

ACT ONE

FADE IN:

1 INT. STUDIO BACKSTAGE - NIGHT 1

The show is in full swing. We hear a laugh from inside the studio, then applause and the band kicking in. The double doors burst open and JENNA, dressed as a fat old lady, LIZ, and a QUICK-CHANGE DRESSER enter the backstage chaos from the studio. In the background we see the STAGE MANAGER.

STAGE MANAGER
We're back in two minutes!

The dresser starts going to work on Jenna; tearing off a wig, casting aside props and jewelry. PETE is there.

JENNA
(to Liz)
So are you gonna ask out the Head?

Liz rolls her eyes.

PETE
The "Head"?

LIZ
There are these two MSNBC guys we keep seeing around. They just moved offices from New Jersey. We don't know their names so we call them the Head and the Hair.

PETE
How come?

FLASH BACK TO:

2 INT. ELEVATOR/ELEVATOR BANK - EARLIER THAT DAY 2

Liz and Jenna are on the elevator coming in to work.

Two guys get on. One guy is super handsome and has great hair. This is THE HAIR, GRAY. The other guy is cranial and nerdy looking. This is THE HEAD. Liz smiles politely. Jenna gives the Hair a huge grin.

GRAY
Hey! You guys again.

Jenna laughs too hard at this non-joke.

JENNA

How are things going? Are you settling in okay?

GRAY

We're finding our way around.

LIZ

(messing with Jenna)

Jenna, tell him about that bathroom no one knows about on seventeen that you say is great for pooping.

Jenna looks at her, "Are you kidding?" Liz looks innocent, "What did I do?" Gray laughs. Jenna turns back to him.

JENNA

What are you, like six-two?

GRAY

Six-five.

Jenna loves it.

HEAD

(to Liz)

I see you're looking at my watch.

LIZ

What?

He holds it up for Liz to see.

HEAD

It's cool, isn't it? It's a Japanese pie watch.

LIZ

Oh, uh-huh...

HEAD

It tells time with these little pie pieces. Every piece is six minutes. And the little lines, three of them equal one second. So, right now it's... six times four... five-thirty? That can't be right.

LIZ

My watch has these hands on it that point to different numbers.

HEAD

That's awesome, possum.

He winks at Liz.

CUT BACK TO:

3 INT. STUDIO BACKSTAGE - CONTINUOUS

3

Everyone is as we left them. The dresser is tearing Jenna's dress off to reveal the fat suit underneath.

STAGE MANAGER

Forty seconds!

JENNA

(to Pete)

The point is, the Hair is
ridiculously good-looking --

LIZ

It's true. He makes me nervous to
be around.

JENNA

And the Head is perfectly harmless
and totally into Miss Liz Lemon.

LIZ

Not as much as he's into his pie
watch. And I'm not gonna ask a guy
out. I don't do things like that.

Jenna shrugs out of the fat suit as the dresser helps her into a sexy streetwalker outfit.

PETE

You stole a baby last week. I
think basic social norms have kinda
gone out the window.

JENNA

Remember when I split up with David
Blaine?

(then)

I still don't know how he managed
to cheat on me in that glass box.

LIZ

I know. That's the closest thing
to magic he's ever done.

JENNA

That relationship ending was a wake-up call for me. Stealing Anna's baby was a wake-up call for you. If you're serious about getting your personal life on track, then you need to work at it.

STAGE MANAGER

Ten seconds! Jenna to the stage!

PETE

It sounds like the Head is perfect for you right now. Low pressure, high nerd factor. Come on.

LIZ

Yeah. Okay, fine. I'll ask him out.

(then, realizing)

But the hooker sketch was cut. You're supposed to be Hillary Clinton next.

Jenna's eyes go wide as the dresser tears the costume off.

CUT TO:

4 INT. JACK'S OFFICE - THE NEXT DAY

4

Jack is talking to JONATHAN. His desk is littered with DVDs and envelopes. He holds up two of them.

JACK

Which of these sounds like a better idea for a new show? A talk show hosted by the voice of the dead lady from "Desperate Housewives," or a reality show where hot nannies live in a house and help fat kids lose weight?

JONATHAN

Honestly, sir?

JACK

Never mind.

He drops the DVDs back onto the pile.

