

UNTITLED KARI LIZER

"Pilot"

Written by:

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ACT ONE

SCENE A

FADE IN:

EXT. BOSTON/INT. MARY'S CAR - DAY (DAY 1)

(Mary, Joss)

MARY LEAHY, 32, CUTE IN A SMART LOOKING WAY, CONFIDENT IN A TRYING TO CONVINCING HERSELF KIND OF WAY, SLOGS THROUGH BOSTON'S MORNING TRAFFIC. BOSTON IS AS WET AND GREY AND COLD AS MARY IS BRIGHT AND WARM AND CHEERY. SHE'S SINGING A BLACK EYED PEAS SONG AND MOVING HER BODY TO THE BEAT IN THE WAY YOU ONLY DO WHEN YOU'RE ALONE.

MARY

"I like that boom boom pow, them chickens jackin' my style, they try to copy my swagger, I'm on that next shiz now. I'm so 3008, you so 2000 and late, I got that boom boom boom, that future boom boom boom, let me get it now."

MARY STOPS SINGING BUT CONTINUES TO DANCE TO THE BEAT IN HER HEAD. SHE STOPS WHEN SHE HEARS SOMEONE APPLAUDING.

MARY (CONT'D)

(LOOKING AROUND, STARTLED) Hello?

JOSS (O.C.)

Thanks for the concert.

MARY

What? Who is that?

JOSS

It's Joss. At the office. You left me on speaker.

MARY

God, Joss. You know, the polite thing  
to do in that situation is hang up.

JOSS (O.C.)

Yeah, but the funny thing to do in  
that situation is let the water  
delivery guy listen.

NOW WE HEAR TWO PEOPLE CLAPPING. MARY REACHES OVER TO HER  
PHONE, PUSHES A BUTTON TO HANG IT UP. AN EMBARRASSED BEAT,  
THEN, SHE STARTS DANCING AGAIN, AND WE:

CUT TO:

ACT ONE

SCENE B

INT. NEW HORIZONS RECEPTION/KEN'S OFFICE - LATER (DAY 1)  
(Mary, Joss)

MARY ENTERS THROUGH GLASS DOORS THAT READ, "NEW HORIZONS TRANSITION SERVICES". SHE CROSSES TO JOSS, WHO SITS AT THE RECEPTION DESK. JOSS IS YOUNG, VERY BRIGHT AND SO EFFICIENT, HE'S PROBABLY GAY, BUT IT CAN'T BE CONFIRMED.

MARY

Joss, you know I'm all for having a  
good time.

JOSS

I do not know that.

MARY

I'm super fun. But, today is  
important. We have clients. Living  
breathing people who are going to lose  
their jobs and we're going to be there  
to pick up the pieces, so we have to  
be serious.

JOSS

(RE: HER FEET) Hence the froggy rain  
boots.

MARY

Who says "hence"? (THEN) It's not braggy  
to say I'm proud of myself, is it?  
Because I am. I'm proud of myself.

JOSS

It's coming off a little braggy,  
Froggy.

MARY

So what? Look at me. I'm thirty two  
years old, I own my own company, I'm  
educated, I'm independent --

JOSS

-- you quit your job, lived with your  
parents, took a student loan --

MARY

-- got my Master's degree while  
gaining experience in the corporate  
world until the time felt right to  
branch out on my own --

JOSS

-- slept with your boss --

MARY

-- which let me know the time was  
right to branch out! (SLIGHT EDGE)  
Shut up, Joss, I'm living my dream!  
And I'm taking you along for the ride.  
Would you please make some coffee and  
check the rest rooms for paper?

JOSS

That's my ride? I thought I was the office manager, not the janitor.

MARY

For now you're kind of both. And our sales department. You need to make some more calls today.

JOSS COMES FROM BEHIND THE DESK AND WALKS WITH MARY, DOWN THE HALLWAY. WE FOLLOW THEM.

JOSS

I hate cold calling. It's like a blind date and I'm a terrible blind date.

MARY

You're part of a team and everyone has to pitch in for the team.

JOSS

What do you do for the team?

MARY

(RUNNING AHEAD) I'm the boss of everyone for the team. Is Ken here?

JOSS

Yes. (THEN, CALLING AFTER HER) Why do you have to run everywhere?

MARY

Sometimes I just can't wait to get where I'm going!

WE CONTINUE TO FOLLOW HER DOWN THE HALLWAY. SHE STOPS IN FRONT OF A CLOSED OFFICE DOOR, AND WE:

RESET TO:

INT. KEN'S OFFICE - CONTINUOUS  
(Mary, Ken, Joss)

MARY OPENS THE DOOR TO KEN'S OFFICE. SHE IS GREETED BY A BLINDING LIGHT. A BEAT LATER, JOSS STEPS IN BEHIND HER.

MARY  
Ken? Can you turn that off?

