

THE MAN OF YOUR DREAMS

"Pilot"

Written by

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FADE IN:

1

INT. CICERO'S - NIGHT
(LARRY, BLONDE, CATHERINE)

1

WELCOME TO CICERO'S, AN UPSCALE BAR/RESTAURANT IN THE YOUNG-PROFESSIONAL AND TRENDY LINCOLN PARK DISTRICT OF CHICAGO. LARRY HARPER, 6'4", RIDICULOUSLY ATTRACTIVE, MID-THIRTIES. WOMEN WANT HIM, GUYS WANT TO BE HIM AND WOMEN WANT HIM. HE SLIDES A MARTINI ACROSS THE BAR TO A BEAUTIFUL BLONDE AND CONTINUES HIS CONVERSATION.

LARRY

You're wasting your time with this
guy.

BLONDE

How do you know?

LARRY

You said he can't kiss.

BLONDE

I'll teach him.

LARRY

Teach him? You do that. Draw up a couple of diagrams on how to kiss a woman properly. That's sexy. He'll study hard and a year and half from now he'll have the five basics: "Peck," "Peck/hug," "I Have Water In My Ear," "The Gone With The Wind," and "I think I swallowed your tongue."

BLONDE

(LOVING IT) How many kisses do you
have?

LARRY

I have eighty-seven.

THIS CHICK IS TOAST. SHE SMILES.

BLONDE

What time do you get off?

LARRY

What did you have in mind?

BLONDE

Eighty-eight and eighty-nine.

LARRY

(DOWN THE BAR) LAST CALL!!!

A PATRON DOWN THE BAR LOOKS AT HIS WATCH. THE WOMAN SMILES AGAIN AND PULLS OUT HER CELLPHONE.

BLONDE

I just have to call this woman I work with.

LARRY

Maybe she'd like to come with.

BLONDE

(PHONE TO EAR) You would know better than I would.

LARRY

How's that?

BLONDE

(ICE COLD) You've been living with her for the past year.

THE BLOOD RUNS FROM LARRY'S FACE AS A CELLPHONE RINGS A FEW FEET AWAY.

LARRY LOOKS UP TO SEE HIS LIVE-IN GIRLFRIEND, CATHERINE, STANDING WITH HER CELLPHONE IN HER HAND AND TEARS IN HER EYES. LARRY'S FACE FILLS WITH THE HISTORY OF THEIR RELATIONSHIP AND A TREMENDOUS AMOUNT OF GUILT.

LARRY

Catherine...

AN EMOTIONAL CATHERINE MOVES THROUGH THE CROWD TOWARD THE DOOR. THE BLONDE SMILES AT LARRY.

BLONDE

You're busted.

2 LARRY MOVES OUT FROM BEHIND THE BAR. 2

BY THE DOOR -

CATHERINE PUSHES THROUGH THE CROWD. LARRY REACHES HER.

LARRY

Let me explain.

CATHERINE

No, Larry. Let me explain. I want you out of our apartment by morning. I have invested far too much time and energy in you. (THEN) What is wrong with you? (THEN) Did I do something to deserve this?

LARRY

(HONEST AND REVEALING) No.

CATHERINE

(SOFTENING) Do you know what my favorite thing was about you?

LARRY

I want to say my hair.

CATHERINE

(ALMOST SMILING) Close. You have
this enormous hole inside you.

THAT'S DIFFERENT. LARRY LISTENS.

CATHERINE (CONT'D)

I thought if I could fill it you'd be
perfect, but I can't. There aren't
enough women in Chicago to fill that
hole. That's something you're going
to have to do for yourself, Larry
Harper. Because if you don't, you'll
wake up one day, you'll be fifty and
you'll still be trying to find your
purpose in life in the eyes of some
twenty-two-year-old girl.

A BEAT.

LARRY

(DEEPLY INTROSPECTIVE) That stuff you
said about me having a hole? That's
hard to hear. (MAKING LIGHT) But I
didn't mind the end with the "twenty-
two-year-old-girl."

CATHERINE SLAPS LARRY IN THE FACE.

LARRY (CONT'D)

And then, not a fan of the slapping of
the face.

CATHERINE

Everything out. Leave the key.

CATHERINE EXITS. TIGHT ON LARRY AS HER WORDS STAY WITH HIM.

2 INT. LIZA'S TOWNHOUSE - KITCHEN - THE FOLLOWING NIGHT 2
(MAIA, MELINDA, LIZA)

MELINDA DRAMER LEANS AGAINST THE KITCHEN SINK TALKING TO LARRY'S SISTER, LIZA SIMMS AND HER WELL-ADJUSTED-FIFTEEN-YEAR-OLD-DAUGHTER MAIA.

MAIA

His girlfriend threw him out.

MELINDA

Liza, I didn't even know you had a brother.