JACK (CONT'D)

This process is baffling. With appliances, either the toaster toasts or it doesn't. Either the microwave works or it shoots radiation out the handle. You take the well-designed products and you sell them. But this TV programming stuff, it's just an unpredictable ass ache. Get it out of here. Get it all out.

Jonathan gathers the DVDs and as he exits, KENNETH enters.

KENNETH

You wanted to see me, Mr. Donaghy?

JACK

Yes, Kenneth. Come in.

KENNETH

Is this about the clementine I took off the actors' snack table? Because the catering lady already talked to me about it and I promise it will not happen again.

JACK

No, no, no. I wanted to talk to you about our corporate "Bottoms Up" day. Once a year all the senior VPs spend one day doing the job of one of our lowest level employees. Last year I was a welder in one of our locomotive factories.

He picks up a big, shapeless lump of steel.

JACK (CONT'D)

I made this.

Kenneth acts impressed.

JACK (CONT'D)

This year, I want to spend a day in your shoes.

KENNETH

(excited)

Thank you, sir! Now will you literally need to wear my shoes?

(MORE)

KENNETH (CONT'D)

Because I have some custom insoles
that I'll need to take out.

JACK

No, Kenneth. It just means that
tomorrow, I'm going to be a page
for a day and you'll be my boss.
The hope is that you'll learn from
spending a day picking my brain,
and I'll learn how to better manage
you by understanding your tasks.

KENNETH

It goes both ways, yes sir.

JACK

That's what the "Bottom's Up"
program is all about.

Jack crosses to Kenneth and puts a hand on his shoulder.

JACK (CONT'D)

I am going to be your bottom,
Kenneth. And you can ride me as
hard as you want.

CUT TO:

5 INT. WRITERS' ROOM - THE NEXT DAY

5

Liz enters to find TRACY holding court with THE WRITERS and
JOSH. GRIZZ and DOTCOM are with him.

TRACY

Dudes, I'm telling you. This party
was messed up! They had chicks
dancing in cages. Not go-go cages.
Like low dog cages that you crate
pit bulls in.

FRANK/TOOFER/JOSH

That is awesome./That is
upsetting./That is awesome.

LIZ

It couldn't have been that great a
party. You're on time for work for
the first time ever.

(to Cerie)

February 17th, Cerie. Write it
down. It's historic.

TRACY

How dare you, Liz Lemon? I'm not
arriving for work. I just left the
party on a bacon run.

Dotcom holds up a large metal tray full of cooked bacon that
Tracy must have bought from a deli.

LIZ

Write it down, Cerie. February
17th, just like every other day.

TRACY

Wait, what's the date?

CERIE

February 17th.

TRACY

2007?

CERIE

Yeah.

TRACY

Aw, no. Dammit. I knew this was
gonna happen.

(then)

Toofer, get me some paper.

FRANK

What's wrong?

TRACY

My autobiography is due tomorrow!

As Tracy goes to work Liz exits to her office.

CUT TO:

6 INT. STUDIO BACKSTAGE - PAGE DESK - SAME TIME

6

Jack reports for duty looking resplendent in his page
uniform. He greets Kenneth jovially. Kenneth is eating like
a hobo and/or Popeye -- straight out of two cans.

JACK

Morning, Boss. Chick peas and
spinach for breakfast?

KENNETH

No, sir. This is my lunch. I've been here since four am.

JACK

Your day starts at four?

KENNETH

I set up the barricades outside the "Today" show, then I take coffee orders for the camera crew, then I squeegee the big window, then it's over to the NBC store to empty the rat traps...

JACK

I didn't know that. I'm sorry I'm late.

KENNETH

(kidding)

Well don't let it happen again!

(then)

Are you ready for an exciting and challenging day?

JACK

You bet.

Tracy comes out of his dressing room, approaches them.

TRACY

Yo. Me, Toofer and Frank are gonna be writing my book all day so I'm going to need some coffee and energy drinks. Also I think my snake is sick so I need you to go out to my car and rub his belly 'til he poops.

He throws Jack his car keys and exits.

KENNETH

Our first assignment!

Kenneth scampers off, Jack follows.

CUT TO:

8 INT. STUDIO BACKSTAGE - LATER 8

Liz enters holding her wallet, annoyed. Jenna meets her at the coffee area.

LIZ
(re: wallet)
Ugh! This is so annoying. I went downstairs to get out money and the ATM gave me a hundred dollar bill!

