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# **“The Crazy Ones”**

**-Pilot-**

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**WRITER’S 4TH DRAFT - REVISED  
August 22, 2012**

# **"The Crazy Ones"**

**-Pilot-**

## **CAST LIST**

SIMON ROBERTS  
SYDNEY ROBERTS  
ANDREW KENNEDY  
LAUREN SLOTSKY  
ZACH CROPPER

Mariah Carey

Leah Carson

Jefferson

Narrator (V.O.)

Chicago Symphony Orchestra  
Choir

## **SONG LIST:**

"WE ARE THE CHAMPIONS" (QUEEN)  
"ACCENTUATE THE POSITIVE" (DR. JOHN)  
"STARSHIPS" (NICKI MENAJ)  
"YOU DESERVE A BREAK TODAY (MARIAH CAREY/CSO/CHOIR)

## **"The Crazy Ones"**

### **-Pilot-**

#### **SET LIST**

##### **INTERIORS:**

LEWIS, ROBERTS & ROBERTS ADVERTISING AGENCY, CHICAGO - MORNING  
SIMON'S OFFICE - MORNING  
BAY AREA - MORNING, DAY & NIGHT  
AUDITORIUM - DAY  
CONFERENCE ROOM - MORNING  
STUDIO - MORNING  
CAFETERIA - DAY  
STAIRWELL - DAY

CHICAGO SYMPHONY HALL - DAY

RESTAURANT - DAY  
CLUB - NIGHT

ROBERTS' FAMILY ROOM, CIRCA 1987 - DAY & NIGHT

##### **EXTERIORS:**

CHICAGO - NIGHT

"The Crazy Ones"

-Pilot-

ACT I

FADE IN:

1 INT. ROBERTS' FAMILY ROOM, CIRCA 1987 - DAY 1

SYDNEY ROBERTS, seven years old, stands in front of a TELEVISION -- almost trance-like -- she is rapt. Gripped, even, as THE ICONIC APPLE "THINK DIFFERENT" COMMERCIAL PLAYS OUT. ON THE MONITOR ARE IMAGES OF PICASSO, GANDHI, JOHN LENNON, MARTIN LUTHER KING, JR., ETC. As--

RICHARD DREYFUSS (V.O.)  
Here's to the crazy ones. The misfits. The rebels. The trouble-makers. The round pegs in the square holes. The ones who see things differently.

DISSOLVE TO:

2 INT. LEWIS, ROBERTS & ROBERTS - PRESENT DAY - MORNING 2

SYDNEY ROBERTS, now thirty-two, sits in front of a MONITOR in the bay area of Lewis, Roberts & Roberts, a modern, eclectic imaginarium passing itself off as an advertising agency. SYDNEY IS WATCHING THE SAME APPLE COMMERCIAL; she is just as rapt as she was twenty-five years ago.

RICHARD DREYFUSS (V.O.)  
They're not fond of rules, and they have no respect for the status quo.

WE HEAR THE LAST LINE REVERBERATE AGAIN.

RICHARD DREYFUSS (V.O.) (CONT'D)  
...no respect for the status quo.

AND AGAIN.

RICHARD DREYFUSS (V.O.) (CONT'D)  
...no respect for the status quo.

SMASH CUT TO:

3 INT. STUDIO - MORNING

3

ZACH CROPPER, early thirties, copy writer, and ANDREW KENNEDY, thirty, art director, hold court before THIRTY OR SO ACTORS OF ALL AGES, COLORS, SHAPES AND SIZES, straight out of Woody Allen Central Casting. Andrew is neurotic, nebbishy; Zach is George-Clooney-cool, only better-looking. The two are best friends, Frick and Frack. The quintessential copy writer/art director simpatico. During the following, A CONSTANT STREAM OF OVERLAPPING CHATTER, as Andrew holds a large bulging sandwich. A BORED CAMERA CREW, DIRECTOR, WAIT WHILE THE TWO EXECS BARK THEIR INSTRUCTIONS.

ANDREW

Okay, here's what we need you to do--

ZACH

And it's important--

ANDREW

--so important, way--

ZACH

--and complicated, we're gonna pass you the sandwich--

ANDREW

--just like a hand-off--

ZACH

--I'm Tom Brady here--

ANDREW

--you bite it--

ZACH

--big bite-- and you smile--

ANDREW

--huge smile--

ZACH

--orgasmic--

ANDREW

--and you spit the whole thing--

ZACH

--right in the bucket--

ANDREW

--no chewing--

ZACH

--do not swallow, do not swallow,--

ANDREW

--don't even think about chewing--

ZACH

--just bite, smile--

ANDREW

--and spit.

ZACH

--and spit.

ANDREW

Spit.

SMASH CUT TO A MONTAGE OF VARIOUS TAKES AND OUTTAKES:

(CONTINUED)

3 CONTINUED: 3

BITERS, SMILERS, AND SPITTERS, QUICK CUTS, ALL TO ZACH AND ANDREW'S STREAMING COMMENTARY, INCLUDING, BUT NOT LIMITED TO:

ANDREW (CONT'D)	ZACH
Bigger smiles-- as	Show me some molar--
if the sandwich	right into the bucket
tastes slightly	now, good spit--
less repellent--	perfect-- bite it,
bite the shit out	bite it, bite it,
of it-- you've done	bite it, bite it--
this before-- into	dentures stay in
the bucket-- there	the mouth-- no drool,
you go-- watch the	hate drool-- <u>like</u>
drool thing-- really	Bell's Palsy, but
crisp spits--	not the drool--

CUT TO:

4 INT. CONFERENCE ROOM - CONTINUOUS 4

A long conference table, on one side SEVEN VERY STERN-LOOKING McDONALD'S EXECUTIVES, suits; forties and fifties, including LEAH CARSON. Sitting across from them: LAUREN SLOTSKY, twenties, sexy, easygoing, a little baby-faced. Right now, it's awkward, perhaps tense. Lauren discretely checks her watch, smiles. When in doubt, go with the smile. She has a good one. Finally--

LEAH  
(to Lauren)  
This might strike you as a silly question, but where is Simon?

