

# *Accidentally On Purpose*

“Pilot”

Written by

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NETWORK DRAFT  
January 6, 2009

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COLD OPEN

SCENE 1

INT. SAN FRANCISCO CHRONICLE - NIGHT

A HOLIDAY PARTY AT "THE SAN FRANCISCO CHRONICLE." MARY, (LATE 30'S, MORE BEAUTIFUL THAN SHE KNOWS, NOT AS SMART AS SHE THINKS) IS AT THE BAR WITH HER BEST FRIEND LIZA, (GORGEOUS, JET-SETTY REPORTER). PEOPLE MILL AROUND. LIZA CHECKS OUT THE ACTION. MARY CHECKS OUT HER FACE IN A COMPACT.

LIZA

I can't do another office party. I've already slept with everyone here.

(CHECKS AROUND THE ROOM, THEN) Yeah.

MARY

Liza, focus. Peter's coming soon and I have to look ridiculously adorable in a totally effortless way.

LIZA FLUFFS MARY'S HAIR, AND UNBUTTONS HER TOP BUTTON.

LIZA

Now bend over and jiggle them up.

MARY MAKES SURE NO ONE'S WATCHING, BENDS AND JIGGLES.

MARY

This doesn't feel effortless...

LIZA

You should perk up your nipples. (OFF MARY'S LOOK) Fine, I'll do it.

MARY

(BACKING AWAY LAUGHING) Stop...

MARY (CONT'D)

I just hope I know what to do when he gets here. I haven't seen him since "the incident."

LIZA

Ah yes... the incident.

EXT. TOP OF THE EIFFEL TOWER, (FLASHBACK) - NIGHT

MARY AND PETER, (40'S, DASHINGLY HANDSOME, CLOONEY-ESQUE), KISS AGAINST A ROMANTIC BACKDROP. OTHERS MILL ABOUT.

MARY

This is so romantic...

THEY KISS AGAIN. BEHIND THEM, A YOUNG MAN IS ON HIS KNEES IN FRONT OF A WOMAN, ASKING HER TO MARRY HIM IN FRENCH.

BEAUTIFUL WOMAN

Oui! Je t'aime!

THE FRENCH COUPLE HUG. MARY TURNS BACK TO PETER.

MARY

So, you brought me up here to give me something?

HE PRODUCES A BEAUTIFULLY ADORNED BAG FROM HIS POCKET.

PETER

Yes. I just wanted to--

MARY

(OFF BAG) I do.

PETER

You do what?

MARY

I do want to open it.

SHE OPENS THE BAG. WE SEE THAT IT IS MARZIPAN IN THE SHAPE OF A FILM CAMERA. MARY'S FACE DROPS.

MARY (CONT'D)

What the hell?

PETER

It's marzipan. In the shape of a camera.  
Because you're a film critic... the best  
one at my paper. What did you think it  
was going to be?

ANOTHER WOMAN SQUEALS AS HER NOW FIANCEE PUTS A RING ON HER  
FINGER.

ANOTHER WOMAN

(TO MAN) Yah! Yah! Ich liebe dich.

THE WOMAN THROWS HER ARMS AROUND HIM.

MARY

Oh, I don't know... (POINTING TO HAPPY  
COUPLE) that?

PETER

Do you know how hard it is to find  
marzipan in the shape of a camera?  
They had to create a mold!

MARY

It's never going to go further between  
us, is it? (THEN) Good bye.

MARY WALKS TWO FEET TO THE ELEVATOR AND FRANTICALLY PRESSES  
THE BUTTON. THE NEW FIANCEES GIVE PETER THE STINK EYE.

INT. OFFICE PARTY - CONTINUOUS

MARY AND LIZA ARE WHERE THEY WERE.

MARY

Very bad place to make a dramatic exit.

LIZA

Mary, it's been two months. I drank your scotch and helped you delete all his pictures from your iPod. We watched "The English Patient" five times. Move on. I'm sure Peter has.

MARY

What makes you think he's moved on?

LIZA

He's in the doorway with Kate Moss.

MARY TURNS, CATCHING PETER'S EYE.

LIZA (CONT'D)

Relax. Remember to breathe in and out.

MARY

I *am* breathing in and out. If I weren't, I would be dead. Which might actually be fantastic.

PETER HAS REACHED THEM.

PETER

Hello, Liza. Mary.

LIZA

Hey, Boss. You're probably wondering where my Prince Bandar interview is. See, my MacBook was confiscated in Dubai and...

PETER

Tonight's a party, Liza. I'm not "the owner of the newspaper." Now, get me a drink.

LIZA

Love to. (BOWING) Assalam Alaikum.

LIZA CROSSES OFF. MARY AND PETER NEGOTIATE A HUG.

PETER

You look good. Better than good.

MARY

Better than Kate Moss?

PETER

Ah, Kate. What a lost soul.

MARY

You say lost soul, I say, "coke head." That's why semantics are so much fun.

PETER

Why are you mad at me? I didn't leave you on the top of the Eiffel Tower surrounded by women calling you names in foreign languages. Do you know how to say "rat bastard" in Portuguese? Because I do.

MARY

I'm sorry, but--

PETER

-- Bastardo de rato.

MARY

It was our three year anniversary. The setting was so romantic, I got it into my head that you took me to Paris for a reason.

PETER

I did. I took you to Paris for our anniversary so I could *take you to Paris for our anniversary.*

MARY

You know what I mean.