THE LIGHT IS SWITCHED OFF. KEN IS MARY'S PARTNER. HE'S A PSYCHOTHERAPIST AND THE REALITY CHECK TO MARY'S ETERNAL OPTIMISM. KEN'S BEEN SITTING DIRECTLY IN FRONT OF AN ARTIFICIAL SUNLIGHT, SO NOW HE'S BASICALLY BLIND.

MARY (CONT'D)  
(RE: THE LIGHT) That can't be good  
for you.

KEN  
Really? Well, do you think Seasonal  
Affective Disorder is good for me?  
There's a reason it's called SAD,  
Mary. Boston is going to kill me.

MARY  
Oh come on, it's our big day. Just  
try and focus on the reasons we  
decided to go out on our own.

KEN  
Because you slept with your boss at  
our last company.

MARY

The real reason.

KEN

Because after he slept with you, he  
decided to go back to his wife?

MARY

No! And can everyone please stop  
talking about... him?

KEN

You know, until you can actually say  
his name out loud, I'm not sure you're  
going to be able to move past it.

MARY

Ken, please don't shrink me.

KEN

But, I'm a shrink.

MARY

That was a chapter in a book that is  
now closed.

JOSS

A dirty book.

MARY

A filthy chapter in a dirty book that  
has been taken back to the library.

JOSS

Or the dirty book store.



MARY

The important thing is, I will never again mix my personal and professional lives. "Work, play, play, work, the lady who mixes them is kind of a jerk".

JOSS

Hey, you came up with a ditty.

MARY

Because I've learned my lesson.  
That's all in the past. I'm good now.

KEN

Great. Say his name.

MARY

(TAKING OFF, RUNNING) Sorry! Got to go pick up clients!

KEN

Why is she running?

JOSS

She can't wait to get where she's going. Are you like that?

OFF KEN'S LOOK, WE:

CUT TO:

MAIN TITLES

ACT ONE

SCENE C

INT. TRUSTLINE INVESTMENTS - DAY (DAY 1)  
(Leanne, Efficient Older Woman)

LEANNE, AN INAPPROPRIATELY DRESSED WOMAN IN HER 40'S, VERY BOSTON, TALKS ON THE PHONE, WHILE WATCHING HERSELF IN A MIRROR SHE HAS ATTACHED TO THE WALL OF HER CUBICLE. HER WORK SPACE HAS BEEN PERSONALIZED WITH PICTURES -- SHE APPARENTLY REALLY LIKES ANIMALS DRESSED IN PEOPLE CLOTHING.

LEANNE  
(INTO PHONE)... We've actually had  
excellent success with that type of  
diversity even in the down market.

LEANNE REACHES INTO HER BRA AND PULLS UP HER BOSOMS TO CREATE BETTER CLEAVAGE. AN EFFICIENT OLDER WOMAN CROSSES TO LEANNE'S CUBICLE AND STANDS BEHIND HER.

LEANNE (CONT'D)  
(INTO PHONE)... In fact, we're the  
only company that's shown growth every  
quarter since --

LEANNE NOTICES THE WOMAN STANDING BEHIND HER IN THE MIRROR.

LEANNE (CONT'D)  
(INTO PHONE) Mr. Suddeth, I'm going  
to have to give you a call back, if  
that's okay.

LEANNE WINKS, EVEN THOUGH MR. SUDDETH CAN'T SEE HER ON THE PHONE. SHE HANGS UP THE PHONE, LEANS IN CLOSE, GIVES HER BREASTS ONE MORE BOOST, THEN FOLLOWS THE WOMAN, AND WE:

CUT TO:

ACT ONE

SCENE D

INT. GARY'S OFFICE - MOMENTS LATER

(Mary, Leanne, Gary)

WE'RE IN THE OFFICE OF AN OBVIOUSLY SUCCESSFUL MAN, RICH FURNITURE, HUGE VIEWS OF RAINY BOSTON. GARY, SITS AT HIS DESK, WAITING. HE LOOKS NERVOUS. THE DOOR OPENS AND LEANNE ENTERS.

LEANNE

You wanted to see me Gary?

GARY

I did, Leanne. Close the door,  
please.

LEANNE

(FLIRTY) Uh oh. Trouble.

LEANNE CLOSSES THE DOOR, REVEALING MARY. SHE GIVES LEANNE A FRIENDLY WAVE.

MARY

Hi there.

LEANNE TURNS BACK TO GARY.

LEANNE

What's going on?

GARY

Leanne, I'm so sorry to have to tell  
you that we are reorganizing and  
announcing a reduction in force. Your  
position has been eliminated.

(MORE)

GARY (CONT'D)  
Your employment is ending effective  
immediately.

LEANNE  
You're firing me?!

GARY  
I know this is a difficult moment, but  
now you're free to explore other  
opportunities.

LEANNE  
I've been here for fifteen years.  
What opportunities?

GARY LOOKS TO MARY. LEANNE FOLLOWS HIS LOOK.

MARY  
Hi again. My name's Mary. But you  
can call me "opportunity".

LEANNE  
(TO GARY) Who is she?

MARY  
Leanne, I'm what you'd call your  
silver lining. Your company has very  
generously offered to include  
transition services in your severance  
package.