LAUREN  
Oh, he'll be here. Not to worry.

A beat. Silence. A reassuring smile from Lauren. Then a wink. Her skill-set might now be exhausted.

LEAH  
Do we know where Simon is?

CUT TO:

5 INT. SIMON'S OFFICE - CONTINUOUS 5

Littered with Clios and other advertising awards. PICTURES OF SIMON ROBERTS WITH VARIOUS CELEBRITIES. Sitting at his desk, SIMON ROBERTS, genius, raconteur, rascal.

(CONTINUED)

5 CONTINUED: 5

He's a legend in advertising, late-fifties, handsome. Mischief oozes out of every pore. The true "trouble-maker, round peg." He stares at his computer screen, sucking in deep, deep breaths. Clearly, he's steeling himself for one of life's bigger moments.

CUT TO:

6 INT. BAY AREA - CONTINUOUS 6

RICHARD DREYFUSS (V.O.)  
You can quote them, disagree with  
them, glorify, or vilify them--

LAUREN (O.S.)  
Sydney?

SYDNEY  
(startled)  
What?

LAUREN  
Where's your father?

SYDNEY  
What do you mean, he's not with you?

LAUREN  
He didn't show up.

SYDNEY  
What?

Sydney bounds out of her chair, heads down the corridor;  
Lauren trails her.

7 INT. SIMON'S OFFICE - CONTINUOUS 7

Simon sits at his desk, poised to begin.

ANGLE THE COMPUTER SCREEN

FREEZE FRAME OF JOHN MOSCHITTA, JR., FROM THE CLASSIC  
FED-EX COMMERCIAL.

RESUME SIMON

The moment is now. HE CLICKS. PLAYS--

(CONTINUED)

7 CONTINUED:

7

SIMON/JOHN

(rapid rapid-fire)

Okay, Eunice, travel plans, I need to be in New York on Monday, L.A. on Tuesday, New York on Wednesday, L.A. on Thursday, New York on Friday. Got it?

SIMON/EUNICE

Got it.

SIMON/JOHN

Got it. So you wanna work here, what really makes you think you deserve a job here?

SIMON/ACTOR

Well, sir, I think I'm good at figures and I have a sharp mind.

SIMON/JOHN

Excellent, can you start on Monday?

SIMON/ACTOR

Yes, sir, absolutely, without hesitation.

SIMON/JOHN

Congratulations. Welcome aboard.

THIS CONTINUES AT WARP SPEED; as Sydney and Lauren enter.

SYDNEY

Dad.

Simon holds a hand up: "not now, on a roll," as HE GOES WORD-FOR-WORD WITH THE LEGENDARY MOSCHITTA.

SIMON/JOHN

Gotta go, Dave. Disconnecting.  
Gotta go, Dick. Disconnecting.  
Gotta go, Dan. Disconnecting.

As he finishes, SIMON SCREAMS, followed by:

SIMON

Nailed it!!

WITH THE CLICK OF A REMOTE, QUEEN'S "WE ARE THE CHAMPIONS" BLASTS THROUGH THE SOUND SYSTEM; SIMON EXALTS. SYDNEY CALMLY TAKES THE REMOTE; KILLS THE MUSIC; gives her father an admonishing stare.

(CONTINUED)



7 CONTINUED: (2)

7

SYDNEY

What are you doing?

SIMON

It's an exercise, okay, remember when Demosthenes put all the marbles in this mouth to improve his oratory skills, I make my living with words, add to that, studies show that older people should learn new things to stave off dementia, to lose or not to lose my marbles, that is the question, something I can help you with?

SYDNEY

We have a roomful of executives from McDonald's waiting to hear the Authenticity pitch.

SIMON

Oh, that. I decided to skip.

A beat.

SYDNEY

You decided to skip.

(then)

It's McDonald's. You decided to skip.

SIMON

I did.

SYDNEY

Are you alright?

SIMON

I am. You're sweet to ask.

Sydney looks to Lauren. Then--

SYDNEY

(to Simon)

Okay, let's have it.

(then)

Dad, what's going on?

SIMON

Well... if you must know, I woke up today and suddenly just didn't give a shit. About anything.

(MORE)

(CONTINUED)

7 CONTINUED: (3)

7

SIMON (CONT'D)

I'm afraid my tank has gone fallow,  
honey.

(a painful admission)

I'm shitless.

A beat. She hasn't got time for this. Lauren swallows  
a smile.

SYDNEY

(quasi riot act)

This agency is you, me, Lauren,  
Zach, and Andrew. Four kids. And  
you. McDonald's didn't hire us to  
hear from four kids. You are going  
to march down that corridor, go  
into that conference room, and pitch  
the Authenticity campaign. Like  
only the Simon Roberts can. You  
got that?

SIMON

Did you not hear the part about my  
fallow tank?

Sydney holds a look. Squeezes her temples. Then, calmly  
exits.

