

A to Z

by

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Warner Bros/Le Train Train

ACT ONE

BLACK SCREEN. Our NARRATOR is female, in her 50's. Think Diane Keaton (or someone equally cool if that person exists).

NARRATOR (V.O.)
This is the story of a couple. One
of the greats.

INT. APARTMENT - DAY

ANDREW (27, intelligent, boyish but not a manchild) watches football. With him is STU (28, Andrew's roommate, loyal, slightly dickish), and PETE (58, Andrew's dad, retired cop).

NARRATOR (V.O.)
Andrew is a guy's guy. He likes
sports and Liam Neeson movies.

FREEZE on Andrew's game face.

NARRATOR (V.O.)
But Andrew also has another side. A
hidden side.

INT. CAR - MOVING - DAY

Andrew drives, sings "My Heart Will Go On".

ANDREW
(sings)
Near! Far! Wherever ---

A bee flies into his mouth. He loses control, crashes ---

NARRATOR (V.O.)
Andrew's Heteromanticism grew
directly from watching his parents.

- A WEDDING PHOTO OF ANDREW'S FATHER AND MOTHER.

NARRATOR (V.O.)
He believes they were brought
together by destiny - An idea
strengthened by the fact that after
his mom died ---

- WEDDING PHOTOS of his dad with a progressively motley
collection of SPOUSES.

NARRATOR (V.O.)
--- his dad tried to find someone
he clicked with in the same way.

The final photo is of Andrew's dad and ROSEANNE BARR.

NARRATOR (V.O.)
So far he's been unlucky.

INT. APARTMENT - DAY

Andrew's Dad moves his stuff (drum kit, Thomas Kincaide paintings) into Andrew and Stu's apartment.

ANDREW'S DAD
Just until my divorce from Roseanne
is finalized.

On Andrew and Stu, not excited about this.

NARRATOR (V.O.)
Andrew hopes upon hope that the
girl he's destined to be with comes
to him soon.

Andrew's dad turns the thermostat to 95.

NARRATOR (V.O.)
Very soon.

CUT TO:

ZELDA (28, whip smart, thoughtful with a killer personal style) at a Halloween party dressed as Lady Justice, sword and all.

NARRATOR (V.O.)
Zelda is a girl's girl. She likes
pedicures and German Shepherds.

Off Zelda, balancing cocktails on her scales of justice,
MATCH CUT TO ---

INT. COURTROOM - PRESENT

--- THE LADY JUSTICE SEAL on a courtroom wall. Zelda crosses in front of it. She's a lawyer, defending NUNS against what looks like the Haliburton corporation.

NARRATOR (V.O.)
But she loves the legal system, the
order and sanity it offers ---

INT. APARTMENT - FLASHBACK

13 YEAR OLD ZELDA circles job openings in the newspaper while her 40 year old MOM does a black velvet painting of Stevie Nicks.

NARRATOR (V.O.)
 --- which growing up, she craved.

ZELDA'S MOM
 If the universe wants me to have a
 job, Z, it'll bring me one.

EXT. APARTMENT BUILDING - ANOTHER DAY

Zelda and her mom are evicted.

ZELDA'S MOM
 (carefree)
 It's a sign. This was meant to be.

INT. COFFEE SHOP - PRESENT

Zelda is on a coffee date. It's not a match.

NARRATOR (V.O.)
 She's trying internet dating. She
 likes that she can control exactly
 who she meets.

Her date leaves, passes ANOTHER GUY on his way in. From
 Zelda's reaction we can tell this guy isn't the one either.

NARRATOR (V.O.)
 But like Andrew, she's still alone.

EXT. ANDREW/ZELDA'S APARTMENTS - MORNING

SPLIT SCREEN as Zelda and Andrew step out of their respective
 apartments on different sides of town.

NARRATOR (V.O.)
 Today is the day Andrew and Zelda
 will meet.

They get into their respective cars.

NARRATOR (V.O.)
 Andrew Lofland and Zelda Vasco will
 date for eight months, three weeks,
 five days and one hour. This
 television program, airing weekly
 on the National Broadcasting
 Company, is the comprehensive
 account of their relationship. From
 A to Z.

SMASH TO:

MAIN TITLES. The ALPHABET fills the screen. Then the multicolored letters scramble and shift. Letters POP forward, and with each pop we see a brief glimpse of Andrew and Zelda's relationship - the embraces and fights, the highs and lows, finally landing on this week's episode: "A"

"A IS FOR ACQUAINTANCES"

EXT. OFFICE PARK - DAY

You know the Water Garden in Santa Monica? It's like that.

INT. LOBBY - BUILDING - OFFICE PARK

A DIRECTORY for the entire facility. A cross-section of Los Angeles businesses represented alphabetically. A WOMAN's finger (clear polish) runs over it, finds what she's looking for: "CRUSH ONLINE DATING - SUITES 300-325"

INT. "CRUSH" HQ - DAY

LYDIA aka BIG BIRD (35), presides over Monday morning's staff meeting. She is tall and blonde and cool with the nickname. She reads a letter while an employee hangs a framed photo of a family on the "Success Wall".