PETER

Look, I'm a fantastic boyfriend, but a terrible husband. I'm not just saying that, I have proof -- a restraining order from my first wife and from my second a small gunshot wound in my left buttock. Besides which when we started dating you said you never wanted to get married. It's just a meaningless piece of paper. Unless you're gay.

MARY

So? So, a lot of people say they're never going to do things, and then they do them. Like in "Gone With The Wind." Scarlett O'Hara says she'll never go hungry again, but then she does.

PETER

She also said, "tomorrow is another day."  
So, maybe it's good we're taking a break  
and see where we are after the holidays.

MARY

A break? You're on a date.

PETER

Date shmdate. We'll get our heads  
together and go back to where we were  
before you started this marriage stuff.

MARY

Oh, I see. It's not me... it's my needs.

PETER

Exactly. See, this is why we're good  
together. You get me.

MARY

Yes, I do. That's why you'll never get  
me.

MARY CROSSES TO THE ELEVATOR, PUSHES THE BUTTON, USELESSLY.

MARY (CONT'D)

I have got to plan these exits.

CUT TO:



ACT ONE

SCENE 2

INT. BAR - LATER

CROWDED BAR. A GROUP OF YOUNG MEN, (MATT, DAVIS, RYAN) ARE LOUDLY SAMPLING TEQUILA AND CHUGGING BEERS. MARY SITS AT A TABLE WITH LIZA AND HER BUBBLY YOUNGER SISTER, WIB.

WIB

Wonder if you're fired now.

MARY

Wib, how come you never wonder what good things could happen to me?

WIB

I just think you should forget the handsome gajillionaires. Look how happy I am since I married Nick. You know why? He's stable, well balanced, supportive...

MARY

Yes. Nick would make a good chair.

WIB

Uh, excuse me, he'd make a *great* chair.

LIZA

Your sister's right. You'll find someone else. I get proposed to all the time. I may be married now. I'm not entirely sure, but I do know I cannot go back to Greece.

MARY

That's you, Liza. For the rest of us the three stages of womanhood are: Meg Ryan in "Sleepless in Seattle." Meg Ryan in "You've Got Mail." And Meg Ryan in the grocery store, with people whispering, "Who's that old lady that looks like Meg Ryan?" I'm still in that crucial window of opportunity between "Sleepless" and "Mail" where Tom Hanks could just fall off a ladder and into my arms. But the window's closing.

LIZA

Do you want drugs? It's Saudi Tylenol.

MARY LAUGHS AND CROSSES TO THE BAR TO GET A DRINK. MATT, (23, ADORABLE, WEARING A WHITE COOK'S JACKET) CROSSES IN. HIS SCRUFFY FRIENDS, DAVIS AND RYAN ARE NEARBY, LISTENING.

MATT

Hey, can you help settle a bet between me and my buds?

MARY

That's kind of my mission in life.

MATT

(SMILES, THEN) You know that REM song, "Losing my Religion?"

MARY

Am I familiar with their top-ten, Grammy award-winning hit that was the theme of my prom? Yes. Yes, I am.

MATT

In the chorus, is he saying: "That's me in the corner?" Or "Let's pee in the corner?"

MARY

Really? This is a real question?

DAVIS/RYAN

(SINGING) "Let's pee in the corner!!!!"

MARY

Why would he say "let's pee in the corner?"

DAVIS

Why would he say "that's me in the corner?" Obviously that's him in the corner.

MATT

(TO DAVIS) The lady has rendered judgment. Pay up, Dude.

DAVIS BALKS.

MARY

(TO DAVIS) Pay up, Dude.

DAVIS RELUCTANTLY HANDS MATT SOME MONEY, AND CROSSES OUT WITH RYAN. MATT WAVES OVER THE BARTENDER.

MATT

I'd like to buy you a drink.

MARY

How gallant. (TO BARTENDER) Mojito, please.

MATT

Make that two. (TO MARY) I bet my buds  
I could go a whole day eating and  
drinking only things that end in "tos."  
Burritos, Doritos, Cheetos, mojitos,...

MARY

I did that once. But with foods that  
end in "oni." Rice-a-roni, bologna,  
spumoni, calzone. But, there wasn't a  
bet involved. My sorority was just  
full of bulimics.

MATT

(LAUGHS, THEN) You're funny.

MARY

Thank you.

MATT

And pretty.

MARY

Okay!

MATT

I'm Matt, by the way.

MARY

Ah, from the Connecticut "By the Ways?"

(THEN) I'm Mary.

THEY SHAKE HANDS. THEIR DRINKS ARRIVE.

MARY (CONT'D)

So what do you do when you're not  
winning bets in bars?

MATT

I'm a chef. Well, aspiring to be.  
Right now I'm a cook. And you?

MARY

I'm a film critic at the Chronicle.

MATT IS IMPRESSED. HE LIFTS HIS DRINK.

MATT

Wow. I'd like to make a toast: to  
Mary, the most interesting person I've  
met in a bar since I accidentally  
wandered into a drag club called,  
"Secrets." Turned out "the secret" was  
not so hard to guess.

SHE LAUGHS. SPARKS AS THEY CLINK DRINKS.

TIME DISSOLVE TO:

INT. BAR - LATER

THE DANCE FLOOR IS MOBBED. MARY AND MATT DANCE.

