nikki, this is Lizzy, Maggie, Mindy and Craig. This is my girlfriend Nikki.

From the stage Jay notices her. He whispers involuntarily into the microphone.

JAY  
(amplified through  
speaker)  
Whoa...

MINDY  
Are you kidding me?

NIKKI  
Hi.

LIZZY  
(trying to hold it  
together)  
Oh, hey.

CRAIG  
I'll get you a chair.

NIKKI  
Oh, I'm so little. I'll just share  
a seat with Patrick.  
(looking around)  
I like this music, it sounds like  
we're in a barn.

There is a long awkward pause. Everyone is deflated. Patrick  
senses something is wrong but doesn't quite understand it.

MAGGIE  
(with effort)  
I love your necklace.

NIKKI  
Thank you! Pat got it for me from  
Germany.

CRAIG  
Oh, what were you doing in Germany?

PATRICK  
I was in a Quentin Tarantino movie.

People adlib "Cool!" "I love his movies."

PATRICK (CONT'D)  
It was cool.

NIKKI  
He was a stand-in for Brad Pitt. He  
didn't have any lines.  
(blithe)  
(MORE)

NIKKI (CONT'D)  
So he had tons of time to go  
shopping and get in shape.

Patrick looks a little embarrassed. Lizzy stands up  
abruptly.

LIZZY  
Would you excuse me?

We follow Lizzy to the bathroom. She pauses at a payphone,  
and slaps the receiver out of the cradle.

LIZZY (CONT'D)  
(in tears)  
Stupid!

After a moment, she puts the receiver neatly back in the  
cradle. On her angry, humiliated look we CUT TO:

INT. MAGGIE'S HOUSE - MORNING

Lizzy lies on the sofa with a sulky self-pitying look,  
watching "The Closer." Her legs are on Sydney.

SYDNEY  
Can we watch Drake & Josh?

LIZZY  
You'll like this, keep watching.

Sydney squirms.

LIZZY (CONT'D)  
Stop squirming. It's uncomfortable  
for my legs.

Craig enters in running shorts and a t-shirt.

CRAIG  
More "Closer," huh?

LIZZY  
More "The Closer" you mean. Yup.

CRAIG  
You planning on leaving the sofa?

LIZZY  
I'm too sad, Craig.

CRAIG  
You barely knew the guy. You gotta  
get back on the horse.

LIZZY

Never again, Craig. I will never again believe any attractive male is into me.

CRAIG

You know, whenever I'm feeling blue, I always put on my sneakers and go for a run.

LIZZY

(distractedly watching TV)  
I don't have any clothes is the thing.

SYDNEY

Use Daddy's clothes. You're the same size. And I want to watch my show now.

Craig goes over to the TV and changes it to Dora the Explorer. Lizzy watches it for a beat.

CRAIG

You're not going to watch Dora the Explorer rather than jog with me.

LIZZY

Fine. It's like an Eastern bloc dictatorship in here.

Lizzy gets up.

EXT. MAGGIE'S NEIGHBORHOOD - A LITTLE LATER

Craig and Lizzy jog at an incredibly slow pace. Lizzy is wearing Craig's baggy clothes and looks like a gangbanger.

LIZZY

I look like T-Pain. I just need a chain.

CRAIG

It's cute.  
(pedantic)  
Exercise is all about endorphins. In many ways it's a substitute for therapy. Three runs a week instead of psychotherapy is my mantra.

Lizzy wants to blow her brains out.

LIZZY

Let's pick up the pace a little so  
we don't have to talk.

CRAIG

Cool.

They start running.

CRAIG (CONT'D)

Nice form, Lizzy. Keep your hands  
relaxed, they're just pendulums at  
the end of your arms.

LIZZY

Okay, Craig, I'm going to split up  
with you and go this way. Bye!

Lizzy waves goodbye and starts jogging down a different  
street. It's a particularly pretty street. The trees, the  
houses, all look inviting. We see a cute happy couple walking  
by with a stroller. They wave at Lizzy and smile. She waves  
back. A few cute dogs.

On Lizzy's face we see an odd, curious expression as if to  
say -- "I like this...?"

EXT. MAGGIE'S HOUSE - LATER

Craig is sitting on the front steps. Lizzy arrives. They are  
both sweaty. Lizzy is smiling.

CRAIG

Hey, I was worried about you. You  
were gone for a while.

LIZZY

Sorry.

She sits down next to Craig, still kind of winded.

LIZZY (CONT'D)

You were right about endorphins.  
I'll go with you tomorrow, if you  
want.

CRAIG

(elated)

Yes! Another convert. Isn't it  
transporting?



LIZZY

Calm yourself, Craig.

She punches him in the arm. He punches her. They sit in happy sweatiness.

INT. VESELKA RESTAURANT - NIGHT

Patrick and Nikki wait in line to be seated. A surly looking waitress seats people who are clearly behind them.

PATRICK

Oh, um, I think we were actually next?

WAITRESS

Sorry.

(to the other couple)

I'm just going to sit Barbie and Ken here.

The other people laugh.

PATRICK

That's not nice.

WAITRESS

Oh, relax. It's a compliment.

The waitress drops them off at a kind of cramped table with two menus.

NIKKI

You really shouldn't let people talk to you like that.

PATRICK

What was I supposed to do, hit her?

NIKKI

No, that would be horrible.

PATRICK

Obviously I didn't mean it seriously... I'm just going to order.

Patrick opens a menu, clearly annoyed. There is a long beat while Nikki peers around, playing with a sugar packet. Patrick closes the menu and also looks around. They both look displeased.

NIKKI

Would it be cool if we dated but I also dated other people?

PATRICK

What? No.

NIKKI

Patrick, I'm a model, and I meet so many interesting people. Photographers, musicians, rich guys. Just a lot of really cool men who want to date me. And I hate telling them no.

PATRICK

I don't know what to say.

Nikki puts her hand on Patrick's.

NIKKI

We can still--

(whisper)

-fuck, I just want to be able to

(super whisper)

-fuck other guys too.

Patrick stares at her.

PATRICK

Are you kidding me?

Nikki shakes her head no.

PATRICK (CONT'D)

Well I'm not interested in doing that. I can't believe you are.

Nikki sighs.

NIKKI

(petulant)

Then, fine. We should just break up.

PATRICK

Sorry, I'm just not comfortable sharing you sexually with a bunch of strangers.

Nikki picks up her bag.

NIKKI

I really think you're being  
tyrannical about this.

She leaves. The Waitress comes over.

WAITRESS

If there's only one of you, I'm  
going to have to seat you at the  
counter.

INT. MTV OFFICES - DAY

Lizzy is waiting for the elevator with Gavin.

GAVIN

T.I.'s ankle bracelet is causing  
interference with our audio. So  
you need to get that off him.

LIZZY

I think that's a federal offense.

GAVIN

You know what's a federal offense?  
That gays can't marry. This is  
small potatoes.

The elevator door opens and Patrick comes out.

GAVIN (CONT'D)

Hey, it's you -- handsome guy.  
Just saw your reel. You are very  
good looking.

PATRICK

Thank you.  
(sees Lizzy)  
Hey Lizzy! How are you?

He gives her a big hug.

LIZZY

Oh, you're touching me.

PATRICK

You have a sec to talk?

LIZZY

Not really. I'm kind of busy.

GAVIN

What? No you're not. You talk to your hot friend as long as you need to.

LIZZY

(flat)

Thanks Gavin.

The elevator doors close taking Gavin away.

PATRICK

He seems like a nice guy.

LIZZY

He's kind of friendly, sexist Mussolini. I really should go.

PATRICK

Hey, hey. Wait a second. How have you been?

LIZZY

I'm fine.

(then, with effort)

I hear you're doing great on the show.

PATRICK

I'm so grateful. Yeah, but you -- the fact that you believed in me. What you saw in my Edison.

LIZZY

Oh, anybody could see it.

Patrick smiles at her.

PATRICK

Listen, we have a dinner that we do at my parents beach house first Sunday of the month.

LIZZY

I can't go. I have plans.

PATRICK

Sorry to hear that.

LIZZY

I'm sure you'll have fun with, what was your model girlfriend's name again? Gisela?

PATRICK

Oh. Nikki. We broke up. She turned out to be kind of awful in the end.

LIZZY

I'll go.

PATRICK

Really? I thought you had plans.

LIZZY

I mis-spoke. We're on the 63rd floor, I get confused.

