

Women Are Crazy, Men Are Stupid

"Love in the Time of HD"

by

Howard J. Morris
&
Jenny Lee

Based on their book:
Women Are Crazy, Men are Stupid

First Draft
December 18, 2009

Executive Producer: Elliot Webb

ACT ONE

SCENE A

INT. BEDROOM - NIGHT (N-1)
(JENNY, HOWARD)

HOWARD AND JENNY ARE IN BED. THEY JUST HAD AWESOME SEX.

JENNY

Whoa... That was...

HOWARD

I know.

JENNY

Beyond.

HOWARD

And not only--

JENNY

Totally. Right? And you...

HOWARD

No, you! (Then) Okay, so me too...

JENNY

(Smiles) I saw cartoon stars and
dancing sugar plums fairies and those
little singing bluebirds.

HOWARD

I saw a giant pecan pie.

JENNY

Pie... Interesting.

HOWARD

Not just any pie. That unbelievable
one from three weeks ago with the
exact right pecan to gooey stuff
ratio. (Then) I've never been with a
woman who made me see pie before.

JENNY

Awww. And I've never been with a man
whose seen pie before.

HOWARD

And you were worried that everything
would change once you moved in.

JENNY

Not anymore.

THEY KISS AND TURN OFF THEIR BEDSIDE LIGHTS. AFTER A BEAT,
JENNY TURNS HER LIGHT BACK ON.

JENNY (CONT'D)

Okay, so if I turned into a giant
pecan pie and you had to lie next to
me all night -- and then in the
morning I would turn back into me
unless you ate me -- would you not eat
me?

HOWARD SITS UP. HE'S THOUGHTFUL.

HOWARD

Is the pie warm?

JENNY

Yes.

HOWARD

Whip cream?

JENNY

Lots.

HOWARD

What if I just had one piece?

JENNY

A part of me would be gone. Forever.

HOWARD

An important part? (Off her look of
fake outrage) No, I wouldn't do it.
Definitely not. (Then) But I might
need to be handcuffed to the bed.

JENNY

That can be arranged.

SHE SMILES AT HOWARD'S SURPRISED LOOK, THEN TURNS OUT THE
LIGHT.

WE HEAR: A DRAWER OPENING AND THEN RUSTLING UNDER THE
SHEETS AND LAUGHTER.

DISSOLVE TO:

ACT ONE

SCENE B

INT. BEDROOM - THE NEXT MORNING (D-2)
(HOWARD, JENNY)

HOWARD AND JENNY ARE JUST WAKING UP. HOWARD ROLLS TOWARD JENNY TO KISS HER BUT IS YANKED BACK HAVING FORGOTTEN THAT HIS RIGHT WRIST IS STILL HANDCUFFED TO THE BED FRAME.

HOWARD

Annnnd I'm still handcuffed.

JENNY LAUGHS, OPENS HER BEDSIDE TABLE DRAWER, AND GRABS A KEY. SHE THEN STRADDLES HOWARD AND UNLOCKS THE HANDCUFFS.

JENNY

You working late tonight?

HOWARD

(Re: Her on top of him) Not if this is what's waiting for me.

JENNY

Let's have dinner together. And this will be dessert.

HOWARD

Great. And we do have my son for the rest of the week.

JENNY

That's exactly what I was thinking.

(Re: same wavelength) Look at us!

HOWARD

I'd rather just look at you.

IN ONE SMOOTH MOVE, HOWARD GRABS JENNY AND FLIPS HER ON HER BACK AND HANDCUFFS HER WRIST TO THE BED. JENNY SQUEALS IN DELIGHT.

THEN UNBEKNOWNST TO HOWARD, JENNY'S DOG, WENDELL, JUMPS UP ON THE BED BEHIND HIM. HE HAS THE NEWSPAPER IN HIS MOUTH.

JENNY

(To Wendell) Hel-lo! Who's my good
boy?!

HOWARD

I'm your good boy! I'm your good boy!

THE DOG STICKS HIS HEAD BETWEEN THEM.

HOWARD (CONT'D)

Oh. Wrong good boy.

HOWARD GETS UP. JENNY UNLOCKS HERSELF FROM THE HANDCUFFS.

JENNY

Good morning Fluffy Face. Did you
bring in the newspaper? Did you? Yes
you did. Yes you did.

HOWARD

He knows how to bring in the paper?
That's amazing. (Then) Wait. How'd he
get in? Wasn't he at your ex-
husband's last night?

JENNY

Yeah, Nick must have just walked him
over here because he's with me today.
(To Wendell) Go see what Daddy's
making you for breakfast.

THE DOG JUMPS DOWN AND EXITS.

HOWARD

So your ex-husband is in our kitchen
right now making the dog's breakfast?

JENNY

Wendell likes it better if the person
who did the morning walk gives him
breakfast. He's not good with abrupt
good-byes.

HOWARD

(Smelling) Does Wendell drink coffee?

JENNY

No silly, the coffee's for me.

HOWARD

Hon, I thought that key you gave Nick
was more for, you know, emergencies.