MARY

Ooo, what about this one.

SHE DEMONSTRATES SOME OLDER DANCE MOVES: THE RUNNING MAN,  
THE ROGER RABBIT, WHICH MATT COPIES, ADDING.

MATT

Yeah... my baby-sitter taught me that.

MARY PUNCHES HIM PLAYFULLY. "SOULJA BOI" COMES ON, MATT  
STARTS DOING THE ACCOMPANYING DANCE. MARY ATTEMPTS TO  
FOLLOW ALONG, PRETTY SUCCESSFULLY. EVERYONE ON THE CROWDED  
DANCE FLOOR JOINS IN. A LARGE, DRUNKEN PATRON SPILLS HIS  
DRINK ALL OVER MARY'S BLOUSE. HE TURNS ON MARY.

LARGE DRUNKEN PATRON

Watch it, lady.

MATT

You spilled a drink on her, dude. You totally ruined her shirt!

LARGE DRUNKEN PATRON

You wanna get into it with me? 'Cause I'll get into it.

MARY PULLS MATT AWAY. MARY'S SHIRT IS SOAKED.

MATT

You look like Jacqueline Bisset in "The Deep."

MARY

You know that movie?

MATT

Of course. It's got my three favorite things: treasure hunters, underwater explosions and Jacqueline Bisset, the inventor of the wet t-shirt.

MARY LAUGHS.

MATT (CONT'D)

-- Hey, you want to come over and get a dry shirt? I'm just across the street.

MARY

I don't know. My friends are--

SHE LOOKS ACROSS THE BAR AND SEES LIZA DANCING FURIOUSLY WHILE WIB HAPPILY DRAINS AN APPLETINI NEARBY.

MARY (CONT'D)

You know what? That sounds great. I've had a really hard night. And you are a... very nice, very young man.

AS MATT AND MARY EXIT, MATT PURPOSELY KNOCKS INTO THE RUDE PATRON, SPILLING HIS DRINK ALL OVER HIM.

MATT

(TO MARY) We should really run now...

FADE OUT:

ACT ONE

SCENE 3

INT. MATT'S APARTMENT - LATER

MARY'S IS ENTERING FROM THE BATHROOM. SHE'S GOT ON MATT'S "BART SIMPSON AS CHE GUEVARA" T-SHIRT. THE PLACE IS SMALL, VERY "GUY", AND HAS BASICALLY NO FURNITURE.

MATT

I present... the "bro-partment."

(POINTS TO FLOOR) This is the spot

where we eat. And that's the spot

where we play "Grand Theft Auto."

Killed three hookers and robbed a bank

this afternoon... very exciting.

(NOTICING SOMETHING) And this is just a

spot on the floor. I call him Steve.

MARY

Hi Steve. (TO MATT) I think you can

actually get rid of Steve with a

shpritz of lemon-vinegar water.

THEY SHARE A LAUGH, THEN, AN UNCOMFORTABLE BEAT. MARY STARTS CROSSING TO THE DOOR.

MARY (CONT'D)

Anyway, Matt... it was lovely to meet

you. Thanks for the shirt. I will, of

course, launder and return it.

MATT

I don't suppose you could wash a few

other articles for me?

MATT INDICATES A PILE OF DIRTY CLOTHES. MARY, SEEING THIS A HER CUE TO LEAVE, STARTS TO CROSS AGAIN.



MATT (CONT'D)

Or, wait. You want a drink? I mean, you can't just leave. Of course you can leave... it's not like I'm going to stop you... weird joke... it's just, I stole some kick-ass German lager from the restaurant I work at and... well, you're funny, and you're cool and you're... here.

MARY

You had me at "kick-ass German lager."

INT. MATT'S APARTMENT, KITCHEN - CONTINUOUS

MATT RUNS INTO THE KITCHEN. HE LOOKS AROUND THE DISGUSTING FRIDGE FRANTICALLY.

MATT

(SOTTO, TO "THE BEERS") You beers better not have been drunk by my roommate, you German bastards.

MATT FINDS THE BEERS, RUNS BACK IN TO THE LIVING ROOM

INT. MATT'S APARTMENT, LIVING ROOM - CONTINUOUS

MATT ENTERS AND HANDS MARY A BOTTLE.

MARY

Thanks.

SUDDENLY MATT SWOOPS IN FOR A KISS, CAUSING HER TO KNOCK HER BEER IN HER TEETH AND SPILLING HIS BEER ALL OVER HER.

MARY (CONT'D)

Aahh!

MATT

Sorry.

MARY

Oh my god, you have been hitting on me.

MATT

Since I saw you. I mean, who would actually think it was "Let's pee in the corner?"

MARY LOOKS DOWN AT HER CHEST.

MARY

Can I? Just... shirt... wet...

MARY EXITS INTO THE BATHROOM.

INT. MATT'S BATHROOM/EXT. STREET - CONTINUOUS

MARY GRABS A TOWEL, NOTICES IT'S FILTHY, THROWS IT ON THE FLOOR. SHE GRABS HER CELL PHONE OUT OF HER PURSE.

**INTERCUT** TO REVEAL LIZA IN A CAB.

LIZA

(INTO PHONE) What.

MARY

(SOTTO, URGENT) That guy I went home with kissed me and I can't tell if I should sleep with him. I'm in a fragile state.

LIZA

Perfect. That's the best time to have a one night stand.