BIG BIRD

"...because if it weren't for 'Crush', I would never have met the love of my life and had our three wonderful boys."

Big Bird crumples the letter, disgusted.

BIG BIRD

We're getting way too many of these, people. The idea is to keep them paying the monthly fee. They won't do that if they get married!

Andrew and Stu (they are co-workers as well as roommates) stand in the back of the crowd.

BIG BIRD

It's thinking like this that brought this company to the brink of bankruptcy. Keep pushing the new App, folks! They swipe, they click, they hook-up.

(re: The Success Wall)

And remember: Every time a picture goes up there, you have all failed.

Dead silence from the company.

BIG BIRD
 (big smiles)
 Okay!

Big Bird leads a round of applause to end the meeting. Everyone disperses. Andrew approaches the Success Wall.

ANDREW
 This place used to do real
 matchmaking.

A sign on the wall: "We Connect Souls".

ANDREW
 The only things we connect anymore
 are penises and vaginas.

STU
 I know. Isn't it great?

Ding! Zelda steps off the elevator, looks around. Lost. She's on the phone.

ZELDA (INTO PHONE)
 No, you can try a child as an adult
 but not the other way around.

Andrew sees her. He can't breathe.

ZELDA (INTO PHONE)
 No, it doesn't matter if the crime
 is adorable.

Zelda notices Andrew. This breaks her concentration.

ZELDA (INTO PHONE)
 Can I call you back?

She hangs up.

ZELDA
 Hi. I'm Zelda.

ANDREW
 Andrew.

They both just look at each other for a moment.

STU
 And I'm Stu.

They both turn to Stu. Whatever strange sensation had just bewitched Andrew and Zelda, they've been snapped out of it.

STU

So what do you want, lady?

ANDREW

Stu.

STU

What? She doesn't work here. She could be a spy for OkCupid.

ZELDA

I'm here for an interview. About my experience on the site?

ANDREW

You want the Relationship Labs. You came in the wrong way. They have their own special entrance.

ZELDA

Like a dog door.

ANDREW

Exactly. Come on. I'll take you there.

MOMENTS LATER - Andrew and Zelda turn a corner, breeze through the FRAUD and USER EXPERIENCE divisions.

ANDREW

The interviews are helpful but it's the raw data that tells us what people really think.

ZELDA

Ooh. What do they really think?

ANDREW

Well, for instance, when a guy chooses a girl on the site, guess how important it is that she have a college degree?

ZELDA

I'm gonna go with "Of no importance?"

ANDREW

Correct! Look at you.

ZELDA

Well I am college educated.

ANDREW

Which is of no importance to me.

They turn a corner, move through BUSINESS INTELLIGENCE and GLOBAL DEVELOPMENT. This company is big.

ANDREW

So uh, lemme ask you...

ZELDA

I'm here as part of a failure couple, not a success couple.

ANDREW

Great. I mean I'm sorry. Wait, how'd you know ---

ZELDA

Well you're clearly taking me the long way...

ANDREW

Oh. And you think that's because I wanted... No. I'm just showing you the scenic route.

ZELDA

Is that so?

ANDREW

Yeah, if we'd gone the quick way you'd have missed really amazing sights. For instance.

He stops, refers to a printer with a picture of Bob Marley taped on it and a speech bubble that says "We be jammin".

ZELDA

Wow. I owe you an apology.

ANDREW

I think you do.

They're on the move again, enter THE RELATIONSHIP LABS.

ANDREW

Here we are. I'm sorry it didn't work out for you with the site.

The door to the labs opens, revealing DAN, the interviewer.

DAN

Zelda? Hi. You wanna come on in, your date's already here.

He refers inside where a young woman named TONI (24) waits.

TONI
There you are.

ANDREW
(thrown)
Oh. So you're...

ZELDA
Bye.

Zelda steps inside the room. Dan closes the door on Andrew.

ANDREW
(to himself)
Bye? Bye or bi? Did she mean bye as
in goodbye or bi as in ---

STU (O.S.)
Bisexual?!

Reveal that Stu is now standing right next to him. How long he's been there is unclear.

ANDREW
Shh.

STU
You should ask her out. Dating a bi
girl is like winning the sex
lottery!

BIG BIRD (O.S.)
Stu!

Stu runs off. Andrew stays.

NARRATOR (V.O.)
He waits.

MATCH CUT TO:

"The Graduate". The scene where Ben waits for Elaine outside of her classroom, framed and positioned exactly the way Andrew was outside the lab door.

NARRATOR (V.O.)
Just like the hero of his third
favorite movie waited for the girl
he loves.

(MORE)

NARRATOR (V.O.) (CONT'D)
 A Notable Fact: Though Elaine went
 to Berkeley, "The Graduate" was
 filmed at USC. And this classroom
 right here ---

MATCH CUT TO:

THE SAME DOOR, from the same angle. No one waits outside.
 SUPER: "**7 YEARS AGO**". We move toward and THROUGH THE DOOR ---

INT. CLASSROOM - USC - CONTINUOUS

--- revealing a classroom full of LAW STUDENTS. Zelda (then
 22) sits in front, rapt.