LAUREN

(to Simon; simply)

Wanna smell my hair?

SIMON

Beg pardon?

LAUREN

My grandfather told me that smelling  
a young woman's shampoo was life-  
affirming, it awakened romance,  
love, and eternal whatever. Wanna  
smell my products?

SIMON

I'd like that.

CUT TO:

8 INT. CONFERENCE ROOM - CONTINUOUS

8

The execs are still waiting. Sydney enters. A beat.

(CONTINUED)

8 CONTINUED:

8

SYDNEY

I am really sorry. It seems my father won't be able to present the--

As Simon blows in, trailed by Lauren--

SIMON

(going right into game mode)

'Morning, everybody. I apologize for my delay, John, good to see you, my man, Harold, still alive, I wouldn't have guessed, Leah, hi, wow, I'm not sure what work we had done, but you look fabulous.

SYDNEY

Dad.

SIMON

(to the others)

"Dad" would be my cue to get to the pitch, I've wasted enough of your valuable time. My apologies once again.

HE MOUTHS "FABULOUS" TO LEAH, THEN CLICKS ON A REMOTE; THE HUGE FLATSCREEN ON THE WALL LIGHTS UP WITH THE COLORFUL GRAPHICS AND IMAGES.

SIMON (CONT'D)

Authenticity. French fries from real potatoes. Beef from home-grown, American-raised cows. Real food from real ingredients. Authenticity.

A beat.

SIMON (CONT'D)

I hate it.

SYDNEY

(rising)

My father loves to joke.

SIMON

(a bit sharp)

I'm not joking, Syd, please sit.

Sydney sits.

(CONTINUED)

8 CONTINUED: (2)

8

SIMON (CONT'D)

Truth is, I did like it. Was quite prepared to pitch it, charge you a fortune to hear it, but suddenly, my gut... ever have one of those gut reactions where your bowels just rear up in rebellion? Leah, it looks like yours are rearing up now.

SYDNEY

(sotto; sharp)

Will you please be serious?

SIMON

(sotto)

I've never been more serious in my life.

A beat. Sydney looks to Lauren: "What's going on?" Lauren indicates she has no clue. A beat. This is very odd.

SIMON (CONT'D)

(wistfully)

I remember the first time I ever went to McDonald's. My father took me. I think I was perhaps five years old.

And he drifts off into nostalgia. A beat. Some exchanged looks.

SIMON (CONT'D)

(wistfully)

'Member, Sydney, when I first took you to Mickey D's?

An awkward beat.

SIMON (CONT'D)

(to the execs)

You know what people really want? They want America to return to the way it used to be. The good old days. I was just watching the Fed-Ex commercial, the one where the guy... remember all those classic commercials? Everything used to be... so much better.

(CONTINUED)

8 CONTINUED: (3)

8

Then, Simon opens a computer; as he gets himself online THE IMAGE ON THE FLATSCREEN ABRUPTLY CHANGES; HE'S TAPPED INTO YOUTUBE.

SIMON (CONT'D)

This is the McDonald's spot of 1972.

HE HITS 'PLAY.' WE HEAR THE CLASSIC MUSIC: A FATHER AND HIS YOUNG SON PLAY TOUCH-FOOTBALL ON THE BIG SCREEN.

Lauren shoots a look to Syd: "What's he doing?" Sydney shoots back a look: "I have no idea."

FEMALE VOICE (V.O.)

(singing)

So much life to be lived.

SIMON

(repeating; speaking)

So much life to be lived.

FEMALE VOICE (V.O.)

(singing)

So much to be tried.

SIMON

(speaking)

So much to be tried.

FEMALE VOICE (V.O.)

(singing)

And when you share it, you get--

SIMON

(speaking)

Listen to those words--

FEMALE VOICE (V.O.)

(singing)

A special feeling inside.

SIMON STOPS THE TAPE. THE LYRICS, MUSIC, AND IMAGES SPEAK FOR THEMSELVES. IT IS A VERY HUMAN, VERY TOUCHING PIECE.

SIMON

A father and son, playing touch football on the front lawn.

Interacting, in a way that we all used to when times were a bit slower.

(MORE)

(CONTINUED)

8 CONTINUED: (4)

8

SIMON (CONT'D)

(holding up his  
cellphone)

In a time before these fucking  
gadgets took over our universe.

A beat. They stare back; WE SEE, ON THEIR FACES...  
HE'S GOT THEM. Finally--

SIMON (CONT'D)

Imagine if we were to take these  
very lyrics, upgrade these very  
images, and combine them with the  
voice of, say, someone like Mariah  
Carey. Can you even imagine?

(a beat; then)

The refrain of that spot was "You  
deserve a break today." There is  
simply no message more consumer-  
relevant today. In this economy...  
people need a break. They deserve  
one, by God. They've earned one.

(then)

We shall reboot that '72 classic,  
we shall appeal not just to people's  
appetites, but their emotions. We  
shall stir their hearts. We will  
make them feel, we will connect our  
product with their souls. And we  
shall all be the richer for it in  
the end. Because we're gonna sell  
a shitload of hamburgers.

Simon winks. We see a FEW OF THE EXECUTIVES SMILE.  
He's got them. Unbelievable. He's got them. The  
maestro strikes again. UP MUSIC: DR. JOHN'S "ACCENTUATE  
THE POSITIVE."