JENNY

It's no biggie. Your ex-wife uses her
emergency key all the time.

HOWARD

Yeah, but she's picking up stuff for
my son. And she's certainly not
making me coffee in our kitchen.

JENNY

Oh my god baby, don't worry. Nick
will make you coffee too.

SHE EXITS. LEAVING HOWARD PERPLEXED.

DISSOLVE TO:

ACT ONE

SCENE C

INT. KITCHEN - LATER (D-2)
(NICK, HOWARD, JENNY)

JENNY, NOW DRESSED, SITS AT THE COUNTER DRINKING COFFEE AND READING THE NEWSPAPER. WENDELL SITS ON A BAR STOOL NEXT TO HER EATING HIS KIBBLE OUT OF A BOWL ON THE COUNTER. HOWARD ENTERS AND THE AFFABLE EX HUSBAND, NICK, HANDS HIM A JUST-POURED CUP OF COFFEE.

NICK

I hear someone likes Hazelnut.

HOWARD

(Awkward) Uh, thanks, Nick.

HOWARD TAKES THE DOG SCHEDULE OFF THE FRIDGE.

HOWARD (CONT'D)

Jenny, this dog schedule you guys have is insane. I share custody of an actual, seven-year-old human and it's not this complicated.

JENNY

It's a totally different situation.

JENNY COVERS THE DOG'S EARS.

JENNY (CONT'D)

Wendell still doesn't know that Nick and I are divorced.

NICK

(To Howard) We've talked about broaching the subject after the holidays. What do you think?

HOWARD

I'm still trying to deal with the fact
that you're in my kitchen.

JENNY

Oh hey, I need a light bulb thingy
done in my studio.

NICK

No prob. I can stop by at lunch.

HOWARD

No, no, no. If Jenny's light bulbs
need changing, I'm the light bulb
changer. You understand me, Nick?

NICK

Yes. I'm very sorry. Please don't be
mad at me. Are you mad at me?

HOWARD

I'm not mad. But now that Jenny lives
here, we just need some boundaries.

NICK

Absolutely.

HOWARD

(To Jenny) I can do it this weekend.

JENNY

I really need it today.

NICK

It's no problem for me to do it today.

HOWARD GLARES AT NICK LIKE "WHAT THE HELL DID I JUST SAY?"

HOWARD

I guess I'll do it today then.

JENNY

Thanks, Babe. And it's really more of
a chandelier. So bring your tool box.

JENNY KISSES HOWARD AND EXITS. WENDELL FOLLOWS.

HOWARD

I thought it was a light bulb thingy.

NICK

Technically, a chandelier is a light
bulb thingy.

HOWARD

Look, Nick, I know how weird it can be
to have an ex around. And now I'm
getting to know how weird it is to
have somebody else's ex around. So
what I'm thinking is when you come
over, you should just stick to the
kitchen.

NICK

Got it. Does the kitchen include the
pantry? Because all of Wendell's stuff
is in there. But I'm happy to move it.

HOWARD

Just stay in the kitchen, Buddy, and
we're all good.

DISSOLVE TO:

ACT ONE

SCENE D

INT. JENNY'S STUDIO - AFTERNOON (D-2)
(TOM, JENNY, STEPHANIE)

STEPHANIE, JENNY'S BEST FRIEND, SITS ON THE COUCH WITH JENNY. STEPHANIE PLAYS A VOICE MAIL MESSAGE FROM TOM.

TOM (ON SPEAKERPHONE)

Heyyy, just wanted to say that I had a great time last night. Can't wait to see you again.

JENNY

He sounds nice. Very enthusiastic.

STEPHANIE

Yeah, but we've only had one date. Is he too enthusiastic? Does his "Hey" sound clingy to you? You know I hate clingy.

JENNY

Play just the "Hey" part.

STEPHANIE PLAYS JUST THE "HEYYY" OF THE MESSAGE.

STEPHANIE

Weird, huh?

JENNY

I'm not getting clingy, but he definitely has a secret.

STEPHANIE

I should still go out with him again, right?

JENNY

Totally. We'll know so much more
after his second voice mail.

STEPHANIE

(Hopeful) And maybe it's a good
secret!

STEPHANIE POINTS TO A BEAUTIFUL ANTIQUE CRYSTAL CHANDELIER
LYING ON THE FLOOR ON A BLANKET.

STEPHANIE (CONT'D)

When are you gonna put up the light
bulb thingy?

JENNY

Howard's doing it this morning. He
told Nick he wants to be the only
light bulb changer in my life.

STEPHANIE

Cute! (Then) So is the romance dead
yet?

JENNY

What? No!

STEPHANIE

I'm just saying all men stop trying
when they get you. And once you move
in, you're basically dead to them.

JENNY

Not all men are like that. What about
your sister's husband?

STEPHANIE

Chris is different. He's a romantic God. To celebrate Margie moving in he had a real red carpet and a marching band playing, "I Will Always Love You."

JENNY

Didn't he do something with a tree from her childhood...?