JENNA
So?

LIZ
Nobody is gonna take a hundred. It's like having Confederate money.

JENNA
Whatever. It'll give you something interesting to talk to the Head about.

LIZ
Oh yeah. Am I doing that?

Jenna turns her and pushes her back toward the elevator bank.

JENNA
Yeah. Right now.

CUT TO:

9 INT. MSNBC RECEPTION AREA - MOMENTS LATER 9

Liz approaches the RECEPTIONIST.

RECEPTIONIST
Hi, can I help you?

LIZ
Yes, I'm looking for... the Head?

RECEPTIONIST
The head of what?

Gray comes around the corner and sees Liz. He looks awesome. He also dresses super cool.

GRAY
Hi. What are you doing up here?

LIZ

Oh. Chris Matthews owes me ten bucks.

GRAY

You'll never get it.
(then)
My name is Gray, by the way.

LIZ

Of course it is. I'm Liz Lemon.
Actually, it's kind of embarrassing
but my friend Jenna and I didn't
know your name so we've been
calling you the Hair.

GRAY

("offended")
"The Hair"? How would you like it
if I called you "Glasses"?

LIZ

I'd be okay with that.

GRAY

Good, 'cause that's what I've been
calling you. Which was no help
when I was trying to find your
extension.

LIZ

(pulled up)
Why did you want my number?

GRAY

Well, a friend of mine is opening a
new restaurant in Soho and I was
hoping that you would go with me.

A long pause. Liz looks at Gray with deep suspicion.

LIZ

What?

GRAY

Do you want to go out with me
tonight?

Another pause.

LIZ

(wary)
Why?

GRAY
Because... it would be fun? And
you seem cool?

Liz stares him down for a beat. He smiles back.

LIZ
... Okay.

GRAY
Okay. Great. I'll call you.

Liz nods and backs out, suspicious.

CUT TO:

10 INT. MAKEUP/STUDIO BACKSTAGE - A LITTLE LATER 10

Josh is in makeup. Jack brings him his lunch.

JACK
Here's your salad and your change.

Josh takes it out of the bag and looks displeased.

JOSH
Oh, no, dude. Is this spinach?

JACK
Yes, you asked for a spinach salad.

JOSH
No, I like the stuff that comes on
the spinach salad but I want it
made with romaine.

Beat.

JACK
So you want me to take this back?

JOSH
(a little nervous)
I'm supposed to treat you like
Kenneth, right?

JACK
Yes.

JOSH
(embracing it)
Then yeah, genius, get me a new
salad. Or get me a time machine so
I can go back in time and smack
your mom for smoking crack while
she's pregnant.

Jack reacts.

JOSH (CONT'D)
(to someone off camera)
Too much?

Reveal that Kenneth has also been there the whole time.

KENNETH
Nope, that's how it usually goes.

Jack takes this in. He looks at Josh, then at the salad.
Then stares down Josh again. Josh wises up and starts eating
the salad. Jack nods. He and Kenneth exit to the hallway.

CUT TO:

A10 INT. STUDIO BACKSTAGE - CONTINUOUS

A10

Pete notices something in a trash barrel. He doesn't see
Jack and Kenneth enter from makeup.

PETE
(furious)
Who put paper in the regular
trash?! We recycle here, people!

JACK
Sorry, Mr. Hornberger, that was us.

Pete sees Jack as a page and reacts. He starts backtracking.

PETE
Sorry for what? Hey, it's just
paper. Don't worry about it.

JACK
But I want to fix it. It's my job.

PETE
(beat, tentative)
Well, you could... go through the
garbage by hand and take out
anything recyclable?

KENNETH
(excited)
We'll need gloves!

CUT TO:

11 INT. TRACY'S DRESSING ROOM - LATER

11

Tracy has enlisted FRANK and TOOFER to help him bang out his autobiography. Tracy paces frantically, trying to remember his life, as Toofer types.

TRACY
Okay. 1979. I was looking for money in my mother's room and I found naked pictures of her under the mattress. She was just sitting there in her house coat, holding one booby like this.

He demonstrates a world-weary pose.

