

9 J , 9 K , 9 L

“Pilot”

Directed by

Pamela Fryman

Written by

Dana Klein & Mark Feuerstein

Production Drafts

040617	Table Draft
040717	Table Draft 1 st Rev. (BLUE)
040917	Table Draft 2 nd Rev. (PINK)
041217	Table Draft 3 rd Rev. (YELLOW)
041217	Table Draft 4 th Rev. (GREEN)
041317	Table Draft 5 th Rev. (GOLDENROD)
041317	Table Draft 6 th Rev. (SALMON)
041417	Shooting Draft
041617	Shooting Draft 1 st Rev. (BLUE)
041717	Shooting Draft 2 nd Rev. (PINK PAGES – 12, 12A, 27)
041717	Shooting Draft 3 rd Rev. (YELLOW PAGES – 24)
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041817	Shooting Draft 5 th Rev. (GOLDENROD PAGES – 6)
041817	Shooting Draft 6 th Rev. (SALMON PAGES – 1, 4, 9, 11, 16-19, 24, 26, 28, 45)
041917	Shooting Draft 7 th Rev. (CHERRY PAGES – 1, 2, 2A, 3-5, 19, 28, 29, 31-38, 45, 46)
041917	Shooting Draft 8 th Rev. (TAN PAGES – 2, 2A, 4, 28, 32)



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COLD OPEN

FADE IN:

INT. JOSH'S APARTMENT - MORNING (D1)
(JOSH, ANDREW, HARRY, JUDY, EVE, WYATT)

HARRY AND JUDY ROBERTS ARE LOOKING DOWN AT SOMEONE SPECIAL.

HARRY 1

Would you look at this gorgeous baby?

JUDY 2

I just wanna eat him and squeeze him
and chew on his squishy little tushie.

REVEAL: JOSH IN BED.

JOSH 4

What are you guys doing?

JUDY 5

Pretend we're not here. We just want
to watch.

HARRY 6

We've been waiting twelve years for
you to leave LA and move back to New
York!

JUDY 7

Did you see what we put on the wall?

REVEAL A GIANT POSTER FOR THE TV SHOW "BLIND COP."

JOSH	8	
Yes, amazingly I did manage to catch that.		
JUDY	9	
Detective Mike Cross. You were the best thing on television.		
HARRY	10	
How was the flight?		
JUDY	11	
You hungry?		
HARRY	12	
Thirsty?		
JUDY	13	
Hot?		
HARRY	14	
Cold?		
JOSH	15	
I'm good, I'm good. Again, and I can't stress this enough I'm only staying here temporarily.		
JUDY	16	
We'll see.		*
HARRY	16A	*
You are exactly where you should be.		*

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2A.
C.O.

JUDY

16B

*

Surrounded by your loving family in the
apartment we kept 'cause we knew one
day you'd get divorced from that cold
woman who didn't know a good thing.

ANDREW BURSTS IN.

ANDREW 17

Well look who fell off the poster!
(IMITATING JOSH) "A prenup? I don't
need a prenup! This marriage is gonna
last forever!"

HE STARTS LOVINGLY MAULING JOSH.

JOSH 18

Hello, Andrew.

ANDREW 19

Now she's got your money, your house
and you're living next to your parents
like a ten-year-old!

JOSH 20

You are also living next to our
parents like a ten-year-old.

ANDREW 21

Just until the renovations on the Park
Avenue duplex are done. It's gonna be
sick. TV's and heated toilets in every
bathroom!

JUDY 22

Ooh, do the toilets have the water
that shoots up? If you aim right, it
gives your business a juzj.

EVE ENTERS WITH BABY WYATT.

EVE 23

Welcome home, Uncle Josh!

JOSH	24	
Hey, Eve. What's up, Wyatt.		
JUDY	25	
Eve, does the baby's head look a little--		* *
EVE	26	
His head's not flat, Judy. It's fine.		*
JUDY	27	
Did you ask a pediatrician?		
EVE	28	
Yes. Me. I asked myself. Because as you may recall, I <u>am</u> a pediatrician!		* *
JUDY	29	
Susan Stein told me you have a 4.8 out of 5 rating on Yelp. (TO BABY) What happened to the point two?		
HARRY	30	
Do pediatricians know anything about baby toes? Because mine looks strange.		
HARRY IS EXAMINING HIS TOE. EVE LOOKS OVER THEN QUICKLY AWAY.		
EVE	31	
...And I just saw your father's balls again.		* *
ANDREW	31A	
It's like looking at the ghost of Christmas future.		* *

JOSH

34

Okay, well, you're gonna see mine if
you don't leave. I have to get
dressed.

HARRY, ANDREW AND EVE LEAVE. JUDY SITS ON THE BED.

JUDY

35

So? Tell me...

JOSH

36

You too, Ma.

JUDY

37

Please. I gave birth to you. Those
little balls have been inside me.

JOSH

38

Good to be home.

FADE OUT:

END OF COLD OPEN

ACT ONE

FADE IN:

A INT. LOBBY - LATER (D1)
(JOSH, NICK, IAN)

NICK IS AT HIS STATION. IAN SITS ON THE COUCH, READING. JOSH
ENTERS WITH COFFEE.