STEPHANIE

You're thinking about when he found out Margie's favorite weeping willow was going to be knocked down for a mall. So he saved it and replanted it in their yard. They had a picnic under it for the twenty-seventh month anniversary of their first kiss.

JENNY

The anniversary of their first kiss got a picnic?

STEPHANIE

Every day is a celebration of Margie.

JENNY

Yeah, well, this morning Howard celebrated me. I told him I wanted to have dinner together and he was thinking the exact same thing.

(MORE)

JENNY (CONT'D)

(Off her look) Okay, so it wasn't a huge celebration. But, we've totally been on the same wavelength about romance, ever since that night at the diner...

FLASHBACK TO:

INT - QUAIN T ROADSIDE DINER - NIGHT
(JENNY, HOWARD, EXTRAS)

GRAPHIC: THREE WEEKS EARLIER

HOWARD AND JENNY RUN IN FROM THE RAIN. THEY ARE HOLDING HANDS AND LAUGHING. A WAITRESS MOTIONS FOR THEM TO SIT ANYWHERE. JENNY WALKS OVER TO A BOOTH AND INSTEAD OF SITTING ACROSS FROM HER, HOWARD SLIDES IN NEXT TO HER.

JENNY

I love that you'd rather sit next to me.

HOWARD

Across from you is too far away.

JENNY

Awww. (Then) How great is this? We get totally lost and then find this super cute place in the middle of nowhere. And it's raining. It's so romantic.

HOWARD

You make everything fun.

JENNY

See, it's moments like these I don't want to lose when we move in together. Romance is really important to me.

JENNY HUGS HIM. UNBEKNOWNST TO JENNY WE SEE HOWARD TRACKING AN AMAZING PIECE OF PECAN PIE THAT IS GOING BY ON A WAITRESS' TRAY.

HOWARD

(Eyes on pie) Me too, Baby. Totally.

You're all I can think about.

HE MOTIONS TO THE WAITRESS TO BRING HIM A PIECE. HE MOUTHS,
"MAKE IT A BIG ONE." DISSOLVE TO:

INT. STUDIO - BACK TO PRESENT

JENNY

See? Howard so gets it. Nick's idea of being romantic was getting new floor mats for my car.

STEPHANIE

You did so much better this time.

JENNY

He might even cook for me tonight. He makes a super yummy lasagna.

STEPHANIE

Hmmm. Hair up or down for lasagna?

JENNY

I'm thinking messy bouffant with wispy tendrils.

STEPHANIE

That's so perfect for Italian.

CUT TO:

ACT ONE

SCENE E

INT. DINING ROOM - LATE AFTERNOON (D-2)
(HOWARD, THE HAWK, JENNY, NICK)

CLOSE-UP: A HALF EATEN LARGE PECAN PIE. WE WIDEN TO REVEAL: HOWARD AND HIS BEST FRIEND, THE HAWK, SITTING AT THE DINING ROOM TABLE EATING THE PIE.

HOWARD

(Re: pie) It's astounding, right?

THE HAWK

(Nodding) Devastating. The pecan to
gooey stuff ratio alone--

HOWARD

Exactly! It's like a revolution in
pecan pie.

THE HAWK

It makes me want to be a better person
and take off my pants.

HOWARD NODS IN AGREEMENT. THE FRONT DOOR OPENS AND JENNY ENTERS. SHE'S DRESSED NICELY AND HER HAIR IS DONE UP. SHE'S SURPRISED TO SEE THE HAWK THERE.

JENNY

Hey... guys. Hawk. Sorry, The Hawk.

THE HAWK

No, no, now that you guys officially
moved in just "Hawk" is fine.

JENNY

Thanks, Hawk.

HOWARD

(Re: pie) Sit down and have a piece.

JENNY

Actually, I thought we were going
to... have dinner together.

HOWARD

Oh God no. I'm bursting here.

THE HAWK

I'm gonna puke any second. I've made
peace with it.

HOWARD

Hey, I can cook you something. You
want me to microwave those chicken
nuggets that look like dinosaurs?

JENNY

Not really what I had in mind.

THE HAWK

Seriously, you gotta try this pie.
It's "take off your pants" good.

JENNY

I hope that's "take off your pants in
your own house" good. (Then) Wait, is
this the same pie you were talking
about last night in bed?! How did you
even find that place again?

THE HAWK

He's an investigative journalist.
This is what he does. Tell her.

HOWARD

First I drove all the way up and down
the 170. Then when I couldn't find it
I stopped at every exit and
interviewed all the gas station
attendants until I found one with a
sweet tooth. Guy knew exactly the
place. Pretty good, huh?

JENNY

Wow, that's a lot of effort for...
pie.

HOWARD

Not just *any* pie.

JENNY

Apparently.

HOWARD

(Then noticing) Hey, what's up with
your hair? Is it windy outside?

THE HAWK

It's a messy bouffant with wispy
tendrils. What are you, a caveman?
(Then) Why do I feel like lasagna?

JENNY

Alright then! I'm going upstairs!

HOWARD

Uh, wait. You're not upset, are you?