LIZA

Yeah, Larry and I were really close when we were kids, but then we grew up and I became a wife and mother and my brother apparently became his penis.

MAIA

Nice, mom. (TO MELINDA) My Uncle sleeps around a lot.

MELINDA

Not a deal breaker. If he's rich.

MAIA

He's living in our guest room.

LIZA

And infidelity is never okay.

LIZA CROSSES WITH HER CASSEROLE TOWARD THE OPEN KITCHEN DOORS. MELINDA AND MAIA FOLLOW AND WE HEAD INTO-

3

INT. DINING/LIVING ROOM - CONTINUOUS

3

LIZA, MELINDA AND MAIA ENTER.

MELINDA

I'm not saying if a man cheated on me it would be "okay", Liza. I'm just saying, as a woman, I'd be open to working through the issues if he bought me something shiny.

LIZA SETS HER CASSEROLE DOWN ON THE DINING ROOM TABLE. SALLY RILEY SITS AT THE TABLE ACROSS FROM HER HOUSE MATE VIOLET ARIETTA. VIOLET'S KNITTING.

SALLY

Violet, if you don't put the knitting down I'm going to stab you in the neck with your needles.

VIOLET

I'm listening. You want to know where you went wrong with this guy.

SALLY

Yes. From a distance we had all this great chemistry and then he comes over and it's like somebody shot him in the head with a horse tranquilizer.

VIOLET

(TRYING TO HELP) Well, maybe when he got up close he didn't like the way you looked.

SALLY

(WITH A STARE OF DEATH) Thank you.

VIOLET NODS, MISSING THE SARCASM AS LARRY ENTERS FROM OUTSIDE CARRYING A MOVING BOX AND MAKING A WORN WHITE T-SHIRT AND JEANS LOOK EXCEPTIONAL.

LARRY

Something smells good.

SILENCE. TESTOSTERONE FILLS THE ROOM. THE WOMEN STARE. LARRY TRIES AGAIN.

LARRY (CONT'D)

Ladies...

NOTHING. LARRY TURNS TO LIZA.

LARRY (CONT'D)

Am I talking? I feel like I'm talking.

LIZA

Everyone, this is my brother, Larry.
Larry, these are my neighbors Sally
and Violet and this is Melinda.

LARRY

So, this is my sister's famous Tuesday
night supper club.

MAIA

Uncle Larry, you want a plate?

LIZA SHOOTS HER DAUGHTER A LOOK AS SHE MAKES A PLATE.

LARRY

No. Thanks, Maia. I don't want to
intrude.

VIOLET

Actually, Sally, Larry might be able to help you with your problem.

MELINDA

Yeah, we could use a male perspective.

LARRY

(WITH A SHRUG) Sure.

SALLY

Last weekend I went to a wedding.

VIOLET

And at the reception this guy was giving her sexy eyes.

LARRY

Cannot blame him. Continue.

SALLY

And after a while the guy walked up to me and said "hi." So, I said "hello" and then he just stared at me and walked away.

MELINDA

What do you think she did wrong?

LARRY

Well, how did you say "hello?"

LIZA

What do you mean?

LARRY

(SITTING AT THE TABLE) Well, I'll be the guy. You be you. Hi.

SALLY

Hello.

LARRY

Okay, you did three things wrong. Your energy, your eye contact and if you said it anything like how you just said it to me I think there was probably some emotional inequity in there.

THE WOMEN STARE. VIOLET CHEWS. MAIA HANDS LARRY HIS PLATE. HE EXPLAINS.

LARRY (CONT'D)

In all three of these areas, ladies, when you meet a guy you never want to give him any more than he's giving you. If he's giving you 40 watts of you've "got an interesting quality," you don't want to lean in and blind him with the light of every unrealized expectation you've ever had in a relationship. If he's giving you the casual smiling eyes of George Clooney I don't think you want to respond with the giant bug eyes of that tiny... Philippine...

MAIA

-Tarsier monkey-

LARRY

-Thank you. If a man says "hi" ladies, I think you probably just want to say "hi" back. No more. No less. At this point guys are just trying to get a lay of the land. (OFF SALLY) It feels to me a little bit like what you were trying to do was get him to buy the house on the property and have him take you outlet shopping to buy window treatments.

SILENCE. THE WOMEN ARE STUNNED. LARRY TAKES A BITE OF SOMETHING ODD.

LARRY (CONT'D)

Is this cole slaw?

VIOLET

Radish slaw.

LARRY

Never make this again.

FADE OUT:

END OF TEASER

STARBUCKS' EMPLOYEE

Nariño Supremo?!

NARIÑO SUPREMO TAKES HIS BEVERAGE.

SALLY

When are you going to say something to him?

LIZA

When a Starbucks employee accidentally
slips a narcotic into my Mocha
Frappucino.

SALLY

Listen, the girls and I have been talking.

LIZA

About what?

