

# **AWKWARD SITUATIONS FOR MEN**

“Pilot”

Written by

Jackie Filgo & Jeff Filgo and Danny Wallace

Based on the book “Awkward Situations for Men” by Danny Wallace

Warner Bros Television  
Heyday Films

Network Draft  
December 17, 2009

ACT ONE

SCENE A

FADE IN:

EXT. DOWNTOWN SAN FRANCISCO - MORNING (DAY 1)  
(Danny, Meg, Bob, Baseball Cap Guy)

DANNY AND MEG WALLACE JOSTLE ALONG THE SIDEWALK. MEG, EARLY THIRTIES, IS PRETTY, DYNAMIC, AND A LITTLE KLUTZY IN HER HIGH HEELS. SHE WEARS A SKIRT AND BLOUSE, CARRIES A BRIEFCASE AND SWEATER. DANNY LOOKS AROUND IN WONDER.

DANNY

Look at all the Americans. A sea of  
baseball caps. Look at that guy --  
he's wearing a suit and a baseball  
cap. Only in America.

THE BASEBALL CAP GUY NODS TO THEM AS HE PASSES.

BASEBALL CAP GUY

Goedenmorgen.

DANNY

And Belgium. Only in America and  
Belgium.

MEG

First day of work. I'm nervous.

DANNY

Well, you should be. There'll be  
conference rooms and cubicles and you  
have to dial nine to get out. It's  
terrifying.

MEG

You're very sweet to walk me. I know you have a column to write.

DANNY

Already done. It's lady based.

MEG

Oh. The landlord.

DANNY

It seemed noteworthy.

FLASHBACK: INT. DANNY AND MEG'S APARTMENT - DAY  
(Danny, Meg, Mrs. Capazzo)

DANNY AND MEG STAND JUST INSIDE THE ENTRANCE, BAGGAGE ALL AROUND THEM. MRS. CAPAZZO, A WARM MIDDLE-AGED WOMAN, HOLDS THEIR NEW KEYS.

MRS. CAPAZZO

May you have many happy years here.

SHE GIVES MEG A DOUBLE KISS -- ONE ON EACH CHEEK. SHE TURNS TO GIVE DANNY ONE, TOO, BUT HE GOES THE WRONG WAY AND GETS HER FULL ON THE LIPS. MRS. CAPAZZO GLARES AT DANNY.

DANNY

Oh. I just kissed you on your lips.

MRS. CAPAZZO

Yes, you did. In front of your wife.

DANNY

Yes. (THEN) Should we have another go?

AS MRS. CAPAZZO GRIMLY REASSESES DANNY, MEG QUIETLY REACHES OUT AND PRIES THE KEYS OUT OF HER HAND.

EXT. DOWNTOWN SAN FRANCISCO - CONTINUOUS

DANNY AND MEG STILL WALKING.

DANNY

Not even two hours in the country.

MEG

That wasn't your fault, you're usually great at first impressions.

MEG SUDDENLY SLOWS.

MEG (CONT'D)

Oh crap, it's Bob.

DANNY

Bob the boss? Boss Bob? Bob the ex-boyfriend Boss Bob?

WE SEE BOB RANDALL A HALF A BLOCK AWAY IN FRONT OF SMOOTHIE FACE HEADQUARTERS. BOB IS IN HIS FORTIES AND IS IMPECCABLY DRESSED. HE'S TRYING HIS BEST TO LOOK IMPOSING, BUT THERE ARE GLIMMERS OF INSECURITY.

MEG

I was prepared to deal with him on my own, I didn't know you'd be here, too.  
(THEN) Be nice.

DANNY

Why wouldn't I be nice? (OFF HER LOOK) Who you dated in the distant past is of no concern to me. We're married. I have papers. I believe in the eyes of god, I own you.

MEG LAUGHS.

MEG

Good. Because if things are strange between you guys, it's just going to make things harder for me at the office and I really, really want this to work. So please, be friendly.

DANNY

I'm great at first impressions.

MEG

Oh my god, are you kidding, you're the worst.

DANNY

What, but you said --

AND BOB'S UPON THEM.

BOB

Meg Miller!

MEG

It's Wallace now.

BOB GIVES DANNY THE BILL CLINTON TWO-HANDED HANDSHAKE/ARM GRASP AND STEPS IN CLOSE JUST LIKE THEY TAUGHT HIM AT THE MANAGEMENT SEMINAR.

BOB

And you must be Danny. What a pleasure. And I mean that. Spent a lot of time in Britain, I've seen you on TV and read your columns. And I mean that. I don't want you to think I don't mean that.

DANNY

I feel like you really mean that.

BOB

Damn right I do.

DANNY

Well, let me say that I have enjoyed Smoothie Face smoothies on two continents now and they are always very expensive. Well done.

BOB

Thank you, we work hard on that. I was worried it would be awkward between us given the Meg connection, but you are just knocking my socks off. We should be pals. Tell you what, give me your phone.

BOB TAKES DANNY'S PHONE AND STARTS PUNCHING NUMBERS.

BOB (CONT'D)

Now I'm going to call my phone with your phone so we have each other's numbers. Do you understand what's happening here, Danny?

DANNY

I think so.

BOB

Meg, your thoughts?

MEG

I'm...delighted.

BOB'S PHONE RINGS; THE RINGTONE IS THE SMOOTHIE FACE JINGLE:  
"SMOOTHIE FACE, YOU'VE GOT THE CUTEST LITTLE SMOOTHIE FACE."