PATRICK

Okay. So I'll text you with the details. You can bring anyone you want. How's the dramaturgy going?

LIZZY

What?

PATRICK

Are you doing any dramaturgy?

LIZZY

Oh. I forgot I told you about that. No, no time.

Patrick looks really serious.

PATRICK

You should really make time for the things you love. It's so vital.

Lizzy can't help but laugh at this over-seriousness. They have managed to end up by the elevator.

PATRICK (CONT'D)

What?

LIZZY

You're just-- nothing. You're right. Very wise.

PATRICK

Don't laugh at me!

They both kind of smile at each other shyly. The doors of the elevator open.

PATRICK (CONT'D)  
Okay, well, I have a publicity meeting.

LIZZY  
Bye, life coach.

PATRICK  
Shut up.

Elevator doors shut on a sheepish, cute Patrick.

EXT. 7TH AVE SOUTH BY CHRISTOPHER - DAY

Maggie, Liz, Mindy walking as they eat some Tasty Delite.

MAGGIE  
He said he broke up with his girlfriend?

LIZZY  
Yes.

MAGGIE  
And then he invited you to a party?

LIZZY  
Yes.

MAGGIE  
He's into you.

LIZZY  
Will you stop it? He obviously doesn't not like me. If he did why would he say "bring anyone?"

MINDY  
He wants you to feel comfortable. So he can intercourse you.

LIZZY  
I don't know. That seems like a strange strategy.

MINDY  
Look, it's a party. There'll be other guys there. Worst case scenario we meet some new people.

LIZZY  
We?

MINDY

Yeah. I'm sick of Jay right now.

MAGGIE

You're going.

LIZZY

I don't know. I don't have an outfit.

MAGGIE

You're going to do this or I'm kicking you out. My house is not a hospice, it is a place of healing. It is not a place you come to die.

MINDY

And if she does kick you out, you can't stay with Jay and me. We fuck in every room.

LIZZY

(grossed out)

Okay, I'll go. I'll go.

INT. METRO NORTH TRAIN - AFTERNOON

Mindy and Lizzy sit on the train, dressed for dinner. Mindy yawns. Lizzy is a little nervous, looks out the window, hopeful.

EXT. METRO TRAIN PLATFORM - AFTERNOON

Patrick waits on the platform, in beachy attire. He sees the train coming, and peers into the windows as it pulls to a stop. Sees Lizzy and waves.

INT. METRO NORTH TRAIN - AFTERNOON

Mindy is sleeping on Lizzy's shoulder.

LIZZY

Get up, we're here.

MINDY

(suddenly waking)

Who dat?! Just kidding. Queen Latifah. I'm cognizant.

LIZZY  
How long were you waiting to do  
that?

INT. PATRICK'S CAR - LATE IN DAY

Patrick drives a beat-up old Volvo. Liz in front seat, Mindy  
in back.

LIZZY  
It's so great your parents have  
this place in the country.

PATRICK  
Oh, it's key. I have to come here  
for my sanity.

MINDY  
It smells like dog shit back here.

PATRICK  
Yeah, I know. We have four dogs.  
I'm sorry.

Lizzy looks at Mindy like "what the hell."

LIZZY  
She's fine. We brought some peanut  
brittle.

PATRICK  
Oh I love peanut brittle.

LIZZY  
I love when it gets caught on your  
teeth and you get to enjoy it all  
day.

PATRICK  
I never thought about it like that,  
you're so right.

Mindy gives Lizzy a look and a nod like this is going really  
well, before reacting again to the smell of the car.

MINDY  
(re: the dog shit in the  
air)  
I'm sorry, I really don't know how  
much more of is this I can take.



EXT. PATRICK'S PARENTS HOUSE - LATE AFTERNOON

A two-story wooden house with a rustic feel in Long Island, near the beach. There's a party of Patrick's parents friends.

MINDY  
WASP central.

LIZZY  
This is good for me, to hang out with white people more. I spend all day with you.

Dogs come running out.

PATRICK  
Buckley! Chester! Guys, come on. Outside.

The dogs jump on the girls.

LIZZY  
Your dogs are so friendly.

MINDY  
That one scratched my arm.

LIZZY  
(reading the dog's tag)  
"Buckley the 3rd." Wow. Does he come with his own trust fund?

PATRICK  
I know. It's mortifying...

As their talk continues, we dissolve to a little later:

EXT. PATIO - LATER

Lizzy and Patrick are outside. Mindy is talking to a kind of butch woman who plays bongo drums.

MINDY  
The bongo looks really easy to play, is it?

WOMAN  
No, you have to be trained.

MINDY

Come on.

Nearby Patrick talks to Lizzy.

PATRICK

Want some sangria?

LIZZY

Sure, that'd be great.

(venturing)

Although, I don't want to get too drunk, and do something embarrassing.

PATRICK

Like what?

LIZZY

I don't know. Like, run around naked.

PATRICK

Oh, they'd love that. But then my dad would do it, too. And that'd be gruesome. Be right back.

Patrick smiles and walks away. Mindy comes over.

MINDY

(excited whisper)

Dude! He is so feeling you!

LIZZY

(slightly excited)

I don't know. He's just of a friendly guy.

MINDY

Um, he basically told you to take off all your clothes. But you have to keep acting cute.

LIZZY

Look, do you really believe a guy that hot would actually like someone like me?

MINDY

Honestly? I think he's a guy, and guys will sleep with anything that moves. And if you're lucky, tonight you might be that thing.

LIZZY

Gross.

MINDY

It's not the end of the world to have a night of sex with a human sculpture.

Lizzy considers.

LIZZY

Okay.

MINDY

Do you have a plan?

LIZZY

For what?

MINDY

For if Iran invades Pakistan. For if you have sex.

LIZZY

Oh, that's just -- we don't need to talk about --

MINDY

If you get the vibe that he wants to hook up, just text me and I will bail so fast. Bongo Lesbian is my friend now, she can give me a ride. Do you have condoms?

LIZZY

What? No.

MINDY

Here, take one.

Mindy pulls one out of her shorts and gives it to Lizzy.

LIZZY

Why do you have these on you?

MINDY

(you're an idiot)  
Cuz I'm not ready to have a family yet but I like to have sex. Okay here he comes, don't be dorky.

Mindy leaves, laughing fakely.

MINDY (CONT'D)

That's so funny! Lizzy you are so funny.

Patrick comes with two glasses of sangria.

PATRICK

What's so funny?

LIZZY

Oh, just an anecdote...I told her...

PATRICK

That is funny.

EXT. BEACH - NIGHT

Lizzy and Patrick walk together as the sun is setting.

LIZZY

So what was it like working on a Tarantino movie?

PATRICK

(a little embarrassed)  
It was kind of stupid.

LIZZY

You were Brad Pitt's stand-in.  
Weren't you thinking like, oh, if I poison him, I could be the star!

PATRICK

(amused)  
No, I didn't think about murdering Brad Pitt.

LIZZY

Not murdering, *poisoning*.

PATRICK

(a little excited)  
Yeah, actually, there's this one scene where his character has to run across a field and Brad was sick or with his kids or something so if you watch the movie, that's me, not him.

LIZZY

That is so cool. I'll look for that scene. Hey, is it true that Tarantino has like fifty pages of backstory for every character?

PATRICK

Yeah, it's amazing. He calls it a character bible.

LIZZY

That is so cool. You know, I always thought Quentin Tarantino was so sexy.

PATRICK

Really?

LIZZY

Yeah.  
(realizing)  
Maybe there is something wrong with me...

PATRICK

What do you mean?

LIZZY

Nothing. Let's talk about the fact that you've probably seen Brad Pitt naked. What was that like?

Lizzy takes out an invisible notepad and pencil to "take notes."

PATRICK

You're funny.

Lizzy stops.

LIZZY

(under her breath)  
Oh god.

PATRICK

What?

LIZZY

If you think something is funny, you laugh at it. If you have to say "that's funny", than it's not actually funny.

PATRICK  
Really? Okay, fine.

Patrick fake laughs.

PATRICK (CONT'D)  
Ha ha ha.

LIZZY  
Now you're just insulting me.

Patrick takes Lizzy's hand.

PATRICK  
I'm really happy you came.

LIZZY  
(breathless)  
Me too.

It looks like Patrick might kiss her, but Lizzy loses her nerve.

LIZZY (CONT'D)  
Come on, let's see the rest of your house.