MARY TAKES OFF HER PANTS AND STRUGGLES TO REMOVE HER SPANX.

MARY

I think he may be significantly younger than me. I can't tell if this situation is empowering or pathetic.

LIZA

Can you see cameras? Will money be  
exchanging hands? Is there a midget  
involved?

MARY STUFFS HER SPANX INTO HER PURSE, INSPECTS HERSELF IN  
THE MIRROR. YIKES, WHAT IS SHE DOING? MATT KNOCKS ON THE  
DOOR.

MATT (O.C.)

Are you okay in there?

MARY OPENS THE DOOR.

MARY

I'm sorry. It's just, I'm not a one  
night stand kind of person, you know?  
I never do things like this.

MATT

Yeah, but... lots of people say they'll  
never do things and then they do them.

SHE GRABS HIM. THEY KISS AND FUMBLE THEIR WAY THROUGH OUT  
THE APARTMENT, FINALLY WINDING UP IN MATT'S BEDROOM. THEY  
HAVE TO PAUSE WHILE HE KICKS A PATHWAY THROUGH ALL OF THE  
DIRTY CLOTHES AND PUTS HIS FUTON INTO THE BED POSITION.  
FROM MARY'S PURSE ON THE FLOOR NEARBY WE HEAR:

LIZA (ON PHONE)

(FILTERED) Mary? Mary?

CUT TO:

ACT ONE

SCENE 4

INT. MATT'S BEDROOM - NEXT MORNING

WE FIND MARY, AWAKE; QUIETLY GETTING DRESSED TO FLEE BEFORE MATT WAKES UP. SHE SCRIBBLES A NOTE FOR HIM, PUTS IT ON HIS HEAD.

INT. MATT'S LIVING ROOM - LATER

MARY (HAIR ASKEW, SHIRT ON INSIDE OUT) ENTERS MATT'S LIVING ROOM, WHICH IS FULL OF HIS 20-SOMETHING FRIENDS, ESPECIALLY HIS ROOMMATE, DAVIS, WHO ARE WATCHING THE WEATHER CHANNEL. THEY ALL STARE AT HER.

MARY

Hellooo.

BEAT AS THEY CONTINUE TO STARE. MARY TURNS HER ATTENTION TO THE TELEVISION

MARY (CONT'D)

Ooo, a tornado.

THEY ALL TURN BACK TO THE TV. MARY RUNS OUT.

CUT TO:

ACT ONE

SCENE 5

INT. CAFE - MORNING

LIZA AND WIB ARE RAPT AS MARY DEVOURS A THREE-EGG OMELET AND DESCRIBES THE NIGHT.

WIB

What was it like?

MARY

Like eating candy.

LIZA

I love candy.

WIB

What kind of candy?

MARY

Young candy. I'm not kidding, he smelled like a Skittle. Ladies, I feel like I've tasted the rainbow. Yes, it was a little tawdry... a little "Stiffler's Mom-ish". But the whole experience made me feel great about myself. My pores even look smaller. Sure, I'll never see him again, but so what?

CUT TO:

ACT ONE

SCENE

INT. MARY'S LIVING ROOM - NIGHT

MARY AND MATT MAKE OUT.

MARY

I'm really glad you called me.

MATT

Yeah, yeah. Me, too. Take off your  
top.

CUT TO:

ACT ONE

SCENE 6

INT. MARY'S BEDROOM/BATHROOM - DAY

CHYRON: "5 WEEKS LATER."

INSIDE THE BATHROOM, WIB HOLDS A PREGNANCY TEST. LIZA  
TIMES IT WITH HER CELL. MARY PACES OUTSIDE.

MARY

(ANXIOUS) What does it say?

LIZA

It's not ready yet.

MARY

This is endless. It's like waiting for  
the results of an HIV test, except you  
usually get those in a gay thrift shop  
and can distract yourself by looking at  
some sequined platform boots.

ANGLE ON - THE TEST AS THE "LIQUID" MAKES IT WAY TO THE  
RESULTS SQUARE.

SUDDENLY, WIB STARTS JUMPING UP AND DOWN IN GLEE.

WIB

Yay!!!!!!

MARY

Nooooo!!!!!!

FADE OUT:

ACT II

SCENE 8

INT. MARY'S LIVING ROOM - MOMENTS LATER

MARY, LIZA AND WIB TAKE IN THE INFORMATION.

MARY

How could this happen? I'm 38. I'm supposed to have humpty dumpty eggs! I mean, I thought they were all broken or hiding or would turn to dust if you touch them like an ancient mummy.

WIB

Didn't you use condoms?

MARY

I guess it turns out they're not 100% effective unless you... actually take them out of your purse.

LIZA

Mary. Mary, Mary, Mary. We live in San Francisco. Always wear a condom. In fact, as soon as they invent it, I'm having my junk laminated.

MARY

I got caught up in the moment what with the whole Peter thing and... holy crap, my boobs feel like they're stuffed with rocks!



WIB

Is it possible that maybe you kind  
of... got pregnant on purpose?

MARY

Wib, you're my sister and I love you,  
but if you don't stop talking, I will  
punch you square in the larynx.

WIB

All I mean is, nothing happens without  
a reason. Maybe, somewhere deep down  
inside you wanted this.

MARY

(BEAT, THEN) Maybe you're right.

WIB

Yes! (JUMPING FOR JOY) I've always  
wanted to be an Aunt! Aunt Wib!