BOB

Now you're in. You're in with me.

Anything you need, call me. Thoughts

you have, I want to hear them

personally, because that's what I do,

I take a personal interest. You're

part of the Smoothie Face family, too.

In fact, I want you to have this.

BOB GIVES DANNY A 'SMOOTHIE FACE' BASEBALL CAP.

DANNY

(PUTS IT ON) Look at me, I am an

American gentleman! "Hold the mayo!"

BOB

Hilarious. Sometimes we do hold the

mayo. This is the start of something,

Danny. Remember this.

DANNY'S SMITTEN WITH THIS GUY.

DANNY

I will. I mean that.

BOB

No, I'm the one who means stuff. Meg!

Walk with me.

MEG GIVES DANNY A THUMBS UP AS SHE AND BOB HEAD INSIDE.

CUT TO:

ACT ONE

SCENE B

INT. THE COCKY SAILOR - DAY (DAY 1)

(Danny, Will, Brian, Customer)

DANNY AND WILL MACDONALD SIT AT A TABLE HAVING A POT OF TEA. WILL IS AROUND DANNY'S AGE, AMERICAN, AND CHARISMATIC. BRIAN, A BEARDED BRITISH BARKEEP WITH A BOOMING VOICE AND A DRAMATIC AIR, WIPES DOWN THE BAR BEHIND THEM. A CUSTOMER DRINKS AN EARLY PINT AT THE BAR.

DANNY

I think Bob is the best American I've ever met.

WILL

I thought I was the best American you ever met.

DANNY

You were the first American I ever met. You set the bar that every American since has leapt over. The thing is, he's so friendly.

WILL'S PHONE RINGS. HE ANSWERS.

WILL

(INTO PHONE) Hello? Oh, Barry, yeah

(LOUDLY FOR BRIAN'S BENEFIT) I am in Egypt.

BRIAN IMMEDIATELY BEGINS MAKING ARABIC MARKET NOISES AND URGES THE CUSTOMER TO JOIN IN. THEY YELL AT EACH OTHER IN MOCK ARABIC.

WILL (CONT'D)

(INTO PHONE) Hang on, let me find a quiet spot.



WILL MOTIONS FOR BRIAN TO SHUT IT DOWN. HE DOES.

WILL (CONT'D)

Can you hear me now? No, you didn't wake me. The local time? Uh, Egypt is timeless, my friend. Yes, I will use that in the article.

THE PHONE RINGS IN THE BAR. BRIAN PICKS IT UP.

BRIAN

(INTO PHONE) Cocky Sailor! San Francisco's number one British pub!

WILL

(INTO PHONE) Okay, gotta go, bye Barry. (HANGS UP; TO DANNY) I'm on assignment in Egypt.

DANNY

How can you be a travel writer if you refuse to travel?

WILL

I'm gaming the system. I don't need to go to Egypt to write about it, I just Google it. Then I take the money they gave me to go to Egypt and I buy stuff I want.

DANNY

Like what?

WILL

Bonsai trees.

DANNY

Not really.

WILL

Could be.

DANNY

But it's not.

WILL

So this Bob, why do you think he wants to be your friend? What'd he say exactly?

DANNY

He said he wants to be pals.

WILL

Pals? What's that supposed to mean?

DANNY

It seemed quite explicit.

WILL

Nothing is ever explicit. There's subtext, irony, implications.

DANNY

Well, he quite explicitly adored me. He gave me this. (PUTS ON NEW CAP)  
"Hold the mayo!"

WILL

That does not suit you.

DANNY

No, it doesn't. (TAKES IT OFF) But  
the point is, the man gave me a hat.

WILL

He's coming on too strong. Guy sounds  
like a douche.

DANNY

What is that word? I've been hearing  
it since I got here. Even been called  
it a couple of times.

WILL

(SMILES) You have?

DANNY

Yeah, what's it mean?

WILL

Uh, well, it's kind of like...rascal.

DANNY

(PLEASED) Really?

WILL

Yeah.

DANNY

Well. I guess that makes me quite the  
douche.

WILL

You said it.

CUT TO:

ACT ONE

SCENE C

INT. MEG'S OUTER OFFICE/INT. MEG'S OFFICE - DAY (DAY 1)  
(Bob, Meg, Kevin)

BOB SHOWS MEG INTO HER NEW OFFICE SUITE. SHE NOW CARRIES A CUP OF COFFEE.

BOB

This is your assistant, Kevin.

(CHUCKLES) Let's hope Kevin acts in a more professional manner than you did when you were my assistant.

MEG

(LAUGHS NERVOUSLY) Nooo-kay.

BOB

What? I didn't say anything about our...affaire de coeur.

KEVIN

Everybody already knows, anyway.

MEG

Well, that was four years ago. I had some self esteem issues and made some bad choices.

BOB

Had to transfer to the London office just to get over me.

MEG

No, I transferred to advance my career.

(MORE)

MEG (CONT'D)

And it worked, because now I'm back  
here with a promotion and an assistant  
and an office with a door that I'm  
going to walk through to end this  
conversation.

INT. MEG'S OFFICE - CONTINUOUS

MEG ESCAPES INTO HER OFFICE. PLEASED, SHE SURVEYS HER NEW  
DOMAIN AND SITS DOWN IN HER DESK CHAIR, HITS THE INTERCOM.