INT. PATRICK'S CHILDHOOD BEDROOM - NIGHT

Patrick is showing Lizzy photos on the wall of a younger Patrick in plays.

LIZZY  
West Side Story?

PATRICK  
I played Bernardo.  
(Puerto Rican)  
Maria, why you go with Tony? The Sharks are your people. It's in your blood.

LIZZY  
That is so bad!

PATRICK  
Believe me, I was really good.  
(then)  
Did you want more wine?

LIZZY  
Oh no, I'm good.

PATRICK  
Look around.

LIZZY  
Okay.

He exits for the bathroom. Liz looks at a framed certificate of graduation from an acting school. A photo of Patrick as Michelangelo's David, half naked as an ad for "David's Cookies."

LIZZY (CONT'D)  
Whoa.

Patrick comes out of the bathroom wearing only pajama bottoms.

LIZZY (CONT'D)  
Oh.

PATRICK  
David's Cookies. Every bite is a masterpiece. A money gig, but I'm proud of my work there.

LIZZY  
You are... um...

He starts kissing her.

PATRICK  
Are you cool with this? I flow really freely.

LIZZY  
I flow -- I'm don't always -- but I can, I do... go ahead.

They sit on her bed and kiss some more. Patrick kind of lies on top of Lizzy, and they are making out a lot now.

PATRICK  
I'd be really psyched to suck on your tits.

LIZZY  
Oh, you don't have to do that.

PATRICK  
Or I could go down on you, or you on me? We could do it at the same time.

Lizzy sits up and pushes him away, slightly.

LIZZY

Okay. First of all, I really like you. This is exactly the kind of situation I was hoping to be in.

PATRICK

Did I do something wrong?

LIZZY

No, I just -- I didn't even know this was a date, really!

PATRICK

Okay. No, it's cool. If you just want to be friends. I can totally do that.

LIZZY

No, I like you. Can I be honest. This is a different pace than I'm used to.

PATRICK

Oh, that's so interesting. Let's talk about that. Are you really religious?

LIZZY

No. Maybe a little more conservative than you.

PATRICK

I totally understand. So, what do usually do on a first date?

LIZZY

Um, kiss maybe? Talk for hours.

PATRICK

("are you fucking kidding me?")

For hours? Really.

LIZZY

That can be really cool too.

PATRICK

So, you wouldn't like the feeling of me sucking on your tits?



LIZZY

No. I wouldn't mind.

PATRICK

You should really want to, I think.  
Because I think I fuck really  
really good - but it should only be  
if you are into it.

LIZZY

That's great.

There's a long pause. The mood is killed.

PATRICK

Let's just lie here.

The both lie looking up at the ceiling.

PATRICK (CONT'D)

This is cool. I'm naked. You have  
all your clothes on. I like this. I  
think this is really unusual.

LIZZY

So, at this point with any other  
girl you'd be having sex right now?

PATRICK

Look, if you think I'm a  
phillistine, so be it. I try to  
follow my own path.

LIZZY

Phillistine? I just don't want you  
to see me naked.

PATRICK

Why would you not want me to see  
you naked?

LIZZY

Because I kind of hate my body.

PATRICK

Why? You're hot.

LIZZY

Shut up.

PATRICK

Don't say shut up when someone says  
you're hot.

LIZZY

Okay.

PATRICK

If I said shut up every time  
someone said I was hot I'd be the  
rudest person in the world.

Lizzy looks at Patrick like "Is Patrick funny?"

PATRICK (CONT'D)

If you haven't noticed, I'm kind of  
a good-looking person, Elizabeth.

Lizzy smiles, then leans in and starts kissing him and  
jerking him off.

PATRICK (CONT'D)

Wow. I guess I said the right  
thing there.

LIZZY

Shhhh.

PATRICK

Oh... mmm... Jesus.

INT. MAGGIE'S HOUSE - NEXT DAY

Maggie, Mindy and Sydney in backyard carving pumpkins. Mindy  
is helping Sydney stab the pumpkin.

MINDY

Kill it, kill it good.

MAGGIE

Don't tell my daughter to stab  
pumpkins.

SYDNEY

When can I hold the knife without  
help?

MAGGIE

Not for a long, long, time, baby.

Sydney makes a fed up noise.

SYDNEY

I want to go swimming.

MAGGIE

Honey, you know the pool is hibernating until springtime.

Lizzy walks in wearing last night's clothes. She looks kind of worried.

LIZZY

Hey.

MINDY

Oh my god.

MAGGIE

Language.

(then)

Oh, you didn't say anything wrong. Sorry. Knee-jerk.

MINDY

'Are you wearing the same clothes as yesterday?

MAGGIE

(gasps)

You slept over?

MINDY

How far did you go, but spell it.

LIZZY

I'm not going to do that. Oh god you guys, oh god.

MINDY

Did you "s-u-c-k" his "d-i-c-k?"

SYDNEY

Mommy, what does that spell?

MAGGIE

"Feed him spinach." You know what honey? Can you ask Daddy if he needs any help in the garage? He loves it when you help him.

Sydney runs into the house.

MAGGIE (CONT'D)

Oh my god does he have a huge dick? Sometimes you can't tell with those good-looking guys.

MINDY

Yeah, he can't be like completely perfect because then...

LIZZY

He's completely perfect. But it'll never amount to anything.

MINDY

Oh my god, I need to hear every detail. Tell me every detail.

LIZZY

Well, we didn't have sex.

MINDY

Are you kidding me?

MAGGIE

Smart, smart.

LIZZY (CONT'D)

Last night, but we did it this morning.

MINDY

That's the best move ever. You were pristine and then you were the whore.

LIZZY

(dejected)

Thank you.

MAGGIE

Why are you sad? This is amazing.

LIZZY

It'll probably never amount to anything, guys.

Maggie and Mindy look at each other.

MAGGIE

(gentle)

Oh, was it like a one-time thing?

MINDY

(gentle)

That's cool too!

There's a long beat.

LIZZY

Well, he did ask me out again tonight.

Mindy throws a pillow at him.

MINDY Would you shut the fuck up?

MAGGIE You're an idiot!

LIZZY (CONT'D)  
It still could mean nothing! Maybe  
he's going through a phase where he  
wants to have sex with a chubby  
girl!

MINDY  
Let the phase begin!

MAGGIE  
Oh my god, we all know a hot guy  
now. This is so cool.

Sydney comes out in her bathing suit.

MAGGIE (CONT'D)  
Honey, it's late October. You will  
turn into a little ice-cube.

SYDNEY  
Please?

MAGGIE  
I could heat the jacuzzi up. It becomes an economic issue.

SYDNEY  
Please?

LIZZY  
I'll go in the jacuzzi with you.

Sydney freaks out with happiness.

SYDNEY  
Yay! Yay!

INT. BANJARA RESTAURANT - EAST VILLAGE - EVENING

Patrick and Lizzy have dinner together.

PATRICK  
Sexually it was all there. The chemistry between me and Nikki was not the problem.

LIZZY  
("I don't need to hear  
this")  
Okay. Cool.

PATRICK  
But what about you? Have you dated  
before?

Lizzy looks at him in disbelief.

LIZZY  
What do you think? Did I have sex  
like someone who's never dated  
before?

PATRICK  
Um, no.

LIZZY  
Did you think you were taking my  
virginity the other night?

PATRICK  
What? No, of course not.

LIZZY  
(serious)  
Because you did.

PATRICK  
Ha-ha.

LIZZY  
No you did. You really did.

PATRICK  
Moving on.

LIZZY  
Can we get married?

PATRICK  
Is this fun for you?

LIZZY  
I'm sorry. I have three brothers.  
I'm used to teasing boys. If it  
makes you feel better, these are  
the names they used to call me  
growing up. Fatty, Farty McFatty  
and Moe.

PATRICK  
Moe?

LIZZY  
As in Mo' Fartin Fatty.

PATRICK  
I want to meet them.

LIZZY  
They won't be nice to you.

PATRICK  
Why?

LIZZY  
Because you're incredibly handsome.

PATRICK  
Thank you.  
(earnest)  
You're really beautiful too.

LIZZY  
Okay. Alright. That's fine.

PATRICK  
Why is it okay for you to tell me  
that I'm handsome, but I can't tell  
you you're beautiful?

LIZZY  
Because you are handsome, and  
I'm...

PATRICK  
You're what?