SALLY

Your brother.

6

INT. RESTAURANT - NIGHT

6

(BRUNETTE, MITCH, LARRY, LIZA, VIOLET, MELINDA, SALLY, GREY
SUIT)

LARRY'S BACK BEHIND THE BAR. MITCH LANDON, LARRY'S FELLOW
BARTENDER AND PROTEGÉ CHATS UP A BRUNETTE AT THE BAR.

BRUNETTE

(FLIRTING) You're trouble.

MITCH

You think I'm trouble. (POINTING AT
LARRY) This guy here is the master.
He taught me everything I know. He's
like Yoda, but taller.

BRUNETTE

(OFF LARRY) And with abs.

MITCH

(DEFENDING A HERO) Yoda has abs.

MITCH MOVES OUT OF EARSHOT. LARRY CHECKS HER OUT.

LARRY

Mitchell.

MITCH

What's up, L?

LARRY

She's promising.

MITCH

Cannot do it. She's got cankles.

LARRY

Cankles?

MITCH

Yeah. You know? When a woman's meaty calf runs straight down her leg into a her foot and just makes a bloated mess of her ankle. That's a cankle.

LARRY

I know what a cankle is. I was wondering how you saw her feet from the bar.

MITCH

Did not have to. I saw her wrists.

MITCH GESTURES TO LARRY HOW THICK WRISTS MEANS THICK ANKLES
AS LIZA AND THE GIRLS ENTER AND APPROACH THE BAR.

LIZA

I want it on the record that I was
against this.

LARRY

Against what?

VIOLET

We loved what you said last night.

MELINDA

Loved it.

SALLY

And we want to know what else we're
doing wrong.

LARRY

With what?

MELINDA

With men.

SALLY POINTS AT VIOLET, MELINDA AND LIZA.

SALLY

Divorced. Twice divorced. Divorced.

LIZA

Leave me out of this!

SALLY

Are you not divorced?! Moron. (THEN)
And I'm shockingly single.

MELINDA

We need your help.

LARRY

Love the energy, ladies. Not exactly
sure what you want me to do.

VIOLET GESTURES AT A GUY IN A GREY SUIT AT THE END OF THE BAR.

VIOLET

Well, say I liked that guy in the grey
suit down at the end of the bar. How
would I get him to notice me?

LARRY

(OFF GREY SUIT) You want him to
notice you?

VIOLET NODS. THE WOMEN WATCH. LARRY CONTEMPLATES, THEN-

LARRY (CONT'D)

Well, I think the first thing you
might want to do is stop digging
around in the nuts. These little
bowls of salty goodness are the
cheese in the trap that crushes the
neck of the lonely people.

VIOLET STOPS CHEWING AND STARES AT THE NUT IN HER HAND. SALLY
TAKES OUT A PAD AND PEN.

SALLY

That is excellent.

LARRY

Bars are for drinking and socializing,
ladies. You don't want to put anything
in your mouth that isn't a beverage
or a tobacco product unless what you're
trying to tell the world is "I have an
emptiness inside me.

LIZA

(PUSHING BACK) What if you're hungry?

LARRY

Sit at a table. Order a meal. Don't
eat the Chex Mix.

VIOLET

Then why are the bowls here?

LARRY

To weed out the riff-raff.

LIZA

(TO HER FRIENDS) Am I the only one
offended by this?

THE LADIES "SHHHHHH" LIZA. LARRY LOOKS BACK AT GREY SUIT.

LARRY

You want his attention? Laugh.

SHE DOES, BUT LIKE A MAD SCIENTIST.

LARRY (CONT'D)

Stop. (AFTER SHE STOPS) Are you in a
monster movie?

VIOLET

I am not.

LARRY

Then don't laugh like you've just
created life. You want to throw your
head back and laugh like there's a
party goin' on over here and the red
velvet rope just went up.

SHE DOES. THE LAUGH IS PERFECTLY PITCHED. GREY SUIT LOOKS
OVER AT VIOLET. THE WOMEN GASP. LARRY NODS AT THE SEAT NEXT
TO VIOLET.

LARRY (CONT'D)

Great. Now, in about two minutes Grey
Suit is going to move down the bar and
order a drink from this seat.

SALLY AND MELINDA CLEAR THE WAY FOR GREY SUIT.

LARRY (CONT'D)

When he does, laugh again, but put a
little less top-spin on it. Make it a
knowing laugh as if your thought
underneath it is "isn't that the truth,"
then turn and face the bar. He's going to
order a scotch. Compliment him with
something like "I like a scotch man."
You've now rewarded him for taking the
journey, but you want him on his toes so
create a disconnect with "my boyfriend's a
scotch man" and after his face sinks pull

(MORE)

LARRY (CONT'D)

him the rest of the way in with "well ex-
boyfriend" and make sure you hit "ex."
You'll have him eating out of the palm
of your hand. I apologize.