MEG

Kevin, can you get me the figures for  
the Western district?

FEELING LIKE A BIG SHOT, SHE LEANS BACK IN THE CHAIR TO SWING  
HER FEET ONTO THE DESK. WE HEAR A CRACK AND THE CHAIR  
RECLINES, SENDING HER ASS OVER TEAKETTLE ONTO THE FLOOR. SHE  
RE-EMERGES WITH COFFEE ALL OVER THE FRONT OF HER BLOUSE.

MEG (CONT'D)

Crap! Oh crap crap!

MEG SPOTS HER SWEATER, GRABS IT AND PULLS IT CLOSE TO HER.  
SHE TAKES HER DIRTY BLOUSE OFF. JUST AS SHE IS WEARING ONLY  
A BRA AND A SKIRT, KEVIN ENTERS. THEY STARE AT EACH OTHER.

KEVIN

I'm not prepared to do this.

MEG

Wait, Kevin, no --

KEVIN

Don't bully me.

AS KEVIN EXITS, MEG SEES BOB WATCHING FROM THE HALLWAY; HE'S  
SEEN THE WHOLE THING. HE SHAKES HIS HEAD AND CONTINUES ON.  
MEG SIGHS AND SITS BACK IN HER CHAIR. WHEN SHE LEANS BACK,  
WE HEAR A CRACK AND SHE FALLS OVER AGAIN.

CUT TO:

ACT ONESCENE DINT. TAXI/EXT. SIDEWALK CAFE - DAY (DAY 1)

(Danny, Will, Bob, Policeman)

DANNY AND WILL SIT IN THE BACK OF A CAB, STUCK IN TRAFFIC. DANNY LOOKS AROUND AT THE PEOPLE OUTSIDE, SEES A POLICEMAN ON THE SIDEWALK.

DANNY

Oh, there's an American policeman. A cop. Gonna knuckle down on a knucklehead. He could shoot us right now if he wanted to. Probably be a lot of paperwork, though. Mayor'd be on his ass. Maybe he's undercover.

WILL

It's an unusual disguise for a policeman, the police uniform.

DANNY

Maybe it's a double bluff.

THE POLICEMAN MOVES OUT OF THE WAY REVEALING BOB, WHO SITS DRINKING COFFEE AND READING A NEWSPAPER AT A SIDEWALK CAFE.

DANNY (CONT'D)

Hey, there he is! It's Bob!

WILL

That's your favorite American?

DANNY

He makes me feel good. Oh, this'll be brilliant!

(MORE)

DANNY (CONT'D)

I'll call him on his cell phone but he won't know I'm looking at him. And I'll say, "How's the coffee?" And he'll say, "How'd you know I have coffee?" And then I'll say, "Hey, nice tie." And he'll be like, "How'd you know what I'm wearing?" And I'll say, "Because I can see you," and we'll have a chuckle, and then we'll be even better friends. How funny will that be?

WILL

I don't know. Maybe you're not explaining it right.

DANNY

No, I'm doing it. Meg asked me to do one thing to help her, and that's be friendly with Bob, the world's most marvelous American.

DANNY, CHUCKLING TO HIMSELF, DIALS BOB. FAINTLY, WE HEAR BOB'S SMOOTHIE FACE JINGLE RINGTONE.

DANNY (CONT'D)

(TO TAXI DRIVER) This is gonna be fantastic.

THE CABBIE DOESN'T CARE. DANNY AND WILL WATCH BOB PICK UP HIS PHONE, LOOK AT WHO'S CALLING HIM, AND JUST PUT IT BACK DOWN. DANNY AND WILL GASP AS THEIR CAB MOVES OFF. DANNY STILL HOLDS HIS PHONE TO HIS EAR.

DANNY (CONT'D)

I've been dismissed.

WILL

You've been rebuffed.

DANNY

I've been dismissed and rebuffed!

THROUGH THE ABOVE WE'VE HEARD BOB'S OUTGOING MESSAGE DRONING ON: "YOU'VE REACHED BOB RANDALL AND I'M UNABLE TO TAKE YOUR CALL. FOR INQUIRIES ABOUT SMOOTHIE FACE..."

DANNY (CONT'D)

I can still make this work! I'm going to leave a message!

WILL

I would not leave a message.

BEEP. IT'S TOO LATE.

DANNY

Heeeey, Bob! Bobert. Guess who this is? It's Danny Wallace. And I've been watching you. Relaxing quietly with your coffee and your newspaper. Yes, I know what you're doing...and what you're wearing...but you don't know what I'm doing or what I'm wearing... while I watch you...

(FORCES A LAUGH) Bye now.

DANNY HANGS UP.

DANNY (CONT'D)

(UNSURE) I think that was very funny.



WILL

That wasn't funny. That was sinister.

DANNY

Well, it's a fine line. Often funny things are sinister.

WILL

Are they?

DANNY

Not often.

WILL

How do you know this guy again?

DANNY

He used to date my wife and now he's her boss. (THEN) We probably don't need to mention this to Meg.

WILL

Might be fun.

DANNY

No, I don't think so.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE E

FADE IN:

INT. DANNY & MEG'S APARTMENT - LATER (DAY 1)  
(Will, Danny, Martha, Abe, Meg)

DANNY AND WILL ENTER. IT'S A NICE, SMALL ONE BEDROOM PLACE.