CUT TO:

MAIN TITLES:

CREDITS PLAY OVER A MONTAGE OF GRAPHIC DESIGNS,  
STORYBOARDS, BILLBOARDS, NEON SIGNS IN TIMES SQUARE,  
LOGOS, LOGOS, LOGOS, INCLUDING A SLEW OF SPORTS  
FACILITIES NAMED AFTER CORPORATE SPONSORS: A.T.T. PARK,  
PEPSI CENTER, STAPLES CENTER, ETC., SIDES OF BUSES,  
BUS STOPS, BENCHES, BLIMPS, SANDWICH BOARDS ON STREET  
CORNERS, A FILMIC BARRAGE OF ADVERTISEMENTS,  
ADVERTISEMENTS, ADVERTISEMENTS. THEY'RE EVERYWHERE.

9 INT. BAY AREA - DAY

9

LAUREN DOES PAPERWORK; SYDNEY'S ON THE PHONE, ARGUING WITH SOMEBODY, WE CANNOT HEAR ABOUT WHAT; ZACH AND ANDREW SHOOT HOOPS IN THE CORNER ON A TINY OFFICE B-BALL COURT. EVERY SHOT ZACH TAKES GOES IN: SWISH: Such is life for him. ANDREW'S SHOTS CLUNK OFF THE RIM OR BACKBOARD, AND NEVER GO IN. Such is his life. HE PASSES THE REBOUNDS BACK TO ZACH. THIS CONTINUES, UNDER--

ANDREW

Does it ever bother you to know that however good we might get at our jobs, we'll never be as good as Simon?

ZACH

No. Why should it?

ANDREW

I dunno. My parents always told me I was super-special.

ZACH

Fuckers.

ANDREW

I think it's very damaging the way parents hardwire their children to believe they're the "best," or that they should aspire to be.

ZACH

(dismissive)

I don't do that. Know what I aspire to?

ANDREW

I'm afraid to ask.

ZACH POINTS TO THE ICONIC VOLKSWAGEN POSTER ON THE WALL, ALL THE WHILE CONTINUING TO SHOOT.

ZACH

That poster on the wall there: "Think small." That's what drew me into advertising. 'Cause it's the little things, Andrew, that truly matter in life. I get out of bed every single morning and say to myself, "Today I'm going to be the smallest person I can be."

(CONTINUED)

9 CONTINUED:

9

SYDNEY

(hanging up the phone)

Okay. It's going to be a day.  
Legal just weighed in, we can no longer refer to the McDonald's "Big and Tasty" sandwich as either big or tasty. They also want us to lose the "what we serve is you" tag, because it smacks of cannibalism.

ANDREW

Who are these people in legal, anyway?

SYDNEY

(obsessing)

I think my father is losing his mind.

ZACH

Not that again.

SYDNEY

It isn't funny.

ZACH

Everything's funny.

SYDNEY

Look, don't any of you take this the wrong way.

LAUREN

Uh oh.

ZACH

Here we go.

ANDREW

Watch out.

SYDNEY

(to Zach)

You're a good copy writer.

(to Andrew)

You're a great art director. And Lauren...

A half-beat.

LAUREN

(simply)

You can say it, I'm hot. That's why he hired me.

(CONTINUED)



9 CONTINUED: (2)

9

SYDNEY

That's not why he hired you, my father meets hot women all the time. Remind me to tell you who he's having lunch with, by the way. He hired you because you have talent.

LAUREN

(whatever)  
Okay. Cool.

SYDNEY

We all do. But the only reason we compete with the bigger agencies is because we have the Simon Roberts. And if the Simon Roberts succeeds in misplacing all his marbles--

ZACH

You worry too much, you know that?

SYDNEY

I worry too much? Zach, honey, do we have any sense of reality?

ZACH

Hum a few bars.

ANDREW

(to Sydney)  
Who's he lunching with?

SYDNEY

What?

ANDREW

Your dad. You said remind you to tell us who he's having lunch with. Who?

CUT TO:

10 INT. RESTAURANT - DAY

10

Simon sits in a corner booth with the one and only...  
MARIAH CAREY.

SIMON

It's serendipity that you happen to be here in Chicago right now, you do know that.

(CONTINUED)

10 CONTINUED:

10

MARIAH CAREY  
(distrusting)  
Uh huh.

SIMON  
(takes her hand)  
Do you believe in destiny, Mariah?

MARIAH CAREY  
My own.

SIMON  
That was wit. I happen to be a big  
fan of wit, when used responsibly.

As she extracts her hand from his--

MARIAH CAREY  
(polite, but...)  
Mr. Roberts. I don't mean to be  
rude. I'm sitting at this table  
because the commercial you pitched  
to my agent--

SIMON  
--appeals to your iconic ego.

MARIAH CAREY  
My soul, my fundamental--

SIMON  
--narcissism,--

MARIAH CAREY  
--you got it, I'm also here because  
you're a bit of a legend. But I  
would appreciate getting to business  
if we could.

SIMON  
Certainly. This piece is about  
family, it's about emotion, we need  
a person who can sing that, and the  
list gets very short. You're a  
family person, right, you're married?

MARIAH CAREY  
Happily.

SIMON  
Excellent, so I won't raise the  
idea of you and I fornicating.

(CONTINUED)

10 CONTINUED: (2) 10

MARIAH CAREY

Smart.

SIMON

Unless you'd like that.

And Mariah starts to rise.

SIMON (CONT'D)

I apologize, please sit.

She does.

SIMON (CONT'D)

Look. I'm a married man myself, I'm a great believer in fidelity, I am faithful ninety-nine percent of the time, but I also believe that when seminal moments present themselves, in this case firmly -- carpe diem, Mariah. Carpe diem. That's Latin for sex with a rock star.

