

UNTITLED NICK STOLLER PROJECT

AKA MY IDIOTIC TWENTIES

Written by

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TEASER

FADE IN: Over black...

DENNIS HAYSBERT GRAVELLY VO
There are certain voices you just
believe. For example, mine.
Normally I use the power of my
voice to sell life insurance.

CUT TO a family in front of a house with their thumbs up.

DENNIS HAYSBERT GRAVELLY VO (CONT'D)
Or Audis.

CUT TO a cool guy in an Audi with his thumb up.

DENNIS HAYSBERT GRAVELLY VO (CONT'D)
Or, on one occasion when I really
needed the cash, boner medication.

CUT TO an older gentleman dancing with an older lady. He
gives us a thumbs up.

DENNIS HAYSBERT GRAVELLY VO (CONT'D)
But today I want to discuss love.
Fact: when two twenty-five-year-
olds are going to end up together
they need to first waste a lot of
time pretending they're not.

INT. BREAK ROOM - DAY

JAKE (25, good-looking in a nerdy way, supplements any
confidence issues with humor, think John Krasinski, just a
bit more confused) talks with LAURA (25, cute, whip smart,
funny and guilty at all times about everything). They're both
eating lunch in what looks like a cafeteria.

LAURA
Do you want to spend Thanksgiving
together?

JAKE
I don't know. Do we really have to
decide now?

LAURA
Tickets are getting expensive and
my mom's already asking...
(testing)
...this would be the first one we
would be spending together so...
only if you want to.

JAKE

(with resolve)

We should do it here. It feels appropriate. I hate going home. You hate going home. We're both twenty-five. By our age most of the Pilgrims were probably dead.

LAURA

How will you fit all our friends in your room?

JAKE

It's not a room. It's an alcove and my bed slash futon converts to a table.

LAURA

Great. So that settles it. I'll tell my parents I'm spending Thanksgiving with you. So do you want me to do sides? Or do you want me to do the turkey? Cause I have really wanted to try a deep fried turkey for a while. But I don't know if we can deep fry on your balcony. And is Willow coming because I really can't deal with tofurkey --

JAKE

I don't know though. I think we should think about it. Maybe I do want to go home.

Beat. Laura looks at Jake. She pulls out a piece of paper.

LAURA

I love you but I feel like we are in a holding pattern. Maybe it's just the timing and that we met too young. I have to experience other people before I commit to someone for the rest of my life and I think you do too. Yours truly, Laura

(looking up)

I don't know why I signed it. Aren't you going to say anything?

JAKE

(covering)

I'm glad you said this. Because I've been thinking it too. I'm not happy either.

(MORE)

JAKE (CONT'D)

I feel like we should break up too.
Thank god. This is just a huge
relief. Thank god. Oh god. Thank
god. C'est la vie. C'est la vie.

LAURA

Why're you saying that?

JAKE

I'm just saying 'what it is to be
will be.' Like an adult man. Oh
god.

LAURA

Should we hug? Or something?

JAKE

Yeah. Totally.

Laura hugs Jake. Jake shakes, trying to hold it together.

LAURA

I don't think we should have
hugged. I realize in retrospect
that was an odd move.

JAKE

I know. That hug must really be
tearing you apart inside.

LAURA

We just need some distance and time
apart. And then, we'll be fine.

Beat. Laura clearly wants Jake to say something.

JAKE

You should go before you get too
upset and make a scene. Have a good
life.

Laura breaks the hug. REVEAL they're in a break room and that
they THEY BOTH WORK AT THE SAME MIDTOWN AD FIRM, KENDALL &
ASSOCIATES. This is a lived-in office, corkboard walls,
cottage cheese ceilings, on the twentieth floor. She leaves
and heads into her small, glassed-in office. Jake then
awkwardly stands and goes into his office and closes the
door.

END TEASER

ACT I

INT. HALLWAY -- DAY

GRAHAM (25, Southern player, very confident) walks down the hallway. He hears whimpering.

INT. JAKE'S OFFICE

Graham pokes his head in. Jake's facing the computer.

GRAHAM
Did you hear any girlish weeping?

JAKE
Nope. Must be down the hall.

Graham leaves.

INT. HALLWAY - DAY

Graham immediately hears whimpering again.

INT. JAKE'S OFFICE

Graham pokes his head in. Jake turns, totally normal.

GRAHAM
Laura dumped you, didn't she?

JAKE
No.

GRAHAM
Then stop making an iPhoto montage
of your relationship.

JAKE
Why would I do that? Who does that?

