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Table Draft, 1/21/14

“THE COMEDIANS”

Show number: BEF179

“Pilot”

Written by

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THE COMEDIANS

Pilot
Table Draft
1/21/14

CAST LIST

BILLY CRYSTAL.....	HIMSELF
JOSH GAD.....	HIMSELF
KRISTEN.....	STEPHIE WEIR
MITCH.....	MATT OBERG
ESME.....	MEGAN FERGUSON
NETWORK PRESIDENT.....	TBD
LARRY CHARLES.....	HIMSELF
JAMIE CLYDE.....	TBD
CUE CARD GUY.....	TBD
FEMALE NETWORK EXEC.....	TBD
BARISTA.....	TBD
WAITER.....	TBD
BILLY'S AGENT (V.O.).....	TBD
JOSH'S AGENT (V.O.).....	TBD
CATHERINE (V.O.).....	TBD
DEALER (V.O.).....	TBD
INTERVIEWER (V.O.).....	TBD

THE COMEDIANS

Pilot

Table Draft

1/21/14

SET LIST

INTERIORS

STUDIO

STAGE
"INT. KATZ'S DELI"
"EXT. FOREST"
"EXT. PITCHER'S MOUND" (GREEN SCREEN)
BACKSTAGE
HALLWAY OUTSIDE DRESSING ROOMS
JOSH'S DRESSING ROOM

PRODUCTION OFFICE BUILDING
LOBBY

PRODUCTION OFFICE

BULLPEN
KITCHENETTE
HALLWAY
HALLWAY OUTSIDE MITCH'S OFFICE
MITCH'S OFFICE
KRISTEN'S OFFICE
CONFERENCE ROOM

NETWORK CONFERENCE ROOM

HANDSOME COFFEE ROASTERS

THE GRILL

HOSTESS STAND
TABLE

BILLY'S CAR

JOSH'S CAR

THE IMPROV

EXTERIORS

SIDEWALK OUTSIDE RESTAURANT

FADE IN:

TITLES OVER BLACK: *"In the fall of 2013, legendary comedian Billy Crystal and rising young star Josh Gad were paired in a sketch series for an edgy basic cable network which has asked to not be named."*

"This behind-the-scenes documentary chronicles the making of that series."

1 INT. STUDIO STAGE (VIDEO FOOTAGE) - NIGHT 1

BILLY CRYSTAL and JOSH GAD are onstage doing a sketch before a live studio audience.

Josh is dressed as a BOY SCOUT; Billy as a SCOUTMASTER... who, for some reason, has BLOOD on the front of his shirt. Two "COPS" have handcuffed Billy and begin to lead him away.

TITLE CARD: *"Pilot Taping."*

BILLY
I regret nothing! NOTHING!

JOSH
Excuse me, officers?

The Cops and Billy STOP, slightly unsure of what's going on.

2 INT. STUDIO STAGE (DOCUMENTARY FOOTAGE) - CONTINUOUS 2

BEHIND-THE-SCENES footage of the sketch being filmed. We ZOOM in on Billy - it's clear he wasn't expecting another line. He looks offstage at the CUE CARD GUY, who's also confused.

JOSH
Just one more thing...

As Josh opens his mouth to ad-lib a line that clearly wasn't planned, we SMASH TO:

3 INT. STUDIO - BACKSTAGE (DOCUMENTARY FOOTAGE) - MOMENTS LATER

Billy and Josh come offstage. Billy is not pleased.

BILLY
What the fuck was that?

JOSH
What was what?

BILLY

Your little improv bit? That wasn't in the script?

JOSH

Oh, that? Just popped into my head. Funny, right?

BILLY

You implied I had groped you.

JOSH

It got a laugh...

BILLY

It totally sold out my character.

JOSH

Billy, your "character" had already gotten us lost in the woods and eaten half of the troop...

BILLY

A cannibal, Josh. Not a pedophile. People don't forgive that. They tore down Joe Paterno's statue!

JOSH

Larry thought it was funny...

BILLY

Larry?

Billy looks over at director LARRY CHARLES glad-handing by the MONITORS. His eyes narrow - *that motherfucker*. When Larry sees the guys, he comes over.

LARRY

Guys, great show! Amazing!

BILLY

So, we're just making last minute changes without telling me now?

LARRY

I-- I'm sorry, I don't know what you're talking about.