NICK 39

There he is! Welcome back, Josh!

JOSH 40

Hey, Nick, what's going on?

NICK 41

Question. You know Pattie DeFina in
8K?

JOSH 42

She and her husband are just below me.

NICK 43

(CONFIDING) Well last week she was
below me. It's been going on for
months. Then a couple days ago, she
tells me she's leaving Victor. I'm
like *don't leave Victor!*

JOSH 44

You know how sometimes people assume a
familiarity they haven't yet earned?

NICK	45
Tell me about it! My cousin has colitis, every time I see him it's like, "Yo, Nick I got the runs--"	
JOSH	46
Yep, you get it! You get what I mean.	
NICK	47
Josh, this is my man Ian, 5A. Ian, you now live in the same building as a real live TV star!	
IAN	48
I don't watch TV. I prefer film. Got any movies coming out?	
JOSH	49
Not at the moment, no. My plan is to get back into theater, that's why I moved back to New York.	
NICK	50
Angie in 3J heard it was because you lost all your money in the divorce and are staying with your parents for free.	
IAN	51
You live with your parents?	
JOSH	52
Not <u>with</u> , next to!	

IAN 53

Same thing.

JOSH 54

No it's not! It's not the same thing
at all!

IAN 55

Alright, guy, cool, you live "next to"
your parents.

JOSH 56

Thank you.

HAVING LAID DOWN THE LAW, JOSH HEADS FOR THE ELEVATOR. IAN
SHOOTS NICK A LOOK.

CUT TO:

B INT. 9TH FLOOR HALLWAY - MOMENTS LATER (D1)
(JOSH, JUDY)

JOSH HAS BARELY GOT HIS KEY IN THE LOCK WHEN JUDY WHIPS OPEN
HER DOOR, STARTLING HIM.

JUDY 57

Hi, Joshy.

JOSH 58

That was good timing...

JUDY 59

I got your favorite black and white
cookies. Wanna come in for a visit?

JOSH 60

I don't know, Ma, I have to unpack and--

JUDY 61

I've been waiting twelve years.

JOSH

62

Alright, just for a little.

CUT TO:

C INT. HARRY AND JUDY'S APARTMENT - AN HOUR LATER (D1)
(JOSH, HARRY, JUDY)

JOSH SITS AT THE TABLE, SURROUNDED BY STACKS OF MAGAZINES AND NEWSPAPERS, CIRCA 1978-2017, AS JUDY RATTLES ON.

JUDY

63

...And then I ran into Lynn Howard.

David's company went public. You were always in the higher math group. You win.

HARRY (O.C.)

64

Judy, what did you do with the number for the podiatrist?

REVEAL HARRY BEHIND THEM, STARING AT THE WALL, WHICH IS COVERED FLOOR-TO-CEILING IN WEATHERED YELLOW POST-IT NOTES.

JUDY

65

I hid it in the freezer just to torture you. I have no idea, Harry.
(THEN, TO JOSH) Oh and Helen's daughter Marci is single...

JOSH 67A

Ma.

JUDY 67B

What, you picked the first one, now
it's my turn.

JOSH 68

(STANDING) And I'm out.

HARRY 69

Josh, I need a favor. I had an idea to
promote the firm's estate planning
business. We're going to make a viral
video!

JOSH 70

You can't *make* a viral video, Dad. It
just goes viral or it doesn't.

HARRY 71

Okay, well this one does! And it would
be terrific if you would star in it.

JOSH 72

Oh, you know, I'd love to but I'm
really busy.

HARRY 73

What are you so busy with?

JOSH 74

You know, I have scripts to read, I'm
meeting with theater agents...

HARRY 75

No problem. Forget I asked.

JOSH TRIES TO TOLERATE THE DISCOMFORT OF SAYING NO. BEAT.

JOSH 76

I'll do it.

HARRY 77

You're not doing it.

JOSH 78

I want to do it.

HARRY 79

I don't want you to do it.

JOSH 80

Please, Dad, let me be in this viral
video for you!

HARRY 81

Okay, if it means that much to you.

JOSH 82

Thank you.

JOSH CROSSES OUT.

JUDY 83

Such a good boy. (TO HARRY) Marci's
gonna love him.

CUT TO:

D EXT. CENTRAL PARK - LATER (D1)
(JOSH, ANDREW, CHRISTINA, MAN, EXTRAS)
ANDREW AND JOSH ARE COOLING DOWN, POST JOG.

ANDREW 84

The word is no. Say it with me,
nooooo.

JOSH 85

I am perfectly capable of saying no to
them.

ANDREW 86

You let mom bathe you til you were
ten.

JOSH 86A

I had a broken leg and there were
bubbles covering everything!

A MAN WALKS BY AND RECOGNIZES JOSH.

MAN 87

Oh snap, it's the blind cop! (GUN
WRONG WAY) "I got him, Chief. I got
him!" That show sucked!

JOSH 88

Thank you so much.

AS THE MAN MOVES OFF, ANDREW CALLS AFTER.