Graham tosses a crumpled piece of paper at the keyboard. The computer SPRINGS to life. An iPhoto montage of Jake and Laura set to John Mayer's "Your Body is a Wonderland" plays.

GRAHAM
Disgusting.

JAKE
We're taking a break. But whatever.
I'm fine.

GRAHAM

Then quit montaging and have
revenge sex with some girl you
don't care about like a normal
healthy American male ages eighteen
to thirty-five.

JAKE

I'm not like you. You're good at
that whole Southern player --
(with a twang)
What do you say we get out of here
I pour molasses all over everything
so you don't notice my wiener is
all up in you ma'am. I can say
anything in a Southern accent and
it sounds charming. Syphilis.
Extortion. Ahmadinejad. Also shucks
I have no real feelings.

GRAHAM

You're not really thinking of
scoring it with that song?

JAKE

Like ironically. Why, who would you
use? Rascal Flats? Bo Bice?

GRAHAM

Hmmm. Let me see here.

Graham sits down at the keyboard. There's a ding.

EXT. OFFICE BULLPEN - CONTINUOUS

Graham has emailed it to every computer in the office. We
hear "Your Body is a Wonderland" everywhere.

INT. JAKE'S OFFICE - AS BEFORE

JAKE

What is wrong with you? Why?

GRAHAM

You've been on and off for years
and frankly I'm bored. It shouldn't
be complicated. Is it on or off?

JAKE

That question is complicated.

GRAHAM

No, it's simple. On or off? Off or on? Onoroff? It's like you and this job --

JAKE

What does my job have to do with anything?

GRAHAM

You won't decorate your office. Not even a photo --

JAKE

Advertising is not my life's calling.

GRAHAM

Really? Because you're stupidly good at it.

JAKE

That doesn't mean it's my calling.

GRAHAM

My entire family back in Arkansas digs ditches for a living. I love this gig. You're nuts not to.

JAKE

I like this place. But I love too many things. I want to write a travel blog and start a charity website and make comedy YouTube videos. Mark Zuckerberg is our age and is a billionaire. I could have thought of Facebook.

GRAHAM

What does that have to do with anything?

JAKE

It's off, OK? This time it's off. Permanently.

Laura walks by the office.

LAURA

Hey.

JAKE

(oddly flirty)
Hey.

Graham punches Jake in the arm.

GRAHAM

Stop it!

JAKE

This is what being twenty-five is. Thirty five is all about "how do I make time for marriage and kids." Fifteen is all "am I going to get to make out with Samantha?" Sixty-five is all "I'm in a beautiful beach house that's all white with really nice white linens and other white people."

GRAHAM

Is that a Nancy Meyers reference?

JAKE

But at twenty-five we're supposed to drag stuff on for years, be all "are we meant for each other, is it just the timing or is there someone better out there" and get everyone confused and mad. That's what our age group is meant to do. That and Skyrim and growing old-timey moustaches and driving Jettas while listening to Drake through our Beats by Dre.

GRAHAM

In that case it sounds like it's good she ended it.

Jake BURSTS into tears.

GRAHAM (CONT'D)

You and Laura aren't good for each other. If you were to get back together you're just in for more of the same.

Graham lamely pats Jake. INGRID (late 30s, intense), their account executive boss, pops her head in.

INGRID

Time for our staff meeting. Also I wouldn't go with John Mayer. Not ironic enough. Can't ever go wrong with Jay-Z "Empire State of Mind."

JAKE

What does that have to do with
love?

INGRID

Nothing. It just makes me pumped up
like I could do anything. I'm an
island made of concrete, bitches!

INT. BULLPEN

Jake and Graham walk by HANNAH (20s, beautiful perma-temp but
with crazy eyes).

HANNAH

Hey fellas, I'm doing this thingy at
Guerilla Gallery tonight. It's like
spoken word but way more intense.

GRAHAM

I would come except spoken word is
the worst thing on Earth.

HANNAH

(laughing)
You are so charming.

Jake is about to pass when Laura and her art director
partner, JUN (hipster Korean, like way cooler than you'll
ever be), walks by.

LAURA

(automatic politeness)
Hey guys. How's your morning been?
(then realizing)
You don't have to answer that.

JAKE

It's actually been pretty ace.

JUN

What is "ace?"

JAKE

Just don't worry about it, Jun.

LAURA

How're you doing?

JAKE

I'm coo. L. Hannah and I were just
rapping about Guerilla Gallery.

(MORE)

JAKE (CONT'D)

That space is supposed to be pretty
ace. As well.

HANNAH

It's a renovated meatpacking plant.
But from really recently. Like they
were still meatpacking there last
Wednesday.