JENNY

I'm fine. Why would I be upset? It's
fine. I'm fine.

SHE GOES UPSTAIRS.

THE HAWK

She's pissed at you.

HOWARD

But why? Cause I blew off dinner?
That's crazy. We live together now.
We can have dinner anytime.

THE HAWK

For the rest of your *freaking* lives.

HOWARD

Was it the hair thing?

THE HAWK

No. Bigger. It's gotta be the marriage
thing. No chick wants to just move in.

HOWARD

That's not it. Neither of us want to
get married again until we know we can
do it better than we did it last time
around.

THEY THEN HEAR A LOUD NOISE FROM THE KITCHEN.

NICK (O.S.)

It's all good! It didn't break. I
won't leave the kitchen!

THE HAWK

The ex-husband with the dog?

HOWARD

Hey, maybe he knows what I did wrong.
He was married to her, and she was mad
at him a lot.

THE HAWK

Which is why she divorced him.

HOWARD

Right. So I'll find out what he would
do in this situation and then just do
the opposite.

THE HAWK

Nice. I like it. You are doing
things better this time around.

NICK (O.S.)

I'm leaving now! Thanks. And you're
out of milk. I left a post-it!

HOWARD

(Yells off) Wait Nick, c'mere.

NICK TENTATIVELY POKES HIS HEAD OUT OF THE KITCHEN DOOR.

HOWARD (CONT'D)

Hey, Bud. You remember The Hawk.

NICK

Yes of course. Hi Hawk.

THE HAWK

The Hawk.

NICK

Hi, The Hawk.

HOWARD

Have a piece of pie, Nick.

NICK

Oh, uh, thank you. (Re: kitchen) I can eat it in here. And pay for it.

HOWARD

No, no, with us. Sit down. It's okay.

NICK ENTERS AND SITS AT THE TABLE. HAWK HANDS HIM A SLICE.

HOWARD (CONT'D)

So Nick, when Jenny was mad at you, or got a little crazy -- what was it mostly about?

NICK

All I really know is how she likes her coffee.

HOWARD

Okay, see, she's a little upset right now. And I'm just trying to gauge where she is on the crazy scale.

NICK

Did she cut up your favorite shirt and then tape pieces of it to the wall?

HOWARD

No.

NICK

Then you're all good.

THE HAWK

But I think we just got a glimpse into
your relationship with her.

HOWARD

She just said "I'm fine" a lot in that
short, curt way.

NICK

Oh, that's bad. She's on her way to
crazy town. If she starts making
those little paper animals, it's
fifty/fifty she's gonna key your car.
I gotta go. (Re: pie) May I take this
with me? It's delicious.

HOWARD NODS. NICK BOLTS FOR THE DOOR.

HOWARD

I guess we know what Nick would do in
this situation.

HOWARD STARTS THE LONG WALK UPSTAIRS. THE HAWK WATCHES HIM
GO. WHEN THE COAST IS CLEAR, HE STANDS, UNBUCKLES HIS PANTS
AND DROPS THEM TO HIS ANKLES. HE THEN SITS BACK DOWN AND
CUTS HIMSELF ANOTHER PIECE OF PIE.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE H

FADE IN:

INT. BEDROOM - MOMENTS LATER (D-2)
(HOWARD, JENNY)

HOWARD ENTERS. HE'S RELIEVED JENNY IS NOT MAKING PAPER ANIMALS. BUT SHE IS SKETCHING FURIOUSLY ON A PAD.

HOWARD

Is this about the dinner thing?

JENNY

No, this is about the fact that you've fallen out of love with me and have taken up with a pecan pie.

HOWARD

At least I haven't taken up with a tart. (Then) There's an appropriate time for humor but this isn't it.

JENNY

Stephanie was right. It was a mistake to move in. Because now the romance is dead and you love pie more than me!

HOWARD

I do not love pie more than you. Even that pie.

JENNY

Really? Because I can prove you put more effort into your relationship with pie than you do to your relationship with me. I even drew a *pie chart* to show you!

SHE TURNS AROUND HER SKETCH PAD TO SHOW HIM THE PIE CHART.

JENNY (CONT'D)

You spent your whole afternoon tracking down that pie like it was your long lost love. What now? Taking it to Hawaii? Or maybe just a picnic under the stars to celebrate your three week anniversary?

HOWARD

If I take that pie on a picnic it's not coming back.

JENNY

Oh my god! Can you not stop talking about that pie? This has nothing to do with pie!

HOWARD

Then why the hell are we talking about it?!

JENNY

This is about the romantic dinner we were supposed to have.

HOWARD

But I thought it was just a regular dinner! The kind you could blow off for p-- p-- whatever. I didn't know it was a big deal.

JENNY

But you knew that romance was my number one issue about moving in.

HOWARD

But we've been having romance. We had it twice last night. And once with handcuffs!

JENNY

Sex is not romance.

HOWARD

Of course not! You didn't let me finish!

JENNY

Oh, my god. You don't even know what romance is.

HOWARD

I know plenty about romance. There are bunnies, right? And top hats and tuxes. And handkerchiefs.