OFF Mariah Carey, deadpan, we:

CUT TO:

11 INT. BAY AREA - DAY 11

Andrew, Zach, and Sydney, who is squeezing her temples, looks almost in pain.

SYDNEY

(to Simon; disbelief)

You hit on her?

SIMON

It had to be done. It was Mariah Carey, when would I get another chance?

(then)

By the way, she's doing it.

SYDNEY

Really?

ANDREW

What?

SIMON

The commercial, not me, she'll record this week.

As Lauren enters--

(CONTINUED)

11 CONTINUED:

11

LAUREN

The focus group on Cialis is gathering in the auditorium,--

ANDREW

(to Simon)

Mariah Carey is going to do the spot?

ZACH

How did you sell that to her?

LAUREN

What?

SIMON

How did I sell it? Zach, it's not about selling. It's about believing. It's about connecting. I simply talked to her about family. Core values.

(adding)

Money came up.

He looks back to Sydney, who is just staring at him.

SIMON (CONT'D)

(to Sydney)

And why are you not smiling, I just landed Mariah Carey for McDonald's, as fish go, we might call her the whopper if it didn't suggest a conflict.

SYDNEY

(really concerned)

First, you nearly blew off this morning's meeting. Then you hit on Mariah Carey. What kind of Russian Roulette are we playing here, Dad?

A beat. Sydney heads off. The others all exchange a look.

SIMON

(re: Sydney)

What's going on? Somebody talk.

CUT TO:

12 INT. STAIRWELL - DAY

12

Sydney sits. The door opens. Andrew enters. Sits next to her. They're best friends. A beat.

(CONTINUED)

12 CONTINUED:

12

ANDREW

Okay. Let's have it.

SYDNEY

I really think he's losing it,  
Andrew.

ANDREW

Come on.

SYDNEY

Here's the thing about my father.  
What makes him so good... is behind  
all his nonsense... is truth. So  
when he jokes that he doesn't give  
a shit... his pilot light has gone  
out, I can sense it, I've been  
sensing it.

ANDREW

Okay. First: I don't believe that's  
true. But if it is... we just pick  
up the slack.

SYDNEY

That's a lot of slack.

ANDREW

Sydney. Your dad is great. He's a  
genius. But this place isn't him  
anymore. It's you.

SYDNEY

Me?

ANDREW

And it's been you for quite some  
time. You're our creative director,  
our guiding light. The great Simon  
Roberts may be our calling card.  
But our heart is you.

She's very moved. How can she not be?

SYDNEY

That was a really incredible thing  
to say.

ANDREW

(reassuring)

You just lead us. And we shall  
follow. We'll be fine.

(CONTINUED)

12 CONTINUED: (2)

12

She smiles. Lets her head fall against his. And he makes the fatal "best friend in life" mistake. He goes to kiss her. She recoils.

ANDREW (CONT'D)  
(walking it back)  
Sorry. Sorry. That...

Sydney rises.

SYDNEY  
Listen, um. The focus group is waiting, we need to go in and...  
um...

ANDREW  
Have a Cialis moment.

SYDNEY  
Right. No!! Oh. Ha. Yeah.

Flustered, she simply exits. And Andrew drops his head into his hands. Then--

ANDREW  
Shit.

SMASH CUT TO BLACK.

END OF ACT I

ACT II

FADE IN:

13 INT. BAY AREA - DAY

13

Andrew, head in hands, sits across from Zach, at his desk. Lauren is over as her desk, close enough to overhear; she works at her computer.

ZACH

(to Andrew)

So you tried to kiss her. It's not the end of the world.

ANDREW

You don't know my world, Zach.

ZACH

Okay, look at me now, would you please?

Zach shoots a quick look to Lauren: "help me out here."  
Lauren begins to tap away at her computer.

ZACH (CONT'D)

(to Andrew)

First of all, the notion that you should feel foolish is ridiculous. Everybody falls in love with Sydney, even guys with less of a chance than you.

ANDREW

Helpful.

ZACH

Oscar Wilde once said "most people die of a sort of creeping common sense."

ANGLE ZACH'S COMPUTER SCREEN

HE'S READING THE QUOTE AS LAUREN TYPES IT.

RESUME

ZACH (CONT'D)

"And discover when it's too late that the only things one never regrets are one's mistakes."

(CONTINUED)

13 CONTINUED: 13

ANDREW

So you're saying it was a mistake  
for me to kiss her.

ZACH

Oscar's saying it.  
(reading off his screen)  
"Maybe you should just tell him to  
grow up."  
(realizing)  
Oops.

Zach shoots a look to Lauren; Andrew sees this.

CUT TO:

14 INT. AUDITORIUM - DAY 14

A GROUP OF CIALIS EXECUTIVES WATCH AS THE TEST COMMERCIAL  
PLAYS ON A BIG SCREEN. Seated in the back... Simon,  
Sydney, Andrew, Zach, and Lauren.

ON THE SCREEN... A VERSION OF AN ERECTILE DYSFUNCTION  
COMMERCIAL WHICH WE'VE ALL SEEN, PERHAPS HUNDREDS OF  
TIMES. (**NOTE:** The narration is identical to the language  
actually used in these commercials.) A BALDING, OLDER  
MAN SMILES AT HIS MATRONLY WIFE; AS SHE BEGINS PUTTING  
ON HER BOOT.

NARRATOR (V.O.)

The little things she does that  
still make you take notice.