JAKE

Well count me in.

LAURA

(miffed at Jake's
flirting)

Ok, well, see you in there.

Laura and Jun exit.

HANNAH

Awesome. We can cab it together. As
for your iPhoto thingy, have you
thought about Taylor Swift's "Life
is a Fairy Tale?"

JAKE

(laughing)
She's hilarious.

HANNAH

As well as wise beyond her years.
(then)
See ya tonight!

Hannah heads off.

GRAHAM

Are you sure you're ready to do
that with that to that?

JAKE

She's a human woman, Graham, not an
indefinite article.

GRAHAM

You're not going to have a guilt-
induced post hook up leg cramp, are
you?

JAKE

That's only happened a half dozen
to a dozen times. I'll make sure to
load up on electrolytes. Besides --
(with a Southern accent)

(MORE)

JAKE (CONT'D)

I'm having a revenge hook up like a normal healthy American male.

GRAHAM

Why do I sound like Sling Blade?

JAKE

I realize my pitch perfect imitations can be frighteningly eye opening. Look, it's not like I haven't been with other people.

GRAHAM

Hey, if you're ready, then yeah, it is my opinion you need to slash and burn your relationship so a new forest can grow.

JAKE

(unconvinced)

I am ready.

GRAHAM

Good.

JAKE

Yes. Good. Where exactly is Laura seated in the conference room?

GRAHAM

Southeast. You don't seem ready.

JAKE

I'm totally ready.

INT. CONFERENCE ROOM - CONTINUOUS

The CREATIVES have gathered. Laura and Jake sit on opposite sides. PETER (60s, hides a shark-like intensity behind false dottiness) stands.

PETER

Hello my favorite employees. While many ad firms have been hit hard by the recession, our revenue has just been fantastic this quarter. So let's give ourselves a hand.

(everyone claps)

As a side note I would not go with "Your Body is a Wonderland." I've partied with John Mayer. That song is not what you think it's about.

(MORE)

PETER (CONT'D)

I can't say what, except that it might rhyme with mauto-merotic masphyxiation. I'm joking. No I'm not. Yes I am. You won't ever know.

Peter winks and leaves. Ingrid stands.

INGRID

Our firm has been hit hard by the recession and our revenue is in the toilet. If things don't pick up we're going to have to fire a third of you guys.

(off everyone's looks)

I exaggerate. Everything's cool.

(Ingrid fake smiles)

Does this fake smile look as horrible as it feels?

(everyone nods)

As you all know Will is on paternity leave so I'll be heading up our presentation to SunMaid Prunes --

WILL (mid-30s, in denial of adulthood and so dresses and acts too young like every comedy writer I know) walks in.

WILL

Actually Will is here.

Everyone stands up and offers Will congratulations.

LAURA

Wait, when did you have your baby?

WILL

This morning.

JAKE

What's his name?

WILL

I don't know... we're still deciding. But enough about the baby!

INGRID

You know you do get two weeks paid paternity. You're welcome to go.

WILL

I SAID IT'S COOL.

(everyone backs off)

(MORE)

WILL (CONT'D)

Now where were we with SunMaid
Prunes?

Will FLIPS ON THE TELEVISION. ANGLE ON THE TELEVISION:

INT. OLD FOLKS HOME

AN ELDERLY COUPLE reach for a bowl of prunes at the same time. Their hands meet. Suddenly they're young and on their first date. They feed each other a prune and kiss.

WILL'S OWN FLAT VOICEOVER

Taste the sweetness of life.
SunMaid Prunes.

The young couple turns back into the old couple but they still kiss passionately.

INT. CONFERENCE ROOM - AS BEFORE

WILL

The old couple are kissing way too much.

JUN

But they're supposed to be passionate. About prunes. And about each other.

WILL

Yes but we can't cross the old person sex threshold. It's a thin line between cute and horror show.

JAKE

I don't buy it. If that couple had met that young no way would they be together anymore. Even if you take into account the well known aphrodisiac that is the American prune.

Everyone laughs.

INGRID

Funny guy making us laugh while people out on the street are just begging for your job.

JAKE

Just trying to lighten the mood.

INGRID

So was I.

WILL

Besides that it's great. The score is nice. It makes me want to cry and buy. Or crybuy. But we need the voiceover talent to match.

LAURA

Why are we always aiming our campaigns for SunMaid at old people?

WILL

Because that's who eats prunes. Old people and babies. And we can't get to babies. Yet.

JAKE

That's right. That was a kind of a stupid question, Laura.

Laura shoots Jake a look.

INGRID

We have to deliver this, voiceover and all, to the client tomorrow. Let's get on this people!