ANDREW 89

Hey, it was on for two seasons and the
NY Times called it "a tv show!"

CHRISTINA APPROACHES.

CHRISTINA 90

Oh my god. Josh Roberts?

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12A.

I/D

ANDREW

91

Yes. *Blind Cop* sucked. (TO ALL) We all
know it sucked.

JOSH 92

No, Andrew this is Christina Jones. We went to Michigan together. (TO CHRISTINA) This is crazy! Hi! You look amazing!!

ANDREW 93

I'll let you guys catch up. I gotta get back to the hospital. (TO CHRISTINA, RE: SELF) Surgeon.

ANDREW CROSSES OFF. JOSH AND CHRISTINA TAKE EACH OTHER IN.

CHRISTINA 94

I don't think I've seen you since Nude Olympics. You streaked across campus and did push-ups outside my dorm.

JOSH 95

For the record, it was mid-January and the push-ups were into snow, so... just food for thought.

CHRISTINA 96

(LAUGHS) So how've you been Josh?

JOSH 97

Well I got divorced and my show got cancelled-- two things that sound really bad but could maybe be good. How 'bout you?

CHRISTINA 98

I also just went through a breakup.

JOSH 99

That's awesome! I mean, how are you
doing with that?

CHRISTINA 100

It was for the best. His family was a
nightmare. So overbearing.

JOSH 101

Huh. I cannot relate to that at all.

CUT TO:

E INT. LOBBY - LATER (D1)
(JOSH, NICK, IAN)

NICK IS THERE WITH IAN. JOSH ENTERS.

JOSH 102

What's up, Fellas? Things are looking
up for the kid!

IAN 103

Did you get an audition?

JOSH 104

No, I did not. But I did get a date
with Christina Jones.

IAN 105

That's not gonna pay the bills. (THEN)
My friend Billy's father's producing
Paul Feig's follow-up to *Bridesmaids*.
It's called *Groomies*-- has some
problems in the second act, but
they'll find it.

(MORE)

IAN (CONT'D)

You should ask your agent about the
role of the doctor. Get that Blind Cop
stank off ya!

JOSH

106

Thank you, Ian, but I don't need
career advice from a twelve-year-old.

SMASH CUT TO:

H INT. BUILDING STAIRWELL - MOMENTS LATER (D1)
(JOSH)

JOSH CLIMBS THE STAIRS ON HIS CELL.

JOSH

107

It's called *Groomies*. The role of the
doctor. ... Yes, Danny, it would be a
great job for me to get, that's why
I'm calling you, my agent to go and
get it.

JOSH HANGS UP AND CONTINUES UP THE STAIRS.

CUT TO:

J INT. 9TH FLOOR HALLWAY - MOMENTS LATER (D1)
(JOSH, JUDY)

JOSH TIPTOES OUT OF THE STAIRWELL AND DOWN THE HALL. AS SOON
AS HIS FINGERS GRAZE HIS DOORKNOB, JUDY WHIPS OPEN HER DOOR.

JUDY

108

Hi Josh.

JOSH

109

How?! How do you always know?

JUDY

110

We used to be one body.

JOSH SIZES HER UP AS HE ENTERS HER APARTMENT.

JOSH

111

(SUSPICIOUS) Okay, okay.

CUT TO:

K MONTAGE - 9TH FLOOR HALLWAY - OVER THE NEXT FEW DAYS

-JOSH MAKES HIS WAY DOWN THE HALL FLAT AGAINST THE WALL LIKE A NINJA. BEFORE HIS KEY IS IN THE LOCK. JUDY OPENS HER DOOR.

-JOSH CRAWLS ON ALL FOURS PAST HIS PARENTS' DOOR AND REACHES UP FROM THE FLOOR FOR HIS DOORKNOB. JUDY OPENS HER DOOR.

-JOSH SPRINTS FROM THE ELEVATOR TO HIS DOOR. BEFORE HIS KEY MAKES IT INTO THE LOCK, JUDY NAILS HIM.

-SURRENDERED TO THE INEVITABLE, JOSH WALKS DIRECTLY TOWARD JUDY'S DOOR-- SHE OPENS IT AT EXACTLY THE RIGHT MOMENT AND HE CONTINUES INSIDE.

M INT. JOSH'S APARTMENT - SATURDAY AFTERNOON (D3)
(JOSH, ANDREW, HARRY)

JOSH, DRESSED UP FOR HIS DATE, TALKS ON HIS CELL PHONE.

JOSH

112

Any word on the Paul Feig audition?

... They don't believe I could play a doctor?! I look like every doctor I've ever been to! Alright, thanks for checking.

AS HE HANGS UP,

HARRY (O.C.)

113

Josh.

HARRY STANDS IN FRONT OF THE OPEN CLOSET.

JOSH

114

And look who's back in my apartment.

HARRY

115

Costco closet. (THEN) It just so happens my classmate from law school, Eddie Aberman, represented Paul Feig's cousin, Barry, in his IRS audit. Should I ask Eddie to set up a meeting for you and Paul?

JOSH

118

Dad, one of the biggest comedy directors in Hollywood is not going to meet with me because of his cousin's connection to Eddie Aberman.