TRACY (CONT'D)
I knew she must have taken these pictures for her boyfriend Sonny. Sonny used to come over twice a month and you always knew when Sonny was coming 'cause my mom would take us to the store and buy two steaks and a bottle of Nair with Cocoa Butter. She would be cooking that steak with that Nair on her lip. Cigarette hanging. And my brother and I would just sit there watching "The Banana Splits," wondering if that Nair was gonna catch on fire.

(to Toofer)
How many pages do we have now?

TOOFER
Five.

TRACY
(frustrated)
Make the letters bigger, Toof.

Frank looks up from his laptop.

FRANK

According to Wikepedia, you were discovered after doing stand-up at the Apollo in 1984.

TRACY

I have no memory of that. Write it up.

CUT TO:

All INT. STUDIO - LATER

All

Jenna is on stage running lines when she sees a rattled Liz walk in. She hurries over to her.

JENNA

What happened? Did you ask him?

LIZ

Well, I was going to --

JENNA

Oh, Liz.

LIZ

But before I could, the Hair asked me out!

JENNA

The "the Hair"?! What did you say?

LIZ

I had to say yes! He looked at me with those crazy, handsome-guy eyes... It was like the Death Star tractor beam when the Falcon --

JENNA

No! Do not talk about stuff like that on your date! Guys like that do not like Star Trek --

LIZ

Wars! And you're right! I don't go on dates with guys like Gray. It feels wrong. He's the Hair and I'm a Head-plus at best!

JENNA

Or maybe you really are a Hair --
(realizing)
(MORE)

JENNA (CONT'D)
And I'm the Head in our
relationship! Oh my God! No!

LIZ
I knew I shouldn't be asking anyone
out! I've upset the natural
balance of things!

JENNA
I know! Nothing makes any sense.
Up is down! Left is right!

Jack walks up dressed in his page outfit carrying a pad and
paper.

JACK
Ladies, I'm making a coffee run.
Would either of you like anything?

LIZ/JENNA
(screaming)
Aaaaaaaaaaaaaahhhhhhhhhhh!

JACK
(writing)
Liz and Jenna... nothing.

CUT TO:

12 INT. BRIAN WILLIAMS' DRESSING ROOM - LATER

12

Kenneth and Jack are cleaning up. The room is an ungodly
mess, littered with clothes, food, liquor bottles.

JACK
Good God, what does that man do in
here?

KENNETH
I don't know, I've never met Brian
Williams. But his dressing room
has to be cleaned up every day
between eleven and eleven thirty.
That way, when Mr. Williams gets
back from the liquor store, it's
nice and tidy.

Kenneth starts to pick up. Jack follows his lead.

JACK
Kenneth, a friend tipped me off
about a position opening up in our
aviation division.
(MORE)

JACK (CONT'D)
Entry level, of course.
(seeing something)
Is this a tube sock full of bird
seed?

KENNETH
Yes, sir. Just put it in the
basket with the others.

JACK
At any rate, I'd be happy to put a
word in for you.

KENNETH
What?! And leave show business?!
No, thank you.

Jack can't believe his ears.

JACK
Are you kidding?
(then)
What's your plan, Kenneth?

KENNETH
I like to start cleaning in one
corner and then work my way across
the room in a zig-zag.

JACK
No, your life plan. You're
learning nothing here. You're
doing nothing. You're a punching
bag.

KENNETH
I like this job.

JACK
Kenneth, this isn't a job! It's an
exercise in constant humiliation!

Kenneth bristles.

KENNETH

Well, if that's the way you feel...
Mr. Donaghy, you're fired.

JACK

What?

KENNETH

You said I'm your boss for today.
(with a wave of his hand)
So I fire you!

Jack reacts.

KENNETH (CONT'D)

But first...

Kenneth knocks a blender of what appears to be margaritas
onto the floor.

KENNETH (CONT'D)

Clean that up.

Kenneth exits, head held high.

13 OMIT SCENE

13

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 INT. HIP RESTAURANT - NIGHT

14

Liz tentatively enters an over-the-top trendy restaurant. THE STYLISH CROWD is standing around having cocktails. Liz looks out of place; everyone is thin, beautiful and much taller than she is. She looks around for Gray, lost.

LIZ
(to herself)
Oh boy...

She notices Gray talking to a small group of ridiculously fashionable people. As she surreptitiously cups a hand over her mouth to check her breath, he notices her.

GRAY
Liz!

LIZ
Hi!

She holds out her hand. He gives her a kiss on the cheek.