LEANNE  
(TURNING BACK TO GARY) Are you  
keeping Gerilynn?

MARY  
(CONTINUING, RHETORICALLY) What do I  
mean by "transition services"? Well,  
it's a term used by a downsizing  
company to help its redundant  
employees through redundancy  
downsizing and help you re-orient to  
the job market.

LEANNE  
Who are you calling redundant?

MARY  
(FORGING AHEAD) We like to think we  
can turn an ending into a beginning.

MARY SMILES, BRIGHTLY. LEANNE TURNS BACK TO GARY.

LEANNE  
I hate you, Gary. You're a weasel.  
And, by the way, everybody hates you.  
We make fun of you behind your back.  
Martin does an impression of you and  
it's mean! And it's hilarious!

AND WE:

CUT TO:

ACT ONE

SCENE E

INT. GARY'S OFFICE - LATER (DAY 1)  
(Mary, Martin, Gary)

MARTIN, AN ANGRY KOREAN MAN WITH A SLIGHT ACCENT, STANDS IN FRONT OF GARY'S DESK DOING A BITTER IMPRESSION OF HIM.

MARTIN

"We are reducing the workforce and  
unfortunately your position has been  
eliminated".

MARY

(TO MARTIN) Under better  
circumstances, I can see how that  
would be very funny.

AND WE:

CUT TO:

ACT ONE

SCENE H

INT. GARY'S OFFICE - LATER (DAY 1)  
(Mary, Brad, Gary)

GARY SITS AT HIS DESK, MARY WAITS IN POSITION NEXT TO THE DOOR, AS BRAD ENTERS. BRAD IS IN HIS 30'S, SUPER CONFIDENT, PROBABLY GOOD AT HIS JOB AND IN BED.

BRAD

What's going on, Gary? What's with  
all the closed doors today?

MARY REACTS TO BRAD WITH A SUDDEN PANIC, OBVIOUSLY RECOGNIZING HIM.

GARY

Brad, I'm sorry to tell you that we're  
announcing a reduction in --

BRAD

You're firing me? Gary, do you  
seriously have the balls to fire me  
when you know I've been making you  
look good for three years?

MARY STARTS TO SLIDE ALONG THE WALL, TOWARD THE EXIT, HOPING NOT TO BE NOTICED.

GARY

Brad, it's a company decision. We  
looked at it from every angle and made  
the best possible choices.

BRAD  
Really? Well, my best possible choice  
is to kick your ass from every angle.

GARY  
Whoa, whoa. First, meet Mary.

GARY POINTS. BRAD, TURNS TO SEE MARY, CAUGHT, MID-SLINK.  
SHE FLASHES HER BEST SMILE.

MARY  
Hi there. My name is Mary Leahy, from  
New Horizons Transition Services.

BRAD  
(RECOGNIZING HER) Mary?

MARY  
(BAD LIAR) No.

BRAD  
You just said your name was Mary.

MARY  
Oh yeah, it is. (RECOVERING BADLY)  
Hi Brad. How are you?

GARY  
You know each other?

MARY  
Kind of. We... dated.

BRAD  
One date.



MARY  
One date. When I looked at the  
personnel files, I didn't recognize  
your name.

BRAD  
You never knew my name.

MARY  
(TO GARY, EXPLAINING) One date.

BRAD  
We slept together.

MARY  
(TO GARY, EXPLAINING) One... very  
successful... date.

BRAD  
And then you gave me the wrong phone  
number.

MARY  
(NOTHING TO SAY) I don't know.

AN AWKWARD SILENCE, THEN MARY SMILES, CHIPPER.

MARY (CONT'D)  
Anyway, it's a difficult day.

BRAD  
Then why are you smiling?

MARY  
(STILL SMILING) What?

BRAD  
I just got fired. Why are you  
smiling?

MARY  
(STILL SMILING) Am I? Oh.

BRAD  
You're still smiling.

MARY  
(STILL SMILING) Oh. I guess  
sometimes when people are  
uncomfortable they smile. Sometimes  
they laugh.

SHE LAUGHS. IT'S UNCOMFORTABLE. SHE TRIES TO SHIFT INTO  
PROFESSIONAL MODE.

MARY (CONT'D)  
Look, I know career separation can be  
difficult.

BRAD  
I wasn't "separated". I'm being  
fired.

MARY  
The separated employee often feels --

BRAD  
Why can't you say "fired"?

MARY

What I'm trying to say is, you never know, maybe there's a better job waiting for you and that's where I come in.

BRAD

Are you for real? Do you show up at funerals and tell the widower that he should be happy because he can find a better wife?

MARY

No. But, sometimes when a door closes, a window opens.

BRAD

Thank you, Mary Poppins.

MARY

(CORRECTING HIM) Mary Leahy.

BRAD

What are you?

MARY

I'm a transition specialist.

MARY SMILES, TRIES TO STOP, WHICH MAKES HER LAUGH, AND WE:

CUT TO:

ACT ONE

SCENE J

INT. NEW HORIZONS CONFERENCE ROOM - LATER (DAY 1)  
(Mary, Ken, Joss)

A COMFORTABLE LOUNGE/WORK SPACE WHERE MARY AND KEN CONDUCT THE CLIENT SEMINARS. A LARGE MONITOR AT THE FRONT OF THE ROOM SHOWS AN IMAGE OF A MAN, STANDING ON A BRIDGE (THE COMPANY LOGO). KEN AND JOSS ARE SETTING UP REGISTRATION MATERIALS AND SHARPENED PENCILS, WHEN MARY ENTERS AT A DEAD RUN, SLIGHTLY WILD-EYED.

MARY

I slept with one of our new clients.

JOSS

Already? You were only gone an hour.

Geez, you're like a wild animal.

MARY

No. Not today. A while ago. After I found out that... he... boss... was going back to his wife, I was a wreck, remember?

KEN

As opposed to now.

MARY

And I met this... guy... client... person...

KEN

You can't say his name either?

MARY

I didn't know his name. We hooked up  
in the men's room of Ned Devine's  
during happy hour.

JOSS

(SHOCKED) Wow, it's so unseemly  
underneath the sunshine and dimples.

MARY

(GETTING INCREASINGLY UPSET) We had  
drinks and laughs and I had sex with  
him because I thought it would make me  
feel better, but it didn't. It made  
me feel worse. (DARKLY) It made me  
feel bad. So, I gave him the wrong  
phone number and thought I'd never  
have to see him again, but I did,  
today. He's one of our pick-ups! I'm  
sorry! Day one and I break my own  
cardinal rule: (HITTING HERSELF IN  
THE CHEST) "Work, play, play, work,  
the lady who mixes them is kind of a  
jerk!"

KEN

Okay, you need to calm down.

MARY  
(NOT CALM, STILL HITTING) I do. I  
do.

KEN TAKES HOLD OF HER HANDS TO STOP THE SELF FLAGELLATION AND  
SPEAKS IN HIS MOST THERAPEUTIC TONE.

KEN  
Do you really think some one night  
stand this guy had with you is what  
he's thinking about right now?

MARY  
Yes.

KEN  
No. He just lost his job. He's  
feeling angry and scared and confused,  
remember? And we're here to let him  
know it's going to be okay. Right?

MARY  
(A LITTLE CALMER) Right. Right.

KEN  
Because that's what we do. We come to  
them in their darkest hour and shine a  
light.

MARY  
A light. Right.

KEN

So, forget about yourself, and when those people come in here, I want you to give them hope.

MARY

Hope.

JOSS

And try to keep it in your pants.

MARY

In my pants. Maybe I should go (SHE MOTIONS FIX HER FACE) --

JOSS

And while you're at it, maybe (HE MOTIONS FIX YOUR CLOTHES) --

MARY

Good. Right. Good.

MARY RUNS OFF AGAIN. JOSS TURNS TO KEN.

JOSS

(IMPRESSED) You have a way with her.

KEN

I was married to her kind of crazy.  
Twice.

AND WE:

CUT TO:

ACT ONE

SCENE K

INT. NEW HORIZONS SEMINAR ROOM - A LITTLE LATER (DAY 1)  
(Mary, Ken, Joss, Brad, Leanne, Martin)

BRAD, LEANNE, MARTIN, AN OLDER MAN, FRANK, AND A FEW OTHER TERMINATED EMPLOYEES HAVE BEEN GATHERED - THEY ARE A SAD AND ANGRY BUNCH. AS MARY ADDRESSES THEM, KEN LOOKS ON FROM THE SIDE. SHE AVOIDS EYE CONTACT WITH BRAD.

MARY

(RAMBLING A BIT) My partner and I know the experience of a career separation is a difficult one. It can be as traumatic as divorce. Or even death. Well, not quite as bad as death because with death you're, well, dead. So, first of all, yay, we're alive. And not divorced. Though some of you probably are.

KEN CHIMES IN FROM THE SIDELINES.

KEN

(RE: MARY) She, by the way, is not in charge of the counseling component of our services. That's me. I'm Dr. Ken. (EXPLAINING) My last name is Proctor and I can't be Doctor Proctor.



MARY  
(RE: KEN) He's very good. Calming.  
(SINCERELY, TO KEN) Really. Thank  
you. You saved me.

KEN CLEARS HIS THROAT "MOVE ON".

LEANNE  
So, what are we supposed to do now?

MARY  
Good news. You're already doing it.  
We're going to meet here every morning  
and get you on the road to a brand new  
career.

MARTIN  
You have jobs for us?

MARY  
No. We don't.

LEANNE  
But, you know where we can get jobs?

MARY  
No. We don't.

MARTIN  
So, how are you going to help us? Are  
you going to give us money?

MARY  
We're going to start by identifying  
your career goals --

MARTIN

My "career goal" is to get a job.

FRANK

What is this?

BRAD

This is Trustline's way of making themselves feel better and keeping us from suing them. (TO MARY) Why should we help Trustline ease their guilty conscience by taking "career goal" workshops from a cheerleader?

EVERYONE LISTENS TO BRAD, THEY OBVIOUSLY TRUST HIM. THEY LOOK TO MARY, WAITING FOR HER ANSWER.

MARY

I'm not a cheerleader. I'm a trained professional.

THEY LOOK TO BRAD.

BRAD

But, you were a cheerleader, right?

THEY LOOK TO MARY.

MARY

(NOTHING TO SAY) I don't know (SHE WAS).

THEY KEEP LOOKING AT MARY.

BRAD

We don't need a self-esteem seminar.

We need a paycheck.

MARY

I'm aware of that and I assure you  
it's much more than self-esteem. I  
have a Master's.

BRAD

In what? "When life gives you lemons,  
make lemonade"? With a minor in  
"Today is the first day of the rest of  
your life"?

MARY

It's much much more complicated than  
that. But, yes, motivation is part of  
it. Attitude is everything. Today is  
the first day of the rest of your  
life!

MARY HATES HERSELF FOR SAYING THAT.

BRAD

I just have one question.

MARY

Sure.

BRAD

How is it that you're in a position to  
give out advice when you are such an  
obvious disaster yourself?

MARY IS HIT HARD BY THAT. SHE CAN'T RESPOND. EVERYONE IS  
LOOKING AT HER. IS SHE GOING TO CRY?

KEN

(UNDER HIS BREATH) No tears, no  
tears.

ANGLE ON: JOSS, IN THE BACK OF THE ROOM.

JOSS

Don't cry, don't cry.

FINALLY, AFTER AN ETERNITY, MARY TURNS TO THE OTHERS, STRONG.

MARY

Okay. I'm going to be honest with  
you.

KEN

No, no.

JOSS

Cry! Cry!

MARY

It's rough out there. This is a  
seriously sucky time to be unemployed.

(MORE)

MARY (CONT'D)  
And for some of you, it's been a very long time since you've had to sell yourselves. And things have changed. And not for the better.

MARTIN  
I thought she was a cheerleader?

MARY  
(WITH GROWING PASSION) Do you know how to use the internet as a job search tool? I do. How do you stand out in a competitive job market? I know how. I have a background in Human Resources. I know what companies are looking for. I spent five years at one of the largest and most successful transition firms in the country. I help people. That's what I do. Give me a chance to help you and it's very possible that when you look back on this day, you'll see it was the best thing that ever happened to you!

MARY SMILES HER WINNING SMILE. THE ROOM SEEMS TO BE WITH HER, THEN, BRAD STANDS UP AND WALKS OUT. A STUNNED BEAT, THEN, THE REST OF THE LAID OFF EMPLOYEES FOLLOW HIM OUT THE DOOR. MARY, KEN AND JOSS WATCH THEM GO, AS WE:

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE L

INT. NEW HORIZON'S RECEPTION AREA - LATER (DAY 1)  
(Mary, Ken, Joss)

JOSS SITS AT HIS DESK. MARY ENTERS, BACK IN HER FROGGY RAIN BOOTS, CARRYING HER RAINCOAT AND UMBRELLA. SHE'S LOST THE BOUNCE IN HER STEP.

JOSS

You okay?

MARY

Fine. It was nice working with you.

JOSS

What?

MARY

Yeah. I'm quitting. Who am I to give other people advice when my own life is such a disaster?

JOSS

What are you talking about? You're sunny side up. Your glass is always half full. If you go down, we're...

(A LITTLE PANICKY, CALLING OFF) Ken!

KEN COMES OUT OF HIS OFFICE.

KEN

What's wrong?

JOSS

Something bad has happened to Mary.

She lost her twinkle.

KEN

Her twinkle? You might want to check  
the floor of the men's room at Ned  
Devine's.

JOSS

She thinks she can't give people  
advice because her life is such a  
mess.

KEN

That's crazy. That's like saying in  
order for me to be a psychotherapist,  
I need to be mentally stable. (RE:  
HIMSELF) And let's be honest.

JOSS

(AGREEING WITH HIM) Seriously.

MARY

We tried. We failed. Time to move  
on.

KEN

Move on? We've been in business for  
one week. I quit my job. We leased  
an office. So we had one bad day.

MARY

We lost all our clients.

KEN

There'll be other clients.

MARY

No. There won't. Look at the bright side. Now you can get out of Boston. Maybe move someplace with sun.

KEN

Get out of Boston? Are you nuts? I love Boston!

MARY

The good news is, most small businesses fail in the first six months. Ours only took six hours.

KEN

Wow. I'm shocked. I thought you were a fighter. I thought you were the kind of person who when someone says "You can't" you say "Watch me". Maybe I completely overestimated you.

MARY

I think you might have.

KEN

No! When I say that, you're supposed get mad. Defend yourself.



MARY

I don't want to. I quit.

KEN

Really? Is that what you are? A  
baby? A quitter? A loser?

MARY

Yes.

KEN

No! When I call you names, that gets  
you fired up and determined to prove  
me wrong!

MARY

Ken, let's face it. I'm a cheerleader  
with a Master's degree. And you're a  
therapist who's not so good at reverse  
psychology.

KEN

(LOSING HIS COOL) No! No, no. You  
don't get to quit. You're the one  
that talked us into this. You said,  
"We don't need to work for a big  
heartless company. We can start our  
own firm and really help people in a  
meaningful way. Let's risk it, guys.  
Come on! We're the three musketeers!

MARY  
Three musketeers? That's stupid. We  
barely know each other.

MARY WALKS OUT, LEAVING A STUNNED JOSS AND KEN BEHIND, AND  
WE:

CUT TO:

ACT TWO

SCENE M

EXT. BOSTON/INT. MARY'S CAR - EVENING (NIGHT 1)

(Mary)

MARY DRIVES THROUGH THE RAIN AND TRAFFIC, TALKING TO HERSELF.

MARY

You okay with quitting? Yeah, I'm

okay. I just want to go home. (THEN,

SIGH) Damn it, this isn't the way

home.

AND WE:

CUT TO:

ACT TWO

SCENE P

INT. BRAD'S APARTMENT - EVENING (NIGHT 1)  
(Mary, Brad)

BRAD OPENS HIS DOOR TO REVEAL MARY.

BRAD  
Mary Sunshine.

MARY  
(CORRECTING HIM) Mary Leahy.

BRAD  
What are you doing here?

MARY  
I'm not a quitter. I've never quit anything in my life. Except my last job. And my waitress position at Friendly's because I gained twenty two pounds in sixteen days.

BRAD  
Wow. More than a pound a day. That's impressive.

MARY  
That's right. When someone says "You can't" I say "How high?".

BRAD  
What?

MARY  
First of all, you were fired. Not  
separated, fired.

BRAD  
Thank you. (THEN) Do you want to  
come in?

MARY  
Yes.

SHE TAKES A STEP INSIDE, THINKS BETTER OF IT.

MARY (CONT'D)  
No.

SHE TAKES A STEP BACK OUT.

MARY (CONT'D)  
And you're right. My life is a bit of  
a mess, but you don't know me. You  
don't know what it took for me to walk  
out of a cushy job at a successful  
company and start from scratch. And  
yes, partly it was because I slept  
with my boss, whose name I can't even  
say -- (WITH DIFFICULTY, AS IF PASSING  
A STONE) Matthew MacNicholas!  
(EXHAUSTED) Oh god.

SHE RESTS AGAINST THE DOOR JAMB.

BRAD

Are you sure you don't want to come  
in?

MARY

Okay.

MARY TAKES ONE STEP INSIDE.

MARY (CONT'D)

No.

SHE STEPS BACK OUT.

MARY (CONT'D)

But the other part, the bigger part,  
is that I think I'm exceptionally good  
at what I do. And you have to let me  
help you.

BRAD

Why?

MARY

Because for some reason, I feel the  
need to prove myself to you. Like, if  
I could prove myself to you, I can  
prove myself to myself.

BRAD

Look, I'm sure you're great. In fact,  
I remember thinking so in the men's  
room at --

MARY  
(QUICKLY) What if I could guarantee  
you a job by Monday?

BRAD  
Can you guarantee me a job by Monday?

MARY  
No.

BRAD LAUGHS.

MARY (CONT'D)  
Two weeks. Give me two weeks. And  
if, with my help, you don't find a  
job, I'll...

BRAD  
Meet me in the men's room at Ned  
Devine's for happy hour?

THERE IS A LONG PAUSE. FINALLY:

MARY  
Sure.

BRAD  
Really? I was kidding.

MARY  
That's how confident I am. (TO  
HERSELF) Right?

BRAD  
Hm, suddenly I'm not sure what to wish  
for. Well, good luck to both of us.

BRAD GOES TO HUG MARY, SHE STARTS TO RECEIVE IT, QUICKLY  
REALIZING SHE'S ABOUT TO GO DOWN ANOTHER BAD ROAD, SHE DROPS  
HER ARMS TO HER SIDES. BRAD, SMOOTH, MOVES A PIECE OF HAIR  
OUT OF HER EYES. SHE'S PARALYZED. SHE SHAKES HERSELF OUT OF  
IT, THEN BOLTS, RUNNING DOWN THE HALL, AS WE:

CUT TO:



ACT TWO

SCENE R

INT. NEW HORIZONS CONFERENCE ROOM - ANOTHER DAY (DAY 2)  
(Mary, Brad, Leanne, Martin, Frank, Terminated Employees)

MARY STANDS IN THE FRONT OF THE CONFERENCE ROOM ADDRESSING BRAD, LEANNE, MARTIN, FRANK AND THE OTHER TERMINATED EMPLOYEES FROM TRUSTLINE. THE WORD "CHANGE" IS ON THE MONITOR BEHIND HER.