ANDREW ENTERS HOLDING A PLATE WITH A BURGER.

ANDREW

119

Do we have ketchup?

HARRY

120

Do we have ketchup?

HE PUTS THE KETCHUP ON THE TABLE AND ANDREW HELPS HIMSELF.

ANDREW

121

(TO JOSH) You look nice.

HARRY

122

That is because he is co-starring in my viral video today. (PICKS UP TOILET PAPER) This should get Mommy and I through the winter.

HARRY EXITS WITH THE 24-PACK OF TOILET PAPER.

JOSH

124

I forgot about that stupid video. I'm dressed up because I have a date tonight.

ANDREW

125

That girl from the park who was checking me out?

JOSH

126

To save time I call her Christina. (THEN) Don't tell mom and dad. They'll want to meet her and feed her and ask about her ability to have children.

ANDREW 129

Obviously. (THEN) So... (WEIGHING THEM) first date in eight years with hot girl or Dad's sad video?

JOSH 130

I can do both. How long can the video take?

SMASH CUT TO:

P INT. SINGER & STERLING CONFERENCE ROOM - LATER (D3)
(JOSH, HARRY, EXTRAS)

HARRY AND JOSH SIT AT A CONFERENCE TABLE.

JOSH 131

Take forty-two.

HARRY 132

Okay, okay, I got it this time. (IN CHARACTER) David! I am so sorry for your loss.

JOSH 133

My father's death was so sudden and I'm overwhelmed by all the decisions I have to make.

HARRY 134

Well, luckily your father WAS ready for just THIS moment and hired SINGER STERLING TO PREPARE THE DOCUMENTS!

JOSH 135

Nailed it! Perfect, no notes, can't
beat it, gotta go.

HARRY 136

Yeah. It felt good.

JOSH BOLTS.

CUT TO:

R EXT. NYC SIDEWALK/INT. EVE AND ANDREW'S APARTMENT - DUSK (N3)
(JOSH, MOLLY, EXTRAS)

JOSH IS HURRIEDLY HAILING A CAB WHEN HIS CELL RINGS.

SFX: CELL PHONE RINGS

JOSH 137

(ANSWERS PHONE) Hello?

SPLIT SCREEN/TIGHT ON MOLLY, 16, HYSTERICAL.

MOLLY 138

Josh? This is Molly, Andrew and Eve's
babysitter? You need to come home.

JOSH 139

Oh my God! Did something happen to the
baby?

MOLLY 140

I dunno, it's in the other room but I
am having a crisis. My boyfriend
hooked up with my best friend so now I
need to go hook up with his, and
Andrew and Eve aren't answering their
phones.

JOSH 141

Well I'm barely gonna make my date as
it is. Go get my mother.

MOLLY 142

Your mother's not home. You have ten
minutes.

JOSH 143

No. I'm sorry, but no. This is not my
problem.

SMASH CUT TO:

S INT. RESTAURANT - LATER (N3)
(JOSH, ANDREW, EVE, CHRISTINA, WYATT, EXTRAS)

JOSH, RESENTFUL AND MORTIFIED, ENTERS, WITH WYATT IN A BABY
BJORN. HE SPOTS CHRISTINA AT A TABLE AND CROSSES OVER AS IF
EVERYTHING IS NORMAL.

JOSH 144

Hey, sorry I'm a little late. (SITS
OPPOSITE HER) You look incredible.

CHRISTINA 145

Thanks. (THEN) Why are you wearing a
baby?

JOSH 146

Oh I don't go anywhere without my wing
baby. (TO BABY) Pound it out, bro.
(THEN) No, this is my nephew, Wyatt.
Babysitting snafu. My brother and
sister-in-law should be here literally
any second.

CHRISTINA 147
He's cute.

JOSH 148
Good thing too, because he is (COVERS
BABY'S EARS) very self absorbed.

ANDREW AND EVE RUSH IN.

EVE 149
Sorry, hi, sorry.

AD LIB HELLOS TO CHRISTINA AS EVE TAKES WYATT FROM JOSH.

EVE (CONT'D) 150
(TO JOSH) Thank you, you're our hero.

ANDREW 151
Actually I'm our hero-- I crushed that
escape room.

EVE 152
We got all the clues, the other
couples got none. Chiropractors are so
stupid.

THEY HIGH FIVE.

ANDREW 153
Why'd you bring a baby on a date? It's
like the opposite of foreplay.

JOSH 154
It's pronounced "thank you."

EVE 155
You know, you guys make a cute couple.
I'm hoping this works out.

JOSH 156

You gotta go, goodbye.

EVE AND ANDREW HEAD OUT. JOSH EXHALES, RELIEVED, AND SETTLES INTO THE DATE.

JOSH (CONT'D) 157

So...

ANDREW CROSSES BACK, GRABS SOME ROLLS FROM THE BASKET.

ANDREW 158

I love you so much.

ANDREW EXITS.

INTERNAL
DISSOLVE:

S1 INT. RESTAURANT - LATER (N3)
(JOSH, CHRISTINA, EXTRAS)

DINNER CLEARED, CHECK PAID, WINE GLASSES EMPTY. JOSH AND CHRISTINA ARE FLIRTY.