LIZA

So, we're keeping it then?

WIB

Liza!

LIZA

I'm a journalist. I ask the tough  
questions.

MARY

Yes. I've always wanted children. If  
I don't do it now, maybe I'll never get  
another chance. (BURSTING INTO TEARS)  
Oh my god I'm going to have a baby!

LIZA

What about the baby baby daddy? (OFF THEIR LOOK) 'Cause he's so young...

MARY

You're right, he is young. Maybe I shouldn't even tell him. You know, he auditioned for "American Idol?" It was only a prank but still, there's footage of him on YouTube singing, "Maniac." And he wears sneakers without laces. If he can't be bothered to tie his own shoes, how is he going to rock a baby to sleep at three in the morning? (THEN) Wait a minute, how am I going to rock a baby to sleep at three in the morning?

WIB

You have to tell him. He's the father.

MARY

But I finally had a boy toy! And now my boy toy knocked me up and when I tell him he's going to hate me. I broke my boy toy.

CUT TO:

ACT TWO

SCENE 9

EXT. ALLEY BEHIND RESTAURANT - NIGHT

OUTSIDE THE RESTAURANT WHERE MATT WORKS, MARY SITS ON THE STAIRS. MEXICAN BUSBOYS GO IN AND OUT. MATT, WEARING HIS COOK JACKET, HANDS MARY A PLATE AND UTENSILS.

MATT

Tonight's special. I made it, and I'm still not sure what it is.

MARY

(KEEPING IT LIGHT) If I'd known this place was going to be so fancy, I would've worn underwear.

MATT

Me too. So what's up?

MARY

Matt, sometimes when two people like each other things happen they don't expect... even though they should have expected it because they're certainly old enough. But it's too late to beat ourselves up for that now...

MATT

Did you, like, give me herpes?

MARY

God, I hope not.

MATT

Oh good. Did I give it to you?

MARY

What? No. I mean, what? Matt, I'm pregnant.

MATT CHOKES ON HIS BEER, COUGHS, RECOVERS.

MARY (CONT'D)

Are you okay?

MATT

I think so. Is it normal to have to remind yourself to breathe?

MARY

This doesn't have to be overwhelming. You could be involved... you could not be involved. You could give me money... you could not give me money. You could not be involved and not give me money...

MATT

I want to be involved. I want to give you money. I don't have any currently...

MARY

Are you sure? It's such a big responsibility and you're so young.

MATT

Yeah, yeah... I'm "young." I wasn't born when Kennedy was shot.

MARY

I wasn't born when Kennedy was shot.

MATT

Look, my dad kind of walked out on me. I used to think it was 'cause I'd done something wrong, you know? I can't stand to think there'd be some little kid out there wondering why his dad didn't love him.

MARY

(TAKING HIS HAND) I'm so sorry.

MATT

Yeah. (THEN) So, what do we do first?

MARY

Well, you can come with me to my first doctor's appointment.

MATT

I'll do better than that. I'll drive you there.

MARY

You will? (TEARING UP) Oh my God.

That is the sweetest, most perfect...

MARY REACHES OVER AND HUGS HIM.

MARY (CONT'D)

I love you.

MATT

What?

MARY

What?

CUT TO:

ACT TWO

SCENE 10

EXT. STREET - DAY

MARY CLIMBS INTO A UHAUL FILLED TO THE BRIM WITH FURNITURE.

MARY

So, do you drive a U-haul as some sort  
of a second job?

MATT

I wish! I keep my stuff in here and  
crash on whoever's couch is available.

MARY

I thought you were living with Davis.

MATT

Oh that's not permanent. He's looking  
for a very specific type of roommate.  
You know, one with money. (OFF HER  
LOOK) It's just until I save enough for  
culinary school and a security deposit.  
And rent. And utilities. Or forget  
utilities... I'll just secretly run an  
extension cord from a neighbor's place.

MARY

And I bet if you needed to you could  
sleep in here.

MATT

Oh, I have.

CUT TO:

ACT TWO

SCENE 11

INT. DOCTOR'S OFFICE - LATER

MARY, IN A PAPER GOWN, SITS ON THE TABLE. MATT STANDS BY.

MATT

You look pretty in that paper gown.

MARY

When you think of it, this is our third date.

BEAT. MATT LOOKS AT THE ULTRASOUND MACHINE.

MATT

So, they're really going to be able to see the baby with this thing?

MATT PICKS UP THE WAND, STARTS WAVING IT AROUND LIKE IT'S A LIGHT SABER, COMPLETE WITH SOUND EFFECTS, THEN:

MATT (CONT'D)

(DARTH VADER) Luke, I am your father.

MARY

It's funny because you're getting germs on the medical equipment.

A KNOCK ON THE DOOR.

DR. ASTROW (O.C.)

Ready in there?

MARY

(CALLING OUT) Yes. Come in!

MATT QUICKLY PUTS DOWN THE WAND AS DR. ASTROW, (MALE, MIDDLE-AGED), ENTERS.

DR. ASTROW

Ms. Frank, I'm Dr. Astrow.

DR. ASTROW SEES MATT.

DR. ASTROW (CONT'D)

This procedure is quite intrusive. I'm not sure you want your little brother in here.

MARY

Oh, he's not my brother.

MATT

I'm the father.

DR. ASTROW

Oops.

MATT

That's what we said.