LIZZY  
I'm okay. I'm a B. B-minus. But  
I have personality.

PATRICK  
That is so weird. I think you're  
beautiful.

LIZZY  
You play a statue come to life.  
We're not in the same league.

PATRICK  
We're not? Well, I should go then.

He takes the napkin off his lap and pretends to get up.

LIZZY

Okay, ha-ha.

PATRICK

You know, my dad always said, when someone pays you a compliment, you should just say "thank you".

(then)

I think you are beautiful.

LIZZY

Thank you.

PATRICK

(dead serious)

And I'm totally going to fuck you tonight.

LIZZY

(taken aback)

Oh my god.

PATRICK

I'm sorry! Was that bad? I was testing out a persona. I'm auditioning to be a cowboy in a deodorant commercial.

LIZZY

(flustered and pleased)

No, it was fine. Thank you. I love cowboy guy. Can we order?

INT. PATRICK'S APARTMENT - LATER

Patrick shows Lizzy around his apartment for the first time.

LIZZY

I can't believe I know someone who lives in a loft. This is like "Ghost". Except we're both alive and we're going to do it.

PATRICK

I complain about those commercials but they did furnish this place.

(bitterly)

Blood money.



While they walk through the living room, Lizzy spots a cast of a torso, half-hidden behind a stereo.

LIZZY  
What's this?

PATRICK  
Oh, people give you these things.  
I'm a fit model.

LIZZY  
What does that mean? That you're an  
in-shape model?

PATRICK  
By most fashion standards, I'm the  
quintessential size forty.

LIZZY  
The quintessential size forty?  
What does that mean?

PATRICK  
(uncomfortable)  
The manufacturer's ideal body  
dimension for underwear. It's  
stupid.

LIZZY  
How can you possibly be embarrassed  
by that? If I were the  
quintessential size anything, I  
would have that information  
tattooed across my face.

PATRICK  
I'm an actor. I would like to be  
taken more seriously than that.

LIZZY  
(picks up statue)  
Can I have this by the way? I will  
marry it when you dump me.

PATRICK  
Ha-ha. Moving on. Here is the  
kitchen area...

LIZZY  
I've seen enough of this apartment.  
It's time to have sex.

PATRICK  
(surprised)  
No arguments here.

MONTAGE:

WALKING THROUGH CENTRAL PARK IN NOVEMBER

Patrick and Lizzy talk very energetically. They are arguing about something, maybe about whether the horse carriages in Central Park are cruel or not. He ends up laughing and kissing her to make her stop talking.

MAGGIE'S X-MAS PARTY

Lizzy and Patrick at Craig and Maggie's house at Christmas time, during a Christmas party. Lizzy and Patrick stand close together, like a couple. At one point, as Patrick talks, Patrick takes Lizzy's hand. Mindy is watching, aside. She shoots an "oh my god!" looks at Maggie, who shoots her "cool it!" looks. Lizzy looks very happy.

MOVING INTO HIS PLACE

Lizzy and Patrick pull suitcases into his place. He makes room for her in his closet. A series of dissolves: Her clothes join his. She adds her favorite books to his.

GETTING UP EARLY TO RUN

In Patrick's apartment, Lizzy gets up early trying not to wake up Patrick. Patrick sees her and gets up too, and puts on his running shoes. We see them run slowly by the Hudson River. We see Lizzy check her watch for pace. Patrick gestures, "go, go." and Lizzy nods and takes off.

We end the montage at:

NEW YEARS PARTY AT PATRICK'S APARTMENT - NIGHT

There's a ton people milling around the apartment. The doorbell rings. Lizzy gets it. It's Matt Prince.

LIZZY  
Hi! Welcome.

Matt shakes Lizzy's hand with both of his hands and makes a lot of eye contact.

MATT PRINCE  
Matt Prince, Patrick's agent.

LIZZY  
We finally meet. I'm Lizzy.  
(off his weird intense  
stare)  
Your eyes are so blue.

MATT PRINCE  
Thank you. Yes, we meet at last.

He looks her over.

MATT PRINCE (CONT'D)  
(disappointed)  
Happiest of Holidays to you. So,  
where's Pat?

LIZZY  
Come on in, he's dancing. Or  
something awful that's technically  
dancing.

They enter. Patrick, Mindy, Craig, Jay and others are doing  
the Pulp Fiction "Batman" dance. Matt pulls Patrick aside.

MATT PRINCE  
Hey man.  
(to the others)  
Hi, nice to meet you people. Matt  
Prince.  
(to Patrick)  
Can I talk to you for a second?

They go into the kitchen.

INT. KITCHEN - CONTINUOUS

PATRICK  
What's up?

MATT PRINCE  
What do you love about me?

PATRICK  
I think you're very loyal even  
though at times you can be  
superficial.

MATT PRINCE  
No, that was rhetorical which means  
I'll tell you. You love that I am  
always straight with you, right to  
your face. I never sugar coat it.

PATRICK  
What's going on? Tell me.

MATT PRINCE  
You cannot date girls...  
(glancing over,  
whispering)  
-like that.

PATRICK  
Like what?

MATT PRINCE  
Don't make me say it.

PATRICK  
White women?

MATT PRINCE  
You have to be seen with the  
hottest of the hot. This is like,  
not even in that field. What  
happened to Elisha Cuthbert?

PATRICK  
Are you kidding me?

MATT PRINCE  
No.

Patrick looks Matt over with disgust.

PATRICK  
Matt, get out.

MATT PRINCE  
Whatever, fine. I'm looking out for  
you and your career. Do you want to  
be an underwear model forever? You  
don't even understand how brutal  
this business is.

PATRICK  
Man, you need to leave.

Patrick leads Matt to the door.

MATT PRINCE  
And by the way, you're looking a  
little chubby.

Matt leaves.

EXT. WESTPORT STREETS - MORNING

Lizzy and Craig jog.

CRAIG

Your form has really improved. Your legs are making a perfect four.

He shows her with his legs. It's kind of weird and gay.

LIZZY

Is that how I look? I hope I don't look ~~like that~~.

CRAIG

You'll get there. Give it time.

They jog on.

CRAIG (CONT'D)

So I really like Patrick. I hope this isn't inappropriate, but I want to see you having kids one day.

LIZZY

That's a little premature. We're barely living together.

CRAIG

Marriage isn't really necessary for having kids these days. It's a whole new modern world. Like, I'm a deejay, but I'm forty.

LIZZY

Wow. I wonder if Patrick and I ever will...? No, no. What am I thinking?

CRAIG

What do you mean "no?" You're living together, going into your thirties. I think it's pretty clear where this is heading.

LIZZY

(surrendering to hope)

Oh my God...

(then, firmly)

No. Don't even think about it. Anything can happen.

CRAIG

You're in a relationship with a wonderful guy who's crazy about you, but you won't let yourself believe it.

LIZZY

I know, I know, it's just... he's so handsome.

CRAIG

So?

LIZZY

I'm not used to it! I never in my life imagined myself with a guy this hot. There's a whole mental re-calibration that has to go on.

CRAIG

Well, hurry up and get used to it. We're only on this planet once, my friend. When there's something wonderful and miraculous going on in your life, you sure as hell better enjoy it.

Lizzy smiles in spite of her resistance.

LIZZY

Okay, okay, I'll try. Man, I thought this was supposed to be a run not a therapy session.

CRAIG

There is nothing more therapeutic than a sixty minute session with Doctor Road.

LIZZY

Okay, time for the iPod.

INT. PATRICK'S APARTMENT - NIGHT

Lizzy is cooking dinner for the two of them, with the TV on.

LIZZY

(singing to herself)  
Cooking for two. For me and for you... On Sesame Street.

On the TV. MTV "Casting the Cast" is coming back on after a commercial. Lizzy watches happily as she continues cooking.

ON TV

A gorgeous English VJ Host, PAPRIKA O'HARE, is interviewing Patrick.

PAPRIKA O'HARE

Patrick. Of all the actors in this group, you're the David Beckham.

PATRICK

(a little confused)

Thank you, Paprika. I don't play soccer.

PAPRIKA O'HARE

In terms of your looks, you truly do bend it like Beckham. You're undeniably the hunkiest of this group.

PATRICK

Looks can be a handicap to an actor. Someone like Paul Newman was able to get past that and be taken seriously. I hope that people will look past the surface and see more to me too.

LIZZY

Good answer, baby.