JOSH 159

If college me knew I was on a date with Christina Jones... Oh my god, I had the biggest crush on you.

CHRISTINA 160

I had the biggest crush on you!

JOSH 161

You did?

CHRISTINA 162

I did.

JOSH 163

That is information I wish college me
had had.

THEY LAUGH, IT'S FLIRTY, HE TOUCHES HER ARM.

CHRISTINA 166

So... should we maybe... get outta
here?

JOSH 167

We should definitely get out of here.
Where do you live?

CHRISTINA 168

My ex got our apartment so I'm on a
friend's sofa for a bit. Should we go
to your place?

JOSH 169

My places? Uhhhh, yeah. My place is
great.

ON JOSH'S CONCERN, WE...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

T INT. LOBBY - LATER (N3)
(JOSH, NICK, CHRISTINA, EXTRAS)

JOSH AND CHRISTINA ENTER. NICK TAKES CHRISTINA IN.

NICK 170

Oh my damn. Welcome to East End Place.
I am the Captain of this fair
establishment so if you need anything,
anything at all, you just holler.

JOSH 171

Thanks, Nick, but I don't think she's
having a package delivered tonight.

NICK 172

Believe in yourself, man.

JOSH USHERS CHRISTINA INTO THE ELEVATOR AS...

NICK (O.C.) (CONT'D) 173

Yeah, Mrs. Roberts, he's on his--

JOSH RACES OUT OF THE ELEVATOR AS THE DOORS BEGIN TO CLOSE,
TRAPPING CHRISTINA INSIDE. JOSH WRESTLES THE PHONE AWAY.

NICK (CONT'D) 174

...way up. And he's--

JOSH 175

What are you doing?!

NICK 176

Telling your mom you're home.

JOSH 177

(HANGING UP PHONE) Why would you do that?!

NICK 178

'Cause of the money she gives me to tell her when you're home.

JOSH 179

My mother pays you to tell her every time I come home?

THE ELEVATOR DOORS RE-OPEN, REVEALING CHRISTINA.

CHRISTINA 180

Everything okay?

JOSH 181

Couldn't be better! (LOUD, FOR HER BENEFIT) So problem solved, we'll keep a cardboard box out here for the days my fan mail won't all fit in the mailbox. (THEN) And away we go!

HE JOINS HER IN THE ELEVATOR.

CUT TO:

V INT. ELEVATOR - SECONDS LATER (N3)
(JOSH, CHRISTINA)

JOSH 182

So I just have to run in and say a quick hello to my elderly neighbor.

(HANDS HER KEY) Meet me in 9K, there's wine in the fridge.

CHRISTINA 183

Babies, old people. You are such a
good guy.

JOSH 184

Well, you know, I do what I can.

THE ELEVATOR DOORS OPEN AND HE BOLTS.

CUT TO:

W INT. HARRY AND JUDY'S APARTMENT - A SECOND LATER (N3)
(JOSH, JUDY)

JOSH RUNS IN AND BUMPS INTO JUDY WHO'S WAITING BY THE DOOR.

JOSH 185

Let's do this!

HE GRABS JUDY'S HAND AND PULLS HER OVER TO THE TABLE.

JUDY 186

I got some of your favorite--

JOSH 187

Cheese. Yum! (SITS, PULLS HER INTO
NEARBY SEAT) So who'd you run into
today? Harriet? Susan? Emily?

JUDY 188

Yes, Emily Brown. Her son Jonathan is
the youngest circuit--

JOSH 189

Court judge ever but I beat him in
mock trial in eighth grade so I win!
(STUFFING HANDFUL IN MOUTH) Mmm,
delicious! Love that cheese!

(MORE)

JOSH (CONT'D)

Alright, well, great visit, I'm
exhausted. Going to bed.

HE STANDS AND IS GONE.

CUT TO:

X INT. JOSH'S APARTMENT - A SECOND LATER (N3)
(JOSH, JUDY, CHRISTINA)

JOSH ENTERS, SWALLOWING CHEESE. CHRISTINA IS ON THE COUCH. HE
CLOSES THE DOOR, LOCKS IT, PUTS THE CHAIN ON, THEN TESTS THE
DOOR. *
*

CHRISTINA 190

Is there a lot of crime in this
building?

JOSH 191

You can never be too careful. *

CHRISTINA 192

Well, I feel very safe with that guy
guarding us. *

JOSH 193

That's why he's there! (THEN) So... *

CHRISTINA 193A *

So... *

THEY SMILE AT EACH OTHER, START TO LEAN IN FOR A KISS. *

SFX: THE DOORBELL RINGS.

JUDY (O.C.) 194

Josh?

JOSH 195

It's just my elderly neighbor. She probably lost her teeth again, she'll find them.

SFX: THE DOORBELL RINGS SEVERAL TIMES

JOSH (CONT'D) 196

If we stay quiet maybe she'll go away.

A KEY TURNS IN THE LOCK. THE DOOR OPENS THREE INCHES UNTIL THE CHAIN CATCHES.

JUDY (O.C.) 198

(CONCERNED) Joshua? What is going on?!