DR. ASTROW

Sometimes awkward moments relax us.

MARY

I can already tell you're a wonderful doctor.

DR. ASTROW TURNS ON THE ULTRASOUND MACHINE. MARY SCOTS DOWN. DR. ASTROW APPLIES GEL TO THE ULTRASOUND WAND. DR. ASTROW INSERTS THE WAND.

MARY (CONT'D)

Cold. Cold. Cold-y cold cold.

MATT

Holy crap! This is like robot porn.

DR. ASTROW

So, Ms. Frank, your chart says you're thirty--



MARY

-- Ba-ba da-ba da.

DR. ASTROW

-- Eight.

MATT

(TO MARY) You said you were thirty two.

MARY

That's my age when I'm drunk. And  
anyway, who are you to point fingers?  
You didn't tell me you live in a van.

MATT

I don't live in it. And it's not a  
van. It's a cube truck.

MATT'S CELL PHONE RINGS. MATT TAKES IT OUT OF HIS POCKET.

MATT (CONT'D)

Whoops. (RE: SCREEN) Text from Davis.

THE ULTRASOUND MACHINE STARTS MAKING A SOUND.

DR. ASTROW

There's the heartbeat!

MARY

Oh my God.

DR. ASTROW

(POINTS) And that is your baby.

MATT

Wow.

MARY AND MATT GRAB EACH OTHERS' HAND.

MARY

I'm sorry about what I said about the van.

MATT

Cube truck. (THEN) That's okay.

MARY

What did Davis want?

MATT

He's kicking me out 'cause his brother's getting out of jail. I guess I'm homeless.

MARY

(BEAT) Weren't you already homeless?

MATT

Good point. (TO HER STOMACH) Ya hear that, kid? You're already doing better than your old man.

CUT TO:

ACT TWO

SCENE 12

INT. MARY'S APARTMENT - NIGHT

MARY ENTERS GUIDING MATT AND DAVIS, WHO BOTH CARRY BOXES, AS DAVIS HELPS MATT MOVE IN. LIZA AND WIB OBSERVE.

MARY

Okay. Just put your stuff in there.

MARY POINTS TOWARDS THE OFFICE. AS DAVIS AND MATT CROSS:

DAVIS

This place is cool. (POINTS) What's that?

MATT

An armoire.

DAVIS

What's that?

MATT

A cake plate.

DAVIS

What's that?

MATT

A sconce.

DAVIS

Sweet. Dude, I should knock up a cougar. (TO LIZA) Hello there.

LIZA

I prefer the terms "lynx" or "ocelot."

DAVIS

Noted.

DAVIS AND MATT EXIT.

LIZA

So, you're really letting him move in.

MARY

What else could I do? Let the father of my baby sleep in a truck so some crazy drifter could break in, stab him, burn his truck and dance on his smoking corpse?

LIZA

It's an option.

WIB

Why can't Matt and Mary have a future together? Look at Ashton and Demi!

LIZA

(TO MARY) So, now you're in a relationship with the boy?

MARY

No. I made it clear and Matt totally agreed: we're one hundred percent platonic from now on.

SMASH CUT TO:

ACT TWO

SCENE 13

INT. MARY'S BEDROOM - LATER

MARY COMES OUT OF THE BATHROOM, READY FOR BED, SURPRISED TO FIND MATT IS ALREADY IN IT.

MARY

Aaahhh!!!!

FADE OUT:

ACT THREE

SCENE 14

INT. MARY'S BEDROOM - MOMENTS LATER

MARY AND MATT ARE WHERE WE LEFT THEM.

MATT

Sorry, dude. Misread the situation.  
You must think I'm a total skeeve.

MARY

I wouldn't say that. Out loud. I'd  
murmur it, perhaps in a different  
language. (THEN) Look, I really like  
you. But we talked about this. We  
just met, we're having a baby together.  
I don't think we should make this more  
complicated than it already is.

MATT

I get it. You're not my girlfriend.  
You're just some lady that's having my  
kid who's letting me crash on her  
office floor.

MARY

When you say it like that, it makes me  
sound mean. It's just... what about  
our whole boundaries conversation?

MATT

Hey, I'm all about the boundaries  
conversation. Though... I kinda  
thought you said, "I love you."

MARY

Girls say that all the time. I mean, it comes right after, "Do I look fat in these pants" in the girl lexicon. Which, by the way, if I ever ask you that the answer is, "No. God, no."

MATT

But wouldn't it be cool if we just, like, did it right now one last time?

MARY

Cool? Yes. Smart? Not so much.

MATT

Okay. You're probably right.

MATT GETS OUT OF BED. WE REVEAL THAT HE IS NAKED. MATT EXITS. MARY ADMIRES HIS BUTT AND SIGHS.

MARY

(TO HERSELF) That is one magnificent tush. (HALF-HEARTEDLY) Yay, boundaries...

CUT TO:

ACT THREE

SCENE 15

INT. SAN FRANCISCO CHRONICLE - DAY

MARY AND LIZA ENTER CARRYING COFFEES.

LIZA

So how was the first night?

MARY

Great. He cooked dinner and taught me how to turn on my oven. I showed him "His Girl Friday," and explained that people used to have letters in their phone numbers. And then, despite our extensive boundaries conversation, he got the idea to get in my bed -- naked. (THEN) I've made a horrible mistake.

LIZA

Technically, you've made a series of horrible mistakes.