Everyone stands up.

WILL

Jake, have you heard the Fiery Furnaces? They're really atonal and complicated. I heard them at Coachella last spring.

INGRID

Why were you there? Aren't you forty?

WILL

No. Not even close. Not even by three years. All I'm saying is they might have a good song for your Trying-to-Get-Laura-Back Montage.

LAURA

Can we not talk about this while I'm here?

JUN
You should pitch on it. You know
best what you like.

INT. GUERILLA GALLERY

Jake watches as Hannah stands before a crowd of 20somethings.

HANNAH
What is the city? If not. A place.
Of dreams. That are broken? Pow!/
But by breaking them are they fixed
stronger? Boosh! My brothahs! My
sistahs! From the hood to the
barrio, my Neeeg-

JAKE
(to himself)
No.

HANNAH
-- eeagra Falls flows all over this
great country! Wha what!? Boosh!

Beat. Everyone claps and snaps. No one else seems to notice
how embarrassing it is. She passes the microphone to Jake.

JAKE
Oh, that's actually OK.

HANNAH
C'mon.

Everyone claps. Jake looks around.

JAKE
I am good... to the last drop. A
diamond is forever. But will I be?
Even with my breakfast of
Champions. Got milk? Can I think
different? Cause the fact is
sometimes you feel like a nut,
sometimes you don't. Can you hear
me now? Can you hear me now?

Silent beat. Everyone claps.

INT. EAR INN

Jake and Hannah have drinks at their favorite dive bar.

HANNAH

Just for the record, I realize
spoken word is pretty lame.

JAKE

No way. It's... cool. I sound...
like... William... Shatner
having... a stroke.

HANNAH

(laughing)

I know. It's kind of lame. But if
we don't try lame stuff now when
are we going to have the time to
later? Besides every once in a
while you might unearth something
kind of cool.

JAKE

(nervous, but covering)

Totally. This is the time to get
out there and explore. We're like a
bunch of Christopher Columbuses.
Why stay in Spain where I'm
comfortable when the New World is
clearly going to be so much better?
Even if that means falling off the
edge of the world and dying alone.

HANNAH

Wow. Nice. Was that spoken word?

JAKE

In a sense isn't it all? I mean,
talking is just speaking words.

Hannah laughing, touches Jake's arm. Jake moves it away and
looks at his watch.

HANNAH

Who're you waiting for?

JAKE

Graham said he'd be coming by. It's
not like him.

Will walks into the bar and sidles up next to them.

JAKE (CONT'D)

What're you still doing out? What
with the baby and all?

WILL

Had to work late.

HANNAH
How's fatherhood going?

WILL
When he looks in your eyes, it's
like, who's this person gonna be?

HANNAH
Awww. So cute. I'll be right back.

Hannah heads to the bathroom.

WILL
To be honest it's not amazing. I'm
starting to think I might be a
sociopath because I am un-amazed by
my newborn child. You know what's
amazing? A plane. It can fly.
Newborns can't fly. They can't even
crawl. All they can do is...
nothing. Except breast feed.

JAKE
Didn't it just happen this morning?

WILL
I can see the writing on the wall.

JAKE
Do you think maybe you're not into
it because he doesn't need you
right now? All he needs is his mom?

WILL
Get your head out of the clouds.
Listen... as you go through life
more and more doors close. Which is
why when you're young you have to
go in and out and in and out of as
many doors as possible. As an
example --

Will indicates Hannah who's headed back towards them.

JAKE
I can't. I work with her.

WILL
So? You and Laura work together.

JAKE
And that's turned out great.
(then)
(MORE)

JAKE (CONT'D)

Besides we dated first, then worked together second. It's different.

WILL

So? Me and Ingrid had a thing. It didn't end great.

JAKE

What? Are you serious? You two?
How? When?

WILL

Years ago. Right after she broke it off with Peter.

JAKE

What? Peter? He's like a million years old! How is everyone so quiet about this stuff?

WILL

That's what adulthood is: you do bad, weird things with and to each other and then don't say anything about it to anyone ever again.

JAKE

Well I'm not ready. It's too soon.

WILL

Laura's probably at home watching your iPhoto montage. While boning some other dude.

JAKE

She doesn't bone.

WILL

Everyone bones. Even the Queen bones. And right now she is mid-bone.

JAKE

Laura is not mid-bone. Mid-bone? I am appalled. You are a father.

(fronting)

If I called her, she'd beg me to come back.

WILL

Then call.

Will heads out. Jake heads into the bathroom.

INT. BATHROOM

He calls Laura on his cell. She doesn't answer.