GRAY
Liz, this is Kiara, Francesca,
Talbot and Armand.

They ad-lib hellos.

GRAY (CONT'D)
Would you like something to drink?

LIZ
Pinot Grigio.

One of the friends is visibly disappointed by that choice. Gray smiles and crosses away. His friends smile politely at Liz for a beat. She looks up at them.

LIZ (CONT'D)
So... You guys been watching
"Heroes"? [ALT. You guys like
Sudoku?]

They stare at her blankly. A MODEL WAITER approaches with a tray. Liz eagerly grabs an hors d'oeuvre. It's a little wooden box. She opens it, puzzled. There is nothing inside.

WAITER

The hors d'oeuvres tonight are
boxes of pure oxygen infused with
saffron and white truffle oil.

Gray's friends ooh and ahh over this, take boxes.

LIZ

Excuse me.

Liz ducks aside and dials her cell phone.

CUT TO:

15 INT. JENNA'S APARTMENT/HIP RESTAURANT - CONTINUOUS 15

Jenna checks caller ID and picks up in her apartment. WE
INTERCUT between her and Liz at the restaurant.

JENNA

Hey, how's it going?

LIZ

(panicked)

It's terrifying! Everyone's so
tall! This is a Hair party and
guess what? I'm definitely not one
of them.

JENNA

So what? Fake it! It's the new
you!

LIZ

I can't! This is too much. I'm
gonna go home, watch that show
about midgets and eat a block of
cheddar cheese.

Jenna sighs.

JENNA

All right. But if it makes you
feel any better, I've discovered
I'm not a Head.

LIZ

Honestly, that was my next
question. I'll talk to you later.

Liz hangs up and heads for the exit. In Jenna's apartment,
we reveal that the Head is there holding a recorder.

HEAD

Now let's put the "fun" in "funky"!

Jenna smiles weakly as he starts to play "American Pie."

CUT TO:

16 EXT. STREET/INT. BODEGA - A FEW MINUTES LATER 16

Liz hurries away from the restaurant. Gray comes up behind her.

GRAY

Hey, what are you doing? Why'd you leave?

LIZ

Oh, hey. I'm sorry. That party was just a little too awesome for me.

*
*
*

Liz goes into the bodega, Gray follows.

*

GRAY

Do you want to go someplace else? Just the two of us?

*
*

LIZ

Okay. What's your game, friend?

*

Liz grabs a bottle of water from a cooler and gets in line.

GRAY

(offended)

"Game"? There's no game. What are you talking about?

*
*

LIZ

I don't have any money, if that's what you're after. And I'm not one of those girls who does weird things in bed because they think they have to. If you're a gay guy looking for a beard, I don't do that anymore.

*
*
*

(MORE)

LIZ (CONT'D)

And if you're planning to harvest
my organs and sell them, my uncle
is a cop so don't even try!

GRAY

Hey, we've all got uncles who are
cops. Just take it down a notch.

Liz hands the CLERK her hundred dollar bill.

CLERK

No hundreds. Small bills.

LIZ

Ugh, I knew this was gonna happen.

CLERK

Store policy.

LIZ

Well that's an illegal policy. You
have to take this.

CLERK

No, I don't.

Gray steps in.

GRAY

No, sir, you do. See...
(pointing at the bill)
It says right here, "Legal tender
for all debts public and private."

CLERK

No hundreds!
(to another customer)
Next.

*

Gray and Liz are both getting worked up.

GRAY

You can't decide what money you'll
accept. That's illegal!

LIZ

It's an illegal policy!

CLERK

You're holding up the line --

GRAY
No, you're holding up the
line!

LIZ
No, you're holding up the
line!

Liz and Gray look at each other and smile. What a wonderful bonding experience, yelling at a third party over a shared sense of petty injustice!

CUT TO:

17 OMIT SCENE

17

18 OMIT SCENE

18 *

19 EXT. 30 ROCK - THE NEXT MORNING 19 *

Establishing shot. A new day.

CUT TO:

20 INT. TRACY'S DRESSING ROOM - MORNING 20

Tracy, and a now exhausted and haggard Frank and Toofer are still at it. Empty cans, fast food wrappers and even more piles of discarded paper are everywhere.