VIOLET

For what?

LARRY

My timeline was off. (LOOKING UP)
What can I get you?

GREY SUIT SITS DOWN NEXT TO VIOLET.

GREY SUIT

Scotch please.

VIOLET, SLIGHTLY PANICKED, STARES BUG-EYED AT HER GIRLFRIENDS,
SALLY NUDGES HER INTO ACTION. VIOLET LAUGHS AND SAYS-

VIOLET

"Isn't that the truth."

-AS SHE TURNS TO FACE FRONT. LARRY POURS GREY SUIT A SCOTCH,
LOOKS UP AT VIOLET AND CALMLY SAYS-

LARRY

(POINTED) Your thought underneath it.

VIOLET GATHERS HERSELF AND SAYS-

VIOLET

I like a scotch man.

GREY SUIT

(PERKING UP) Really?

VIOLET

My boyfriend's a scotch man.

GREY SUIT

(SINKING) Oh.

VIOLET

Well, ex-boyfriend.

GREY SUIT

(PERKING UP) Ahh.

THEY SMILE AT EACH OTHER AND BEGIN TO CONVERSE. LARRY SLIDES A SCOTCH IN FRONT OF GREY SUIT AND IS SUDDENLY DISTRACTED BY MITCH CHATTING UP MELINDA, BUT IT LOOKS HARMLESS ENOUGH. AN IRRITATED LIZA BRINGS LARRY BACK WITH-

LIZA

You can't be serious.

LARRY

Are they talking or not?

LIZA

(HEATED) She manipulated him!

LARRY

Liza, every time two people talk somebody gets manipulated.

SALLY

Besides, who cares? He's cute.

LARRY SMILES AT HIS SISTER. SALLY TALKS TO LARRY. LIZA LOOKS DOWN THE BAR AT HER BROTHER.

7

INT. CICERO'S - HALL - A LITTLE LATER

7

(LIZA, LARRY)

LARRY EXITS AN OFFICE, CARRYING SEVERAL ROLLS OF RECEIPT TAPE AND COMES FACE TO FACE WITH LIZA IN FRONT OF THE REST ROOMS. WE CAN SEE THE GIRLS AT THE BAR IN THE DISTANCE.

LIZA

Larry, I don't want you offering my girlfriends dating advice.

LARRY

What are you talking about? You brought them into the bar.

LIZA

I know and that was a mistake.

LARRY

Your friends are a social train wreck. Did you know that? I mean, have they been moving through their lives like this?

LIZA

Yes, Larry, normal people who are looking for love and aren't out banging the city of Chicago move through their lives like this.

LARRY

It's embarrassing.

LIZA

(RUBBING HER TEMPLES) Listen to me. I'm a divorced woman. My friends are very important to me. No more advice. Okay?

LARRY

Fine.

SMASH CUT TO:

8 INT. LIZA'S DINING/LIVING ROOM - THE FOLLOWING NIGHT 8
 (LARRY, LIZA, VIOLET, SALLY, MELINDA, MAIA)

LARRY'S STARTING A LECTURE.

LARRY

I'm not going to tell you ladies what
 you want to hear. I'm going to tell
 you what you need to hear and most of
 it won't be pretty.

THE LADIES AND MAIA SIT, RIVETED, AS LIZA ENTERS THROUGH THE
 FRONT DOOR. SHE BEGINS TO SIMMER AS SHE MAKES HER WAY INTO
 THE LIVING ROOM.

LIZA

What's going on?

VIOLET

Larry's starting a tutorial.

SALLY

Liza, before you say anything else.

We asked him.

MELINDA

He's pulling back the curtain and
 telling us what men really think.

LIZA TURNS TO HER DAUGHTER.

LIZA

I will pay you to leave the room.

MAIA

We don't have that kind of cash.

LARRY

I'm just sharing some basic principles.

MELINDA HANDS LIZA A PRINT OUT.

LIZA

(READING) "Say What You're Saying?"

LARRY

Yeah. You see, as men, we aren't interested in decoding women's sentences. (TO THE GROUP) So, if you're not going to supply us with a decoder ring don't say "nothing's wrong" if what you mean is "the bedrock of the relationship has been irreparably damaged."

VIOLET

(TO MELINDA) You do that.

MELINDA

And you don't?

LARRY

Also "We Don't Like Your Cats": We're pretending to because we want to sleep with you, but the second there's a problem in the bedroom the cats will become the central issue of the relationship.

SALLY

(HIGHLIGHTING) Don't like cats.

LARRY

Number three: "Sometimes Your
Compassion Makes Our Skin Crawl-"

LIZA

(EXPLODING) STOP!!!

9

INT. LIZA'S KITCHEN - A MOMENT LATER

9

(LARRY, LIZA, VIOLET, SALLY, MELINDA, MAIA)

LARRY AND LIZA STAND IN THE KITCHEN. HE LAUNCHES IN WITH HIS
DEFENSE.