LIGHT CUE: JUDY'S HAND REACHES THROUGH THE OPENING OF THE DOOR AND STARTS FLICKING THE LIGHTS ON AND OFF. SHE KEEPS FLICKING THE LIGHTS.

CHRISTINA 199

Perhaps I don't quite understand your relationship with your neighbor...

JOSH 200

You are not alone. (THEN USHERING HER UP) Why don't you go check out the terrace while I get rid of her.

Beautiful view, especially at night.

HE USHERS HER TO THE TERRACE, RACES BACK TO THE FRONT DOOR.

RESET TO:

X1 INT. 9TH FLOOR HALLWAY - CONTINUOUS (N3)

JOSH'S ANGRY FACE APPEARS IN THE CRACK OF THE OPEN DOOR.

JOSH 201

We had our moment!

JUDY 202

Oh thank god you're okay.

JOSH 203

Of course I'm okay! I was in your
apartment ten seconds ago!

JUDY 204

First, I don't like your tone. And
second, I forgot to give you this.

(PUSHES NEWSPAPER ARTICLE THROUGH)

That actor you always go up against
got a terrible review in his new play.

JOSH 205

Thank-you-so-much-really-appreciate-it-
goodnight. Goodnight, goodnight,
goodnight!

JOSH TAKES THE ARTICLE AND CLOSES THE DOOR THEN HEADS FOR THE
TERRACE, GLANCING AT THE REVIEW.

JOSH (CONT'D) 206

(DELIGHTED) Ooh, that's not very nice.

CUT TO:

Y EXT. TERRACE (9K) - A LITTLE LATER (N3)
(JOSH, ANDREW, HARRY, CHRISTINA)

JOSH AND CHRISTINA STAND LOOKING OUT AT THE STREETS BELOW.

CHRISTINA 207

It's really beautiful out here.

JOSH 208

Yeah. (LOOKS AT HER) It really is.

THEY LEAN IN FOR A KISS. CLOSER AND CLOSER AND...

HARRY (O.C.) 209

Can you hear me now?!

HARRY, IN UNDERPANTS AND A SHIRT, HAS STEPPED ONTO THE
ADJOINING TERRACE, CRADLING A CELL PHONE AND HOLDING A PLATE
OF SLICED MELON.

HARRY (CONT'D) 210

Hello, children! (INTO PHONE) I'll
call you back. I WILL CALL YOU BACK!

JOSH 211

And that's the terrace! Come back in.

HARRY 212

(EXTENDS HAND) Hello, I'm Harold--

JOSH 213

Hey Harold! Great to see you!

HARRY 214

Young lady, have you ever had a
gorgeous piece of honeydew melon?

CHRISTINA 215

I've had melon. It looked good. I
don't know if it was "gorgeous"...

HARRY 216

Well this is a gorgeous piece of
honeydew melon.

CHRISTINA/JOSH 217

Oh, I, uh... / Harold, Harold, Harold,
no! Why?!

JOSH WATCHES AS HARRY SHOVES THE MELON INTO HER MOUTH.

JOSH 218

Sorry! So sorry. Why don't you go make
us some stronger drinks. There's a jar
of two thousand olives in the closet.

SHE EXITS INSIDE. JOSH TURNS ON HARRY.

JOSH (CONT'D) 219

You never come out on the terrace! Why
are you on the terrace?!

HARRY 220

I'm trying to get reception. How was I
supposed to know you were out here
giving some girl a Wowie? Mommy said
you went to sleep.

JOSH 221

Can you not call her "mommy!" And what
if she didn't like melon?

HARRY 221A

Then she is not the girl for you.

ANDREW STEPS ONTO HIS BALCONY ON THE OTHER SIDE OF JOSH'S.

ANDREW 222

What are you morons screaming about?
You're gonna wake the baby. (TO JOSH)
How's the date going?

*
*
*
*

JOSH 223
Great. Dad's melon just got to first base.

ANDREW 224
Relax, dude. You're just nervous 'cause you haven't gotten laid in ten months.

HARRY 225
(SHOCKED) It's been ten months since you've had intercourse?! I mean, Mommy and I aren't like we used to be, but we still do it on Valentine's Day and on both your birthdays.

ANDREW/JOSH 226
Dad, please. / Birthday ruined!

HARRY 227
Ever since I had that varicose vein removed from my testicle, I produce a lot more semen so--

JOSH/ANDREW 228
Why? / Again with the testicle?

HARRY 229
Well, it's very exciting that intercourse is on the table. You need me to make a condom run?

JOSH 230

All I need is privacy. And, don't tell Mommy. (QUICKLY) Mom! We call her Mom.

HARRY 231

Okay. Go have some nice sex, son.

ANDREW 232

Think about Dad's testicle. Could buy you some time.

JOSH DISAPPEARS BACK INTO...

RESET TO:

Y1 INT. JOSH'S APARTMENT - CONTINUOUS (N3)
(JOSH, ANDREW, HARRY, JUDY, EVE, CHRISTINA)

JOSH IS CLOSING THE CURTAINS TO THE TERRACE AS CHRISTINA ENTERS WITH TWO COCKTAILS.