JENNY

That's not romance, that's magic.

HOWARD

Just tell me what you want.

JENNY

I can't tell you. Romance isn't something you just talk about. It's sacred, like something only to be whispered about while lying on a Moroccan daybed surrounded by pillows, or written about in letters that are tied up in ribbons and kept in a shoe box on the top shelf of a closet.

HOWARD

That's a lot of words for something you can't talk about.

JENNY

(Groaning) Oh my god. I can't believe I'm here again. Same annoying conversation, different man.

HOWARD

I know. This is so first marriage of us.

JENNY

Which is exactly what we don't want.
(Then with resolve) Okay. So I guess if you don't know what romance is I'll just have to educate you.

HOWARD

Teach me. Show me the way.

JENNY

And I'm sure you'll get it after a few lessons.

HOWARD

(Hopeful) Or maybe even one. I mean, how long did it take Chris to become the most romantic man alive?

JENNY

Chris didn't need lessons. On his first date with Margie he showed up on a white stallion named Passion.

HOWARD

Okay, maybe two lessons.

FADE OUT.

ACT TWO

SCENE J

INT. KITCHEN - THE NEXT MORNING (D-3)
(STEPHANIE, JENNY, TOM)

JENNY AND STEPHANIE ARE HAVING COFFEE TOGETHER.

STEPHANIE

I mean, sure, the regular idiots don't know what romance is. But it's really depressing when the smart ones don't know either. (Then) Should we start working on your online dating profile?

JENNY

What? No! I'm committed to Howard -- and to making him less stupid.

STEPHANIE

I can't put that much effort into a guy. It's why I always play it cool. (Off her phone, excited) Oh my god, oh my god, I got a new voice mail from Tom!

STEPHANIE PLAYS THE MESSAGE.

TOM (ON SPEAKERPHONE)

Hey, I'm looking forward to Monday night. See you then.

JENNY

That's nice that he called.

STEPHANIE

But did you hear how different his
"Hey" sounded from yesterday?

STEPHANIE PLAYS THE "HEY" PART AGAIN. THEY LISTEN.

JENNY

It sounds okay to me.

STEPHANIE

Exactly. Totally generic. What
happened to the "Hey" that said he'd
walk over glass for me? This "Hey"
sounds like he expects me to split the
check.

JENNY

Yesterday you thought his "Hey" was
clingy. Maybe he's just distracted.

STEPHANIE

Or aloof. I can't stand aloof guys.
I demand laser focus but in a non-
clingy way.

JENNY

Maybe he's aloof... because he's
distracted by his secret past!

STEPHANIE

Oh my god, that's so it.

JENNY

We should be voice mail detectives.

DISSOLVE TO:

ACT TWO

SCENE K

INT. FAMILY ROOM - LATER THAT DAY (D-3)
(JENNY, HOWARD)

HOWARD AND JENNY ARE ON THE COUCH.

JENNY

I don't want to make this all about me. Romance is about you too. What do you find romantic? (Blank stare) What are your romantic needs? (Another blank stare) Okay, we'll start with me. For me, romance is having that other person who knows that unknowable part of you. And then you get that pressure in your chest, like it could burst wide open.

HOWARD

So romance is like having a heart attack?

JENNY

Kinda, but in a good way. Like the feeling you get when you drive through a small town and find a cute little carnival with a Ferris wheel.

HOWARD

You know those things are rented for a song and put together by drunks.

JENNY

Okay... It's like when it snows and you make snow angels for the first time together.

HOWARD

L.A. is a tough town for snow angels. And I'm from New England. The snow gets down your pants and in your socks and underwear. Then you gotta go change--

SHE PUTS THE SHUSH FINGER UP TO HIS LIPS.

JENNY

Do. Not. Ruin. Snow Angels. For me.

HOWARD

You didn't let me finish. Some of my best friends are snow angels. (Then) Maybe we should get to the movie part.

HE PICKS UP A DVD FROM THE COFFEE TABLE.

JENNY

"Love Story" is my all-time favorite romantic movie. He loves his Jenny so much she's confident enough to wear white pants all summer.

HOWARD

(Re: DVD box) "Love means never having to say you're sorry." Yeah, that hasn't been my experience. With Karen I said "I'm sorry" every freakin' day--

JENNY

Annd I think we've gone as far as we can today. You wanna watch football?

HOWARD

You mean together?

JENNY

Sure. And I'll only talk during the commercials.

HOWARD

I think you just nailed my romantic needs. Of course to get the chest bursting thing I'd need the Patriots playing, my son here, and guacamole.

JENNY

(Genuine) That's good. Everyone has their own version of romance. And if this is yours, then I'm all in.

HOWARD

Great. And maybe after a while you won't need your version.

JENNY

See, that. Not romantic.

HE NODS. THEY WATCH TV. AFTER A BEAT SHE LEANS FORWARD.

JENNY (CONT'D)

Wow, this TV picture is amazing. This looks better than real life.

HOWARD

It is better than real life, it's HD, baby. You can even see when the players' tatoos are misspelled.