THE COMMERCIAL INTERCUTS WITH SIMILARLY INSIPID MOMENTS,  
MORE APT TO INDUCE NAUSEA THAN ROMANCE.

NARRATOR (V.O.) (CONT'D)

There are a million reasons why.  
But your erectile dysfunction, that  
could be a question of blood flow.  
Cialis for daily use helps you be  
ready any time because you never  
know when the moment will strike.  
You can be more confident in your  
ability to be ready.

REVERSE ANGLE

WE GO TO A SLOW PAN OF FACES BLANKLY STARING AT THE  
SCREEN; FIRST THE EXECUTIVES, INCLUDING JEFFERSON, THEN  
SIMON, THEN THE CAMERA CLOSES ON SYDNEY.

(CONTINUED)



14 CONTINUED:

14

NARRATOR (V.O.) (CONT'D)

And the same Cialis is the only daily ED tablet approved to treat ED and symptoms of BPH, like needing to go frequently or urgently. Tell your doctor about all your medical conditions and medications and ask if your heart is healthy enough for sexual activity.

BY NOW THE CAMERA IS DRAWING TIGHT ON SYDNEY, and we can read her perfectly: "Is this what my life has come to? As the commercial continues--

NARRATOR (CONT'D)

Do not take Cialis if you take nitrates for chest pain, as this may cause an unsafe drop in blood pressure. Do not drink alcohol in excess with Cialis. Side effects may include headache, upset stomach, delayed backache or muscle ache. To avoid long term injury, seek immediate medical help for an erection lasting more than four hours. If you have any sudden decrease or loss in hearing or vision, or if you have any allergic reaction, such as rash, hives, swelling of the lips, tongue or throat, or difficulty breathing or swallowing, stop taking Cialis and get medical help right away. Ask your doctor about Cialis for daily use in a thirty-day free trial.

A beat.

RESUME AUDITORIUM

LIGHTS COME UP. Silence. After all, the thing speaks for itself. Simon rises, then moves to the front of the room.

SIMON

Well. It certainly seems like a dangerous drug.

Silence. The executives are deadpan.

SIMON (CONT'D)

Comments? Thoughts?

(CONTINUED)

14 CONTINUED: (2) 14

A beat. Punishing silence.

JEFFERSON

(to Simon)

I'm curious. What are your thoughts?

SIMON

My thoughts?

ANGLE SYDNEY

Uh oh.

RESUME

SIMON (CONT'D)

Well. I thought it played like a beautiful small film, truth be told. It was tender. Loving.

Silence.

SIMON (CONT'D)

And what I especially loved was how relatable it was: the part about delayed backaches, loss of vision, difficulty breathing... so refreshing, is it not, to see sex with old people being depicted for what it actually is.

Silence.

SIMON (CONT'D)

'Course, it might have been too erotic. I, for one, tend to get particularly excited about seeing a woman jump up and down in a boot and we don't want our consumers climaxing during the commercial, now do we?

More silence.

CUT TO:

15 INT. BAY AREA - MINUTES LATER 15

Zach, Syd, Andrew, and Lauren... sit in utter defeat. Finally, Simon approaches. A beat.

(CONTINUED)

15 CONTINUED:

15

SIMON

It wasn't our best work.

(a beat)

The art direction was weak, Andrew.

If the imagery is right, the side-effects shouldn't even register.

SYDNEY

Dad, that spot was nearly identical to all the others that have come before it -- with unbelievable success.

SIMON

That may be true, but--

SYDNEY

--I'm the producer, if the buck stops anywhere--

ANDREW

(to Sydney)

Stop defending me. I can stand up for myself.

Sydney glares at him. Andrew rises.

ANDREW (CONT'D)

(angry at himself)

Damn it.

He grabs A BASKETBALL, SHOOTS A BRICK, IT BOUNCES OFF THE RIM.

ANDREW (CONT'D)

You see that? They never go in for me! And I'm sick of it. Fuck you, ball! Fuck you!!

ZACH

(to Lauren)

That's twice this week he's gone off on the ball.

ANDREW ANGRILY THROWS THE BALL AT ZACH. ZACH, UNFAZED, SIMPLY CATCHES IT AND TOSSES UP A LONG SHOT FROM HIS CHAIR. SWISH.

ANDREW

(to the others)

You see that? Every time!!

(MORE)

(CONTINUED)

15 CONTINUED: (2)

15

ANDREW (CONT'D)

Let me ask you a question: Am I  
like missing something,--  
(to Lauren)  
--is life like rigged in favor of  
good-looking people?

LAUREN

(simply)  
Pretty much.  
(then; seeing that  
was the wrong answer)  
Not.

SIMON

(to Andrew)  
We're being a little dramatic, aren't  
we?

ANDREW

And you shut up, too!!

A stunned beat.

SIMON

(evenly)  
Andrew. Them's "getting fired"  
words.

ANDREW

(to Simon)  
Not everyone can be you, alright?  
You have no clue of what it's like  
to not be Simon Roberts. Just once,  
you should know how it feels to  
wake up scared every day and...

A beat.

SIMON

(quietly)  
You don't think I wake up scared?

Andrew sucks in some air. Storms off. A beat.

ZACH

(to Sydney)  
I'll talk to him.

SYDNEY

No. I got it.

(CONTINUED)

15 CONTINUED: (3) 15

Sydney goes after Andrew.

CUT TO:

16 INT. CAFETERIA - SECONDS LATER 16

Andrew drops money into a vending machine. It takes the money, but gives him nothing. And HE ATTACKS THE MACHINE. Sydney enters, steps between him and the machine. A beat.