BILLY

Josh's line at the end? Suggesting I had cupped his balls?

LARRY

Oh, yeah, that was funny...

BILLY

Worth killing the whole sketch?

LARRY

I don't think it killed the whole--
(beat)
Guys, I don't feel comfortable
being put in the middle of this--

BILLY

Oh, okay. Let me take you out of
the middle of this. You're fired,
you bearded prick.

LARRY

What?!

JOSH

Whoa! You can't fire him!

BILLY

Just did. Larry, go. You'll be
fine. You can sleep under a
viaduct, you'll fit right in.

ANGLE ON: The Producer, KRISTEN, who has overheard this.

KRISTEN

Oh no. No, no, no...

ANGLE ON: Billy, Josh and Larry as the argument escalates.

JOSH

You're right, Billy. Let's fire the
director. Let's fire everything!
Let's fire the sets!

Josh walks over to one of the set walls and PUSHES IT OVER!
As onlookers react with a GASP, we **CUT TO BLACK.**

TITLE CARD: *"Three Months Earlier."*

4

INT. BILLY'S CAR - DRIVING - DAY

4

Billy's driving.

BILLY

So today's the day I get the good
news on my show...

5 INT. "KATZ'S DELI" - DAY

5

A watermarked, NETWORK TEST COPY of the pilot for *The Billy and Billy Show*. It's a sketch that recreates the famous "fake orgasm" scene from *When Harry Met Sally* - but Billy plays all the roles: HARRY, SALLY... even the WAITER.

BILLY (AS SALLY)
Ohhh... ohhhh....

Billy/Sally's "orgasm" reaches its thunderous climax... and we reveal YET ANOTHER BILLY - in the Estelle Reiner role.

BILLY (AS ESTELLE REINER)
I'll have what I'm having.

6 INT. BILLY'S CAR - DRIVING - CONTINUOUS FROM BEFORE

6

BILLY
Apparently the network loved the pilot. They want me to come in, so it's good news. They don't give you bad news in person. Bad news they call. Or they e-mail you...

Billy shakes off what appears to be an unpleasant memory. Then:

BILLY
This is good. This is gonna be good. I'm excited.

7 INT. NETWORK CONFERENCE ROOM - LATER

7

Billy sits at a table full of smiling EXECS including the Network President.

BILLY
I don't understand. What do you mean I "didn't test well"?

NETWORK PRESIDENT
No, no, no, you tested great. People love you. The show tested poorly. Somewhat poorly.

BILLY
How is that even possible? I am the show.

NETWORK PRESIDENT

And I think that's maybe where we're running into trouble. You playing every part. In every sketch. We're worried we may run the risk of... too much you.

BILLY

(beat)

Okay. What exactly are you proposing?

8 INT. HANDSOME COFFEE ROASTERS - DAY 8

Josh sits in a super-trendy, boho-chic coffee bar. He speaks thoughtfully to CAMERA.

JOSH

Comedy to me is like heart surgery. It gets botched... all the time. All the time. But if you stay loose and don't, y'know, overthink it... (this part is deep) ...you can fix people's hearts.

TITLE CARD: "Josh Gad."

He sips from a tiny, tiny cup of coffee.

JOSH

I've had a great run. *Book of Mormon*. All the movies. "Penn"...

INTERVIEWER (O.S.)

Penn?

JOSH

1600 Penn. Cult hit I did for NBC. End of the day, it was too sophisticated for network television.

9 CLIP - 1600 PENN 9

Josh dances around in *1600 Penn* - not sophisticated.

10 INT. HANDSOME COFFEE ROASTERS - CONTINUOUS FROM BEFORE 10

Josh sips thoughtfully on his coffee.

JOSH

When I found out Billy Crystal wanted to work with me... well, obviously you're flattered. Guy's a legend. And I was impressed. For someone who's had as much success as him to realize there comes a point in your career where it's time to, you know... play more of a "supporting role"... it's brave.

11 INT. NETWORK CONFERENCE ROOM - DAY

11

Billy and the Execs, as we left them.

NETWORK PRESIDENT

Are you familiar with Josh Gad?

BILLY

Gad? Gad? Sounds like a sneeze.

A somewhat over-eager FEMALE NETWORK EXEC speaks up.

FEMALE NETWORK EXEC

He was one of the leads in *Book of Mormon* on Broadway.

BILLY

The fat one or the gay one?