JENNY

Would it look this good if we were actually there at the game?

HOWARD

No. It's High Definition. Real life is just regular definition. It's why I can't watch real life anymore.

JENNY

That's it.

HOWARD

What's it?

JENNY

That's *romance*. That's what it feels like. Don't you want our love life to be in HD?

HOWARD

I don't understand the question but I want everything in HD, so yes.

JENNY

What I want is our life, our
relationship but in High Definition.
So it's clearer, sharper, looks
better, the colors pop, and I'm lit to
look like I'm really skinny and have
great cheek bones.

HOWARD

(Getting it) You mean like last New
Year's Eve. At the restaurant with
the great view of downtown. You looked
unbelievable. And the whole night was
like something out of a movie.

JENNY

Yes! It's the dressed up version of
us.

HOWARD

Still us, but in HD.

JENNY

Exactly!

HOWARD

See, now I feel like we're getting
somewhere.

JENNY

Me, too. Me too!

THEY HUG AND KISS.

DISSOLVE TO:

ACT TWO

SCENE L

INT. HOWARD'S OFFICE AT L.A. MAGAZINE - THE NEXT DAY (D-4)
(HOWARD, THE HAWK, EXTRAS)

HOWARD HOLDS COURT WITH SOME GUYS AT WORK WHO ARE RAPT WITH ATTENTION. THE HAWK IS LESS IMPRESSED.

HOWARD

We know how we feel when we watch HD.
Like all giggly and warm and full
inside. *That's what a woman wants to
feel with romance.*

THE GUYS "OOH" AND "AHH" AT THIS BREAKTHROUGH.

HOWARD (CONT'D)

To understand romance is to understand
the woman. My door is always open.

THE GUYS LEAVE. THE HAWK STAYS -- HE'S SHAKING HIS HEAD.

THE HAWK

You've completely screwed yourself.

HOWARD

I'm a hero at my house, Hawk. I
finally get romance. That's huge.

THE HAWK

It's your worst nightmare.

HOWARD

Why?!

THE HAWK

Because now you've created
expectations.

(MORE)

THE HAWK (CONT'D)

Now if you don't deliver romance every night you're an asshole. And that's a lot worse than just being stupid.

HOWARD

Let's not get carried away, I'm still fairly stupid.

THE HAWK

No, no, you lost that excuse! You're Mr. Romance now. You better go home tonight with a basketful of kittens!

HOWARD

What?!

THE HAWK

And then you're gonna have to whisk her off to someplace cold, just so you can take her gloves off one finger at time and lick each one.

HOWARD

Aw man, she's always got paint on'em.

HOWARD'S CELL PHONE BUZZES WITH A TEXT MESSAGE. HE SEES IT.

THE HAWK

It's her, right? Telling you to bring home rose petals and a poem.

HOWARD

(Re: Text) This isn't good.

THE HAWK GRABS HIS PHONE AND READS THE TEXT OUT LOUD.

THE HAWK

"Hon! Tonight's romance lesson:
Putting the other's needs first! Yay!
XOXO" Oh man. This is what being
smart leads to. You want to be like
The Hawk. Dumb *like a fox*.

HOWARD

How did I mess this up so badly?

THE HAWK

Because you had to go and understand
her feelings. And you know how many
feelings women have. There are new
ones coming on the market every day.
This is only the beginning my friend.

HOWARD

No, no, it ends right here. I'm going
back to the safe haven of being an idiot.

THE HAWK

You can't! You're too busy putting
her needs first. And you know what
tonight is.

HOWARD

The Pats are on Monday Night Football!

THE HAWK

Not at your house, finger-licker.

FADE OUT.

END OF ACT TWO

ACT THREE

SCENE M

INT. KITCHEN/LIVING ROOM - DINNER TIME (N-4)
(JENNY, HOWARD)

AN AGITATED HOWARD ENTERS CARRYING A GROCERY BAG. JENNY IS MAKING GUACAMOLE.

JENNY

Hey, Babe. (Re: bag) What'd you get?

HOWARD

Not a basketful of kittens!

JENNY

Uh... that's good. Because I'm...
allergic to kittens.

HE TAKES OUT SOME ITEMS FROM THE BAG: CHIPS AND MILK.

JENNY (CONT'D)

Oh, Nick already picked up the milk.

HOWARD

What is it with that guy?

JENNY

He's just being helpful. Hey, I'm
making guacamole. Here. Taste.

SHE HOLDS OUT A FINGER WITH SOME GUACAMOLE ON IT FOR HIM TO LICK. HE STARES AT HER FINGER, HORRIFIED.

JENNY (CONT'D)

C'mon, I know I can't cook. But this
was mostly mushing. Taste!

SHE PUTS HER FINGER CLOSER TO HIS MOUTH. FINALLY HE BREAKS:

HOWARD

No! I will not lick your fingers!
Your expectations are out of control.
And frankly, teaching me about romance
was a huge mistake on your part.

JENNY

What are you talking about?

HOWARD

Because now you have all these
romantic expectations. Which are the
worst kind. This is why everyone
hates Valentine's Day.