JOSH 233

So sorry about that. Where were we?

THEY LEAN IN FOR A KISS. FROM OUTSIDE ON THE TERRACE:

JUDY (O.C.) 234

A girl! My son lied to me?

CHRISTINA 235

"Son?"

JOSH 236

I told her she could call me her son because... well... you're gonna love this-- I am her son.

ANDREW (O.C.) 237

Ma, what are you screaming about?

CHRISTINA

238

Who's that?

JOSH

239

My brother. He, Eve and the baby live on the other side. (THEN) I'm sorry I just, look, I really like you and I know my living situation isn't exactly a turn on. (THEN, TRYING) Unless it is?

CHRISTINA

240

It's not.

JOSH

241

No, it's not, I know it's not.

CHRISTINA

242

But it's not a big deal. So you live next to your family.

JOSH

243

Yeah, right, no biggie. They're just neighbors who I happen to share DNA with.

EVE (O.C.)

244

You guys woke Wyatt!

JOSH

245

Let's just pretend they're not there.

THEY FINALLY KISS.

HARRY (O.C.) 246

Judy, are you aware that Josh hasn't
had intercourse in ten months?!

JOSH 248

Would you excuse me for a moment
please?

JOSH FLINGS OPEN THE CURTAIN, OPENS THE DOOR, AND...

RESET TO:

Y2 EXT. TERRACES (9J/9K/9L) - CONTINUOUS (N3)
(JOSH, ANDREW, HARRY, JUDY, EVE, CHRISTINA)

JOSH APPEARS. HE IS IRATE.

JOSH 249

What. Is. Wrong with you people?! This
is my first date since the divorce and
you're ruining it! With your loudness
and your horrible babysitter and your
testicle.

HARRY 250

It's doing fine, God forbid anyone
should ask.

EVE 251

Don't need to ask, see them twice a
day.

JOSH 252

I am a grown man! I need space!

JUDY	253
We give you space.	
JOSH	254
You asked to squeeze my squishy little tushie!! And you pay the doorman to tell you every time I come up in the elevator!	
ANDREW	255
You pay the doorman to tell you every time Josh comes up in the elevator?!	
JOSH	256
Insane, right?	
ANDREW	257
Why don't you pay him to tell you every time <u>I</u> come up in the elevator?!	
JUDY	258
You don't like to visit with me.	
JOSH	259
Neither do I.	
CHRISTINA	260
Sooo, I'm gonna go...	
JOSH	261
Can I call you tomorrow?	
ANDREW/EVE/JUDY/HARRY	262
Dude, read the room. / I wouldn't. / Not gonna happen. / That ship has sailed.	
<u>CHRISTINA NODS AND EXITS.</u>	

JOSH 263

Boundaries! Boundaries, boundaries,
boundaries!! I require a modicum of
respect.

ANDREW 264

("BIG WORD") Oooh, modicum!

SFX: HARRY'S CELL PHONE RINGS

HARRY 265

(ANSWERING PHONE) Hello?

JUDY 266

(TO JOSH) You've always had such a
great vocabulary, Josh.

ANDREW 267

And I saved three lives this week.

JUDY 268

(TO JOSH) Remember, you won the fifth
grade spelling bee.

ANDREW 269

Like, they were dead and then I made
them not dead.

HARRY 270

(INTO PHONE) Okay thanks. (HANGS UP)
That was Eddie Aberman. He spoke to
Barry Feig. His cousin, the director
Paul Feig, will meet you if you can
get to his hotel in Soho in the next
twenty minutes.

JOSH 271

What?! Are you serious? That's
amazing! And horrible! It's all the
way downtown. I'll never make it!

HARRY 272

(DETERMINED) Oh you will make it.
(THEN) Judy, get my pants!

CUT TO:

Z INT. HARRY ROBERTS'S BMW - MOMENTS LATER (N3)
(JOSH, ANDREW, HARRY, JUDY)

HARRY DRIVES. JOSH RIDES SHOTGUN.

JOSH 273

Waze says go right on Mott. (PASSING
MOTT) Right on Mott!

HARRY 274

I'm taking Houston. I know these
streets better than some computer.

ANDREW 275

("WATCH OUT!") Old couple on your
left! Old couple on your left!

HARRY 276

Why are they walking there?!

JOSH 277

That's the sidewalk, it's where
they're supposed to be!

HARRY SWERVES. THEY SCREAM. THEN, SILENCE. BEAT.

JUDY 278

So. You don't like to visit with me.

REVEAL JUDY NEXT TO ANDREW IN THE BACKSEAT.

JOSH 279

'Course I do, Ma, just not every time
I come home. (NERVOUS) I can't believe
I'm about to meet Paul Feig.

ANDREW 280

Josh, relax. Dad's law school
classmate handled his cousin's IRS
audit. You're a shoo-in for the lead.

HARRY 281

We're here. (STOPS CAR) Careful
getting out-- we're on the wrong side
of the street.

JOSH 282

See you guys at home.

ANDREW 283

Sit across from him, never in profile.

JOSH BOLTS OUT OF THE CAR.