NETWORK PRESIDENT

Josh is... not gay. That I know of. We're big fans. We think Josh could be the next... well, the next you.

BILLY

Ooh, good. When he's me, can I be Clooney?

Everyone at the table laughs a bit too hard. Billy does not.

12 BILLY TALKING HEAD

12

BILLY

It was too big of a laugh. You knew bad news was coming.

13

INT. NETWORK CONFERENCE ROOM - CONTINUOUS FROM BEFORE

13

NETWORK PRESIDENT

We have a little wrinkle we'd like to propose.

BILLY

A wrinkle?

NETWORK PRESIDENT

Just a little... wrinkle that we think will take what we all love about *The Billy & Billy Show* and--

BILLY

Wrinkle it.

NETWORK PRESIDENT

Why don't we just show you...

The Network President nods to an EXEC, who points a remote at a FLAT SCREEN TV at the end of the room. Billy watches, wary.

ANGLE ON: the TV, where a Funny or Die video ("Miss Piggy: A Hog's Struggle") starring Josh Gad as Miss Piggy plays.

We POP OUT to the EXECS laughing their asses off. Billy looks like he just landed on another planet. The Network President kills the TV and turns to Billy.

NETWORK PRESIDENT

So... what do you think?

Long beat as all eyes turn to Billy. He's diplomatic.

BILLY

It's always fun watching TV. I don't understand the question.

NETWORK PRESIDENT

We think the two of you together would be a slam dunk.

NETWORK EXEC

That video got over 4 million hits.

BILLY

Oh cool. I was in this thing called *City Slickers*, got 27 million hits. And they paid for 'em.

NETWORK PRESIDENT

Billy, I understand your hesitation. Believe me, I do. We just, we'd like you to meet Josh. He's a huge fan.

BILLY

I don't work with fans.

Tense beat. The eager network exec speaks up.

FEMALE NETWORK EXEC

If you like, we can show you a poster we dummied up with the two of--

The President shoots her a look: Not now. Then, to Billy:

NETWORK PRESIDENT

Without Josh, I'm afraid the show doesn't meet our programming needs at this time. With Josh... it's 13 on the air.

Long beat as Billy and the President regard each other...

BILLY (PRE-LAP)

Heyyyy!!!

14

INT. THE GRILL - HOSTESS STAND - NIGHT

14

Billy, all smiles, gives Josh a warm handshake. Josh is a little under-dressed.

JOSH

It is so great to finally meet you.

BILLY

Same here. By the way, you were great in *Book of Mormon*.

JOSH

Oh, thank you so much. Yeah, it was a lot of fun. You gotta do Broadway someday, it's such a kick.

BILLY

Yeah, no, I just got done on Broadway. Doing *700 Sundays*. My one-man show. Won a Tony?

(nothing)

Highest grossing non-musical in Broadway history?

JOSH

Wow, I can't believe I never...
what was it about?

BILLY

Well, it's kind of about how my dad
died when I was fifteen.

Josh laughs, thinking Billy's joking. Then realizes he's not.

JOSH

Oh. Wow. Sounds powerful.

15

INT. THE GRILL - TABLE - MOMENTS LATER

15

Billy and Josh have been seated.

BILLY

You been here before?

JOSH

I have not.

BILLY

Well, the Osso Bucco's amazing.

Josh nods. Sneaks a peek at the menu to see what Osso Buco
is. Nods again. Then:

JOSH

So, getting back into sketch -
that's gotta be exciting, huh?

BILLY

Oh, yeah, sure.

JOSH

Better than having to do another
movie where you're, like, "the
wacky Grandpa" I guess, right?

BILLY

Why do you assume I don't like
playing grandfathers? I am a
grandfather.

JOSH

Oh, no, I didn't mean it that way.

BILLY

My apologies. I misunderstood.
How did you mean it?

JOSH

I... was talking more about the
"wacky" than the "grandpa."

BILLY

Okay. Well. That wacky grandpa did
150 million worldwide.

Josh again cracks up, assuming Billy's kidding.

BILLY

No, I'm serious. It did.

A very, very awkward beat.

16 JOSH TALKING HEAD

16

Josh for some reason is dressed as an ASTRONAUT.

JOSH

The first time you meet someone is
like the first batch of pancakes.
Just throw it out. Right in the
garbage. "Ooh, look at *these*
pancakes! The second batch! Golden
brown. Delicious."