JAKE

It's not a big deal. It's not a big deal at all. I haven't kissed another person in four years but this is not a big deal at all.

PERSON IN STALL

I've been holding something really bad in and I cannot hold it any longer.

JAKE

Sorry sir.

Jake takes a breath and heads back into the bar.

INT. EAR INN

Jake enters. He sees Hannah back at their seats. The crybaby music plays. Jake heads over to Hannah and kisses her.

HANNAH

I wondered where you'd gone.

JAKE

(oddly stiff, with a slight Southern twang)
What do you say we get out of here?

INT. GRAHAM'S APARTMENT

PAN ACROSS A SMALL APARTMENT and LAND ON THE BED where we reveal Graham and Laura. They've just finished hooking up.

GRAHAM

Oh no.

LAURA

This isn't good.

END OF ACT I

ACT II

OVER BLACK:

ALLISON JANNEY STYLE VO
 There are certain voices you just
 believe. For example, mine.
 Normally I use the cozy power of my
 voice to sell yogurt.

CUT TO A WOMAN eating yogurt and then smiling.

ALLISON JANNEY STYLE VO (CONT'D)
 Or stretchy jeans.

The woman pulls on her stretchy jeans.

ALLISON JANNEY STYLE VO (CONT'D)
 Or, on one occasion when I really
 needed the cash, yeast infection
 creams.

The woman is embarrassed, then holds up Monstat 7 and smiles.

ALLISON JANNEY STYLE VO (CONT'D)
 But today we're discussing love.
 Fact: when two twenty-five year
 olds want to end up together that
 doesn't mean they will.

INT. GRAHAM'S APARTMENT

Graham and Laura are in mid-conversation.

LAURA
 Maybe we should just pretend this
 didn't happen. If we both agree it
 didn't happen then it didn't
 happen. Like if a tree falls in the
 forest and no one is there to have
 sex with it then did anyone even
 have sex with it?

GRAHAM
 How do you have sex with a tree?

LAURA
 You're right. I am done feeling
 guilty about everything. Enough
 guilt. All I do is feel guilt. It's
 like a full time job for me. Fact:
 I have never broken up with him
 until now. Fact: Jake has dumped me
 eleven times. Fact: why am I the
 one feeling guilty?

INT. LAURA'S APARTMENT - FLASHBACK

Jake and Laura sit across from each other at the same table. Their clothes change each time.

JAKE

It's not you, it's me.

(CLOTHES CHANGE)

It's not me, it's not you, it's us.

(CLOTHES CHANGE)

It's not me, it's you.

(CLOTHES CHANGE)

It's not you or me, it's us.

(CLOTHES CHANGE)

What're we doing?

LAURA

I was planning on eating this spaghetti.

(beat)

Is this another goddamn break-up?

(off his silence)

Why didn't you do this before I made spaghetti? You are not eating the spaghetti. I get all the spaghetti and you have to leave.

INT. GRAHAM'S APARTMENT - NOW

LAURA

So I had to pre-dump him and I am not going to feel bad about it. Although I could have chosen a better person to do this with. Like a grifter. Or a spoken word artist. Or really anyone. How'd this even happen?

INT. EAR INN - FLASHBACK

Laura is drunk at the bar. Graham walks in.

GRAHAM

What're you doing here?

LAURA

Drinking the guilt out of me for breaking up with Jake. I just know the only thing that'll keep me from getting back together with him is a stupid, meaningless hook-up.

GRAHAM

I want the record to reflect I am taking a bullet for a friend here.

LAURA

What record? Who're you talking to?

INT. GRAHAM'S APARTMENT

Laura hops out of bed and starts getting dressed.

LAURA

Well now we have to un-happen this. If Jake found out he'd be so devastated. I dump my boyfriend and then hook up with his best friend? I'm such a terrible person. I knew I had this evil in me and that Jake was like a cork that kept this evil from seeping out and you uncorked me and now there's just demon all over the place.

GRAHAM

There is no reason to get upset. We'll just march in there --

LAURA

And pretend this didn't happen.

GRAHAM

I was going to say the opposite.

LAURA

You can't tell him.

GRAHAM

Of course I'm going to tell him.

LAURA

I'll deny it. Plausible deniability.

GRAHAM

What is that?

LAURA

It's something lawyers say on law shows.

GRAHAM

Well I'm telling him. The only way
I can live with myself is to be up
front and honest.

LAURA

Then I'm leaving.
(starting to leave)
You're not really going to tell
him, are you?

GRAHAM

Of course I am.

Laura mists up.