LARRY

Liza, telling me not to help them is
like dangling a loaded school bus off
the edge of a cliff and telling
Superman he's only allowed to watch.

LIZA

You want to help them with offensive
principles and bar tricks? Larry,
love is not a game.

LARRY

And clouds are made out of cotton
candy and if I close my eyes real
tight everyday is Christmas! (THEN)
Liza, people play games when they date
and your friends have no skills. Let
me help them.

LIZA

How? You've made a mess of every relationship you've had since high school.

LARRY

Not every relationship.

LIZA

Name one.

LARRY

Junior year. Jenny Bilger.

LIZA

Jenny Bilger tried to hit you with her car.

LARRY

Not Jenny. (GESTURING BIG BOOBS) I meant her friend with the-

LIZA

-Larry, in order to help women you have to care about them and you don't.

We aren't posters on a teenage boy's bedroom wall. We are real. We have feelings. We are deep and complex and difficult and different and seeing us as anything less is a recipe for disaster. How can you help them, Larry?

(MORE)

LIZA (CONT'D)

You're a thirty-seven-year-old
womanizer who's never been in a
successful relationship in his life.

VIOLET (O.S.)

Liza-

LIZA AND LARRY TURN TO SEE THE WOMEN WATCHING FROM THE
DOORWAY.

SALLY

We like what he has to say.

LIZA

Ladies, my brother talks because he
can't not talk. If his voice were a
solid mass he would name it and try to
have sex with it.

LARRY

(TO THE LADIES) Not untrue.

MELINDA

If I don't have a wealthy boyfriend by
Christmas I will hang myself!
(SUDDENLY NAUSEOUS) Or marry another
old guy.

SALLY

We need tools.

LIZA

You don't need "tools." Isn't love
supposed to be about fate?

(MORE)

LIZA (CONT'D)

An honest connection? Aren't people
were supposed to find each other?

LARRY

How is anyone ever going to find you if
you won't shine a light on yourself?

SALLY

Liza, it works.

LIZA

How do you know?

VIOLET

I have a date.

LIZA SOFTENS, HAPPY FOR HER FRIEND.

LIZA

Seriously?

THE WOMEN NOD AT HER.

MELINDA

Grey Suit from the bar last night.

A BEAT. LIZA'S DONE ARGUING. SHE LOOKS AT LARRY.

LIZA

I don't want you making a mess of my
friends' lives.

LARRY

I won't. (POINTING AT VIOLET) Now,
tomorrow afternoon I want to see some
options for first date wardrobe.

VIOLET

I thought I'd wear something like
this.

VIOLET SHOWS OFF HER BELTED, KNIT, KNEE LENGTH DRESS.

VIOLET (CONT'D)

I made it myself. What do you think?

LARRY

Immediate reaction? I think it's not
Halloween and I don't want you going
out dressed as the world's largest
ball of twine.

VIOLET AND THE LADIES TURN AND HEAD BACK INTO THE LIVING
ROOM. LIZA LOOKS AT HER DAUGHTER.

LIZA

Maia, this is not how healthy people
find love.

MAIA

I know, but it's so much fun to watch.

FADE OUT:

ACT TWO

11 INT. CICERO'S - THE FOLLOWING AFTERNOON
(VIOLET, SALLY, LARRY)

11

THE PLACE IS EMPTY EXCEPT FOR A COUPLE OF LATE BUSINESS LUNCHES AND SOME EMPLOYEES. SALLY WATCHES AS LARRY PREPARES FOR THE DINNER CROWD. DRESSES AND SHOES ARE ALL OVER THE BAR. VIOLET COMES OUT OF THE BATHROOM AND INTO THE BAR AREA, WEARING A SHORT DRESS WITH A PLUNGING NECKLINE. NICE, BUT NOT RIGHT.

VIOLET

How about this one?

SALLY

Atrocious! (TO Larry) Right?

LARRY

Wrong. It's just too much skin,
Violet. First date: show the body,
not the flesh. I want to tell you
something Violet and I want you to
hear me. You've got a great figure.

VIOLET

I put on a lot of weight after my last
boyfriend broke up with me.

LARRY

And in all the right places.

LARRY WINKS ENCOURAGINGLY. VIOLET WINKS BACK ODDLY.

LARRY (CONT'D)

Okay, try not to wink. It looks like
you're having an aneurysm.

VIOLET

Great note.

LARRY

(HANDING VIOLET A DRESS) Put this on.

VIOLET TAKES IT AND HEADS BACK DOWN THE HALL.

LARRY (CONT'D)

And I want you to wear a couple of
flowers in your hair tonight.

SALLY

Why?