17 EXT. SIDEWALK OUTSIDE RESTAURANT - LATER

17

Billy and Josh walk out of the restaurant toward the valet.

BILLY

Well, this was great.

JOSH

Totally. Thanks again for dinner.
Still can't believe I forgot my
wallet...

BILLY

You'll get the next one.

Beat as they wait for the valet. Finally:

JOSH

It really wasn't great, was it?

BILLY

I've had better meetings.

They laugh a little. The tension is broken.

JOSH

Seriously, was this the worst meeting you've ever had?

BILLY

No, no. No...

JOSH

Josh.

BILLY

Josh. Had I gotten the fish, like I was thinking about doing? Then yes. Would've been the worst ever.

JOSH

(laughs, then)

Still, I bet tomorrow morning, both of our agents call us and say "He loved you!!"

BILLY

Ha! You're right. Why do they do that? "He didn't just love you, he's in love with you..."

JOSH

"He said he no longer knows where he ends and you begin."

BILLY

"He bought adjoining burial plots for the two of you so you could spend eternity together."

JOSH

"He wants to find a surrogate mother so the two of you can raise a child together and then he wants to take a meeting with the child."

Billy looks over - a couple PATRONS and the VALET GUYS have overheard their little riff and are LAUGHING. Huh. That feels kinda good. Billy hands the VALET his ticket.

BILLY

The Tesla.

Josh sheepishly hands over his ticket as well.

JOSH

Me too. Also a Tesla. Get his first, though.

The Valet RUNS OFF. Long beat. Finally:

BILLY
You need money for the valet?

JOSH
(relieved)
That would be amazing.

18 INT. JOSH'S CAR - DRIVING - MOMENTS LATER 18

Josh checks his messages on speaker phone.

DEALER (ON SPEAKER)
Hey, it's Victor from the Tesla dealership. Listen, we were wondering when you were planning to bring the car back in. The, uh, the test drive was only supposed to last an hour or two. Also, we found out you're not Jonah Hill, so we'd really appreciate it if you could return the car tonight if possible.

19 INT. BILLY'S CAR - DRIVING - MOMENTS LATER 19

Billy's Tesla hums down the street almost silently. He's on the hands-free with his agent:

BILLY
Dave, I'm sorry, but this kid, he's just not funny. I hate to turn down 13 on the air, but... fuck it. Let's get a movie lined up.

BILLY'S AGENT (ON SPEAKER)
We haven't gotten any feature offers since... the thing at The Improv.

20 YOUTUBE VIDEO 20

A YouTube page with two million hits, titled "*Billy Crystal Loses His Sh*t At Heckler.*" It's grainy CELL PHONE FOOTAGE (shot from the audience) of Billy onstage at The Improv.

Billy's doing a slightly off-color bit when someone in the audience BOOS. Billy looks at the heckler, pissed... then LAUNCHES into a TIRADE that's almost entirely BLEEPED OUT.

Other audience members start shouting and Billy gets even more vehement, now directing his insults at several people!

He steps offstage and into the audience! The cell phone camera is JOSTLED and Billy goes OUT OF FRAME.

21 INT. BILLY'S CAR - DRIVING - MOMENTS LATER 21

Billy driving, cont'd.

BILLY

Are you serious? I'm still getting
shit for that?

BILLY'S AGENT (ON SPEAKER)

Yeah. Maybe write another check to
the Museum of Tolerance...

22 INT. JOSH'S CAR - DRIVING - MOMENTS LATER 22

Josh is on the phone with *his* agent.

JOSH

Nothing? Jordan, a year ago you
said every project in town was
looking for a Josh Gad type.

JOSH'S AGENT (ON SPEAKER)

Type. You kinda priced yourself out
of the Actual-Josh-Gad market.

JOSH

Well, find me something. 'Cause I
already spent all the Season Two
money from *1600 Penn*.

JOSH'S AGENT (ON SPEAKER)

There... was no Season Two.

JOSH

I know.

23 INT. BILLY'S CAR - DRIVING - MOMENTS LATER 23

Billy hits a button on his touchscreen to call his wife.

CATHERINE (ON SPEAKER)

Hey, sweetie! How was your dinner?

BILLY

It was... it was okay. Not great.

CATHERINE (ON SPEAKER)

Oh, did you get the fish?

BILLY

I'll be home in about ten minutes,
okay honey?