NARRATOR (V.O.)
 --- is the exact same one where
 Zelda met her first love.

The Professor is wheezy, sweaty and detached. But Zelda's not
 looking at him. She's focused on the board, the concepts.

NARRATOR (V.O.)
 Her passion for the law has never
 been equalled in a relationship
 with a person. At least not yet.

INT. 'CRUSH' OFFICE - PRESENT

Andrew hasn't moved. Stu returns.

STU
 Anything?

The door suddenly OPENS. Dan exits, alone. No Zelda. Andrew
 looks inside. Sees the other door.

STU
 The dog door!

DAN
 Thank God that's over.

ANDREW
 What happened?

DAN
 That lawyer ---

ANDREW
 Zelda?

DAN

She scared the crap out of me.
Turns out she's straight but the
site screwed up and paired her with
that other girl. She was pissed.
She threatened to "have my badge".
What does that mean?

ANDREW

It means you need to give me her
phone number. I'll work it out.

DAN

I can't give out personal
information.

ANDREW

Dan. Danny Boy. Listen. You believe
in The One, right?

DAN

Like from the Matrix? Sure.

ANDREW

No, like a soul mate.

DAN

Oh. Then no.

ANDREW

Well if you knew what happened to
me at the Mayan Theater two years
ago ---

STU

Oh, GOD. This again?

ANDREW

(still talking to Dan)
--- you'd believe and you'd give me
her number. Now listen. I was
dragged there by ---

STU

(to Dan, quickly)
He was dragged there by a friend to
see a show. Wasn't his favorite
band. And then he saw this girl
across the room in a silver dress.
He made eye contact and had a
"transcendent moment" and then he
tried to go talk to her but he
couldn't get to her because of the
crowd and he never saw her again.

ANDREW

(annoyed)

We've been through this, Stu. You can't fast-forward conversations. Life is not a DVR.

STU

You're the one that replays that moment over and over.

ANDREW

Because I don't want something like that to happen again! I don't want to lose my chance with this new girl the way I did with the girl in the silver dress.

DAN

You sure it wasn't a red dress?

STU

Dan, the Matrix is just a movie.

DAN

I know it is.

Andrew's phone rings. He answers.

ANDREW (INTO PHONE)

Hello?

ZELDA (OVER PHONE)

Turn around.

Andrew turns around. Outside the window, across the way, Zelda stands in her office window. They work in the same office park, in adjacent buildings!

NARRATOR (V.O.)

Zelda's firm moved into the same office park as Andrew's company over two months ago. But despite being within forty-five feet of each other on nineteen different occasions ---

A SERIES OF MOMENTS OF ANDREW AND ZELDA WITHIN PROXIMITY TO ONE ANOTHER IN THE OFFICE PARK BUT NEVER SEEING ONE ANOTHER.

NARRATOR (V.O.)

--- they had never once laid eyes on each other until today.

WE SEE THEM MISS EACH OTHER ON ELEVATORS, ON OPPOSITE SIDES OF A FOUNTAIN, PASSING INCHES AWAY FROM EACH OTHER IN A LOBBY UNTIL CUTTING BACK TO ---

--- Andrew and Zelda, at their office windows.

ZELDA (OVER PHONE)
Is it totally weird that I tracked
your number down?

Andrew can't believe it. He smiles. NEEDLE DROP: "Is This Love" by Bob Marley ---

CUT TO:

INT. 'CRUSH' CONFERENCE ROOM - ANOTHER DAY

Andrew is stuck in a boring meeting. He stealthily TEXTS.

INT. COURTROOM - DAY

Zelda sees a text come in. Carefully checks it. She smiles.

INT. CAFE AT THE OFFICE PARK - ANOTHER DAY

Andrew and Zelda eat lunch, talk. At one point Zelda casually puts her hand on his arm. Just for a moment. Andrew acts as if it wasn't the greatest moment of his life.

INT. GARAGE - OFFICE PARK - ANOTHER DAY

Andrew holds the elevator door for Zelda who runs on. She's so happy to see him that she almost forgets to choose a floor.

INT. OFFICE PARK - A SERIES OF DAYS

A flurry of QUICK MOMENTS INTERCUT between Andrew and Zelda as they FOLLOW, FRIEND, POKE and WINK at each other through the social networking world via phone, desktop and laptop from their respective offices, apartments and cars finally climaxing with a TEXT, from Andrew to Zelda: "WANNA GO OUT?"

EXT. ABBOTT KINNEY - NIGHT

Andrew walks quickly up the sidewalk.

ANDREW'S THOUGHTS (V.O.)
Don't come on too strong. You don't
want to scare her off.

INTERCUT WITH:

Zelda, moving the opposite direction on the same street.

ZELDA'S THOUGHTS (V.O.)