JENNY

I love Valentine's Day.

HOWARD

You didn't let me finish! It's a good
holiday. It's just bad for romance.

JENNY

So let me get this straight. I'm at
fault here because I want romance?

HOWARD

No. I just need you to know that I'm
not *that* guy.

JENNY

What guy?

HOWARD

That guy in the jewelry commercials.
That guy who makes heart-shaped
pancakes to celebrate the anniversary
of our first breakfast together. *That
guy.*

JENNY

You mean that sweet guy?

HOWARD

I'm still a sweet guy. I'm just not
that guy. Look, this is just about
you "knowing that unknowable" part of
me. Which you said was romance.

JENNY

Yeah, that's what I meant. (Then) I'm
going to my studio.

HOWARD

Don't leave. We have to talk about--

JENNY

What's left to talk about? You're not
that guy. Fine. I get it.

SHE EXITS. HE THEN HEARS THE FRONT DOOR SLAM. HE SIGHS,
FRUSTRATED. AFTER A BEAT: HE HEARS THE FRONT DOOR OPEN.
HE SMILES, RELIEVED, AND STARTS FOR THE DOOR.

HOWARD

(Yells off) Oh Baby, I'm so glad
you're back!

RESET TO:

INT. FOYER - CONTINUOUS (N-4)
(KAREN, HOWARD, JASON)

HOWARD ENTERS TO FIND IT'S NOT JENNY WHO'S RETURNED, BUT HIS EX-WIFE, KAREN, AND THEIR SON, JASON.

KAREN

It's been five years, Howard. You need to get over it.

HOWARD

Uh, hey Bud. (Less pleased) Karen.

KAREN

Someone has to go right upstairs and do his homework and practice piano.

JASON

Go, Dad. But don't come down until you've really practiced.

THEY BOTH POINT JASON TOWARD THE STAIRS.

JASON (CONT'D)

But Mom, the Pats are on Monday Night Football!

KAREN

And if the Pats jumped off a bridge would you do that too?

JASON

If it got me out of piano.

OFF HER "DON'T MESS WITH ME" LOOK, JASON GOES UPSTAIRS.

KAREN

I take it you and Jenny are in a fight.

HOWARD

What? No! What are you talking about?

KAREN

Well, I'm certainly not the "baby" in
"Baby, I'm so glad you're back."

HOWARD

She's an artist. She paints when the
creativity flows. It's flowing now.

KAREN

What'd you do?

HOWARD

I didn't do anything! I just... She
may be a little upset because I'm not
romantic enough.

KAREN

But you're not *that* guy.

HOWARD

That's exactly what I told--! Okay,
validating your point is not where I
want to be.

KAREN

So what happened?

HOWARD

She wants me to be Chris.

KAREN

Did she actually say that, Howard?
Because no man can be Chris. Chris
releases doves when Margie comes home
from the supermarket.

HOWARD

Well, if she doesn't want me to be
Chris, then what does she want?

KAREN

I don't know. Romance is different
for everyone. I would have found it
romantic if you'd vacuumed once in a
while. But you couldn't even do that
for me. Because you're "*not that
vacuuming guy*". You're always the not
that guy, guy.

HOWARD

That's not true. I'm not the not *that
guy, guy*. (Then) Guy.

OFF HER LOOK, WE:

CUT TO FLASHBACKS:

INT. APARTMENT LIVING ROOM - A YEAR AGO

GIRLFRIEND #1 EXCITEDLY PRESENTS HOWARD WITH A PAIR OF
TICKETS WITH A BOW AROUND THEM. HE OPENS THEM. THEN:

HOWARD

I'm not that *ballet-going guy*.

INT. MOVIE THEATER - A YEAR AND A HALF AGO

GIRLFRIEND #2 HAS BROUGHT BACK ONE SODA FROM THE CANDY COUNTER WITH TWO STRAWS IN IT. SHE STARTS SIPPING ON HER'S AND MOTIONS FOR HIM TO SIP ON HIS.

HOWARD

I'm really not a *two-straw* guy.

INT. CAR - FALL DAY TWO YEARS AGO

HE'S DRIVING AND LOOKING BORED WITH GIRLFRIEND #3.

GIRLFRIEND

The fall leaves are so beautiful.

HOWARD

Yeah, I'm not much of a foliage guy.

INT. LIVING ROOM - BACK TO PRESENT

HOWARD AND KAREN ARE AT THE DOOR. SHE TURNS TO HIM.

KAREN

You're *that* guy who always defines himself by the guy that you're not. But clearly something's not working. Maybe it's time you start figuring out the guy that you are.

SHE EXITS. HE'S CLEARLY AFFECTED BY THIS. THINKING SERIOUSLY ABOUT WHAT KAREN SAID, HE WALKS OVER TO THE FAMILY ROOM.