CATHERINE (ON SPEAKER)

Okay. Oh, by the way I was checking
out Josh? You know, Gad? On YouTube?

(beat)

He's really funny. Like, really
funny. He has this bit where he--

As she describes the bit, we PUSH IN on Billy's face...

BILLY

Fuck...

24 EXT. FOREST - DAY

24

Billy and Josh, dressed as sailors, strut through the forest
as jaunty music plays.

25 INT. PRODUCTION OFFICE BUILDING - LOBBY - MORNING

25

Billy enters with a gym bag slung over his shoulder, waves to
a SECURITY GUARD, and heads to the elevator.

TITLE CARD: *"Morning after the pilot taping."*

The elevator doors OPEN just as Billy gets there, to reveal
LARRY CHARLES, holding a MOVING BOX full of stuff.

BILLY

Larry. Hey.

LARRY

Hey, Billy. I was just, uh...

Larry gestures with the moving box in his hands. Wow, this is
awkward. Finally:

BILLY

Listen, last night...

LARRY

No, don't worry about it.

BILLY

No. Things got out of hand. Things were said. That... weren't meant.

LARRY

Really?

BILLY

Yes. Yes. Honestly, I'm glad I ran into you, because I wanted to make sure there's no hard feelings.

LARRY

Yeah, no, totally. No hard feelings at all.

BILLY

Oh, good. It was just one of those crazy... outbursts.

LARRY

Completely. Things get said in the heat of the moment that...

BILLY

Nobody means.

LARRY

Exactly.

BILLY

Oh, wow. Okay, good. I'm relieved.

LARRY

You're relieved? I'm fucking ecstatic! Seriously, thank you so much! I was freaking out there for a while. I mean, if I got fired from another job it would've been--
(catching himself)
Well, never mind that, right? God, this is so great!

Larry steps back into the elevator with his box of stuff. He holds the door open for Billy to join him. There's a beat.

BILLY

Okay, um... Larry, I think you may have misunderstood. I-- you're still fired. I just wanted to make sure there were no hard feelings.

A beat as Larry processes this.

LARRY

Oh. Oh.

Billy smiles sympathetically as he holds the door open. Larry, dazed, slowly gets off the elevator. He can only manage a goodbye nod as he carries his box toward the exit.

BILLY

(calling after)

So we're good, right?

26 INT. PRODUCTION OFFICE - BULLPEN - MORNING

26

Billy comes into the office, super upbeat.

BILLY

Morning, everybody. Great show last night! Morning, Sharon.

As Billy passes her desk, the Production Secretary smiles and looks down. We HOLD on her and a TITLE CARD comes up:

TITLE CARD: *"Sarah Bailey - Production Secretary."*

27 INT. PRODUCTION OFFICE - KITCHENETTE - CONTINUOUS

27

Billy enters the KITCHENETTE, where ESME, the 20-something PA, is stocking the fridge. Seeing Billy, she blanches.

ESME

Shit! Shit, shit, shit, Billy man
I'm so sorry I didn't get a chance
to make your protein shake yet--

BILLY

It's okay.

ESME

The copier like exploded and there
was toner fucking everywhere--

BILLY

Hey hey hey, don't worry about it.
It's okay. You know me. I'm easy.

Billy sneaks a look at the camera to make sure it caught that. Behind him, Esme reacts - he's not exactly "easy."

28 INT. HALLWAY OUTSIDE DRESSING ROOMS - MORNING 28

Billy reacts to the incredibly loud ENYA-TYPE MUSIC blaring from within Josh's dressing room. He knocks on the door. No response. Finally he nudges the door open.

29 INT. JOSH'S DRESSING ROOM - CONTINUOUS 29

Josh looks morose as he spaces out to the music. Seeing Billy in the doorway, he SPRINGS to his feet and kills the music.

JOSH

Hey! I'm glad you're here. Did you get my note?

BILLY

Your note?

JOSH

I wrote you a really long apology letter. It's on your desk. I feel horrible about last night, man. There's no excuse for what I did. I'm such an asshole.

BILLY

You're not an asshole, Josh.

JOSH

Yes I am. I'm a total fuck-up. This is what I do-- a good thing happens to me, and I just-- GAH!

Josh mimes taking a gun and shooting himself in the neck.

JOSH

I shoot myself in the neck!

As Josh mimes blood spurting out of his neck, Billy reacts.

BILLY

The neck...