PAPRIKA O'HARE

Let me just objectify you one more time and ask the question we get asked the most here at C the C -- is there a special someone in your life?

On Lizzy, watching, beaming.

ON PATRICK:

He takes a long beat.

PATRICK

No, not at this time.

PAPRIKA O'HARE  
You heard it hear first, girls.  
Patrick from the Double C is double  
dutch single! Yum, I'll have a  
scoop. We'll be right back after  
this!

INT. SET OF "CASTING THE CAST" - NIGHT

The Producer steps in to where Paprika and Patrick are  
sitting.

PRODUCER  
Great guys. You are going to be  
mobbed. This is so good for the  
show.

PATRICK  
Oh cool. You're welcome.

Patrick looks guilty as he walks offstage. As his microphone  
is being taken off, he is met by Matt Prince.

MATT PRINCE  
That was amazing. You're going to  
explode from this. That Glucerna  
commercial is in the bag.

PATRICK  
That was wrong.

MATT PRINCE  
It's cool. She'll understand.

PATRICK  
I shouldn't have done it.

MATT PRINCE  
This is your career, man. If she  
doesn't understand, then she  
doesn't really love you.

INT. PATRICK'S APARTMENT - NIGHT

Lizzy packing her stuff, crying quietly to herself. Patrick  
bursts in.

PATRICK  
Why didn't you pick up the phone?  
I called fifty times... Lizzy, I'm  
sorry!



Lizzy silently walks out of the room, into the bathroom.

PATRICK (CONT'D)

It was Matt. He put all this stuff  
in my head. I shouldn't have  
listened.

Lizzy comes out of the bathroom carrying her shampoos etc in  
a plastic grocery bag.

PATRICK (CONT'D)

Lizzy, please. Don't leave. I  
know I screwed up, I made the  
biggest mistake of my life--

LIZZY

Don't.

PATRICK

I love you!

LIZZY

Shut up! You do not! If you did,  
why would you say you had no  
girlfriend?

PATRICK

I'm telling you, Matt--

LIZZY

It's not Matt, it's me. I'm not in  
your league, okay? Let's just face  
it and move on. It's just a matter  
of time.

PATRICK

Lizzy -- no! Will you listen to  
me?

LIZZY

God! I knew this would happen. I  
told everyone this would happen!  
Dammit!

She slams her suitcase shut and storms out the door.

PATRICK

Lizzy!

She's gone. After a moment Patrick picks up the remote  
control.

PATRICK (CONT'D)

Fuck...!

He throws the remote as hard as he can at the TV.

EXT. PATRICK'S APARTMENT BUILDING - DAYS LATER

Maggie and Craig come in. Craig is pushing a dolly. Maggie notices the doorman.

MAGGIE

Oooh, doorman. Fancy asshole.

MAGGIE'S HUSBAND

Tone it down, honey.

MAGGIE

That is toned down.

INT. PATRICK'S APARTMENT - LATER

Maggie is hauling a box to the door. She makes a ton of noise, groaning.

PATRICK

Let me carry that.

MAGGIE

I have it.

She sets it down by the door and turns back. Patrick is blocking her path. He pleads with her.

PATRICK

Look, I know you must hate me, but what can I say? I made a mistake, the worst mistake of my life.

MAGGIE

Please don't corner me.

PATRICK

I'm sorry. Please.

He steps aside and she goes into the bedroom. Craig comes by carrying a box.

CRAIG

Hey man, what kind of TV is that?

PATRICK  
Uh... Pioneer.

CRAIG  
True black?

PATRICK  
What?

CRAIG  
The color.

PATRICK  
Oh yeah, maybe.

CRAIG  
Pioneer. Wow. Must be nice.

As Maggie comes out of the bedroom, Patrick tries to walk politely by her side.

PATRICK  
I need to talk to her.

MAGGIE  
Can't help ya.

PATRICK  
I love her. I screwed up. Why  
won't she answer my calls?

MAGGIE  
Let me guess. Because you're kind  
of a dick?

CRAIG  
She doesn't mean that--

MAGGIE  
Honey? Let me talk. I never stop  
you from expressing yourself.

CRAIG  
Well--

MAGGIE  
(to Patrick)  
You have no idea what you've just  
lost. She's so special, with such  
a heart of gold. And you think  
with your little torso  
installations you're going to find  
somebody like her? Well good luck.  
(MORE)

MAGGIE (CONT'D)  
Because she has a new boyfriend and  
he's perfect.

PATRICK  
(crushed)  
What? Oh my god... Who?

MAGGIE  
You don't get to know anything  
else. Maybe you'll read about  
their wedding one day in the New  
York Times.

She storms out. Craig loads the last box on a dolly.

CRAIG  
Well, that's all of them. Probably  
never see you again man. Good luck  
on that reality show.

Maggie comes back and grab's Craig's arm angrily.

MAGGIE  
What are you saying?  
(to Patrick)  
I hope you lose that stupid reality  
show! A pox on this loft!

CRAIG  
She gets a little theatrical when  
she hates someone. Sorry.

He shrugs and leaves.

INT. ASTOR PLACE BARNES & NOBLE - DAY

Lizzy is in the Self Help section scanning book titles as  
she talks on the phone to Maggie.

LIZZY  
(into phone)  
What's the exact title?

MAGGIE (O.S.)  
"Loving What Is."

LIZZY  
I see "Loving Him Hating You"...  
"Loving a Tyrant."

MAGGIE (O.S.)  
That one sucks. Too clinical.

LIZZY  
Oh, here it is. It was tucked in  
the rape survivor section.

JOEL (O.S.)  
Lizzy?

Lizzy looks up, sees Joel standing nearby with a book in his  
hand, staring at her, happy and surprised.

LIZZY  
Oh -- uh...  
(a little loudly into  
phone)  
You know what? Right now you need  
to concentrate more on winning  
games for the Timberwolves than  
asking me out all the time. Okay?  
I have to go.

She hangs up.

LIZZY (CONT'D)  
Hello, Joel. How are you.

JOEL  
Good. How are you?

LIZZY  
Really good.

Joel glances at the book section she's in.

LIZZY (CONT'D)  
Except for the incest experience I  
had. That was not right.

Joel laughs.

JOEL  
What you got there?

LIZZY  
Oh, just some picking up the pieces  
type books.

JOEL  
(shyly)  
Are you picking up pieces?

LIZZY

Yeah, I just broke up with my boyfriend. Not you. The guy after you.

JOEL

I'm sorry to hear that.

Joel smiles.

LIZZY

You don't look sorry.

INT. CAFE AT BARNES & NOBLE - A LITTLE LATER

Lizzy and Joel sit, drinking coffee.

LIZZY

She left the window open?

JOEL

On purpose! She knew Mr. Dalloway was an inside cat. And the next day he was gone.

LIZZY

That is awful. I know how much he meant to you.

JOEL

I learned a lesson. Broken people can be fascinating but they cut like glass.

LIZZY

So what happened?

JOEL

With Max? She's gone. Speaking of broken glass, she broke every mirror in the apartment first.

LIZZY

Huh. Maybe that's why you thought of that metaphor.

JOEL

I think she's dating a BMX rider now.

(Yiddish)

To all things. Such is the such.

LIZZY

Are those real Yiddish lines, or do you just kind of make them up sometimes?

JOEL

Busted. You look really good by the way.

LIZZY

I've been running, actually.

JOEL

Nooooo! You've ~~tasted the~~ Koool Aid.

LIZZY

You're comparing my love of running to the Jonestown massacre?

JOEL

Look at you, calling me out. I miss it.

LIZZY

I should have called you out all the time. You're an idiot.

INT. JOEL'S APARTMENT - LATER

Joel and Lizzy are having sex in his bed.

JOEL

Oh, fuck yes. Fuck yes.

They have sex more. They finish. Joel lies on his back, psyched. Then he puts on his glasses and looks at her.

JOEL (CONT'D)

Let's get back together.

LIZZY

Okay.

We see on her face she is sad and conflicted.

INT. MTV OFFICES - HALLWAY

Mindy and Lizzy are walking.

LIZZY

Oh come on, don't be theatrical.

MINDY

I'm not being theatrical. You are Amy Winehouse and your drug is loser guys. I'm Mark Ronson, your cool producer who knows you have talent but can't save you from yourself.

LIZZY

How do you know for sure it's wrong to be with Joel?

MINDY

Are you with him because you want to be with him, or because you don't want to be alone?