SYDNEY

We win. We lose. All the time.  
Suddenly, you personalize the  
defeats?

He stares. Finally--

SYDNEY (CONT'D)

Andrew. Listen to me. You are my  
closest friend in life.

The kill shot.

ANDREW

(from his depths)  
Oh God.

SYDNEY

Hey.

Andrew peels away, goes to a table. Sits.

ANDREW

I never should have tried to... I  
just should've kept it to myself.  
I never should have brought it up.

She goes to the table, and sits.

SYDNEY

It needed to get brought up.

ANDREW

No.

(then)

My life has always been make-believe,  
okay?

(MORE)

(CONTINUED)

16 CONTINUED:

16

ANDREW (CONT'D)

Since I was five, I was writing comic books and making shit up, made up people, made up worlds, and you know the best part of a make-believe world? It goes exactly like you want it to go.

(then)

And for better or worse, mostly better, my make-believe today is one where you and I...

(a beat)

...and as long as it remained unspoken, the "what if" of it all could live. But now. It's out there. And squashed. I just lost all my make-believe.

Silence. Finally--

SYDNEY

Okay. First. I do love you.

(OVER HIS PRIMAL MOAN)

As a friend, yes. I know it's not what you want to hear. And I'm sorry to fuck up your make-believe. And by the way, we all live in our pretend worlds, so don't be claiming any priority there. But as disappointed as you may be, if you get a fraction, look at me...

He does.

SYDNEY (CONT'D)

...if you get a fraction of what I derive from my friendship with you... then you get something pretty damn big. Something that most people will never know.

He stares back. Finally--

ANDREW

Did you actually expect that to work?

SYDNEY

I love you a lot. I'll leave it to you to figure out what that's worth.

(CONTINUED)

16 CONTINUED: (2) 16

And she exits. A beat. THE VENDING MACHINE THEN SPITS OUT A BABY RUTH BAR; IT LANDS ON THE FLOOR.

CUT TO:

17 EXT. CHICAGO - NIGHT 17

WE HEAR NICKI MENAJ'S "STARSHIPS."

18 INT. CLUB - NIGHT 18

THE PLACE IS HOPPING; YOUNG PEOPLE, CHICAGO NIGHT LIFE, PRIME-TIME. "STARSHIPS" PLAYS OUT; THE DANCE FLOOR IS PACKED. WE FIND SYDNEY AND LAUREN, AT A TABLE.

LAUREN

He'll be okay. Want me to kiss him or something, make him feel better?

SYDNEY

No, Lauren, I don't want you to mercy-kiss him. And you shouldn't want to, either.

LAUREN

I don't, but I will if... I really like Andrew.

(off Sydney)

As a friend, don't even go there.

SYDNEY

He'll be fine, just give him some time.

WE NOW REVEAL THE DANCE FLOOR CROWD TO BE ABOUT THIRTY BEAUTIFUL YOUNG WOMEN... AND ZACH. HE IN FACT LEADS THE WAY; THEY ALL MOVE AND DANCE WITH HIM, SINGING EVERY WORD TO "STARSHIPS."

RESUME

SYDNEY (CONT'D)

(smiles)

Zach. Only he can pull that off.

LAUREN

Pulls it off well, too.

Upon which, Andrew arrives, sits.

(CONTINUED)

18 CONTINUED:

18

ANDREW

Hey.

(then; to Sydney;  
humbly)

Sorry. I'm not the first guy to  
get a mad crush on his best friend,  
I won't be the last. I'll be okay.

Sydney takes his hand.

LAUREN

You want me to leave so you two...

ANDREW

No. This affects the whole group.  
It's been like this unspoken elephant  
in the room so... And this group  
of ours is pretty damn awesome.

(then)

Where's Zach, anyway, why isn't he  
here?

Lauren points.

ANGLE DANCE FLOOR

ZACH IS DANCING, SINGING WITH HIS HAREM, TO "STARSHIPS."

ZACH ET AL

(singing)

Jump in my hooptie hooptie hoop/ I  
own that/ And I ain't paying my  
rent this month/ I owe that...

RESUME

Andrew watches. Then lets his head fall "clunk" on the  
table.

LAUREN

(sotto; to Sydney)

Are you sure I shouldn't...

SYDNEY

We're good.

(to Andrew)

Hey. He's Zach. You're Andrew.  
There's a place for both.

ANGLE ZACH

and his BEVY, SINGING, DANCING.

(CONTINUED)



18 CONTINUED: (2) 18

ZACH ET AL  
(singing)  
Now everybody let me hear you say/  
Ray ray ray/ Now spend all your  
money/ 'cause today's pay day...

AS THIS, AND THE MUSIC, GOES ON, THEN EVENTUALLY TUCKS  
UNDER--

RICHARD DREYFUSS (V.O.)  
Here's to the crazy ones. The  
misfits. The rebels. The trouble-  
makers.

CLOSE ON THE MONITOR

RICHARD DREYFUSS (CONT'D)  
The round pegs in the square holes.  
The ones who see things differently.

REVEAL SIMON, standing over Sydney's computer at her  
desk.

FLASHBACK:

19 INT. ROBERTS' FAMILY ROOM, CIRCA 1987 - NIGHT 19

Simon, thirties, sits in his chair, reading a copy of  
AD WEEK, as his SEVEN-YEAR-OLD DAUGHTER sits on the  
floor, WATCHING THE APPLE COMMERCIAL.