JOSH

Please don't hate me. You're such a hero of mine, and I just--

BILLY

Hate you? Josh, you kidding me? Larry was the problem. Not you. Larry.

JOSH
(hopeful)
You mean it?

BILLY
Absolutely.

The two men share a smile. It's an oddly sweet, if slightly fucked-up, moment. Billy starts for the door. Just before he's out, Josh blurts:

JOSH
I never had a dad.

Billy stops at the door.

BILLY
Oh. Okay.

JOSH
Yeah, my mom, she just found some sperm somewhere, I don't even really know where, and here I am.

Billy just looks at Josh, no idea what to say...

30

EXT. PITCHER'S MOUND (GREEN SCREEN) - NIGHT

30

Billy (dressed as a PITCHER) and Josh (dressed as a CATCHER) stand on the MOUND and speak every line into their GLOVES.

BILLY
I'm gonna set him up inside and then try to get him to chase a breaking ball in the dirt.

JOSH
I love you.

BILLY
What did I say? We can't talk about this out here.

JOSH
But I do. I love you.

BILLY
Get back behind the plate.
We'll talk about this at home.

31 INT. PRODUCTION OFFICE - BULLPEN - DAY 31

Esme is trying to fix the copier. It's not working. She punches it, hard.

32 INT. HALLWAY OUTSIDE MITCH'S OFFICE - DAY 32

Billy walks down the hall. MITCH catches up to him.

MITCH

Billy! Hey. Um, is now a good time?

TITLE CARD: *"Mitch Reid - Head Writer."*

BILLY

For what?

Mitch laughs, assuming Billy meant this as a banter-y joke. Billy is confused - he was actually just asking. Beat.

MITCH

Oh, I uh, I just wanted to let you know that if you need someone to fill in as director while you're looking to replace Larry, kind of as an interim thingy... well, I did a bunch of directing at UCB, and--

Billy looks over Mitch's shoulder MITCH'S OFFICE. He notices the nameplate on the door.

BILLY

Is this your office?

MITCH

Yeah.

Billy steps...

33 INT. MITCH'S OFFICE - CONTINUOUS 33

...INSIDE and looks around. He's impressed.

BILLY

It's nice.

Mitch smiles, somewhat proud, as Billy crosses to his chair.

BILLY

Wow. Sweet chair.

MITCH

Oh, thanks. It's the, uh, the new one. With the extra lumbar support. I think they tested it on astronauts or some shit.

BILLY

Mitch. Language.

MITCH

Sorry.

BILLY

Mind if I--?

Billy gestures to the chair.

MITCH

Be my guest.

Billy sits in Mitch's chair. He's instantly overcome with pleasure.

BILLY

Oh wow. Ohhhh wow. God, that is comfortable.

MITCH

Yeah it's really nice.

BILLY

Ohhhh...

Billy luxuriates. Mitch's face starts to fall slightly.

MITCH

It's a really nice chair.

BILLY

Nice? It's amazing! I should know. Mine's a total piece of shit.

MITCH

Oh man. That sucks.

BILLY

Yeah, it kinda digs in? Right here? And I have a slipped disc so it's like excruciatingly painful.

MITCH

Terrible.

BILLY
But this... man...

Billy moans with pleasure.

MITCH
Yeah, I... I did a lotta research.

BILLY
Mmmm...

Mitch stands there for a long beat. It's excruciating...

34 INT. HALLWAY OUTSIDE MITCH'S OFFICE - MOMENTS LATER 34

As Billy wheels the chair away, the CAMERA finds Mitch:

MITCH
Fuck me.

35 INT. PRODUCTION OFFICE - HALLWAY - DAY 35

Billy walks down the hallway. He hears laughter coming from inside an office. He goes to investigate.

36 INT. KRISTEN'S OFFICE - CONTINUOUS 36

Josh is laughing with Kristen.

JOSH
She's awesome. One of the best I've ever worked with. Anyway, I texted her and she's available.

KRISTEN
Fantastic! I'll follow up with the agent.

Reveal Billy standing in the doorway, smiling.

BILLY
Whoa - agents? What is he already asking for a bigger trailer?

Billy smiles good-naturedly.

KRISTEN
Josh was actually, um-- Josh had a good thought for a possible Larry replacement.

BILLY

(smile fades)

If you guys were having a meeting to discuss directors, you really should've told me about it.

KRISTEN

No! No meeting. This is not a meeting.