LIZZY

I'm thirty, okay? And I'm single and I hate it. And I tried something else and it didn't work out. I don't have a lot of options. So please, don't judge me when you have a boyfriend and you don't have to spend every night by yourself.

Mindy is chastened.

MINDY

Okay.

LIZZY

Okay.

INT. JOEL'S APARTMENT - MORNING

The sun is just starting to rise. Lizzy quietly gets out of bed and puts on her running shoes.

JOEL

(sleepy)

Where you going?

LIZZY

Shhh. Just for a jog. Back in an hour.

JOEL

Are you retarded? Stay in bed. I'll go down on you.



LIZZY

Oh, thank you. I really feel like running though.

JOEL

That makes me feel really insecure.

LIZZY

I'm sorry. It's just my training program for the marathon is really strict...

Joel gives her a tragic prince look.

JOEL

I'm not going to see you all day.

LIZZY

Ohhh... shoot.

She takes off her shoes.

LIZZY (CONT'D)

We should really start having sex at night.

JOEL

I can't plan what goes on with me. C'mere.

INT. EQUINOX - WEST VILLAGE - SHAKE BAR - DAY

Bill and Patrick are in their workout clothes, post-workout, in line to get health shakes.

PATRICK

Should I get one of those? Is that good?

Bill shrugs.

BILL

Just trying to rebuild my glycogen level.

PATRICK

Smart. I'll have a Power Peanut Butter please.

COUNTER GUY

That'll be eight bucks.

PATRICK

Eight dollars? Kind of pricey, huh?

He looks to Bill for a consensus. Bill is kind of sullen and shrugs again.

BILL

You can afford it, with your big reality show money.

PATRICK

I came in third, man. There was no money.

They move away from the counter after paying.

BILL

So, you want to go see Terminator: Salvation.

PATRICK

Oh, Bill.

There's a guilty beat.

BILL

You saw it? You saw it without me?

PATRICK

I forgot. I saw it two nights ago after work...

BILL

Come on, man! How thoughtless is that?

Bill is getting kind of loud.

BILL (CONT'D)

You know I was waiting to see that with you.

PATRICK

I know. I know.

BILL

I could've seen it too, like a hundred times. I wanted to. Point is, I waited. The arrogance of it.

PATRICK

Whoa, what?

BILL  
Fuck you, dude.

PATRICK  
(angry)  
Hey. It's a fucking movie, man.  
Calm yourself.

BILL  
You've changed.

PATRICK  
What is your problem, man? Why are  
you acting so hateful?

BILL  
Because I think I kind of hate you.

PATRICK  
Why? Is it a fitness thing? I will  
show you how I train.

BILL  
No, you idiot.

PATRICK  
Then what is it?

BILL  
I think what you did to Lizzy was  
so fucked up.

Patrick goes silent.

PATRICK  
Yeah?

BILL  
Yeah. And it's kind of hard to be  
friends with you.

There is a silence. Patrick sits down.

PATRICK  
I know.

COUNTER GUY  
Your shake is ready.

Bill, now a little softened, picks it up and hands it to  
Patrick, with a straw.

PATRICK  
Thanks. I don't know man, I don't  
know what to do about it.

BILL  
Well, I'm glad I said something.

PATRICK  
Me too.

INT. JOEL'S APARTMENT - DAY

We hear the sounds of someone working out intensely. We see Lizzy, on the floor of the living room, doing a series of push-ups. She looks kind of badass and stronger than we've ever seen her. She is listening to M.I.A.

Joel enters, putting on a hoodie and checking his watch. He turns down the music.

LIZZY  
Hey!

JOEL  
I could hear it down the hall.

Lizzy finishes her push-ups and stands up. She writes a number down on a calendar on the fridge.

JOEL (CONT'D)  
How many did you do?

LIZZY  
Twenty-five. I just graduated from  
doing them on my knees.

JOEL  
God, the conversations we have now.

LIZZY  
What?

JOEL  
It's just funny. We used to talk  
about books.

LIZZY  
We can still talk about books. You  
asked me a question.

JOEL  
Just be careful.

LIZZY  
About what?

JOEL  
Don't get too bulked-up. I don't  
want to be with a girl who looks  
like she could beat me up.

Lizzy stops for a second.

LIZZY  
You know what? Maybe you should  
start doing push-ups so no one  
would ever think that.

JOEL  
Whoa. Hostile.

LIZZY  
You're being hostile. Ugh. Can we  
just go to dinner?

JOEL  
Hello? Why do I have my hoodie on?

EXT. COBBLE HILL STREET - NIGHT

Lizzy and Joel walk home. Joel stops and grabs Lizzy's arm.  
He embraces her passionately.

JOEL  
I cannot wait to fuck you tonight.

LIZZY  
Joel, we're walking past an  
elementary school.

JOEL  
It's night-time! I'm just so glad  
we're back together.

They continue walking hand in hand. Lizzy stops.

LIZZY  
Wait. I need to tell you something.

JOEL  
What?

LIZZY

Okay. Let me think. It's hard because I'm kind of saying this as I'm thinking it, so just give me a second.

JOEL

Cool. I love this.

LIZZY

I don't want to be in a relationship with you anymore.

JOEL

What? I thought you were going to recite a poem or something.

LIZZY

I don't like the version of me that is your girlfriend.

JOEL

What are you talking about?

LIZZY

Everything I like to do I have to do in secret around you.

JOEL

Is it because I'm Jewish?

LIZZY

What? No. See, are you even listening to me?

JOEL

So, what? You want to break up?

Lizzy starts to smile without knowing it.

LIZZY

Yes. I want to break up. I'll move out again.

INT. MAGGIE'S HOUSE - NEXT DAY

Lizzy talks to Maggie and Mindy, excitedly.

LIZZY

I don't want to operate out of fear. I want to operate out of...something awesome.

MINDY

This is annoying. You just made us re-like Joel.

LIZZY

How do I explain this? Maggie, you for instance. You operate out of fear, but it's like, fine. You like it. It makes you feel part of a dominant paradigm.

MAGGIE

I don't think I operate out of fear or feel part of a dominant paradigm.

MINDY

I don't know what a paradigm is, but I do think you do operate out of fear.

MAGGIE

Well, sorry if I happen to like my life with my house and my husband.

LIZZY

No, it's great, but that's all coincidental. I don't want to be with Joel because I'm scared I can't find anyone better. That's not a what marriage is supposed to be.

MINDY

That's why I'm gonna be like Brad Pitt. I'm not getting married until gay marriage is allowed everywhere.

LIZZY

He's doing that out of solidarity with gay people. Not to delay marriage forever.

MINDY

Whatever works.

LIZZY

Well, I like your... empathy or something. The point is, I'm alone, but I'm okay with it, I think.

MINDY

Oh my god I'd be terrified.

LIZZY  
I know. But I'm not, for some reason.

MAGGIE  
What are you going to do?

LIZZY  
Right now? I'm going running.

RUNNING MONTAGE:

Lizzy running the same route as before. Snow on the first run. On another run, patches of melted snow on grass. She runs through the changing of the season.

At the end of every run she brings in the paper to Maggie.

Lizzy stopping to do pushups in front of the house. Sydney does pushups with her.

In the beginning she's wearing frumpy clothes to run. By the end she's dressed athletically.

And she looks different too. A little slimmer, and a lot more confident.

END MONTAGE:

INT. TRL STUDIO - DAY

Lizzy is doing her job, sorting the hotties from the non-hotties for the TRL audience. She approaches a group of five non-hottie girls

LIZZY  
Hi, are you guys together?

GIRL #1  
Yeah, can we sit up front?

GIRL #2  
We love T.I.!

LIZZY  
Well, they're all good seats, but the front's a little crowded right now. Why don't you follow me.

GIRLS  
Awwwww...



As Lizzy leads them away, she looks conflicted.

GIRL #1  
Could maybe one of us go up front?

GIRL #2  
It's Chassidy's birthday.

LIZZY  
I'm sorry.

GIRL #1  
But why?

Lizzy stops. Makes a decision.

LIZZY  
You know what? You're right. I  
don't know what I was thinking.  
There's actually a great spot front  
and center for you girls.

GIRLS  
Oh my god!/Yaaaay!/Etc.

Lizzy leads the group front and center, clearing a path in the middle of a group of good-looking people. Camera finds Gavin watching from the wings with a puzzled and disturbed look. Lizzy turns defiantly and walks away.