LARRY

Several reasons, but mainly because
Violet's date will be cautious so he
won't buy her flowers. I want
Violet's flowers to be a reminder to
him that this is a woman who takes
care of herself. Too many women are
single in this country because they're
busy being the damsel in distress
while their white knight is off in the
castle with the princess.

SALLY

I'm single because I'm angry and
controlling.

LARRY

I know exactly why you're single.

VIOLET RE-EMERGES. SHE LOOKS AMAZING. THE BEST VERSION OF HERSELF.

SALLY

Holy crap. You look great.

LARRY

Thank you. What time is he picking you up?

VIOLET

Seven.

LARRY

Perfect. Call him back, push the date a half hour and tell him you'll meet him there.

VIOLET

Why?

LARRY

Because your life is full and you want to make him work, but you're also willing to meet him half way.

SALLY

It's all kind of exhausting.

LARRY

Do you want me to stop?

SALLY

VIOLET

NO!!!

NO!!!

*
*

LARRY (CONT'D)

Now-

12 INT. ITALIAN RESTAURANT - EVENING
 (LARRY, VIOLET)

12

VIOLET COMES IN THE DOOR TO THE RESTAURANT AND MOVES TO GREY SUIT AS HE WAVES AND RISES. LARRY CONTINUES IN VOICE OVER-

LARRY (V.O.)

-When you get to the restaurant kiss him on the cheek. When you pull away tell him he smells great, but don't compliment him. It's a matter of fact. Say it like you know a great scent when you smell one and his scent falls into that category.

VIOLET SMILES, KISSES GREY SUIT AND PULLS BACK.

VIOLET

You smell great.

SHE DOES IT PERFECTLY. GREY SUIT SMILES. THEY SIT.

INTERCUT WITH:

13 INT. HAIR SALON - DAY

13

VIOLET'S GETTING HER COLOR DONE. LARRY AND SALLY SIT BEHIND HER.

LARRY

Now, here's where you changing the time works to your advantage. What do you do for a living?

VIOLET

I'm a pharmacist.

LARRY

Excellent. Do you have like a George-Bailey-somebody-gave-the-patient-the-wrong-prescription-story and you stepped in to save a life?

VIOLET

I think I do.

LARRY

It happened today.

AT THE ITALIAN RESTAURANT -

AN IMPASSIONED VIOLET TELLS GREY SUIT HER STORY OVER THEIR ENTREES.

VIOLET

But the patient had an allergy to prednisone and...

LARRY (V.O.)

And it doesn't matter what you say, just let him see the fire in your eyes when you're talking about something you love.

THE CAMERA PANS TO SHOW GREY SUIT RIVETED TO VIOLET.

IN A NAIL SALON -

VIOLET AND SALLY GET MANICURES. LARRY GETS A PEDICURE.

LARRY (CONT'D)

Now here's the most important part. You're going to make mistakes.

14 INT. ITALIAN RESTAURANT - LATER

14

VIOLET AND GREY SUIT SHARE A CHOCOLATE SOUFFLÉ. VIOLET FINISHES A SENTENCE AND GETS A FUNNY LOOK ON HER FACE.

LARRY (V.O.)

Do not be afraid of them. If something goes wrong, it's right. The only mistake you can make is not to acknowledge the truth of what's happening in the moment.

VIOLET

Did I just say vagina?

GREY SUIT

You said you spent a summer in "Alexandria Vagina."

VIOLET

I'm sorry. That's not right. (THEN)

I was in Richmond.

THEY SMILE WARMLY AT EACH OTHER AND THE CONVERSATION FLOWS ONCE AGAIN.

DISSOLVE TO:

15 INT. CICERO'S - AFTER MIDNIGHT
(RED HEAD, LARRY, MITCH)

15

LARRY WIPES THE BAR IN FRONT OF A SMITTEN RED HEAD, PLAYING WITH HER STRAW.

RED HEAD

You're sexy.

LARRY

You know why?

SHE SHAKES HER HEAD "NO." LARRY LEANS IN AND WHISPERS IN HER EAR. BEAT.

RED HEAD

You're not saying anything.

LARRY

Do you want me to stop?

RED HEAD

Absolutely not.

MUTUAL APPRECIATION. MITCH PULLS LARRY AWAY.

MITCH

Hey, L, can you close for me? I gotta throw a dog a bone.

LARRY

Sure. Throw her one for me.

MITCH

You mind if I give you a rain check on that? I was gonna get tantric tonight so I can only really throw one bone.

(LOOKING UP) There she is now.

LARRY SMILES AND MOVES BACK TO THE RED HEAD, BUT GLANCES TOWARD THE DOOR TO GET A GLIMPSE AT MITCH'S LATEST CONQUEST. IT'S MELINDA.

LARRY FREEZES. MELINDA SMILES AT LARRY AND WAVES. A SLIGHTLY STUNNED AND SUDDENLY CONFLICTED LARRY WATCHES AS MITCH TAKES MELINDA BY THE ARM AND HEADS HER OUT THE DOOR.