WILL

You're gonna have to tell Meg about that message. Honesty is very important.

DANNY

Yes. And how are the pyramids, by the way?

WILL

It's just that I love Meg and, more than that, I love you guys together. And if she ever leaves you I don't know what I'd do. Well, I do. I'd make love to her constantly.

DANNY

That might be uncomfortable for me.

WILL

In this scenario, you'd be dead.

MEG ENTERS FROM THE BEDROOM WITH HER PARENTS, ABE AND MARTHA MILLER. THEY ARE A MIDDLE CLASS COUPLE IN THEIR SIXTIES. MARTHA AND ABE ARE ECSTATIC TO SEE DANNY.

MARTHA

Oh, I thought I heard him!

ABE

There he is, the man who saved our  
daughter!

MEG ROLLS HER EYES AND KISSES WILL HELLO AS MARTHA AND ABE  
HUG DANNY. THROUGH THE FOLLOWING, WILL HEADS INTO THE  
KITCHEN AND METHODICALLY GOES THROUGH THE REFRIGERATOR, THE  
PANTRY, ALL THE DRAWERS, ETC.

DANNY

How has your day been? I had a cup of  
tea and saw a policeman.

MARTHA LAUGHS LIKE DANNY TOLD A JOKE.

MARTHA

Oh, what a storyteller!

ABE

What pictures you paint!

MARTHA

(TO MEG) Think of it. He chose you.

MEG

Well, he didn't do so badly either.

MARTHA

You have your father's arrogance.

ABE

We were just so worried about our  
girl. All those oddballs she dated.

(TO MARTHA) Remember the defrocked  
priest?

MEG

He wasn't "defrocked." He just...  
stopped going to work.

ABE

(SHAKES HIS HEAD) And the magicians?

DANNY

You dated more than one magician?

MEG

They're showmen, it's exhilarating.

ABE

Horrible people. Always pulling things out of your ear. I don't like being surprised.

MARTHA

(TO DANNY) But now we have you. Oh, I have the funniest story, you'll probably use this in a column. (TO MEG) We were baby sitting your sister Shawna's baby.

ABE

Our handsome grandson. He slept in our room last night --

MARTHA

And every time we laid down to go to sleep he started jabbering, "Nyup, nyup, nyup."

ABE

But when we sat up he would stop. So we would lie back down again, and --

MARTHA

Nyup, nyup, nyup.

ABE

Nyup, nyup, nyup.

MARTHA

Nyup, nyup, nyup, all night long!

DANNY

Wow. That baby sounds like a douche.

A HORRIFIED SILENCE AS MARTHA, ABE, MEG STARE AT DANNY.  
WILL'S HEAD EMERGES FROM THE FRIDGE LOOKING PLEASED.  
SUDDENLY, MARTHA AND ABE LAUGH UPROARIOUSLY.

ABE

What did I tell you, he paints a  
picture!

MARTHA

The English make everything sound  
elegant.

ABE

It's like having Prince Charles in the  
family!

CUT TO:

ACT TWOSCENE E

INT. DANNY AND MEG'S APARTMENT - LATER (DAY 1)  
(Will, Danny, Meg)

DANNY, MEG, AND WILL EAT CHINESE FOOD OFF THE COFFEE TABLE IN FRONT OF THE TV.

MEG

So Danny, I talked to Bob.

DANNY

(WARY) Oh. Was he...upset?

MEG

(WARY) Why would he be upset? What did you hear?

DANNY

Nothing, what did you hear?

MEG

Nothing.

DANNY

Right. There's literally no reason why he would've been upset after lunch today.

MEG

Okay. Well, he's throwing me a "Welcome Back to the USA" party tomorrow night, so we have to go.

SHE HANDS DANNY AN INVITATION, THEN LEANS IN TO GET SOME MORE FOOD. BEHIND HER, DANNY LOOKS AT WILL AND, WORRIED, POINTS TO THE INVITATION. WILL MOUTHS, "TELL HER." MEG LEANS BACK AGAIN.

DANNY

So Meg, about me and Bob --

MEG

Yes, thank you for being so great with him this morning. Because the rest of my day did not go well at all.

DANNY

Oh no, what happened?

MEG HESITATES. HOW TO TELL THE STORY?

MEG

...I got attacked by my desk chair.

WILL

I'm sorry, did you say a chair?

MEG

It's complicated.

WILL

Was it a monster chair?

MEG

(TO DANNY) The thing is, I'm trying really hard to look like somebody who deserves this promotion and...

Anyway, at least one thing I don't have to worry about is you and Bob.

WILL

Did you hear that, Danny? You and Bob is the one thing she's not worried about.

DANNY

I heard it, thank you.

MEG

So this party. It's going to be a lot of corporate types, and they're all my co-workers so they'll be judging me...and judging you, so...you know all those funny things you do that I love and that make you who you are? Those are the things you shouldn't do.

DANNY

(DEFENSIVE) What? What things exactly?

MEG

Well, you're...eccentric.

WILL

She's saying you're odd.

MEG

He's not odd.

DANNY

I'm not odd.

MEG

You're a little odd. And in England they celebrate that. But here...

WILL

We beat it out of you in grade school with dodgeball.



DANNY

Give me one example of my so called  
"oddnness."

WILL

I got one.

DANNY

No! The question is for Meg!

MEG

Today you called a baby a douche. In  
that area.