ANNOUNCER (V.O.)  
Ladies and gentlemen, live from  
Time Square, it's Total Request  
Live! Put your hands together for  
Dylan... Saint... Claiiirre!

Everyone goes crazy, as a Zach Efron look-a-like comes bounding onto the stage.

INT. TRL STUDIO - CRAFT SERVICES AREA - CONTINUOUS

Mindy is making a fruit platter by carving a watermelon to look like a whale, and filling it with fruit. Lizzy hugs Mindy, full of nervous energy.

LIZZY  
Been good working with you. We met  
here. I can't say it was the worst  
job ever.

MINDY  
Oh shit! What did you do?

LIZZY  
Watch.

ON THE MONITOR

T.I. is onstage with Dylan St. Claire.

T.I.  
Yeah, house arrest was tough. But  
I produced some of my greatest  
music, without being able to leave  
my mansion.

DYLAN ST. CLAIRE  
You're a survivor, man.

NON-HOTTIE GIRL  
We love you, T.I.!

In the front row, the non-hottie girls are going crazy.  
T.I. looks turned on and gratified. St. Claire shoots  
worried looks to Gavin.

T.I.  
(looking lustily at the  
non-hotties)  
Yeah, got some full-bodied cabernet  
in the house. Making my ankle  
bracelet vibrate with desire.

NON-HOTTIE GIRL  
We love you too Zach!

DYLAN ST. CLAIRE  
(rolls his eyes)  
Okay, whatever.

T.I.  
Why don't you show love? What are  
you a fag?

Dylan looks very "caught."

DYLAN ST. CLAIRE  
Ha-ha, what could be more untrue  
than that? We'll be right back!

There's a weird silence in the studio. Dylan starts to cry.

MINDY

Oh shit.

We see Gavin across the room, looking around for Lizzy.

LIZZY

I should go.

MINDY

This is so cool!

Lizzy runs off.

INT. JEWEL BAKO SUSHI - EAST VILLAGE - NIGHT

Lizzy is having a drink with Maggie and Craig.

LIZZY

I was thinking, why do I even stay at this job? I hate it. And I realized, it's all because of health insurance. If Blue Cross-Blue Shield knew what an influence they had over my decisions they would be amazed.

CRAIG

So what's next, running buddy?

LIZZY

I applied to be a dramaturge at the Powerhouse Theater in Poughkeepsie. It pays like nothing, but it's room and board. And Mindy said she'd maybe be my domestic partner so we could get health insurance.

MAGGIE

Oh, Craig has the best guy we could set you up with. Jason Eisenstein. Super Jewish, you might have to convert. Very stable. Isn't he stable Craig?

LIZZY

You know what? I think I want to be single right now.

MAGGIE

He's not too too Jewish. He's can eat at restaurants.

LIZZY

It's not that. I like being by myself. And if I get lonely, Jay's banjo player is into me.

CRAIG

(into it)

Wow. So how does that work? Would you just call him?

LIZZY

Yeah, I could just text him even. And when you practice safe sex, there's no fear. This is a new way to be.

CRAIG

What are the rules? I'm so interested.

MAGGIE

Craig, cut it out.

INT. CHELSEA CLEARVIEW CINEMAS - DAY

Patrick and Bill are in line for concessions at the movie theater. Bill wears a hoodie over a Bob Dylan tshirt.

BILL

The prices for snacks are ridiculous. I saw on 20/20 this is actually how the theaters make money, the concessions.

PATRICK

You're like an 80-year old man, Bill.

BILL

Yeah well this 80-year old planned ahead.

(whisper)

My backpack's full of candy. And some Chinese food. Be cool.

Patrick sees Mindy and Jay.

PATRICK

Oh, hey. I know them.

(calling out)

Mindy!

Mindy and Jay turn around. Patrick tries to hug Mindy. Mindy's initial reluctance melts in the face of his attractiveness. She sneaks a tiny caress of the back of his head, then breaks away. Jay notices.

PATRICK (CONT'D)

Hey, how's it going. Hey man.

Jay looks at him stonily, slurps his drink. Kind of half-waves.

MINDY

It's going good. We are going to see that new Pixar movie about the library books that try to free themselves.

PATRICK

It's awesome. Kind of moving too.

JAY

(annoyed)

Hey, could you not give it away?

PATRICK

Of course, sorry.

(then)

How's Lizzy?

MINDY

She looks really good. She turned her outrage when you dumped her into not eating. Don't you think, Jay?

JAY

Yeah, she looks super hot.

PATRICK

Oh, cool.

BILL

Ahem.

PATRICK

Oh, this is Bill.

JAY

(off Bill's shirt)

Big Dylan fan, huh?

BILL

Yeah.

JAY  
What are your favorite albums?

BILL  
I mostly go by songs. That one  
about the black boxer is pretty  
tight.

JAY  
(dismissive, then, to  
Mindy)  
Cool. I'm gonna get more snacks.

He leaves, eyeing Patrick warily.

JAY (CONT'D)  
Don't take too long.

MINDY  
I won't baby.

PATRICK  
So, what's up...?

MINDY  
She's moving away, you know.

PATRICK  
What?

MINDY  
Yeah, she got pregnant and she's  
going away to have the kid in  
secrecy and then she's coming back.

PATRICK  
What?!

MINDY  
Nah, she's doing a dramaturgy  
program in Poughkeepsie. Got you.

PATRICK  
(relieved)  
Oh, that's great for her. That was  
her dream.

BILL  
The dramaturge is the unsung hero  
of the playwright's world.

MINDY  
Well, I gotta go. Nice seeing you.

PATRICK

Nice seeing you too. If you see her, tell her congrats.

Mindy shrugs and leaves.

BILL

What an unusual inter-racial couple.

EXT. PETITE ABEILLE - DAYS LATER

Patrick and Bill are walking to a restaurant.

BILL

I have a problem. My palms are crazily sweaty right now.

PATRICK

Why are you nervous? I'm going to love her.

BILL

I hope so man, because she could be the one. You know, I may start working out with her now instead of you.

PATRICK

That's cool. To be honest I'm not getting that much out of working out with you. I usually have to work out again later that day.

BILL

Also she looks a lot like you.

PATRICK

Really?

BILL

Don't read into it. I like tall blondes. Long before I met you.

A beat where they both think about.

BILL (CONT'D)

Although, maybe it does have something to do with it.

PATRICK

Are you coming out of the closet,  
or telling me you have a  
girlfriend?

BILL

That latter. God, I hope you like  
her.

INT. PETITE ABEILLE - DAY

Patrick sits with Bill and a woman who looks incredibly like  
Patrick (AMBER). We see runners going by the window.  
Patrick is noticing them. Amber looks disturbed.

PATRICK

(distracted, to Amber)  
So you're at F.I.T. What is that,  
a lot of sewing?

BILL

Dude? Do you not watch Project  
Runway? It's design. Concepts.  
Architecture. Right baby?

AMBER

(looking at Patrick,  
disturbed)  
We really look a lot alike.

BILL

(trying to make light of  
it)  
What can I say? I have a type.  
(to Patrick)  
Amber wants to make clothes that  
are also political statements. Like  
berets that say "stop  
clitorectomies".

PATRICK

(distracted)  
Yes.

More runners go by.

BILL

What's the deal man? This is  
really insulting. Can you please  
be invested in my relationship with  
Amber.



PATRICK  
 Sorry, the marathon. That was  
 Lizzy's thing.

AMBER  
 Who's Lizzy?

BILL  
 This girl he blew it with, and now  
 he's acting like a stalker with.

PATRICK  
 If she was running ten minute  
 miles, and she started at eight...  
 She can't be more than a couple  
 miles from here.

AMBER  
 Take my bike?

PATRICK  
 Really? That is so---  
 (finally really seeing  
 Amber)  
 Wow, it's really like looking in a  
 mirror. That is weird.

BILL  
 Okay, get out of here. Don't thrash  
 her bike.

Amber hands over the key to her lock.

PATRICK  
 Thank you Amber.

AMBER  
 Good luck with the girl!

EXT. FIFTH AVENUE - DAY

Patrick racing along on a girlish bike with a basket.  
 Marathon runners stream down the street. He sees a woman  
 dressed like frumpy Lizzy.

PATRICK  
 Lizzy!

He grabs at her arm. The woman, not Lizzy, turns around.

WOMAN  
 Get away from me!