TRACY

1998. Okay, what happened in 1998?
Well, that movie I made with O.J.
Simpson in 1994 still hadn't found
a distributor. I tested positive
for Lyme disease but decided to
forgo treatment. I spent most of
the summer in the studio, recording
my Christmas album. Which was
huge.

Frank and Toofer look at each other. "He did a Christmas
Album?" Tracy starts to sing a song from it...

TRACY (CONT'D)

IMAGINE CHRISTMAS WISHES
SHOOTING OUT YOUR EYES.
(MORE)

TRACY (CONT'D)
A CANDY CAKE FULL OF SNOW DREAMS
A STOCKING FULL OF SMILES.
IT'S A JORDAN CHRISTMAS!

FRANK
I remember that. The video was
raunchy.

CUT TO:

21 EXT. 30 ROCK - MORNING

21

Liz heads into work with a cup of coffee. There is a spring
in her step. Gray is outside waiting for her.

LIZ
(pleasantly surprised)
Oh. Hi.

GRAY
Hi. So did you get home okay?

LIZ
Yeah. Thank you for convincing me
to go back to the party. It was
fun. But I ate way too much
oxygen. *

He picks at something imaginary on her coat. *

GRAY
Yeah, you have a little oxygen
right here. *

LIZ
Oh, thank you. *

(then) *

I know it's pathetic but I'm kinda
trying to make myself do new
things. And last night was all new
for me. *

GRAY
Well, here's something else I bet
you've never done before; call in
sick to work and go to a movie.

LIZ
A movie? With you? Now? *

Liz considers this. She gets out her cell phone and dials.

LIZ (CONT'D) *
(into phone, "sick")
Hey, Pete, it's me. I'm not coming
in today. I've got some kinda flu
thing I think. Oh God, hold on --

Liz pours some of her coffee onto the street and holds her
phone out as she makes a gagging sound.

LIZ (CONT'D)
Oh, God. I just barfed on Sixth
Avenue...

Liz looks up and sees Jack staring at her on his way from his
limo into work. He saw what she was doing. Liz hangs up.

LIZ (CONT'D)
Jack. Hello. I was just, um...
This is Gray.

Jack and Gray exchange a manly handshake, ad-lib hellos.
Jack gives Gray a once-over, then looks at Liz. A beat.

JACK
You're looking a little under the
weather, Lemon. You should go
home.

He nods and strides into 30 Rock. Liz watches him go,
speechless. Gray grabs her hand and pulls her away.

CUT TO:

22 INT. STUDIO BACKSTAGE - PAGE DESK - LATE MORNING 22

Jack walks by the page desk. It's empty. He looks at his
watch and sighs.

CUT TO:

23 INT. BRIAN WILLIAMS' DRESSING ROOM - MOMENTS LATER 23

Kenneth is cleaning the once again filthy dressing room.
Jack enters to find Kenneth scrubbing a sharpied wall that
now reads "KA... COUR... SU..."

JACK
Kenneth, do you have a minute?

KENNETH

(cold)

I sure don't.

Jack starts to help Kenneth straighten up. He picks up a bunch of hardcore porn magazines and stacks them.

JACK

I think you and I actually have a lot in common, Kenneth. We're both hard workers. When I was your age I was putting myself through college in Boston paddling Swan Boats for tourists.

KENNETH

Is that a euphemism for some kind of sex worker?

JACK

No, Kenneth. My point is, I worked hard because I wanted to get somewhere. I had drive. And it disappoints me to see you without a dream, content with this meaningless pitiful job.

Kenneth stands up from cleaning up a drumstick and a doll's head. He faces Jack.

KENNETH

Do you know why I put up with this pitiful job, Mr. Donaghy? Why I fetch these folks' lunches, and clean up their barfs? Because they make television. And more than jazz or musical theater or morbid obesity, television is the true American art form. Think of all the shared experiences television has provided us. From the moon landing to the "Golden Girls" finale. From Walter Cronkite denouncing Vietnam to Oprah pulling that trash bag of fat out in a wagon. From the glory and pageantry of the Summer Olympics, to the less fun Winter Olympics!

(MORE)

KENNETH (CONT'D)

Television has shaped who we are,
and who we are are big 'ol
Americans. So please don't tell me
I don't have a dream, sir. I am
living my dream.

A whole pizza that was stuck to the ceiling falls onto the
coffee table.

KENNETH (CONT'D)

Oh my. How did he get that up
there?