DANNY

He seemed like a rascal to me.

MEG

A rascal? That's not what that means!

DANNY

What? That's what Will told me!

THEY GLARE AT WILL.

WILL

I never thought it would pay off so  
beautifully. (THEN) Is there any  
more kung pao?

CUT TO:

ACT TWOSCENE H

INT. MEG'S OUTER OFFICE/INT. MEG'S OFFICE - MORNING (DAY 2)  
(Meg, Kevin, Co-worker (Extra))

AS MEG (IN A VERY PRIM, HIGH COLLARED BLOUSE) ENTERS HER OUTER OFFICE, KEVIN AND A CO-WORKER ABRUPTLY STOP TALKING AND LOOK AT HER. SHE PRETENDS NOT TO NOTICE AND ENTERS HER OFFICE.

INT. MEG'S OFFICE - CONTINUOUS

SHE CLOSES THE DOOR BEHIND HER AND SIGHS.

MEG

(TO HERSELF) Okay. Face the fear.

SHE PLACES HER HANDS ABOVE HER HEAD IN A YOGA STRETCH AND BRINGS THEM SLOWLY DOWN TO HER SIDES AS SHE EXHALES. AS SHE DOES SO SHE DOES NOT NOTICE THAT A BUTTON ON HER BLOUSE HAS POPPED OPEN, PRODUCING A GAP THAT REVEALS HER BRA. MEG PRESSES THE INTERCOM BUTTON.

MEG (CONT'D)

Kevin, come in here a moment, please.

KEVIN TIMIDLY ENTERS. MEG MOTIONS HIM TO A CHAIR NEXT TO HER DESK.

MEG (CONT'D)

I'd like to have a word with you about  
what happened yesterday.

SHE STARTS TO SIT IN HER DESK CHAIR, BUT REMEMBERING WHAT HAPPENED YESTERDAY THINKS BETTER OF IT AND RELUCTANTLY PERCHES ON THE EDGE OF HER DESK RATHER CLOSE TO KEVIN.

MEG (CONT'D)

When I revealed...parts of myself to  
you, that was not okay. Even though  
it was an accident. That's what I  
want to get across here. There was no  
intent.

KEVIN

(GLANCES AT THE BLOUSE GAP) I don't know, I'm getting a lot of mixed messages from you.

MEG LEANS FORWARD TO MAKE HER POINT, WHICH CAUSES THE GAP IN HER BLOUSE TO WIDEN AND REVEAL A GREAT DEAL OF MEG TO KEVIN.

MEG

There's no mixed message. I'm being as clear as I can be.

KEVIN

I see that.

MEG

Good. I'll be in here if you need anything.

KEVIN

I don't, I won't, no thank you.

KEVIN SCUTTLES OUT OF THE OFFICE. MEG LOOKS PLEASED FOR A MOMENT, THEN CATCHES SIGHT OF HERSELF IN THE MIRROR AND SEES THE GAP IN HER BLOUSE. SHE SIGHS, THEN PRESSES THE INTERCOM BUTTON.

MEG

Kevin, can you come back in here?

KEVIN (O.S.)

(THROUGH INTERCOM) No.

CUT TO:

ACT TWO

SCENE J

INT. THE COCKY SAILOR - DAY (DAY 2)  
(Danny, Will, Brian, Bob (O.S.))

DANNY AND WILL TALK OVER A PINT. BRIAN IS NEARBY.

DANNY

This party's going to be a nightmare.

WILL

Yep. "Bob, you remember Danny." "Of course, he left me a creepy and ominous message yesterday." "He did what? Danny, I don't love you anymore. Where's Will?"

DANNY

Alright, hang on. Maybe the message wasn't that bad.

WILL

Let's get an independent opinion. Brian, what would you think if a man you met once left you a voice mail saying he was staring at you from a distance and that he'd continue to do so and that he was enjoying it?

BRIAN

I'd have him immediately arrested and take great pleasure in getting another scoundrel off the streets!

DANNY

This is all Bob's fault. He led me on.

BRIAN

Ah, an American is it? A curious race. They are always so excited to see you, excited to make your acquaintance. It's a cultural imperative over here to be excited despite what they may really feel. They may despise you, but then again they may not. It's impossible to tell through the fog of their excitement. That's what makes living in this country so damned exhilarating!

WILL

Like dating a magician.

BRIAN

Don't be so stupid.

BRIAN GOES BACK TO HIS DUTIES.

DANNY

I have to make this voice mail thing go away. Meg is already stressed about work. And right now she needs a husband who's charming and successful and not in any way odd.

WILL

Then she's married to the wrong fella.

DANNY

But she can't know that!

WILL

We're going to have to break into  
Bob's house, steal his phone and  
replace it with an exact replica.

(THEN) Oh, and kill Bob.

DANNY

We could do that. (AN IDEA) Or...I  
could call Bob again, and leave a  
message for my friend Ben. "Hey, Ben,  
Danny Wallace here. Just calling to  
see if you got my funny message  
yesterday, Ben. Okay, bye Ben."

WILL

Why would you call Bob Ben?

DANNY

I'm not calling Bob Ben, I'm calling  
Ben Ben.

WILL

But you're calling Bob.

DANNY

But I want Bob to think I was calling  
Ben.

WILL

Who's Ben again?

DANNY

It doesn't matter, he's fictional.

WILL

You need to flesh this character out, there could be questions. What does Ben do for a living?