GRAHAM (CONT'D)

Let's calm down, OK? You guys have
broken up a lot, this isn't the
first time you've been with someone
else --

LAURA

This is. During those break ups we
never dated other people. We're not
good together and we're not good at
breaking up. We're bad at it all.

Laura starts crying. Graham pats her shoulder.

GRAHAM

I won't tell him.

LAURA

I have to go.

Laura leaves. Graham opens and downs an entire beer.

INT. JAKE'S ALCOVE - NIGHT

Jake and Hannah are in his bed in his tiny alcove.

JAKE

Laura and I have had our issues.

HANNAH

We don't have to talk about this.

JAKE

But they're not our issues, they're
mine. I look around the office and
everyone older is either in bad
relationships or divorced.

(MORE)

JAKE (CONT'D)

Peter Kendall, divorced three times. Will barely mentions his wife.

HANNAH

Are your parents divorced?

JAKE

No. They've been married forty years.

HANNAH

Awww. That's so cute.

JAKE

Forty miserable years. There was one Christmas where they didn't exchange one word. They sent all their messages through me.

(doing an impression)

Tell your father to pass the gravy. Tell your mother she can shove the gravy up her ass.

HANNAH

Why didn't they get divorced?

JAKE

They're like lobsters who were slowly boiling together. Misery started to feel normal.

HANNAH

Divorce can be a good thing. My dad left my mom for her sister which sounds weirder than it is but we're actually all super happy about it. They have a kid who is my cousin and my brother. I have a brozin.

JAKE

A brozin. You know what they say... brozins before hozins.

HANNAH

Amazing! We say that too!

(then)

So... did you like it?

JAKE

Uh... yeah.

HANNAH

What specifically did you like?

JAKE

I guess... all of it. The part where you were kissing me.

HANNAH

That's not specific either. I thought we were vibing and then I ask you a pretty simple question and you're like --
 (imitating him)
 -- I like the kissing.

Jake is weirded out. Uh oh. She's a loon.

JAKE

You were really aggressive. I thought you were going to eat my mouth but in a good way.
 (beat, for lack of anything else to say)
 What did you think of my kissing?

HANNAH

You know when you kiss someone and you're like these might be the last new lips I kiss?

JAKE

Yeah. Kind of. Why?

HANNAH

I was just wondering if you know that feeling.

Hannah snuggles into Jake who looks nervous. Suddenly his leg shoots out. He yells.

HANNAH (CONT'D)

What is happening?

JAKE

Leg cramp! Leg cramp!
 (then, calming down)
 It's over.

Hannah moves to snuggle. Jake's leg shoots out, kicking Hannah out of bed.

JAKE (CONT'D)

Sorry! It gets a mind of its own!

INT. OFFICE BULLPEN - NEXT MORNING

Jake walks into the office. Hannah jumps up to greet him.

JAKE
Good morning, Hannah.

He awkwardly shakes her hand then continues on.

HANNAH
No. Nu uh. Uh uh.

INT. COFFEE AREA - CONTINUOUS

Jake pours himself some coffee. Laura enters the area.

LAURA
Good morning.

JAKE
Good morning.

Graham enters.

GRAHAM
Good morning.

Hannah enters.

HANNAH
Good morning.

It is quiet and awkward. Hannah finishes the water cooler. Jake opens the next giant water bottle. Graham goes to help.

JAKE
I've got it.

GRAHAM
You always panic.

JAKE
I'm good.

Jake lifts up the bottle, flips it upside down but the awkward vibe is too much and he spills it everywhere.

JAKE (CONT'D)
I'm panicking, I'm panicking, it's happening. Slow motion emergency.

Graham goes to help but pushes the bottle in the wrong direction.

Hanna and Laura jump in to help but there are too many cooks in the kitchen and they knock the whole bottle over. They all look at it and quietly leave the area.

INT. JAKE'S OFFICE

Jake and Graham sit across from each other, eating prunes.

GRAHAM

Did you... with...?

JAKE

Yes. She's crazy by the way.

GRAHAM

Of course she is.

Graham looks at him. He slept with Hannah.

JAKE

Ew. Do not say the words 'tunnel brother.' Just don't.

GRAHAM

You did it for me. TB. How are you feeling?

JAKE

(in denial)

Sad. But fine. I feel fine. Where were you?

GRAHAM

I fell asleep early. Watching CSI: Colorado Springs. Tony Danza and Mos Def have great chemistry.

JAKE

There's a CSI: Colorado Springs?

GRAHAM

Yup. Now are you ready to start thinking of Alka Seltzer taglines? Alka Seltzer makes you betzer.