AA INT. WATERFRONT HOTEL BAR - MOMENTS LATER (N3)
(JOSH, ANDREW, HARRY, JUDY, PAUL FEIG, EXTRAS)

JOSH SPOTS PAUL FEIG AND GOES OVER.

JOSH 284

Hi, Mr. Feig, I'm Josh Roberts. I'm--

PAUL FEIG 285

The Blind Cop!

JOSH 286

(BUMMED) Oh. You've seen the show.

PAUL FEIG 287

Yes. (BEAT) It was genius. Detective Mike Cross didn't have the gift of sight and yet he could see the darkness in humanity.

JOSH 288

Yes! That's exactly what drew me to the script in the first place! (THEN) Mr. Feig I am such a huge fan, *Freaks and Geeks* was brilliant. *Bridesmaids* is like a perfect movie. I know it's a long shot, but if there's any way I could read for the role of the doctor in your new movie--

PAUL FEIG 289

There's no way.

JOSH 290

No way.

PAUL FEIG 291

No way. Steve Carell's playing that role. But you... were a great blind cop.

PAUL FEIG STANDS UP AND OFFERS HIS HAND.

JOSH 292

Well, it was an honor to meet you.

PAUL FEIG

293

There *is* the part of the klutzy band leader. Only a few lines before he falls off stage and cracks his head open but--

JOSH

294

I'll take it! Alright. I'm leading the band!

PAUL FEIG CROSSES OUT. JOSH IS HAPPY.

HARRY, JUDY AND ANDREW LEAN AROUND FROM WHERE THEY HAVE BEEN HIDING BEHIND A CURTAIN.

JUDY

295

My baby's in a Paul Feig movie!

ANDREW

296

I can't wait to see those nostrils on Imax.

HARRY

297

Don't forget to write Eddie Aberman a nice thank you note.

JOSH

298

I will.

HARRY

299

And you know... Morty from the racquet club is married to Martin Scorsese's niece's orthodontist. Would you like to be in a Scorsese film?

JOSH 300

Yeah, that'd be great, Dad.

JUDY 301

Let's go home.

JOSH 302

Okay, I just want to say something first. This has been the toughest year of my life with the divorce and the show and I just... I'm very lucky. You guys are always there for me.

HARRY 303

And we always will be.

JUDY 304

Always.

JOSH 305

I know. Thank you.

JUDY 306

(MORE OMINOUS) *Always.*

AND WE...

FADE OUT.

END OF ACT TWO

TAG

AA1 INT. LOBBY - A COUPLE DAYS LATER (D4)
(JOSH, NICK, IAN)

NICK AND IAN ARE THERE. JOSH ENTERS, HOLDS UP AN ENVELOPE.

JOSH 307

Box seats Knicks-Warriors tonight!

NICK 308

For me? For real?

JOSH 309

If you stop telling my mother when I'm
coming up.

NICK 310

Done, son!

NICK GRABS THE ENVELOPE, JOSH CROSSES OFF. IAN LOOKS UP.

IAN 311

I bet the mom can do better than
Knicks tickets.

NICK 312

Looks like we got ourselves a bidding
war up in this piece!

BB INT. 9TH FLOOR HALLWAY - LATER (D4)
(JOSH)

JOSH HAPPILY BREEZES PAST HIS PARENTS' DOOR AND INTO...

CC INT. JOSH'S APARTMENT - CONTINUOUS (D4)
(JOSH, ANDREW, HARRY, JUDY, EVE, WYATT)

JOSH SHUTS THE DOOR AND CLOSES HIS EYES, RELISHING VICTORY.

HARRY/JUDY 313

There he is! / Hi, Joshy.

JUDY IS SITTING ON THE COUCH. HARRY IS UNPACKING TONS OF COSTCO BULK ITEMS AND PUTTING THEM IN THE CLOSET.

JOSH 314

Why are you in here?

HARRY 315

Costco run. Is that a gorgeous barrel of cashews!

JUDY 316

Helen's daughter Marci is expecting your call. I already dialed the first nine numbers.

SHE WAVES HER CELL PHONE AS EVE ENTERS.

EVE 317

Don't mind me, just came to get my breast milk from your fridge.

JOSH 318

Why is your breast milk in my fridge?

JUDY 319

(WAVES PHONE) Marci's waiting.

ANDREW ENTERS HOLDING THE GIANT *BLIND COP* POSTER.

ANDREW 320

Whoa-ho-ho, look what I found in the dumpster.

HARRY 321

The dumpster?! How did it get there?

ANDREW

322

He must have just wandered off, being
all blind. (TO POSTER) You get back up
there, Officer.

ANDREW PUTS IT BACK ON THE WALL

JOSH

323

Guys, if this is going to work, we
really need to establish some ground
rules--

JUDY

324

I couldn't wait anymore I pressed it!

JOSH

325

(FIRM) Mom, I said--

SHE PUTS THE PHONE UP TO THE SIDE OF HIS FACE.

JOSH (CONT'D)

326

Hey, Marci, how are you...?

AS THE CHAOS CONTINUES AROUND HIM, WE...

FADE OUT.

END OF SHOW