JACK

I wish I shared your passion for
television, Kenneth.

(gets an idea)

Hey. Which would you rather watch?
A talk show hosted by the voice of
the dead lady from "Desperate
Housewives"? Or a reality show
where hot nannies help fat kids--

KENNETH

Neither! I wanna see a show where
women get their hair done while
listening to salsa music.

Kenneth empties the trash. It's full of liquor bottles.

KENNETH (CONT'D)

I also have an idea for a cop show
called "K-9" exclamation point!

(MORE)

KENNETH (CONT'D)
Oh, and a game show called
"Goldcase!" It's a cross between
"Deal or No Deal" and "Millionaire"
--

JACK
(intrigued)
Go on.

CUT TO:

24 INT. TRACY'S DRESSING ROOM - SAME TIME

24

Despite the fact that Toofer and Frank are running on fumes, the mood is jubilant; there are clean stacks of manuscript on the table. They're almost done. Tracy is mid-sentence...

TRACY
...woke up inside a camper at the
auto show. So that was how 2006
ended. 2007!

Toofer is typing as fast as he can. Tracy is on fire.

TOOFER
I can't believe this. We're
actually going to pull this off.

TRACY
It was early January 2007 when I
had the idea to write my
autobiography. So I got a meeting
at Random House and I went in and
talked to this editor about it and
that dude looked me straight in the
eye and said, "No thank you, Mr.
Jordan. We do not want your book--"
(hearing himself)
Oops, my bad. That's on me. Shut
it down.

Tracy grabs his car keys and exits. Toofer and Frank watch him go, devastated.

CUT TO:

25 OMIT SCENE 25

25

26 INT. JACK'S OFFICE - THE NEXT MORNING

26

Kenneth and Jack sit with a group of FOUR EXECUTIVES.
Jonathan has laid out juice, coffee and pastries.

KENNETH

It's called "Goldcase"! It's "Deal
or No Deal" meets "Millionaire."
There are ten models, each holding
an identical briefcase. But one of
them is filled with gold --

EXECUTIVE

(hiding his enthusiasm)
Have you pitched this idea to
anybody else?

KENNETH

Well, I talked to Moonvest over at
CBS?

The execs whisper to each other.

EXECUTIVE

Les Moonves knows about this? We
gotta move fast.

FLASHBACK TO:

27 EXT. BLACK ROCK, 6TH AVENUE - DAY

27

Kenneth straddles his bike, drinking a pop with a straw,
talking to a wild-looking homeless man in a vest with moons
all over it, MOONVEST.

KENNETH

Hey, Moonvest! I got an idea for a
game show last night!

MOONVEST

Grraaaagghhh! Give me your
fingernails!

KENNETH

No!

He bikes off.

CUT BACK:

28 INT. JACK'S OFFICE - CONTINUOUS

28

Kenneth and the execs are as we left them.

EXECUTIVE

Mr. Parcell, we love "Goldcase."
How do we make your show?

KENNETH

I thought y'all would know... where
to get cameras and stuff.

JACK

(quietly)

He means, "How much do you want for
it?"

KENNETH

Oh. As far as compensation goes...
I would like to officially be head
of the pages and I need a new clock
radio --

Jack immediately stops Kenneth and pulls him close.

JACK

Kenneth. Be a businessman, here.
Dream big.

KENNETH

Also, I want five points on the
back end, twenty percent gross on
merchandizing, and a creator credit
on this and any international
editions.

(quickly)

And a clock radio.

Jack smiles proudly as Kenneth and the execs shake hands.

CUT TO:

29 INT. GRAY'S LOFT - ANOTHER NIGHT

29

The elevator opens and Gray and Liz enter the apartment.

LIZ

No way! Your elevator opens right
into the apartment! That's sick!

GRAY

Thank you.

Gray goes into the apartment and starts turning on lights.
Liz hovers by the elevator.

GRAY (CONT'D)

Are you coming in?

LIZ

I don't know. This is new for me.
I don't hang out with superfluously
handsome gentlemen in kick-ass
elevator lofts.

Gray gently pulls her by the hand into the apartment.

GRAY

What else don't you do?

As he leads her to the couch.

LIZ

I don't smoke. I don't use any
drugs except my asthma medicine. I
don't download music without paying
for it. I don't wear flip-flops.
Ever.