MARY

I'm so confused. I feel this weird bond with Matt, which is probably just the hormones, but I have to think of my future. I want a husband one day... one that has a checking account... and a toothbrush he acquired via purchase rather than "dibs". I just can't believe how complicated everything got.



LIZA

This? This isn't complicated. What's going to be complicated is when you have to start telling people.

JUST AS LIZA IS SAYING THIS SENTENCE, THEY RUN INTO PETER.

PETER

Telling people what?

LIZA

(TO PETER) Hey, boss. Great to see you back in the office. Good news, my MacBook popped up in Syria. Bad news, covered in camel dung. (RE: PETER AND MARY TENSION) And... good day.

LIZA EXITS. PETER TURNS TO MARY.

PETER

Mary, if you and I are going to get past our affair and be normal in the workplace, you're going to have to do something for me.

MARY

Um hmm, yes, I'm listening.

PETER

Stop walking around looking so beautiful all the time.

MARY

I bet you say that to all the girls. Oh wait... you do.

PETER

(LAUGHS, THEN) What are you doing later?  
I'm having dinner with Bono and I can  
never understand what he's saying.

MARY

Are you seriously expecting we'll just  
pick up where we left off?

PETER

Sure. Why not?

MARY

I might be involved with someone. Did  
that ever cross your mind?

PETER

So what? So am I. It's a perfect  
place for us to start.

MARY

Peter, there are other men in the  
world. Available, mature men who don't  
keep their emotions hidden like they're  
nuclear codes. And I met one.

LIZA CROSSES OVER WITH MATT.

LIZA

Guess who I found lost in the hallway?

MARY SHOOTS LIZA A LOOK, THEN MAKES A DECISION.

MARY

(FOR PETER'S BENEFIT) Sweetheart,  
coming to visit me at work?

MARY THROWS HER ARMS AROUND A CONFUSED MATT.

MARY (CONT'D)

(IN MATT'S EAR) Just go with it.

MATT SWOOPS IN FOR A BIG LONG KISS. LIZA IS AGOG.

MARY (CONT'D)

Peter, this is my new boyfriend, Mat...  
thew. Matthew.

MATT SHAKES PETER'S HAND, GALLANTLY.

MATT

Pleasure to meet you, Sir. (NOTICING)  
Initials on the cuffs. Nice.

PETER

Oh come on, Mary. He's a zygote.

MARY

Oh, so you can date twenty-year-olds  
and I can't?

PETER

Of course you can. In fact, bravo.  
But there's no way you can expect me to  
believe that this kid is the mature,  
available man you've been looking for.

MATT

Excuse me, but I'm into this woman.  
She's beautiful. She's smart. And  
she's carrying my baby!

BEAT. PETER STARTS LAUGHING HYSTERICALLY.

MARY

What's so funny?!

PETER

Wait, he's serious? I thought you were doing a bit.

MATT

Hey, you treat her with some respect! Just because your picture's on the wall doesn't mean we have to put up with this crap.

MATT TAKES A STEP TOWARDS PETER.

MARY

LIZA

No, let's please not...

This is fantastic.

PETER

(CHUCKLING) What... am I supposed to break out my Krav Maga?

MATT

I don't care! I'll fight him, too!

MARY REALIZES THIS IS OUT OF CONTROL, GETS IN BETWEEN THEM.

MARY

Matt, Peter... stop. Stop!

MARY PULLS PETER ASIDE.

MARY (CONT'D)

What are you doing? There's no reason you should even care.

FOR THE FIRST TIME, PETER'S FACADE DROPS.

PETER

Mary, I know I've screwed up a lot with you. But I've always cared.

PETER EXITS. THERE'S A BEAT.

MARY

(TO LIZA) See? I told him and it  
wasn't complicated at all. Ugh...

MATT TURNS TO MARY.

MATT

Can someone clue me in?

MARY

He was my ex-boyfriend.

LIZA

And possibly her ex-boss.

MARY

Oh come on, he's not going to fire me.

LIZA

This is why I only sleep with men in a  
war zone.

LIZA CROSSES OFF. MARY TURNS TO MATT.

MATT

What? You said, "go with it."

MARY

Yes, thanks. But, why are you even  
here?

MATT

I was doing laundry and I locked myself  
out of the apartment.

MARY

Why didn't you just call?

MATT

I'm out of minutes.

MARY

What about a pay phone?

MATT

I used up all my quarters. That's why  
my clothes are slightly damp.

MARY DIGS IN HER PURSE.

MARY

Well... here's the key and I'll see you  
later. (BEAT) I have to fix things  
with my boss. Why aren't you leaving?

MATT

I could really use some quarters.

AS MARY FISHES SOME OUT, WE:

CUT TO:

ACT THREE

SCENE 16

INT. MARY'S LIVING ROOM/KITCHEN/OFFICE - LATER

MARY COMES HOME, WEIGHED DOWN WITH GROCERIES AND HER LAPTOP, TO FIND MATT, DAVIS, RYAN AND SHANE, WATCHING "THE GAME" ON THE FLAT SCREEN. MATT CROSSES TO HELP HER.

MATT

Hey, roomie, who I'm not at all romantically involved with except in certain uncomfortable situations.

MARY

Who are these people, and why have they never heard of coasters?