DANNY

He's a failed chiropractor.

WILL

What does his mother do?

DANNY

She makes her own mouthwash. The point is, if I leave another message on Bob's phone for Ben, Bob will think I misdialed him and was actually calling my friend Ben, thus neutralizing my original rubbish message.

WILL

That is an elegant solution.

DANNY

And if I do it now, this whole thing will be over before the party even starts.

WILL

Sir, leave your message.

DANNY PULLS OUT HIS PHONE.

DANNY

I will, sir.

HE HITS SPEED DIAL FOR BOB. IT'S RINGING...

BOB (O.S.)

Hello?

DANNY PANICS, COVERS THE PHONE.

DANNY

He picked up!

WILL

What?! That wasn't the plan!

DANNY

I know!

BOB (O.S.)

Danny, is that you?

DANNY

Bollocks!

DANNY FUMBLES WITH THE PHONE, UNSURE WHAT TO DO. HE THRUSTS IT AT WILL. WILL TAKES IT, PANICS, AND DROPS IT IN HIS PINT OF BEER. THEY LOOK AT EACH OTHER FOR A BEAT.

WILL

You owe me a beer.

FADE OUT.

END OF ACT TWO



ACT THREE

SCENE K

FADE IN:

INT. BOB'S PENTHOUSE/INT. BOB'S BEDROOM - NIGHT (DAY 2)  
(Danny, Bob, Housekeeper)

DANNY, DRESSED FOR A NIGHT OUT, APPROACHES AN ELEGANT APARTMENT DOOR AND KNOCKS. A HOUSEKEEPER ANSWERS.

DANNY

Hi. Is this the Smoothie Face party?

I'm meeting my little wife here.

HOUSEKEEPER

You're early.

SHE OPENS THE DOOR REVEALING A COMPLETELY EMPTY APARTMENT.

DANNY

Oh. Really? But it's eight o'clock.

The invitation says eight.

HOUSEKEEPER

(IGNORES HIM; SHOUTS) Mr. Randall,  
someone is very very early for the  
party that you're having later!

DANNY

But...

SHE EXITS AS DANNY ENTERS AND STANDS AWKWARDLY IN THE MIDDLE OF THE LIVING ROOM. BOB ENTERS FROM HIS BEDROOM. HE'S WEARING A ROBE AND HAS WET HAIR.

BOB

You're early.

DANNY

I'm sorry, I thought the invitation said eight. (OFF INVITATION) It does say eight. And it is eight.

BOB

It's eight for nine.

DANNY

But it doesn't say --

BOB

The nine is implied. Have you been calling me?

DANNY

What? No. Well, thing is, I make lots of phone calls, lots of different people in my phone. Ben, for example, he's in my phone. He's a chiropractor, failed. Lives with his mother who makes mouthwash. Point is, I make lots of phone calls. Let me think, did I call you? I don't, I don't, no I don't think I did. I did not call you.

BOB LOOKS AT HIS PHONE.

BOB

You called me.

DANNY

Possibly, yeah, could be.

BOB

I just wanted to hear it from you  
before I talked to Meg.

BOB EXITS. DANNY LOOKS AFTER HIM AGHAST. HE SINKS ONTO THE COUCH DEEP IN THOUGHT. THE HOUSEKEEPER SETS A CATERING PLATTER DOWN ON THE TABLE IN FRONT OF HIM. DANNY GOES TO TAKE A SHRIMP.

HOUSEKEEPER

Not until nine!

THE HOUSEKEEPER EXITS. DANNY THINKS A BEAT, THEN DETERMINED, HE FLIPS OPEN HIS PHONE AND PRESSES A BUTTON. BOB'S DISTINCTIVE RINGTONE WAFTS IN FROM THE OTHER ROOM.

BOB (O.S.)

Hello?

DANNY

(INTO PHONE) Ben? Is that you, Ben?

INTERCUT WITH BOB IN HIS BEDROOM.

BOB

Danny?

DANNY

Bob? This is so funny, I was actually calling my friend Ben. Ohh, I see what's been happening. I've been trying to call Ben, but kept accidentally calling you. Easy mistake, Bob, Ben, right next to each other in the list there, so it was purely an accident. And that silly message you got was meant for my friend Ben.

BOB

No it wasn't.

DANNY

Er, what? How do you know that?

BOB

Because when you left the message you called me Bob. You said, "Hey, Bob."

DANNY

Ah. Right.

BOB

And then you called me Bobert.

DANNY

Of course I did.

BOB

Anything else?

DANNY

Not at the moment, no.

BOB HANGS UP.

END INTERCUT

DANNY QUICKLY HITS ANOTHER BUTTON ON THE PHONE.

DANNY (CONT'D)

(INTO PHONE) Pick up pick up pick up.

(SIGHS) Will, where are you? I tried the Ben thing, but he's not buying it and now I look like a douche, but a proper douche, not a baby douche. I need a little help.

DANNY HANGS UP AND MOANS SOFTLY. HIS PHONE BEEPS. IT'S A TEXT FROM MEG: "BE THERE SOON."

DANNY (CONT'D)

Oh god.

RESOLVED, DANNY GETS UP AND CROSSES INTO THE HALLWAY OUTSIDE BOB'S BEDROOM DOOR. HE KNOCKS. NO ANSWER.