Gray sits and starts to ease Liz onto his lap. Liz pops up.

LIZ (CONT'D)

No! I don't sit on laps.

GRAY

(playful disbelief)
Really?! You're not that kind of
girl?

LIZ

No. I'm not a lap-sitter. Never
have been.

FLASHBACK TO:

30 INT. SHOPPING MALL - CHRISTMAS, 1980

30

On home video we see TEN-YEAR-OLD LIZ standing next to a
DEPARTMENT STORE SANTA and formally shaking his hand.

TEN-YEAR-OLD LIZ
Nice to see you again.

CUT BACK TO:

31 INT. GRAY'S LOFT - CONTINUOUS

31

Gray and Liz are as we left them.

GRAY
I thought you were trying new
things.

She takes a deep breath and tentatively sits in his lap.

GRAY (CONT'D)
See? Not so bad.

LIZ
No. It's not bad.
(then)
I'm waiting for something to go
wrong.

He laughs.

GRAY
Liz. I'm not gay. I'm not
married. I don't have a human head
in my freezer.

LIZ
But you're The Hair.

GRAY
So are you.

Liz smiles. They look at each other. Some stuff is about to
happen.

LIZ
Right. So we're doing this. Okay.

Liz leans in for a kiss, then notices something on the end
table. She straightens up and picks up a nearby photo.

LIZ (CONT'D)
(chuckling, puzzled)
Why do you have a picture of my
great-Aunt Dolly?

GRAY
No, that's my --
(thinks)
Grandmother's cousin, Dolly. Dolly-

GRAY LIZ *
Harlan. Harlan.

LIZ
You gotta be kidding me!!

Liz and Gray jump up, freaked out.

GRAY LIZ *
Oh come on! No way!! Oh that is just... Dammit!!

LIZ (CONT'D)
That is the worst!

They look at each other from across the room for a beat,
studying each other.

GRAY
Franklin and Eleanor Roosevelt were
third cousins...

LIZ
Okay, on three say what level of
cousins we would have to be for
this to be okay. One, two, three --

LIZ (CONT'D) GRAY *
Unacceptable no matter what. Fifth.

GRAY
(quickly)
You're right. This isn't gonna
work.

LIZ
Of course it isn't! It never was!
If you weren't my cousin you would
have... accidentally killed me
during playful rough-housing! This
is what I get for trying to be
someone I'm not.

She heads for the elevator. Gray rolls his eyes and
intercepts her.

GRAY

Look, I meant what I said back when I was some guy trying to have sex with you. And I still mean it now that we're related. You're a Hair, Liz Lemon. Accept it. Embrace it.

Liz smiles, "Thanks." He smiles back. A beat. Gray does a quick calculation in his head.

GRAY (CONT'D)

I think we're... third cousins.

LIZ

(immediately)

Yeah. See you at the reunion.

She exits.

CUT TO:

32 INT. STUDIO - ONE WEEK LATER

32

Kenneth's game show pilot is being taped on a "Deal or No Deal" kind of set. The execs are on hand. TEN MODELS stand on a dais with briefcases. There's lots of sting music. The host, JOHN MCENROE, stands with a CONTESTANT.

JOHN MCENROE

Alright, Jeff. One of these briefcases is filled with a hundred thousand dollars worth of solid gold! Are you ready? Let's play "Goldcase!"

A tense beat with thinking music. The contestant notices that one of the models is really struggling to hold up her briefcase. He points at her.

CONTESTANT

That one.

JOHN MCENROE

Congratulations! You struck gold on "Goldcase!"

Some "you win" music plays, the crowd goes bonkers! John McEnroe high-fives the contestant. WE ANGLE ON: Jack and Kenneth off to the side.

JACK

Uh-oh.

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KENNETH

What?

CUT TO: A quick montage of CONTESTANTS pointing to the right briefcase as models struggle to hold the one full of gold and John McEnroe gets increasingly frustrated.

JOHN MCENROE
This game doesn't work. Whose idea
was this?!

ANGLE ON: Jack and Kenneth.

KENNETH
I didn't think about that.

JACK
Okay. My bad! Shut it down!
(pats Kenneth's back)
Your first huge failure.
Congratulations. You're on your
way to the top.

He strides away. Kenneth smiles.

FADE OUT.

END OF SHOW