RICHARD DREYFUSS (V.O.)  
They're not fond of rules, and they  
have no respect for the status quo.

PRESENT

20 INT. BAY AREA - NIGHT 20

SYDNEY  
Dad?

He sees Sydney, TURNS THE COMPUTER OFF.

SIMON  
What are you doing back here?

SYDNEY  
I had some stuff... what are you  
doing?

(CONTINUED)

20 CONTINUED:

20

SIMON

You still watch that Apple commercial.

(off her shrug)

Every day?

She nods.

SIMON (CONT'D)

Morning and night?

Another nod. Then--

SYDNEY

Two reasons I went into this industry, Dad: That commercial.

SIMON

And me.

She smiles softly. She goes, sits on a sofa. Pats the spot next to her: "Sit." He does.

SYDNEY

So what scares you?

(off his look)

Come on. You said to Andrew you wake up scared.

He stares back. Should he tell? Okay.

SIMON

Advertising is a young person's game, honey.

SYDNEY

Your game seems fine.

SIMON

The reason I so love all the old commercials, the old ideas... I no longer get new ones.

(then)

The thought of becoming irrelevant. Wow. That's knowing fear.

She gets it. Smiles softly.

SIMON (CONT'D)

Your turn. What's eating you?

She sighs.

(CONTINUED)

20 CONTINUED: (2)

20

SYDNEY

I think I wonder sometimes... whether we're about anything. When you said you just woke up and didn't give a shit... it hit a nerve deeper than you could ever imagine.

A beat.

SYDNEY (CONT'D)

(with a half-laugh)

It should've occurred to me that none of the people featured in that Apple ad -- John Lennon, Picasso, Gandhi -- none of them worked in advertising.

A beat.

SIMON

You know the most-amazing thing about that spot? There was no product. At the time... Apple had nothing to sell. So they marketed their brand instead. And when Steve Jobs saw it, he said it told him what Apple should be. How they should behave. That commercial inspired Apple, a company that altered the course of the world. Pretty dramatically. I could be wrong. But I'd say the people behind that spot were about something.

Syd's clinging to that notion. It's a touching image, a father and daughter... a quiet conversation in relative darkness. Their devotion to each other, the tenderness, it's palpable.

SIMON (CONT'D)

The Nike "Just Do It" campaign? Did a lot more than sell shoes, y'know. Motivated women to leave bad husbands. Caused people to exercise, kick drug habits. Some switched careers, others went back to school. "Just Do It." Wittingly or not, it changed lives. We get that opportunity sometimes, sweetheart.

SYDNEY

I write copy for Chicken McNuggets.

(CONTINUED)

20 CONTINUED: (3)

20

SIMON

David Ogilvy, one of my heroes... one day he was walking down the street, came across a man begging with a sign: "I am blind. Please help." Nothing in his cup. Ogilvy took the sign, flipped it over, and wrote: "It is spring and I am blind." The man's cup was soon overflowing. "It is spring and I am blind." With one sentence, he conjured up all the memories and optimism that goes with the smell of a blooming flower. A copy writer did that, Syd. We do have poets among us. And ask me, I think you're one of them.

Sydney smiles softly. Then--

SYDNEY

Have your dreams in life come true, Dad?

(off his look)

Suppose you ran into a long-lost friend from college, you want to impress him or her with your legacy, what would you say?

SIMON

(quietly; from his depths)

I'd say I get to wake up every morning and go to work with my daughter. How many men get that?

And that says it all. WE CAN SEE THE EMOTION IN HIS EYES; SHE IS ABSOLUTELY THE LOVE OF HIS LIFE. She drops her head back on to his shoulder.

MARIAH CAREY (O.S.)

(singing soulfully)

So much life to be lived/ So much reason to try/ And when you share it, you get/...

21 INT. CHICAGO SYMPHONY HALL - DAY

21

MARIAH CAREY IS RECORDING WITH THE CHICAGO SYMPHONY ORCHESTRA; A FULL CHOIR BEHIND HER.

(CONTINUED)

21 CONTINUED:

21

MARIAH CAREY

(singing)

...A special feeling inside/...

AND MARIAH LETS LOOSE WITH A SOULFUL, GUT-WRENCHING  
REFRAIN AS THE CHOIR JOINS IN.

MARIAH CAREY/CHOIR

(singing)

You deserve a break today/ So get  
up and get away/ to McDonald's/ So  
get up and get away/ to McDonald's/  
to McDonald's/ to McDonald's.

And then MARIAH AND THE CHOIR KICK INTO A HIGH-OCTANE  
FULL-THROTTLE BAPTIST, FIST-PUMPING VERSION OF THE SONG.  
IT'S FUCKING AWESOME.

ANGLE IN THE THEATER...

SIMON, SYDNEY, ANDREW, ZACH, AND LAUREN. FINALLY, OVER  
THEM, AND THE SONG, AS THE CAMERA CLOSES IN ON THEIR  
FACES--

RICHARD DREYFUSS (V.O.)

You can quote them, disagree with  
them, glorify, or vilify them. The  
only thing you can't do is ignore  
them. Because they change things.  
They push the human race forward.  
And while some may see them as crazy,  
we see genius. Because the people  
who are crazy enough to think they  
can change the world, are often the  
ones who do.

FREEZE FRAME.

The End

SMASH CUT TO CREDITS; AS THEY ROLL, WE SEE A MONTAGE OF  
ALL OUR REGULARS, DANCING, SINGING "STARSHIPS."

SMASH CUT TO BLACK.