RESET TO:

INT. FAMILY ROOM -- CONTINUOUS

HE ENTERS AND IS STUNNED TO SEE THAT JENNY HAS DECKED OUT THE ENTIRE ROOM IN THE PATRIOTS' COLORS -- COMPLETE WITH STREAMERS AND BALLOONS. THERE'S A PATRIOTS SNACK HELMET, AND THREE DIFFERENT-SIZED PATRIOTS JERSEYS LAID OUT ON THE COUCH WITH THE NAMES "HOWARD", "JENNY" AND "JASON" ON THEM. HOWARD IS BLOWN AWAY BY WHAT SHE DID AND FEELS LIKE COMPLETE SHIT.

WOMEN ARE CRAZY, MEN ARE STUPID
"Love In the Time of HD"

44.

HOWARD

Wow.

DISSOLVE TO:

ACT THREE

SCENE P

INT. FAMILY ROOM - A HALF HOUR LATER (N-4)

HOWARD, IN HIS FOOTBALL JERSEY WITH HIS NAME ON IT, AND WENDELL THE DOG, ALSO IN HIS FOOTBALL JERSEY, ARE WATCHING TV. WE HEAR THAT FAMOUS MOVIE THEME SONG... JASON ENTERS.

JASON

(Re: room) This is awesome! What's the score? (Re: TV) Why aren't you watching football? Oh, yuck, why are they kissing?!

HOWARD

This is my homework.

JASON

(Re: DVD box) "Love means never having to say you're sorry." Are you serious? I have to say I'm sorry all the time. Even when I didn't do anything.

HOWARD

Tell me about it. When you don't do something is when you have to say the most "I'm sorry's".

JASON

(Re: TV) Hey, look, they're playing in the snow. That looks like fun.

HOWARD IS STRUCK BY SOMETHING AND LOOKS AT HIS SON.

DISSOLVE TO:

ACT THREE

SCENE 0

EXT. JENNY'S STUDIO/ PARKING LOT - TWO IN THE MORNING (N-4)
(JENNY, HOWARD)

JENNY WALKS INTO THE PARKING LOT. SHE IS AMAZED TO SEE THAT THE PARKING LOT IS COVERED IN SIX INCHES OF SNOW. STANDING IN THE MIDDLE OF THIS WINTER WONDERLAND IS HOWARD, IN A SKI CAP AND SCARF, FINISHING A SNOWMAN.

JENNY

Oh my god, Howard.

HE TURNS TO HER, SMILES AND GESTURES TO THE SNOWMAN.

HOWARD

What do you think of my self portrait?

JENNY

But how did...? This is snow. How did...? Did you do this?

HOWARD

Well, I had a little help from a snow making machine. And Jason and Hawk.

ANGLE ON: JASON AND THE HAWK ASLEEP IN THE CAR.

JENNY

I love snow. This is unbelievable.

HOWARD COMES OVER AND PUTS HIS SCARF AROUND HER NECK.

HOWARD

Here, you'll catch a cold.

JENNY

Thanks.

HOWARD

I've spent my whole life not wanting to be *that guy*. But I've also spent my whole life with women who weren't you. I want to be *that guy* for you.

JENNY

(Happy) Yay. I finally get to be the girl who gets *that guy*.

HOWARD

Care to make a snow angel with me?

JENNY

I thought you'd never ask.

SHE TAKES HIS HAND AND THEY FALL BACKWARDS INTO THE SNOW. THEY START MAKING SNOW ANGELS. DISSOLVE TO:

EXT. PARKING LOT - A HALF HOUR LATER

HOWARD AND JENNY ARE LYING IN THE SNOW NEXT TO EACH OTHER LOOKING UP AT THE STARS. WE PULL BACK TO REVEAL THE PARKING LOT COVERED IN ALL THE MANY SNOW ANGELS THEY'VE MADE.

JENNY

What are you thinking about?

HOWARD

You. (Then) What are you thinking about?

JENNY

You. (Then) And how bad a liar you are because you really just want to get out of these wet clothes.

THEY LAUGH AND ROLL AROUND IN THE SNOW TOGETHER.

FADE OUT.

TAG

INT. FAMILY ROOM/LIVING ROOM - THE NEXT NIGHT (N-5)

HOWARD TURNS OFF THE TV. HE AND JENNY HEAD UPSTAIRS.

HOWARD

How could you not tell me she dies in
the end? That's a terrible ending.

JENNY

No it's not, it's romantic. (Then)
Okay, so if I die, how much time would
you mourn me before you moved on?

HOWARD

There's no moving on from you.

JENNY

No, no, you have to go on living.

HOWARD

You're right. So I'll live!

JENNY

Wow, I'm barely in the grave and
you're already dating.

HOWARD

I'm not dating. I'm living.

JENNY

Seriously, factoring in that I'm the
great love of your life, how long?

HOWARD

After five years of non-stop agony,
and crying and wandering the earth
looking for someone I knew could never
compare to you, I'd force myself to
date an ordinary woman just to remind
myself every day how extraordinary you
were.

JENNY

Okay, that's the right answer.

THEY KISS AND WALK UP THE STAIRS TOGETHER. AFTER A BEAT:

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

Only five years?

FADE TO BLACK.

END OF SHOW