MATT

They're my buds. You met Davis and Ryan and this is Shane. He just got out of prison. (WHISPERS TO MARY) Not violent. Drug related. (THEN) Say hi to Mary, guys.

RYAN/DAVIS/SHANE

Hi, Mary/ Hey, the Niners are up by 4!/ She's not that old.

MARY IS SPEECHLESS.

MATT

You look upset. Is it not cool that they're here, 'cause they were helping me--

MARY

-- No, no, it's fine. I just need  
to... put these groceries away and  
maybe eat an entire sheet cake.

AS MATT'S FRIENDS WATCH, SHE STARTS TO CROSS TO THE  
KITCHEN. MATT IMMEDIATELY TRIES TO STOP HER, SAYING.

MATT

Don't go in there.

MARY

Why not?

MATT

I may have pulled on the fridge too hard.

MARY

What does that even mean?

MARY CROSSES INTO THE KITCHEN, MATT FOLLOWS.

INT. MARY'S KITCHEN - CONTINUOUS

THE FRIDGE DOOR IS OFF AND LEANING AGAINST THE COUNTER.

MARY

Are you freaking kidding me?!

MATT

It was an accident!

MARY

Well, thank god you didn't do it on  
purpose!

MATT

It's no big deal. Shane thinks he can  
reattach it. He learned lots of  
handyman skills in the joint.



MARY

Really? Can the convict fix my refrigerator, because that would just make this the best day ever!

MATT

What is your problem?

MARY

(PHUMPHERING) You... you... (FINDING IT) You. You pick me up in a bar. You call me again. You have some kind of crazy, magic, super sperm! You are like the worst one-night-stand in the history of time!

MATT

Right back at ya! You know some girls say stuff like: "Hey dude, FYI, I'm not on the pill."

MARY

And then I let you move in and boom -- you're grubbing quarters and breaking my appliances! I mean, I always get the extended warranty, but still...

MATT

"Let me" move in?! I don't need to be here! I was fine on my own! I happen to be an assistant to a semi important sous chef!

MARY

You were sleeping in a truck!

MATT

To save money for school. And don't  
put down the truck. You never saw the  
inside! I had it all nice, with a  
couch and everything!

MARY

You know what? If you like it so much  
you can just go back.

MATT

Love to!

AS MATT FOLLOWS MARY OUT OF THE KITCHEN:

MARY

I am packing up your crap!

MATT

No, I am packing up my crap!

INT. MARY'S LIVING ROOM - CONTINUOUS

MARY CROSSES THROUGH THE LIVING ROOM, MATT ON HER TAIL.

MARY

(TO RYAN) Get your feet off my  
Expedition Trunk.

HE DOES. SHE SEES DAVIS HOLDING A BAGGIE.

MARY (CONT'D)

(TO DAVIS) That is illegal!

SHE OPENS THE DOOR, TURNS ON THE LIGHT AND SEES THE OFFICE  
HAS BEEN TRANSFORMED INTO A NURSERY.

MARY (CONT'D)

Oh. My. God.

MATT

I tried to tell you... We painted it lavender... you know... cause we don't know what sex the baby is yet and pink plus blue makes lavender. Shane did the bears. I wanted to pay the guys back with something and ESPN HD is free.

MARY

Actually, it's not. It's part of the upgrade package but...

MATT

Does it look okay? I mean, we can paint it any color you want.

SHE THROWS HER ARMS AROUND HIM.

MARY

It's wonderful. Thank you.

MATT

Now might be the right time to tell you we ate the sheet cake.

MARY

That's okay. I have another hidden underneath the lean cuisines for emergencies.

MATT

Nah. Not so much.

BEAT. AS MATT STARTS TO PULL AWAY:

MATT (CONT'D)

So, I'll get my stuff together and--

MARY

No, you can't. I mean, please don't.  
I really need... what you bring to...  
my apartment.

MATT

You mean I can stay?

MARY

Well, you might keep the truck just as a  
nice, you know, office space, but sure.

MATT

Okay.

THEY HUG, THEN CROSS BACK INTO THE LIVING ROOM, RYAN AND  
DAVIS ARE PACKING UP THEIR THINGS.

MARY

Where are you guys going? Never mind  
that blow up. Hormones.

RYAN AND DAVIS LOOK AT MATT.

MATT

It's all good.

MARY SITS ON THE COUCH, TURNS THE TELEVISION BACK ON.  
DAVIS AND RYAN SIT BACK DOWN. MARY PICKS UP SOMETHING.

MARY

Were you using my grandmother's urn as  
a water pipe?

DAVIS NODS YES.

MARY (CONT'D)

Uncool, dude.

CUT TO:

ACT THREE

TAG

INT. MARY'S BEDROOM/MATT'S BEDROOM - LATER

MARY LIES IN BED, IN THE DARK IN HER BEDROOM. MATT IS IN HIS SLEEPING BAG ON THE FLOOR OF THE NURSERY. THEY TALK TO EACH OTHER FROM THEIR RESPECTIVE ROOMS.

MATT

I just want to say... I know this is weird, but I'm really glad I met you.

MARY

Yeah. Me, too. (THEN) Is the floor too hard?

MATT

Nah.

BEAT.

MATT (CONT'D)

You know your ex boyfriend boss that I nearly hit at the office?

MARY

Yeah?

MATT

Does he ever, like hire personal chefs?  
Cooking for Bono would be awesome.

OFF MARY'S LOOK, WE:

FADE OUT: