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 CONVINCE 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
REALY 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 CLOSES 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)
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:
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 STARTS TO SLIDE ALONG THE WALL, TOWARD THE EXIT, HOPING
NOT TO BE NOTICED.

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
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.

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.
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,
made 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) Damnit, 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:** MARY 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?
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 S

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 posses.

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