Don't get all controllly. Don't want to freak him out.

- On Andrew.

ANDREW'S THOUGHTS (V.O.)

First thing, don't insist on buying her drinks. That's a slippery slope all the way to Smotherville.

- On Zelda.

ZELDA'S THOUGHTS (V.O.)

And don't do that thing where you insist on buying your drinks. Let him do it. It doesn't mean he's running your life.

INT. 'ESPECIAL' - NIGHT

Andrew and Zelda sit at the bar. They look giddy, happy.

ZELDA

...And since law school I've been doing Pro Bono work at an otherwise sinister white collar firm.

ANDREW

Great. I'm pro Pro Bono.

ZELDA

It sounds corny but I like making a difference in my client's lives.

Andrew likes this, smiles. The bartender arrives with drinks.

BARTENDER

Sixteen dollars.

Neither Andrew nor Zelda pay. The bartender is confused.

BARTENDER

I'll come back.

He leaves. A song starts playing on the restaurant's mix.

ZELDA

(re: the music)
Oh, God.

ANDREW

What? You don't like your drink?

Zelda Shazams the air.

ANDREW

You could get another.
(eyes the drink menu)
What about the Martini Navratolova?

ZELDA

(gets the hit back)
Yep. I knew it. I got dragged to
see this band by an old boyfriend
couple years back.

Andrew recognizes the song. His eyes narrow.

ZELDA

It was one of those groups with
like fifty people on stage, dressed
like they're from the Dust Bowl?

ANDREW

Was that the show at the Mayan? Two
thousand twelve?

ZELDA

I offended you, didn't I? You're
like a ginormous fan of these guys.

Andrew suddenly flushes with recognition.

ZELDA

I'm sorry, but I mean, come on. Why
do they feel the need to yell
'Hey!' in every song?

ANDREW

Okay, this is unreal.

ZELDA

Are you okay?

ANDREW

We had a moment at that show. We
saw each other across the room. You
wore a silver dress that night,
remember?

Zelda thinks about this. Andrew is getting excited.

ANDREW

I can't believe it. This is a sign!

ZELDA
(worried)
Oh boy.

ANDREW
You don't believe in signs?

ZELDA
I believe you can find evidence
that proves anything. I do it for a
living.

ANDREW
But this is different. I mean, the
universe brought us back together.

ZELDA
Wow, I was really not expecting to
be reminded of my mother so much
tonight.

ANDREW
What?

The music on the radio seems to grow LOUDER, getting under
Zelda's skin. "Hey! Ho!"

ANDREW
This is the sort of story we could
be telling our kids. Why aren't you
as freaked out by this as I am?

ZELDA
Oh, I'm getting freaked out all
right.

The bartender returns. Zelda reaches for her wallet.

ANDREW
No, let me get that.

Andrew tries to pay. She pushes his money away. There's a lot
of pushing money back and forth until her drink is
accidentally spilled all over her. "Hey!"

ANDREW
I'm sorry. I ---

Zelda stands abruptly.

ZELDA
I should go.

ANDREW

What? No...

ZELDA

This is why I usually only date other lawyers. There's none of this "believing in unicorns" stuff. No offense.

ANDREW

None taken. Zelda, this was meant to be.

ZELDA

No it wasn't.

ANDREW

But ---

ZELDA

Nothing is. I decide what I do. And right now I'm deciding to go home and get some sleep.

ANDREW

Zelda.

ZELDA

And I don't remember this "moment" we supposedly had. I don't even own a silver dress.

Andrew takes this in, thrown.

ANDREW

Oh.

ZELDA

I'm sorry.

ANDREW

Maybe it just looked silver in the lights...

ZELDA

Goodbye, Andrew.

She leaves. Andrew watches her go, shocked at how quickly things deteriorated.

BARTENDER

So how long you guys been married?

END OF ACT ONE

ACT TWO

INT. ANDREW & STU'S APARTMENT - MORNING

Pete (Andrew's dad), attaches a home defibrillator to the wall. Stu watches with a cup of coffee.

PETE

So if I have a heart attack you
just use this to shock me back to
life.

STU

You're not moving out anytime soon,
are you?

Andrew enters pours himself a coffee.

PETE

You look God awful.

ANDREW

Thanks, dad.

STU

Are you all right?

ANDREW

I was up all night, playing it over
and over in my head...

STU

Don't beat yourself up. You're an
idiot. Just accept it.

ANDREW

No, I wasn't talking about last
night. I meant the show at the
Mayan.

STU

OH MY GOD ARE YOU KIDDING ME??

PETE

(flinches, to Stu)
Why are you yelling?

ANDREW

It was her in the silver dress. I'm
sure of it. She just remembers
incorrectly.

Stu and Pete eye each other, concerned.

STU

Don't women usually know what they wore to things?

PETE

This is just like the Hoverboard incident.

ANDREW

No it isn't.

STU

What's the Hoverboard incident?

NARRATOR (V.O.)

One night twenty years ago, in Burbank, California...