MARY

New Horizons is here to counsel,  
correct and coach you through your  
transition. Your success depends on  
the diligence you bring to this  
process. Above all, a successful  
career transition takes courage.  
Courage to risk (POINTING TO THE  
MONITOR) change. We're going to start  
with some practice interviews.

QUICK CUT TO:

INT. NEW HORIZONS CONFERENCE ROOM - DAY (DAY 2)  
(Mary, Ken, Joss, Martin)

MARY AND KEN SIT WITH MARTIN, FACING THE VIDEO MONITOR. JOSS SITS IN THE BACK OF THE ROOM, OBSERVING.

MARY

So, we're going to take a look at the  
interview we taped and see if you can  
spot any room for improvement.

KEN

Sometimes we can project a negative attitude, even when we don't know we're doing it. But, even the most subtle negativity can be the difference between a successful interview and an unsuccessful one.

MARY HITS THE REMOTE.

**ON THE MONITOR:** MARTIN SITS FACING THE "INTERVIEWER", JOSS.

JOSS

You want to tell me why you think you were let go at your last company?

MARTIN STARES AT JOSS FOR A BEAT, THEN LAUNCHES INTO A FEROCIOUS TIRADE AGAINST HIS LAST COMPANY. IN KOREAN.

QUICK CUT TO:

**INT. NEW HORIZONS CONFERENCE ROOM - LATER (DAY 2)**  
(MARY, FRANK)

**ON THE MONITOR:** THE OLDER MAN, FRANK, WALKS INTO HIS "INTERVIEW" WEARING A BELL BOTTOMED MUSTARD COLORED SUIT, WITH WIDE LAPELS AND A LOUD TIE.

MARY

What are you wearing?

FRANK

It's my interview outfit.

MARY

When's the last time you had an interview?

FRANK

1972.

QUICK CUT TO:

INT. NEW HORIZONS CONFERENCE ROOM - (DAY 2)  
(Mary, Ken, Leanne)

MARY AND KEN SIT WITH LEANNE.

MARY

Dr. Ken likes you to start being aware  
of your body language. You can't  
underestimate the power of a first  
impression. Ready?

MARY HITS THE REMOTE.

**ON THE MONITOR:** LEANNE SITS FACING THE "INTERVIEWER" WEARING  
A SKIRT, HER LEGS LAZILY SPREAD, REVEALING HER LOW PANTY HOSE  
CROTCH DIRECTLY AT CAMERA.

LEANNE (ON VIDEOTAPE)

Leanne Gursky.

SHE WINKS AT CAMERA.

**BACK IN THE ROOM:** MARY PAUSES THE TAPE AND TURNS TO LEANNE.

MARY

(TO LEANNE) Anything?

LEANNE

Not that I can see.

QUICK CUT TO:

INT. NEW HORIZONS CONFERENCE ROOM - DAY (DAY 2)  
(Mary, Ken, Joss, Brad)

**ON THE MONITOR:** BRAD. HE'S RELAXED AND CONFIDENT AS MARY  
"INTERVIEWS" HIM.

MARY

Your employment history is impeccable.  
What would you say is the greatest  
personal quality you bring to your  
work?

BRAD

Well, I like to make people happy.  
I'm eager to please. And I would work  
very hard to make sure you were  
pleased.

BRAD SMILES. MARY SHIFTS IN HER CHAIR.

**BACK IN THE ROOM:** MARY PUSHES THE REMOTE AND STOPS THE TAPE,  
PAUSING ON A PERFECT STILL OF BRAD.

BRAD (CONT'D)

(TO MARY AND KEN) Anything?

KEN

(JEALOUS) No. That was pretty much  
perfect.

MARY

I think that was a very...  
beautiful... interview.

JOSS, FROM THE BACK OF THE ROOM:

JOSS

I'd like to watch that one again.

AND WE:

DISSOLVE TO:

ACT TWO

SCENE 5

INT. NEW HORIZONS CONFERENCE ROOM - DAY (DAY 3)  
(Mary)

CLOSE ON MARY.

MARY  
...you've worked hard. You've faced  
some difficult truths, but I hope that  
above all, what you've learned in  
these past two weeks, is that  
everything you need to succeed, you  
already possess.

QUICK CUT TO:

INT. NEW HORIZONS CONFERENCE ROOM - DAY (DAY 3)  
(Martin)

**ON THE MONITOR:** WE WATCH THE LATEST TAPE OF MARTIN'S  
INTERVIEW. HE'S RELAXED, ENJOYING HIMSELF, CHARMING.

MARTIN  
My most significant contribution?  
Easy. I can teach you to curse in  
seven different languages. That's a  
joke. I only speak six languages.

QUICK CUT TO:

INT. NEW HORIZONS CONFERENCE ROOM - DAY (DAY 3)  
(Frank)

**ON THE MONITOR:** FRANK WALKS INTO FRAME. HE IS WEARING A  
BEAUTIFUL DARK SUIT, HIS SILVER HAIR HAS BEEN CUT, HE LOOKS  
LIKE A GIORGIO ARMANI AD. HE DOES A TURN FOR THE CAMERA.