THE RED HEAD NOTICES THE CHANGE IN LARRY.

RED HEAD

Is everything okay?

LARRY

No. I don't think so.

16 INT. MITCH'S APARTMENT - LATER
(MELINDA, MITCH)

16

MUSIC. MITCH AND MELINDA SIT ON MITCH'S COUCH DRINKING WINE.

MELINDA

Your great, great grandfather was
George Washington?

MITCH

Not George Washington.

MITCH PULLS A FRAMED PHOTOGRAPH OF GEORGE WASHINGTON CARVER
OFF OF AN END TABLE AND HANDS IT TO MELINDA.

MITCH (CONT'D)

George Washington Carver. The man took
a peanut, made some butter and gave our
family a fortune. And this time next
year I'll have my inheritance.

MELINDA

It's so romantic.

MITCH

Isn't it? I don't know Mel, I'm just
glad I've had some time to live like a
normal person though, you know... Keep
it real. This way people get to know
me for me and not just my hundreds of
millions of dollars.

MELINDA

(MOVING FOR A KISS) I'm drawn to you.

MITCH

(QUICKLY) I love your ass.

AND JUST BEFORE THEIR LIPS TOUCH THERE IS A HARD KNOCK AT THE DOOR.

MITCH (CONT'D)

Excuse me.

MITCH MOVES TO AND OPENS THE DOOR, BUT KEEPS THE CHAIN ON.

17

EXT. MITCH'S APARTMENT - CONTINUOUS

17

LARRY STANDS AT THE DOOR.

MITCH

Not now, bro. George Washington
Carver.

LARRY

George Washington Carver? I love that
one because of the use of American
history. (BACK ON TRACK) But, you
can't do it.

MITCH

What are you talking about? I'm deep
in the trench of the Death Star here.

LARRY

I understand, but this one's a friend
of my sister's. I need you to abort
the mission.

MITCH

But I'm less than two hundred feet from
the exhaust port with all systems go.

LARRY

Mitch, I'm going to paraphrase what Obi Wan told the Storm Troopers after the moisture farm had been burned down by the Empire and they went to the Cantina on Tatooine to find Han Solo. (POINTING INSIDE THE DOOR) "This is not the droid you're looking for."

MITCH

But I want to have sex with her.

LARRY LOWERS HIS SHOULDER TO THE DOOR, BREAKING THE CHAIN. THE DOOR FLIES OPEN.

MITCH (CONT'D)

Inappropriate!

LARRY

My sister's friends are off limits.

MITCH

What are you talking about? I let you bag my sister's friends. (THEN) And my sister.

LARRY

I bagged both your sisters.

MELINDA

Larry?

LARRY

Melinda. It's time to go.

MELINDA

(FROM THE DEPTHS OF HER SOUL) Larry,
Mitch and I have something very special-

LARRY

There's no inheritance.

MELINDA

I'm taking the wine.

MELINDA PICKS UP THE BOTTLE AND EXITS. LARRY FOLLOWS.

MITCH

Hold up a sec. I only have one sister.

LARRY

(STOPPING) Who's Gloria?

MITCH

My mom.

LARRY

(EXITING) I stand corrected.

18

INT. LIZA'S TOWNHOUSE - HALL - MORNING

18

(LARRY, LIZA, SALLY)

SALLY STANDS WATCHING LIZA POUND INCESSANTLY ON LARRY'S DOOR.
LARRY OPENS THE DOOR.

LARRY

(GROGGY) What's going on?

LIZA

(SWEETLY) Well, Maia's left for
school and Sally came by to tell me
about Violet's date last night.

SALLY

It went great.

LIZA

This is why we should let people
 “find” each other and have honest and
real first moments instead of maybe
 teaching someone how to fake laugh and
 pull rabbits out of her ass!!! (THEN)
 Did you know that Violet’s first
 marriage lasted less than two months?

LARRY

How would I know that?

LIZA

Oh, I don’t know. Maybe you could ASK
 HER! “We are deep and complex and
 difficult and different!” That poor
 woman is dying to get it right with a
 man. If this guy asks her to get
 married of course she’s going to say
 yes. I DON'T WANT YOU MAKING A MESS
 OF MY FRIENDS’ LIVES!!!

LARRY LOOKS FOR HIS PANTS.

LARRY

Amateurs.

22	<u>EXT. COOK COUNTY CLERK'S OFFICE - MORNING</u>	22
	CITY HALL. LOVELY DOWNTOWN CHICAGO.	
23	<u>INT. COOK COUNTY CLERK'S OFFICE - CONTINUOUS</u> (LARRY, GREY SUIT, VIOLET, LIZA, SALLY, GUY FROM COUPLE #1, GUY FROM COUPLE #2)	23

TIGHT ON A MARRIAGE LICENSE AND A STAMP, PRESSING DOWN, MAKING THE DOCUMENT OFFICIAL. THE ROOM IS HALF-FILLED WITH COUPLES WAITING IN LINE FOR THEIR MARRIAGE LICENSES. VIOLET AND GREY SUIT TURN FROM THE COUNTER, BEAMING WITH JOY TO FIND LARRY, LIZA AND SALLY.