INT. ANDREW'S HOUSE - (1994) - NIGHT

Andrew (7) watches 'Back to the Future 2' on LaserDisc.

NARRATOR (V.O.)

...a seven year old Andrew was watching the "Making of" his fifth favorite movie when ---

On the 'Making of', Robert Zemeckis is interviewed.

ROBERT ZEMECKIS (ON TV)

A hoverboard is a board that hovers on magnetic energy and it works just like a skateboard except it doesn't have any wheels.

Andrew is intrigued. Sits up straight.

ROBERT ZEMECKIS (ON TV)

They've been around for years it's just that parents groups have not let the manufacturers make them.

Andrew's eyes open wide.

ROBERT ZEMECKIS (ON TV)

But we got our hands on some and we put 'em in the movie.

ANDREW

What the fu ---

INT. ANDREW AND STU'S APARTMENT - (PRESENT)

PETE

(to Stu)

I tried to convince him that Mr. Spielberg was joking.

ANDREW

It was Robert Zemeckis.

STU

"It was robbing the necklace?"

PETE

(to Stu)

He's always been like this. He gets an idea in his head and there's no moving him off it, never mind there's no evidence to back it up.

ANDREW

I'm right.

STU

About Zelda's dress or hoverboards?

ANDREW

Both! And you know what? I'll prove it.

INT. BATHROOM - APARTMENT - MORNING

Zelda delicately lifts a contact lens to her eye when her roommate STEPHIE (28) enters and blows a Vulvuzela soccer horn which emits an EAR-SPLITTING WAIL.

ZELDA

Ahh!!

Stephie drops the horn, shocked at how loud it was. FREEZE.

NARRATOR (V.O.)

Stephie. Zelda's best friend.

- PHOTOS/VIDEO of Stephie and Zelda at USC Law.

NARRATOR (V.O.)

They met at law school where Stephie had followed a now ex-boyfriend even though she had no interest in being a lawyer. But that's Stephie.

- VARIOUS MOMENTS of Stephie with boyfriends: She makes teepees and home brews with a HIPSTER BOYFRIEND; She converts to Christianity for a FILIPINO GUY; She becomes a champion lumberjack (called a lumberjill) for her OUTDOORSY EX.

NARRATOR (V.O.)

This dedication to her various boyfriend's interests has yet to yield something permanent. But that hasn't stopped her from trying.

EXT. ZELDA AND STEPHIE'S APT - MORNING

A duplex off Fairfax that looks awfully familiar...

NARRATOR (V.O.)

Stephie and Zelda are roomies in the same building where Laverne and Shirley lived when they moved to Los Angeles.

Zelda and Stephie walk down the steps in unison and run away ala Laverne & Shirley.

NARRATOR (V.O.)

This never gets old to them.

INT. ELEVATOR - OFFICE PARK - DAY

Stephie and Zelda stand, surrounded by others.

STEPHIE

Sorry about the horn.

ZELDA

So you met a soccer player last night?

STEPHIE

How'd you know?

ZELDA

At least tell me he was cute so it was worth the loss of my hearing.

STEPHIE

Let's just say I wouldn't ---

ZELDA

(interrupts)

Kick him out of bed. I get it. Soccer, kicking, and you'll get a penalty because you're gonna use your hands...

STEPHIE

I was going to say that I wouldn't walk out on him if he told me that we were meant to be together.

Zelda gives Stephie a look. DING! They step off the elevator, walk down a hallway.

ZELDA

It's not Andrew's fault. He doesn't know me. If he did he wouldn't have said what he did.

STEPHIE

But if you walk out before he can get to know you how can he get to know you?

ZELDA

I agree. It's a vicious circle.

STEPHIE

So then give him another chance!

ZELDA

He's not my regular type anyway.

STEPHIE

Which is what? You with a Johnson?

ZELDA

I love that you use the word "Johnson". It's charming.

STEPHIE

What if you're wrong? What if what you think you want isn't really what you need?

Zelda takes this in. They enter "Whalen & Kurtz" Law Firm. Stephie takes her place at the reception desk.

STEPHIE

Have a good day, Ms Vasco.

ZELDA

Stop with that.

STEPHIE

You're the one that finished law school. You earned it, Ms Vasco.

INT. 'CRUSH' OFFICE - DAY

Andrew and Stu warily approach the PROGRAMMING wing which has a tiki bar, a large tree made of paper mache' and vintage toys stacked everywhere. They pass under a sign that says: "Leave The Code Better Than You Found It".

STU
(to Andrew)
Stay close.

INT. PROGRAMMING - MOMENTS LATER

Andrew and Stu talk with two programmers: MAK (24) and EMILY (22). Mak is Japanese-American, wears a Hawaiian shirt with smaller Hawaiian shirts on them. Emily dresses like "Emily the Strange" and collects the memorabilia.

MAK
I don't understand what you're asking us.

ANDREW
Use your expertise, Mak. Dig into the long tail of the internet, find proof that Zelda was at that show in the silver dress. Then she'll have to admit we're meant to be together.