INT. BOB'S BEDROOM - CONTINUOUS

BOB BLOW-DRIES HIS HAIR; HE CAN'T HEAR THE DOOR.

INT. PENTHOUSE - CONTINUOUS

DANNY KNOCKS AGAIN, THEN YELLS THROUGH THE DOOR.

DANNY

Bob, it's Danny. I know we had a rocky start but I'd really just like to clear the air. Quickly.

NO ANSWER. DANNY REACHES FOR THE DOORKNOB THEN DECIDES AGAINST IT. HE FLIPS OPEN HIS PHONE AND PRESSES "BOB."

INT. BOB'S BEDROOM - CONTINUOUS

BOB'S NEARBY PHONE RINGS. STILL BLOW-DRYING, BOB DOESN'T HEAR IT.

INT. BOB'S PENTHOUSE - CONTINUOUS

IT GOES TO VOICE MAIL.

DANNY

(INTO PHONE) Heeey, Bob.

CUT TO:

ACT THREESCENE L

INT. BOB'S PENTHOUSE - LATER THAT NIGHT (DAY 2)

(Danny, Meg, Bob, Kevin, Wife #1, Wheelchair Guy, Waiter (Extra), Party Guests (Extras))

MANY GUESTS AT THE PARTY NOW. PAN AROUND TO FIND DANNY TALKING TO SOME OTHER WIVES.

WIFE #1

So what does your wife do at Smoothie  
Face?

DANNY

Meg? Glad you asked. She's Vice  
President of corporate... strategic...  
long term strategy thinking... I  
don't really know what she is and I've  
waited too long to ask. But I get a  
lot of free smoothies so she must be  
important.

DANNY SEES MEG ENTER THE PARTY. HE LOOKS AT BOB, WHO ALSO SEES MEG. BOB AND DANNY LOCK EYES THEN BOB MOVES PURPOSEFULLY TOWARD MEG. DANNY KNOWS HE HAS TO GET THERE FIRST. IT'S A RACE. DANNY MAKES HIS MOVE ACROSS THE CROWDED ROOM. BOB SLIPS ELEGANTLY AND FLUIDLY THROUGH THE CROWD, MANAGING TO GREET GUESTS AND CLINK CHAMPAGNE GLASSES. DANNY STUMBLES AS HE GOES, COLLIDING WITH A WAITER CARRYING A TRAY FULL OF FOOD.

DANNY (CONT'D)

Sorry, sorry.

HE CIRCLES PAST THE MESS AND TRIES TO MANEUVER THROUGH THE THROG.

DANNY (CONT'D)

Pardon me, 'scuse me...

HE IS ALMOST THERE WHEN HE IS INTERCEPTED BY KEVIN.

KEVIN

You're Meg's husband, right? I think  
your wife is in love with me.

DANNY

Oh. Right. Well, I highly recommend  
her. Well done.

DANNY TRIES TO MOVE ON BUT KEVIN STOPS HIM.

KEVIN

There's something going on you need to  
know about.

DANNY SIGHS; HE'S STUCK.

ANGLE ON: MEG AS BOB REACHES HER.

BOB

There's something going on you need to  
know about.

BOB PULLS MEG INTO HIS BEDROOM.

INT. BOB'S BEDROOM - CONTINUOUS

AS THEY ENTER...

MEG

Bob, is this about what happened with  
Kevin and me?

BOB

No, we've got way bigger problems than  
that. I don't like your husband.

MEG

What? Why not?

BOB

He's stalking me. Look at my phone.

BOB SHOWS MEG HIS CALL LOG -- IT READS "DANNY DANNY DANNY DANNY DANNY".

MEG

Oh my God.

INT. BOB'S PENTHOUSE - CONTINUOUS

ON DANNY AND KEVIN.

DANNY

Kevin, what you've told me is very strange, but I've just seen Meg go into the bedroom with Bob.

DANNY MOVES OFF.

KEVIN

(CALLING AFTER) Better hurry, your wife is a woman of very loose morals.

DANNY ATTEMPTS TO HEAD TOWARD BOB'S ROOM BUT HE IS BLOCKED BY ANOTHER WALL OF PARTY GUESTS. DANNY CASTS ABOUT FOR A CLEAR PATH, SEES A MAN IN A WHEELCHAIR NEARBY. HE GRABS THE HANDLES OF THE WHEELCHAIR.

DANNY

(TO MAN) Let me help you, sir.  
Coming through, wheelchair coming,  
clear the way!

THE CROWD PARTS AND DANNY MAKES HIS WAY THROUGH.

INT. BOB'S BEDROOM - CONTINUOUS

MEG TALKS TO BOB. SHE'S PERPLEXED.



MEG

I don't understand, why would he be calling you?

BOB

I think he has a crush on me. I'm a strong man, a father figure. As you well know, Meg, when people fall for me they fall hard. Listen to this message he left me not half an hour ago.

AS BOB PUSHES A BUTTON ON HIS PHONE TO PLAY DANNY'S LATEST VOICE MAIL, DANNY ARRIVES, STILL PUSHING THE WHEELCHAIR GUY.

DANNY

(TO WHEELCHAIR GUY; LIKE A TOUR GUIDE)

...And this is the bedroom.

WHEELCHAIR GUY

I thought we were going to the buffet.

DANNY

We will, we will.

THE MESSAGE BEGINS TO PLAY OVER SPEAKERPHONE. WHEN DANNY HEARS HIS VOICE ON THE PHONE HE REALIZES ALL IS LOST.