JAKE

We should spin it positive. It gives you more out of life.

GRAHAM

Alka Seltzer: get more out of your life.

JAKE

That is the blandest thing I've ever heard. Ford: It drives you places.

(then)

It's more like... Alka Seltzer: Go ahead, buddy. Order dessert.

GRAHAM

What about the tag line I had sex with your ex-girlfriend and feel super bad about it?

Jake laughs. Then he realizes he's serious.

INT. LAURA'S OFFICE

Laura and Jun are looking at the same bottle of Alka Seltzer.

JUN

Put the bubbly in your tumm-ely.

LAURA

What's tummely?

JUN

Like tummy but even cuter.

Jake rushes into Laura's office. Graham grabs Jake. Jake pulls away, breaking free and careening through the drywall.

JUN (CONT'D)

Oh, man! Jake's totally Kool Aid guy-ing out!

JAKE

Graham? Really! My best friend?! Why?

LAURA

I didn't plan it! It just happened! I feel horrible!

JUN

Why aren't you mad at Graham?

GRAHAM

Jun, really?

JAKE

This is a real thing, Graham. This isn't some joke.

GRAHAM
I did it for you.

JAKE
Well it was a weird thing to have
done for me!
(to Laura)
I mean, here I am missing you
desperately and you two are just
doing it behind my back!

Hannah walks by.

HANNAH
Do you still have my bra?
(tossing her bra at Jake)
Oh, yes. There it is. It must have
just fallen out of your pocket.

Hannah picks up her bra. Everyone reacts. Ingrid appears.

INGRID
Alright, people. Let's discuss
prunes! And Jun, patch that hole.

JUN
I'm an art director.

INGRID
That means you know how to use
clay, right?

INT. CONFERENCE ROOM - MOMENTS LATER

Will hits play.

DENNIS HAYSBERT GRAVELLY VO
Taste the sweetness of life.
SunMaid Prunes.

WILL
Or...

ALLISON JANNEY STYLE VO
Taste the sweetness of life.
SunMaid Prunes.

WILL
So... what do we all think?

JAKE
I like the first VO. It just sounds
a bit more forceful.

Laura raises her hand.

INGRID
This isn't third grade.

LAURA
I like the second one. While not nearly as testosterone-y her casual confidence makes me believe it more.

WILL
So one against one. Anyone else?

Jake raises his hand.

INGRID
Why is everyone raising their hands today? Yes, Jacob, I call on you.

JAKE
The lady voiceover sounds a little like she's conning me into eating prunes. It's important we hire a voiceover that doesn't sound like it'll stab you in the back.

LAURA
Yeah well that guy voiceover might sound nice but you can't trust a guy voiceover cause they'll just use their niceness as a shiv.

JAKE
Yeah well that lady voiceover is a total bitch!

INGRID
Maybe this isn't the right forum --

PETER
Shhh. I want to see what happens.

LAURA
You broke up with me a dozen times! You have no right to be mad when I do it once!

JAKE
Yeah well I've never loved anyone as much as you and now you've slept with my best friend and that sucks!

LAURA

If you love me so much why can't you commit?

JAKE

Because we're too young to decide what sides we're going to serve at Thanksgiving which is in three months by the way!

LAURA

Everything is a joke to you: you and me, this job, even where you're going to spend Thanksgiving. Well guess what? No one is laughing.

Ingrid laughs a little. Peter looks at Ingrid. Ingrid looks at Will. Will looks at the ground. Awkward silence.

GRAHAM

Both voiceovers are great. The guy is steadfast and loyal even if he doesn't think clearly all the time. The girl warm and trustworthy even if at times her heart beats bigger than her head.

WILL

You know what? There's no accent more trustworthy than a Southern one. Think about it: Mark Twain. Orville Redenbacher. Forrest Gump.

Will hits play and nods at Graham.

GRAHAM

Taste the sweetness of life.
SunMaid Prunes.

INGRID

Perfect.

WILL

Perfect.

Hannah pokes her head in.

HANNAH

The SunMaid Execs are here.

INT. PETER'S OFFICE

The company listens to the SUNMAID PRUNE EXECUTIVES.

SUNMAID PRUNE EXECUTIVE
 I want to formally apologize on
 behalf of SunMaid. We're downsizing
 our advertising budget. Our
 customers know who they are. We've
 realized they don't need to be
 advertised to.

PETER
 (sotto to the Executive)
 This is not something you just
 announce to all our employees. We
 talk about it behind closed doors
 so I have time to spin it properly,
 maintaining my Oz-like mystique.

Jake looks at Laura. He makes a choice.