MAK
Don't women usually know what they wore to things?

EMILY
I do.

Stu gives Andrew a look. "See"?

ANDREW
Listen, do you guys believe in The One?

STU
Dude, these guys are programmers. They're all about logic and math. They're not gonna ---

MAK
Oh, I totally believe in that.

EMILY
Me too.

Now Andrew gives Stu a look. "See"?

MAK

Of course if you believe in The One
you must also accept that The
Negative One exists.

ANDREW

The Negative One?

EMILY

For every positive there is a
negative.

Mak draws 1 and -1 on a window with a dry erase marker.

EMILY

Think about it. You start dating
someone...

Mak and Emily glance at each other while they talk.

MAK

For a while things are perfect. You
go to ComicCon dressed as Nightwing
and Starfire from Marv Wolfman's
run on the New Teen Titans.

EMILY

You get their social security
number tattooed in binary code on
your inner thigh.

Stu raises an eyebrow.

MAK

But then things change. Everything
they do starts to drive you nuts.

EMILY

Like how they write on windows
after they saw "The Social
Network". It doesn't make you Mark
Zuckerberg.

MAK

Or how they point out ways that
you're not Mark Zuckerberg.

EMILY

The person you thought was The One
turns out to be the Negative One.

Andrew takes this in. Not sure what to think.

STU

(to Andrew)

Dude, don't do this. You're tempting fate. It's gonna blow up in your face.

ANDREW

Mak? Emily? How long will it take?

MAK

Well, we're pretty busy trying to fix this bug that sets up straight women together.

EMILY

Give us forty-eight hours.

INT. LAW OFFICE - DAY

Zelda works at her desk. Her intercom BUZZES.

STEPHIE (OVER INTERCOM)

Some flowers just arrived for you.

Zelda perks up.

INT. RECEPTION - LAW OFFICE - MOMENTS LATER

Zelda enters, a spring in her step. Stephie hands her the flowers - they're an edible arrangement. Zelda checks the card, reacts with surprise.

INT. 'WET SEAL' - THE BEVERLY CENTER - DAY

Toni (Zelda's 'Crush' date) folds shirts while on the phone.

TONI

You got the flowers. Aren't those cool? You can eat them!

INTERCUT with Zelda at her office, on the phone.

ZELDA

Who is this?

TONI

Toni!
(off Zelda's silence)
Your date from 'Crush'?

ZELDA

I don't understand. Why did you send these to me?

TONI

Well, last night I was sitting alone at Big Wangs. I'd been stood up by another internet date - this one scammed me into helping him buy work boots for his mining operation in Ghana -- when I suddenly realized: Zelda!

ZELDA

I still don't understand.

TONI

Two straight women accidentally paired by a dating site? And coincidentally neither one of them can find love? Does this sound like the plot of a Hollywood movie?

ZELDA

No.

TONI

You and me! A couple!

ZELDA

Toni, I'm not attracted to women.

TONI

Neither am I. But we don't need sex to be in a relationship. My parents pulled that off for years.

ZELDA

Toni, I'm flattered. But ---

TONI

Can't you see? This is destiny.

Zelda can't believe it. This shit again?

TONI

We were paired up for a reason.

ZELDA

No we weren't!

Heads turn in Zelda's office. She lowers her voice.

ZELDA

I'm sorry, I didn't mean to yell. Toni, things just happen. They don't "mean" anything.

TONI

Oh, so when Brad Pitt tore his Achilles playing Achilles in the movie Troy? That just "happened"? That was just a coincidence?

ZELDA

Yes. Wait, is that true?

TONI

It's that guy, isn't it? The one you've been hanging around with?

ZELDA

Andrew?

TONI

You're in love with him. I could tell.

ZELDA

When did you see us together?

Toni says nothing.

ZELDA

Toni, were you following me?

- MEMORY HITS of many scenes we've seen so far, except that now we PAN, RACK FOCUS and READJUST our view to reveal Toni spying on Zelda.

TONI

Uh, I gotta go. Something's on fire. Fire at Wet Seal!

Toni hangs up.

INT. CAFE - OFFICE PARK - DAY

Zelda is in line at the cashier. Lost in thought. Andrew and Stu enter the line behind them. Andrew notices Zelda first.

ANDREW

Zelda.

ZELDA

(sees him)

Hi. How're --- How's it going?

ANDREW

Fine.

An awkward beat.

ZELDA

It's funny that we never saw each other before. And now ---

ANDREW

Now we see each other all the time.

ZELDA

Yeah. It's like Baader-Meinhoff.

ANDREW

Exactly.

STU

What's that?

ANDREW

The phenomenon when you learn about something for the first time and then suddenly you hear about it everywhere.

An even more awkward beat.

ZELDA

So, uh... What are you working on?

She refers to an OVERFLOWING FILE under Andrew's arm.

ANDREW

This? It's a proposal ---

He opens the file. Inside are press clippings about 'Crush' from its origins. We maybe see a glimpse of its founder, JULIET MADDOX (who will turn out to be our NARRATOR).