She blasts him with a rape horn.

EXT. LOWER 5TH AVE - DAY

Patrick jumps off bike at a vendor stand.

PATRICK

I need a map of the marathon.

In the background a kid steals his bike.

EXT. FIFTH AVENUE - DAY

Marathon is going on. Mindy jogs next to Lizzy. She's got an impossible amount of running gear on, including a head lantern.

MINDY

I've got you for the Brooklyn Bridge.

LIZZY

That's three-quarters of a mile of running.

MINDY

This is the most exercise I've done in my life, woman.

LIZZY

What's the lamp for?

MINDY

Tunnels. Boy, I'm getting tired though.

LIZZY

You've run two hundred yards.

MINDY

I don't know how you do this. I now realize how impressive this is. Do you want me to squirt you with water?

LIZZY

Yes I do.

Mindy squirts her as she runs.

LIZZY (CONT'D)

That feels amazing. My soul is soaring. I'm really happy you're sharing this experience with me.

MINDY

I love you too. Oh my god, some guy just shit his pants.

LIZZY

That happens. It's natural. It's twenty-six miles.

MINDY

I don't think I can do this anymore. I love you I'm so proud of you. See you at the finish line.

She peels off into a Pinkberry.

EXT. GUGGENHEIM MUSEUM- CONTINUOUS

Patrick is at the Guggenheim looking around. He looks about to give up. He's on the phone.

PATRICK

I did lock it up. They must have used acetylene. I'm never going to find her. I'm coming back.

He hangs up starts to walk away. And then - Lizzy runs by.

PATRICK (CONT'D)

Lizzy!

She looks around. Can't see him.

PATRICK (CONT'D)

Lizzy! I'm right here!

He runs up beside her and throws water on her.

LIZZY

Are you insane?

PATRICK

You heard me but you couldn't see me!

LIZZY  
I can't stop. If you want to talk  
to me, you have to keep up.

Patrick starts running.

PATRICK  
(suddenly shy)  
Hi.

LIZZY  
Hi.  
(then)  
Is there something you wanted?

PATRICK  
Oh god, you must be tired. You're  
in the middle of something.

LIZZY  
Oh, you noticed.

She looks at her watch.

LIZZY (CONT'D)  
Look, if you have something to say  
to me, you should probably do it  
now, while I'm only slightly  
dehydrated.

PATRICK  
(blurting)  
I love you. If I could take  
everything back I would. I want to  
be with you, and I would do  
anything.

Lizzy is taken aback and trips on her own feet. She eats it.

PATRICK (CONT'D)  
Lizzy!

Patrick bends down to help Lizzy up, who now has a skinned  
knee.

PATRICK (CONT'D)  
I'm sorry. It's all true though.

LIZZY  
God, of all the places to tell me  
this. What am I supposed to do?

PATRICK

Well, for one thing you could be a little more confident in own your sexiness.

LIZZY

Wait, you're telling me what I could do better?

PATRICK

Hey, I've apologized! I just think you could work on some stuff too. Like when someone says they really really like you, it just might be true. And just because you think you're so much smarter than everyone, that doesn't make it untrue. And, for the record, you might be smarter than a lot of people but you're not smarter than me.

Lizzy thinks about this.

LIZZY

Okay. You're right.

PATRICK

I am? I mean, I know I am. I'm just surprised you agree.

LIZZY

Well... I've grown.

They smile at each other.

PATRICK

We have a lot to talk about. Sorry I kind of yelled at you just then.

LIZZY

I don't know if I can finish this... Do you want to go get lunch or something?

PATRICK

No, you're finishing this. I know how much this meant to you.

LIZZY

Well... there'll be other marathons.

PATRICK  
No! I'll see you at the finish  
line. Sorry about your knee.

LIZZY  
I really don't mind giving up. I  
have like 17 miles left.

PATRICK  
I'm not getting between you and  
your dreams. I love you.

He runs off. Lizzy looks at the race ahead of her.

LIZZY  
(under her breath)  
Fuuuuck.

Lizzy has a look of newfound determination on her face, she  
grabs some water from someone, drinks it and picks up the  
pace. An awesome song - maybe MIA again - kicks in.

CHYRON -- MILE 12

She's still going strong.

CHYRON -- MILE 17

She's walking. Two women are walking with her. One is black,  
one is white.

WOMAN  
You can do it. We're cancer  
survivors.

WOMAN 2  
Keep walking. We're allowed to  
walk, we're cancer survivors.

LIZZY  
I have a skinned knee.

WOMAN  
Just keep going. Slow and steady.

LIZZY  
Look at this picture.

She gets her cell phone from her fanny pack, and shows them a  
picture of Patrick. The old women ooh and aahh.

LIZZY (CONT'D)

This guy is waiting for me at the finish. We broke up, but I think he wants to get back together.

WOMAN 2

Bitch, you need to move your ass.

LIZZY

(worried)

I do, right? Bye guys, thanks for the orange slice.

She takes off at a slow jog.

CHYRON -- MILE 22

The music is back on, and she's jogging, weary but determined.

CHYRON -- MILE 23

The music is off. She's walking again. Two elderly men run by her.

ELDERLY MAN

Come on, sugar. You can do it. You're alost there.

LIZZY

I can't... I can't...

ELDERLY MAN #2

I fought in Korea. You can do anything.

LIZZY

I can't. I'm too tired. Am I even cute? Would you date me?

ELDERLY MAN

Not with that attitude.

She is sniffing, crying. People in the crowd start to notice.

CROWD PERSON #1

Don't cry! You can do it!

LIZZY

How do you know? You don't know me. I'm not strong. This is all a ruse.

CROWD PERSON #2  
You can do it, five-seven-two-one!

CROWD PERSON #1  
She's crying! Everyone help her!

VARIOUS CROWD MEMBERS  
(chanting)  
You can do it! You can do it!

Sobbing, Lizzy forces herself on.

CHYRON - MILE 25

Lizzy, soaked in sweat and tears, knee caked in blood, can see the Finish Line. barely in the distance. The crowd at this point in the race is full of cheers, everyone she passes is shouting and smiling.

We see her POV. Things getting fuzzy. We stop hearing people shouting. We can just see them in slow motion.

Lizzy is running more slowly, her legs a little unsteady.

Patrick is at the finish line watching. She sees him in her blurry POV.

PATRICK  
Lizzy!  
(worried)  
Lizzy? Oh my god.

LIZZY  
(trailing off)  
I did it...

Lizzy crosses the finish line and collapses.

EXT. CENTRAL PARK - NEAR THE FINISH LINE - DAY

Lizzy wakes up wrapped in a foil blanket. She sees Patrick.

LIZZY  
Are you a fantasy?

She thumps him in the head with a tired hand.

PATRICK  
I'm real.

Maggie, Craig, Mindy and Jay look on.



MAGGIE  
Honey? Are you okay?

LIZZY  
Where am I?

MAGGIE  
You're in central park.

LIZZY  
Did I finish?

PATRICK  
You did it.

LIZZY  
(tiny)  
Yaaaay.  
(then)  
Did Patrick have sex with me when I  
was passed out?

PATRICK  
Yes. It was awesome.

MINDY  
And your socks are covered in  
blood! It's so cool.

CRAIG  
We'll go get the car. Wait here.

LIZZY  
Sure, no problem.

They leave Lizzy and Patrick alone.

LIZZY (CONT'D)  
I wish I didn't look like this. I  
had an outfit planned for the next  
time I saw you.

PATRICK  
Really? What was it?

LIZZY  
A really low-cut shirt and these  
awesome leggings.

PATRICK  
You look beautiful.

Lizzy lifts up the foil blanket.

LIZZY  
Come on under here, please, I have  
to tell you something.

PATRICK  
Sure.

Patrick climbs under.

PATRICK (CONT'D)  
What is it?

He gets under the foil blanket. It's very romantic and sweet.

LIZZY  
I have AIDS.

Patrick is exasperated.

PATRICK  
Why do you do that?

LIZZY  
Because you're so cute, I feel I  
need to make you uncomfortable.

PATRICK  
All I've thought about the last six  
months is you.

LIZZY  
Me too.

PATRICK  
Would you consider getting back  
together with me?

LIZZY  
Yes.

Both smiling, they start to kiss. Camera pulls up, higher  
and higher on these two in love people, making out, wrapped  
up in a foil blanket in the middle of Sheeps Meadow.

THE END.

\*