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

Heey, Bob. Danny here. I'm outside your bedroom. So what say we don't tell Meg about the phone calls.

AS THE MESSAGE PLAYS, DANNY NERVOUSLY WATCHES MEG WHO IS SURPRISED AND HORRIFIED BY WHAT SHE'S HEARING.

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

You see, Meg is a very jealous woman, very devious, and she doesn't like my male friendships -- not that I'm assuming we're friends, far from it -- not that we're not friends, one day we could be good friends, best friends. What I'm saying is I think we make a good couple -- not that I'm gay, I mean you could be gay and that'd be fine too. I'd prefer it.

MEG LOOKS AT DANNY INCREDULOUSLY. HE SHRUGS, ASHAMED.

DANNY (CONT'D)

If you were gay, I'd be delighted to be on your arm. So...uh...the point is... Meg's jealous and devious and don't trust her. These phone calls must remain our secret. Okay, bye.

A LONG HORRIBLE AWKWARD SILENCE.

WHEELCHAIR GUY

That's embarrassing.

MEG

Danny, what --

SUDDENLY BRIAN AND WILL BURST IN.

BRIAN

Danny, there you are! It's me, Ben!  
Why haven't you called me?

DANNY

Oh no.

BRIAN

You promised to call me with a funny message and you have not done so! I am very angry!

WILL

That doesn't sound like Danny. He's the nicest, least odd fellow I know. Hey, I bet Danny accidentally called somebody else!

MEG

Will, Brian...no.

WILL

(LOOKS TO DANNY) But Danny --

DANNY

No.

BOB

Danny, let me be as clear as I can: you're weird and I want you to stop calling me.

DANNY

Done. And thank you for your honesty. Perhaps if you had been as honest in the beginning, we wouldn't be in this situation.

MEG

Danny.

DANNY

Wait, I might actually have a point here. He misled me. (TO BOB) You said you wanted to be friends and that was a lie and that's not nice.

BRIAN

Ha, the American is on the ropes!

BOB

(TAKEN ABACK) Danny, that's what people do. It's just good manners.

DANNY

Well, that's not how I'm going to live my life. I mean what I say and I say what I mean. So good night. (THEN)  
And thank you for a lovely party.

INT. BOB'S PENTHOUSE - MOMENTS LATER

AS DANNY LEADS MEG OUT AND CLUMSILY DROPS THE WHEELCHAIR GUY OFF AT THE BUFFET...

DANNY

(TO MEG) Sorry about all that.

MEG

(SIGHS) Well, in a weird way it actually helped. Bob didn't even care that I've been exposing myself to my assistant. (THEN) Oh, I've been exposing myself to my assistant.

DANNY

I know. I don't mind.

MEG

Why didn't you just tell me about  
(POINTS TO BEDROOM) all that?

DANNY

Why didn't you just tell me about  
(GESTURES AT MEG) all that?

A BEAT AS THEY CONSIDER THE QUESTION, THEN THEY BOTH NOD.

DANNY (CONT'D)

MEG

Yeah.

Got it.

AT THAT MOMENT BRIAN AND WILL RUSH PAST. BRIAN CARRIES A  
LARGE CATERING TRAY.

BRIAN

I've got the shrimp!

DANNY AND MEG EXIT BEHIND THEM.

FADE OUT.

END OF ACT THREE

TAG

FADE IN:

INT. DANNY & MEG'S BEDROOM - LATER THAT NIGHT (DAY 2)  
(Danny, Meg, Bob (O.S.))

DANNY, DRESSED FOR BED, IS ON THE PHONE.

DANNY

No, I can't come out. Anyway, where  
are you?

INT. THE COCKY SAILOR - CONTINUOUS  
(Will, Brian)

WILL'S ON HIS CELL AT THE BAR. THE PLACE IS PACKED.

WILL

Well, technically, I'm in Mexico.

BRIAN HEARS THE WORD 'MEXICO' AND IMMEDIATELY TURNS ON  
MARIACHI MUSIC. EVERYONE JOINS IN AND DROWNS OUT WILL.

INT. DANNY & MEG'S APARTMENT - CONTINUOUS

DANNY HANGS UP AS MEG ENTERS, ALSO DRESSED FOR BED.

MEG

Okay, so you were going to call Bob  
and he didn't know you could see him  
and you were going to be like, "How's  
the newspaper, Bob?"

DANNY

Yes!

MEG

That would have been hilarious.

DANNY

I know!

MEG

Where's the alarm clock?

DANNY

Still packed. Use this.

HE HANDS HER HIS PHONE. SHE PROGRAMS THE ALARM ON HIS PHONE.

DANNY (CONT'D)

You're sure I haven't botched things  
for you at work.

MEG

Well, things were already pretty  
botched.

DANNY

Ah yes, the nudity.

MEG

(SAD) They call me The Flash now.

DANNY

Not ideal, is it. Well, tomorrow's a  
new day, fresh start and all that.

THEY KISS GOOD NIGHT, MEG SETS DANNY'S PHONE ON THE BEDSIDE  
TABLE AND IT'S LIGHTS OUT. A BEAT.

BOB (O.S.)

Hello? Danny? Danny!

LIGHTS ON. MEG DROPS THE PHONE IN HER GLASS OF WATER.

DANNY

You douche.

FADE OUT.

END OF SHOW