ANDREW

--- to revamp the matchmaking side of the company. None of these sites has the formula for love. The best we can promise now is "Not Hate". But what if we're just not there yet? I dunno. Nobody asked me to do this. It's probably a waste of time.

ZELDA

No. It's sounds great. Keep going.

ANDREW

You actually inspired me to do it.

ZELDA

I did?

ANDREW

When we were on our date. You were so passionate about your job. I realized I didn't feel that way about what I did. It kind of made me rethink things.

Zelda takes this in, touched.

MAK (O.S.)

Andrew.

Mak and Emily walk up to Andrew.

EMILY

We've been looking for you.

MAK

We got it.

ANDREW

(excited)
You did?

ZELDA

Got what?

MAK

(to Andrew)
It was easy. First we got a complete list of everyone who went to see that band. I have a friend at the NSA.

Emily elbows Mak.

MAK

I mean Ticketmaster. Then we just combed through their Instagram photos ---

EMILY

--- Un-snapped some Snapchats ---

MAK

--- And boom. There she was. Took us a while to find her but once we did we saw her all over.

EMILY

It was a Baader Meinhoff situation.

STU

Hey, I just learned--- Whoa.

ANDREW
(excited)
So you found pictures of her?

ZELDA
Of who?

EMILY
(to Zelda)
Hey. You're her.

Emily produces a bunch of printed photos. Andrew grabs them, eager.

ZELDA
(to Andrew)
You had these lunatics dig around the internet for pictures of me?

ANDREW
No, I... You told me that you can find evidence that proves anything. That's all I was doing. Finding proof that you were wearing the silver dress so that ---
(eyes the photo)
You're not wearing the dress.

His face falls.

MAK
(to Andrew)
And it's the second night.

ANDREW
What??

MAK
There were two shows that weekend. You went to the first. These are from the second show.

ANDREW
(devastated)
We weren't even there the same night?

ZELDA
What's with everyone violating my Constitutional right to privacy these days?

Stephie arrives with her lunch tray.

STEPHIE
(sees Stu)
Jake??!

STU
Stephanie.

MAK
"Jake?"

STEPHIE
I thought you were in Montreal for
Semis. What are you doing here?

Andrew, Mak and Zelda eye Stu, expectantly.

TIME CUT - Stu is covered in Diet Coke. Zelda and Stephe can
be seen walking away.

EMILY
You told her you were a pro soccer
player?

STU
Nobody knows what those guys look
like. I can't believe it. I met her
at a party in Manhattan Beach. What
are the odds she'd not only work
here but be Zelda's best friend?

MAK
Ten million to one.

STU
Boy this destiny stuff cuts both
ways, huh?

Off Andrew ---

END OF ACT TWO

ACT THREE

INT. CAR - MOVING - NIGHT

Andrew drives home. "My Heart Will Go On" comes on the radio. He turns the radio off. Then he sees something outside --- The Aero Theater. The marquee: "THE BACK TO THE FUTURE TRILOGY - Q&A with Director Robert Zemeckis".

Andrew immediately pulls over.

INT. AERO THEATER - NIGHT

Andrew is in the standing room only section along the side. ROBERT ZEMECKIS sits on stage next to a MODERATOR.

ROBERT ZEMECKIS

...and if you spell "Time Portal" backwards phonetically it's "Emmett Lathrop" which are Doc Brown's first and middle names.

MODERATOR

Fascinating. We have time for one more question...

(to Andrew)

You.

ANDREW

Yes, uh... Mr. Zemeckis. The hoverboards in Back to the Future Two. Those are real, right?

The audience laughs, thinking he's joking. Andrew realizes this, backpedals.

MODERATOR

What's your actual question?

LOBBY - AERO THEATER - LATER

Andrew pushes through the crowd toward the door. Robert Zemeckis appears behind him.

ROBERT ZEMECKIS

Hey.

Andrew looks around. Is he talking to him??

ROBERT ZEMECKIS

I know you weren't kidding back there. I get that hoverboard question all the time. Thousands of kids fell for that.

ANDREW

Oh. So then ---

ROBERT ZEMECKIS

Yeah. Sorry.

Andrew takes this in. He looks like he's going to cry. Zemeckis backs away, uncomfortable.

INT. ZELDA AND STEPHIE'S APARTMENT - DAY

Zelda sits on the couch as Stephie crosses back and forth behind her in a rage, trashing all her soccer stuff.

STEPHIE

We sure dodged a bullet with those two freaks. I should have known he was lying when I asked what his team was and he said "The One Beckham was on".

Stephie snaps the Vulvuzela horn in half.

STEPHIE

And Andrew? That bull about the dress? No way. He was looking for nude selfies of you. We've all posted them.

Zelda suddenly jumps up and runs from the room.

STEPHIE

Zel?