QUICK CUT TO:

INT. NEW HORIZONS CONFERENCE ROOM - DAY (DAY 3)  
(Leanne)

**ON THE MONITOR:** LEANNE, SITS IN A CHAIR, LEGS CROSSED AT THE ANKLES, A PROFESSIONAL SUIT. NOTHING HANGING OUT THAT SHOULDN'T BE.

LEANNE

What can I say? I've never missed a day of work in 15 years. I've never been late. I've never forgotten a birthday of one of my co-workers. Bottom line? You can count on Leanne Gurski.

SHE WINKS, BUT NOW IT'S KIND OF CUTE.

QUICK CUT TO:

INT. NEW HORIZONS CONFERENCE ROOM - DAY (DAY 3)  
(Mary, Ken, Joss, Brad)

**ON THE MONITOR:** BRAD.

BRAD

I just love sales. I like winning strangers over. It's like a blind date. And I'm a great blind date.

HE SMILES POINTEDLY AT MARY. MARY SHIFTS IN HER CHAIR.

**BACK IN THE ROOM:** MARY, KEN AND JOSS JUST STARE AT THE PERFECT FROZEN IMAGE OF A SMILING BRAD ON THE MONITOR (BRAD IS NOT THERE).

MARY

Wow.

KEN

Yeah. He's something. Men will be  
intimidated by him. Women will fall  
in love with him.

MARY

I am not!

JOSS

Settle down.

KEN

(TO MARY) Are you thinking what I'm  
thinking?

MARY

Maybe I should sleep with him again?

KEN

No!

MARY

Then I'm not thinking what you're  
thinking.

AND WE:

CUT TO:

ACT TWO

SCENE T

INT. NED DEVINE'S MEN'S ROOM - EVENING (NIGHT 3)

(Mary, Ken, Joss, Brad)

A SMALL, OLD FASHIONED LOOKING MEN'S ROOM. BRAD SITS ON THE SINK, WATCHING THE DOOR. AFTER A BIT, THE DOOR OPENS SLOWLY. WE HEAR MARY'S VOICE.

MARY (O.C.)

Hello? Is anybody in there? I'm  
coming in.

MARY ENTERS AND STARTLES WHEN SHE SEES BRAD.

MARY (CONT'D)

Oh, you're here.

BRAD

(SURPRISED) And you're here.

MARY

Well, of course. It's been two weeks  
and I'm a woman of my word.

BRAD

That's what I call integrity. When  
Mary Leahy says she's going to have a  
two night stand in a men's room, she  
means it.

MARY

Brad, we want you.

BRAD

We? (RE: HER HEAD) Who else is in  
there with you?



MARY

No. We don't want to find you another  
job. We want you for ourselves.

MARY OPENS THE DOOR AND KEN AND JOSS ENTER, SQUEEZING INTO  
THE TINY BATHROOM NEXT TO MARY.

KEN/JOSS

Hi.

BRAD

You know, I gotta be honest, even  
doing it in a bathroom was a little  
out there for me. This is not going  
to work.

KEN

We want you to join New Horizons.  
It's a terrible time to be out of  
work, which makes it a great time to  
be in our business. We have more  
leads on new clients than we know what  
to do with.

JOSS

And I'm not scrappy enough to be in  
sales. I'm too dignified. Please  
take the job.

BRAD

Why me?

MARY

Because men are intimidated by you and  
women fall in love with you.

BRAD

Really?

MARY

(QUICKLY BACKPEDALING) Oh. I don't  
know. Maybe. Ken said it. I think  
he has a little crush on you.

KEN

(TO MARY) Please don't do that.

MARY

So, what do you think?

BRAD

Can you match my salary from  
Trustline?

MARY

No. We can't. But, you can work on  
commission. The company's success  
will be your success.

A LONG PAUSE, THEN:

BRAD

Sure.

KEN

Really? Great. Welcome to the team.

KEN SHAKES BRAD'S HAND. BRAD SHAKES JOSS' HAND. BRAD TURNS TO MARY, SHE GOES TO HUG HIM AS HE PUTS HIS HAND OUT TO SHAKE AND CONNECTS DIRECTLY WITH HER LEFT BOOB. SHE LOOKS DOWN AT HIS HAND WHICH HE DOESN'T IMMEDIATELY REMOVE. KEN AND JOSS LOOK AT HIS HAND.

MARY  
(SMALL) Welcome.

FINALLY, BRAD RETRACTS HIS HAND. MARY ATTEMPTS A DIGNIFIED EXIT. BRAD FOLLOWS HER OUT. KEN AND JOSS HANG BACK.

JOSS  
Do you think she'll be able to keep  
her hands off him?

KEN  
Not a chance.

JOSS  
In your professional opinion, is there  
something weird going on with her in  
the sexual deviant department?

KEN  
I'll just say this: keep your wits  
about you at the company Christmas  
party.

THEY EXIT THE BATHROOM, AND WE:

FADE OUT.

END OF SHOW