LARRY

May I see that?

LARRY PULLS THE LICENSE FROM VIOLET'S HAND.

GREY SUIT

Aren't you the bartender?

LARRY

I am.

LARRY RIPS THE LICENSE IN TWO.

VIOLET

What are you doing?

LARRY

I'm using a visual aid to communicate my position on the two of you uniting in holy matrimony.

VIOLET

We're in love!

LIZA

No, you're not.

GREY SUIT

I paid thirty-five dollars for that!

LARRY

Way to keep your eye on the ball.

THE COUPLES WAITING IN LINE WATCH.

VIOLET

I know what you guys are thinking.
It's only one date, but true love is
true love and you know it when you
feel it.

THE CROWD APPLAUDS.

SALLY

Don't applaud that!

LARRY

(TO GREY SUIT) You had a great date.

GREY SUIT

Perfect.

LARRY

She said and did all the right things.
How can there possibly be anyone else
in the world for you?

GREY SUIT

Absolutely.

LARRY

And there's nothing I can do or say to
change your minds?

VIOLET

Larry, love is love.

LARRY

Uh huh. Here's a question. What percentage of your annual income are the two of you prepared to spend, save or invest in an effort to maintain your quality of life as a married couple?

A BEAT AND ROMANCE HAS LEFT THE ROOM.

VIOLET

Whaa?

LARRY

I'm just curious. Who's going to be in charge of the house work? Whose taking care of the yard? Who's neat? Who's messy? What's he like when he's angry?

GREY SUIT

I'm like a caged lion.

LARRY

No, you're not. (BACK TO VIOLET) You shouldn't be standing in line getting a marriage certificate if you haven't seen your partner in a crisis situation.

SEVERAL OF THE COUPLES WAITING IN LINE LOOK AT EACH OTHER AND DECIDE TO LEAVE THE ROOM.

LARRY (CONT'D)

Here's another one. Will she always have to say the right thing for you to stay in love with her?

VIOLET AND GREY SUIT LOOK AT EACH OTHER.

LARRY (CONT'D)

Violet, it's too soon and I owe you an apology. My sister was right. I need to know who you are before I start offering you advice.

LIZA WATCHES HER BROTHER... AND SOFTENS.

LARRY (CONT'D)

I'll try to get better at that. I also know nothing about long-term commitment, but if it happens in the first six months of a relationship, before two people really get to know each other, I have an answer for it and my answer for what's happening here is a lovely little chemical your hypothalamus pumps into your bloodstream called oxytocin. Makes you want to cuddle and stare deeply into each other's eyes for inappropriately long periods of time. So what do you say we wait for the love juice to wear off and then you two can bring it back in front of the board in a couple of months?

A BEAT. VIOLET LOOKS AT HER DATE AND THEN BACK AT LARRY.

VIOLET

We're just gonna go home and make love.

LIZA AND SALLY BREATHE A HUGE SIGH OF RELIEF.

LARRY

Tremendous, but you're gonna want to
bundle that up and keep that as the
special talk.

THE GROUP CLEARS OUT OF THE ROOM, LEAVING LARRY STANDING
THERE WITH TWO COUPLES LEFT ON LINE. HE POINTS AT THEM.

GUY FROM COUPLE #1

Three years.

GUY FROM COUPLE #2

Five.

LARRY

(EXITING) You folks are fine.

24 INT. CICERO'S - LATER
(LIZA, LARRY)

24

LARRY AND LIZA SIT AT THE BAR, HAVING AN EARLY LUNCH. LIZA'S
ON THE PHONE.

LIZA

Okay, honey. I'll talk to you later.

(LOOKING WARMLY AT LARRY) Yes, I'm
glad he's my brother too. (SHE HANGS
UP) That was Melinda.

LARRY

Uh huh.

LIZA

You did a good thing.

LARRY

Your friends are exhausting.

THEY EAT. A BONDING MOMENT BETWEEN SIBLINGS.

LIZA

Why does our compassion make your skin
crawl?

LARRY

Because men are problem solvers. When
we're struggling to fix something the
last thing we want is you touching us.

LIZA

That's awful.

LARRY

Why is that awful? We're searching
for a solution to our problem.
We're not trying to bond.

LIZA

Why can't you do both?

LARRY

Because a woman's idea of bonding
usually involves a sad face and a
creepy soft voice and if that's all
you're gonna be selling you're gonna
wanna pack that mess up and take it

(MORE)