JAKE
 Don't do this.

SUNMAID PRUNE EXECUTIVE
 Excuse me?

JAKE
 Sure, old people know prunes. But
 what about the young 'uns?

SUNMAID PRUNE EXECUTIVE
 Young people wouldn't eat prunes
 even after we introduced Prune the
 Dawg and the Dawghouse Gang.

JAKE
 I've been eating prunes for weeks.

SUNMAID PRUNE EXECUTIVE
 But what about the... problem?

JAKE
 Own the idea of what prunes do to
 you. Make it ironic. Put hipsters
 on a toilet and yet even on the
 toilet they can't stop eating them.

SUNMAID PRUNE EXECUTIVE
 That's disgusting and offensive.

LAURA
 Not if we shoot it all blown out.
 Like Hipstamatic it.

SUNMAID PRUNE EXECUTIVE
 I don't know what that is.

WILL

It's a super cool iPhone app that us kids are into these days.

JAKE

We have to "Old Spice" your product.
(looking at Laura)
And take it seriously. Because for too long prunes have not been taken seriously.

PETER

And let's be honest: your current clientele isn't going to be with us forever. Don't you want someone eating them after they're gone?

The SunMaid Executives look like they're thinking about it.

INT. JAKE'S OFFICE

Jake sits down in his office. He turns towards his computer and hits play on the iPhoto montage. MUSIC CUE: Coconut Records "West Coast" plays. It actually fits. Jake watches the montage, missing her. Laura pokes her head in.

LAURA

I like that. It makes me want to cry... buy.

JAKE

I'm sorry.

LAURA

No I am.

JAKE

We shouldn't date each other just because we're scared not to.

They hug. Jake starts to kiss Laura's neck.

LAURA

No. This isn't that kind of hug.

JAKE

Sorry. Just instinct. Let's go back to a nice normal friend hug.

They hug. She goes to kiss him.

LAURA

No. Stop it. Bad Laura.

Laura smacks her hand. Peter appears.

PETER

Congrats. You two saved SunMaid Prunes. For now. As a reward, I want you to run it. Together.
(clapping their backs)
I am highly aware of the awkward situation I just put you both in. It is why I love my job.

INT. NEW OFFICE - LATER

Jake walks into a new large office with his box of stuff and puts it on the desk. Laura walks in with her box of stuff.

LAURA

What is this?

JAKE

My new office.

LAURA

This is my new... no. No way. This is where I draw the line.

Ingrid is walking by.

JAKE

We can't share an office. It's hard enough to have to run a campaign together.

INGRID

I don't decide that stuff. I don't like to get into the politics.

LAURA

Well then who does?

Hannah pokes her head in.

HANNAH

(clearly torturing him)
I do! Let me know if you lovebirds need any more supplies! And enjoy!

Hannah winks and leaves.

END OF ACT II

TAG

INT. LOFT - NIGHT

A COOL GUY and GIRL look at each other.

GRAHAM (V.O.)
Feeling stuck in your relationship?
(they eat a prune)
Loosen up with Sunmaid Prunes.

A party erupts around them. PULL OUT to reveal everyone watches the commercial in the...

INT. CONFERENCE ROOM

The whole gang listens to Ingrid.

INGRID
While our new campaign hasn't
resulted in a significant uptick in
sales, there have been a million
views on YouTube. So that's
something.

INT. NEW OFFICE

Laura and Jake each work quietly.

JAKE
I just saw this movie that's about
these two friends but they also...

LAURA
Have benefits? Yeah, that never
works. That's the point.

JAKE
I'm pretty sure they hook up a few
times but then it's fine.

LAURA
That's not how it ends.

JAKE
Look at us fighting. Aren't we
adorable?

LAURA
No we're not.

PULL OUT to reveal Graham glancing at Laura, Hannah gazing at Jake, Will looking at Ingrid and Ingrid looking at Peter.

DENNIS HAYSBERT GRAVELLY VO
Ahhh, yes. If Mila Kunis's emotions
hadn't gotten in the way --

ALLISON JANNEY STYLE VO
Sorry, but the premise of that
movie is pure fantasy. The idea
that Ashton Kutcher would
emotionally suffocate her --

DENNIS HAYSBERT GRAVELLY VO
That's the other movie.

ALLISON JANNEY STYLE VO
I don't think so. We're talking
about *Just Go With It*.

DENNIS HAYSBERT GRAVELLY VO
That's a third movie. I'm talking
about those two films that came out
at the same time with the *Black
Swan* girl...

ALLISON JANNEY STYLE VO
That was Mila Kunis!

FADE OUT.

END OF SHOW