INT. GARAGE - ZELDA'S APARTMENT - DAY

Zelda opens the garage door, floods light onto neatly organized and labeled CONTAINER STORE BOXES and Martha Stewart canvas GARMENT BAGS. Zelda walks right to one of the hanging bags - the third one from the right - unzips it and pushes clothes aside to reveal ---

--- a SILVER DRESS. Zelda eyes it.

EXT. OFFICE PARK - NIGHT

Only two lights on in two windows.

INT. LAW OFFICE - NIGHT

Zelda is buried in work. She looks up, does a double take when she sees Andrew working at his desk across the way. Zelda picks up her phone, dials. She watches Andrew look at his phone. He hesitates, then answers. We INTERCUT:

ANDREW

Hello?

ZELDA

Working late?

Andrew turns, sees her.

ZELDA

Me too. Getting ready for a hearing.

ANDREW

Oh.

ZELDA

Yeah. Some developer is trying to force my eighty-five year old client out of her home so he can build a steakhouse.

ANDREW

Geez.

ZELDA

Right? Sounds like the plot of a Muppet movie. Hey, look. Since we're both here, both working late... You wanna grab a drink?

ANDREW

You want to get a drink with me?

ZELDA

Yeah.

ANDREW

Why?

ZELDA

I don't know. I just thought ---

ANDREW

You need to stay away from me. I've got problems. Like crazy person problems. I must have wanted it to be you in the silver dress so badly that I actually created a false memory of it happening.

ZELDA

Don't be so hard on yourself. I mean, what if you didn't?

ANDREW
What if I didn't what?

ZELDA
Create a false memory. What if it,
I don't know, was me in the dress?

ANDREW
But it wasn't.

ZELDA
But what if it was?

ANDREW
What are you saying?

ZELDA
(in one breath)
I'm saying it was me in the dress
I'm so sorry for not telling you
I'm a terrible person.

Andrew tries to process this, can't seem to.

ANDREW
But you were at the second show.

ZELDA
Because I went back hoping you'd be
there. I was at the first show too.
When you mentioned it on our date I
remembered it instantly.

- A MEMORY HIT of the show two years ago. Andrew and Zelda,
through the darkness and stage lights, fog and crowd, seeing
each other. The song they both hate, which is undeniably
catchy, rises. "Hey! HEY! HEY!!"

ANDREW
(realizes)
It was you?

ZELDA
Did I mention I'm a terrible
person?

ANDREW
I don't understand. Why didn't you
tell me?

ZELDA
I was going to. But ---

ANDREW

But then I scared you off.

ZELDA

No! I scared myself off. I didn't want to admit that it happened because then I'd have to admit that I'd been wrong about a lot of things in my life. But I don't know. Maybe I overreacted. Maybe I could use some "meant to be" in my life. Just a little. I want to try this again. Will you give me a chance?

(beat)

Andrew?

ON ZELDA. She hears nothing on the line. She realizes he's hung up. She turns to the window. His light is off. He's gone. She puts her phone down. Not surprised but disappointed. That's about right.

MOMENTS LATER - Zelda slowly collects her things, pulls a jacket on, leaves.

INT. ELEVATOR - OFFICE PARK - MOMENTS LATER

Zelda stands alone. Wipes away a tear. The doors open to the lobby, revealing Andrew. Zelda hesitates, then steps off. She drops her bag. They kiss. Then, off balance, Zelda pulls him back into the elevator. As the doors close:

ANDREW

I *knew* you were ---

ZELDA

Don't start.

INT. 'ESPECIAL' - NIGHT

Andrew sits at the bar, in the same seat where he sat in his initial date with Zelda. Speaking of, she enters the bar and Andrew turns in time to see her take off a coat, revealing the silver dress underneath. She approaches. He's speechless.

ZELDA

I'm glad you like it because I've gone up a size since I last wore it and now I don't think I'll ever get it off.

ANDREW

I could help with that.

ZELDA
Easy now.

TONI (O.S.)
Zelda.

They turn, see Toni standing there holding a guitar.

ZELDA
Oh no.

TONI
This is for you.

Toni plays a song. Andrew and Zelda recognize it. It's the same song that was playing the moment they locked eyes at the concert and the same song at this bar before. The song they both can't stand from the band neither of them likes. They give each other a look, can't believe it.

TONI
(sings)
"Hey!"

People in the bar have stopped to watch. They like it. Clap and sing along.

GUY AT BAR
I love this song!

EXT. ESPECIAL - NIGHT

Andrew and Zelda are visible at the bar, enjoy themselves as many in the bar sing along. They pull closer. We pull back...

NARRATOR (V.O.)
Andrew and Zelda will date for eight months, three weeks, five days and one hour. This television program, broadcast weekly on the National Broadcasting Company is the comprehensive account of their relationship. From A...

THE BAR (FROM INSIDE)
Hey!

NARRATOR (V.O.)
...to Z.

END OF ACT THREE

TAG

INT. HOUSE - DAY

A large kitchen. A WHIRRING sound O.S. Then Robert Zemeckis enters on a hoverboard. He hovers over to the fridge, opens it, grabs a Pepsi and hovers out of the room.

END OF PILOT