JOSH

Yeah, if this was a meeting we'd have let you know.

BILLY

But you didn't.

JOSH

Because it's not a meeting.

37 KRISTEN TALKING HEAD

37

Kristen is upbeat as she addresses the camera.

TITLE CARD: "*Kristen Lange - Producer.*"

KRISTEN

This project is incredibly exciting. I took some time off last year... the whole year... I had some health stuff... but Billy and Josh are great. So great.

(beat)

So great.

(then)

Y'know what, let's take that again.

38 INT. KRISTEN'S OFFICE - CONTINUOUS FROM BEFORE

38

Billy, Josh and Kristen, as we left them.

JOSH

I was just saying - casually saying - Beth Singer is great.

BILLY

I've never heard of her.

JOSH

She's young, but she's done some amazing sitcom work.

BILLY
Oh? Like what?

Billy stares at Josh, who shifts, uncomfortable... Finally:

JOSH
1600 Penn.

BILLY
So you want to hire a director off
a show that went *half a season*?

Billy looks to Kristen as if to say "you're with me, right?"
Kristen clears her throat, uncomfortable.

BILLY
We're not hiring a beginner, Josh!
We need experience. We need someone
like Jamie Clyde. He directed four
hit comedies in a row in the 90's.
I know him really, really well.
Kristen, you worked with him--

Kristen's face falls. There's history.

KRISTEN
Jamie? Yeah, I worked with Jamie.

39 KRISTEN TALKING HEAD

39

KRISTEN
Jamie Clyde and I... we dated
briefly. On and off. For a few
years.
(beat)
He was married...

40 INT. KRISTEN'S OFFICE - CONTINUOUS FROM BEFORE

40

BILLY
He's a genius, right?

KRISTEN
He-- he kinda fell of the map. He
hasn't worked in a really, really
long time.

BILLY
Even better. He'll be fresh.

JOSH

You should at least watch Beth's reel. She'd bring a female perspective, which I think this show could really use--

Josh looks at Kristen, who looks down.

BILLY

Yeah, well, Jamie'll bring a funny perspective.

JOSH

So we're just gonna hire your old friend? Who hasn't worked in years?

BILLY

We'll hire your friends when you make friends with some geniuses.

41 INT. PRODUCTION OFFICE - CONFERENCE ROOM - DAY 41

The room is filled with excitement as we CUT TO:

42 KRISTEN TALKING HEAD 42

KRISTEN

I reached out to Jamie Clyde's agent - whose office is in Sherman Oaks, by the way - and...
(beat)

Jamie's available. He's going to direct our second episode. So...

She smiles thinly.

43 INT. PRODUCTION OFFICE - CONFERENCE ROOM - CONTINUOUS FROM 42 BEFORE

MITCH approaches Billy.

MITCH

Jamie Clyde, huh? Well done. You're a miracle worker.

BILLY

Hey, it's all about the show. There's no "I" in Billy Crystal. Except for the one.

MITCH

(laughs, then)
Oh, by the way, did you get a
chance to read those sketches I--

BILLY

(looking off, pleased)
Ooh!

The CAMERA follows Billy's gaze over to ESME, who approaches with his protein shake.

ESME

Your protein shake.

BILLY

Thank you, my dear.

ANGLE ON: Josh, at the other end of the room, speaking sotto to Kristen.

JOSH

I still can't believe he wouldn't
even consider Beth. Totally racist
against women, right?

Josh looks at Kristen, who's too smart to take the bait.

KRISTEN

I should go... throw out this cup.

Kristen indicates her coffee cup and walks quickly toward the door... where she very nearly bumps into a TALL WOMAN.

KRISTEN

I'm so sorry... excuse me...

TALL WOMAN

Kristen?! My God - you look exactly
the same!

As the woman takes Kristen by the shoulders and hugs her, a look of shocked recognition:

KRISTEN

Jamie??

Yep - this is none other than JAMIE CLYDE. In the gender-reassigned flesh. Billy's eyes widen. Josh's eyes widen. Jamie releases the hug and winks at Kristen.

JAMIE CLYDE

Me, I've had some work done.

Jamie looks off and sees Billy. He/she reacts, delighted.

JAMIE CLYDE
There he is! Gimme some sugar, you
beautiful man!

Jamie runs over to Billy. Plants a kiss on his cheek. PUSH IN
on Billy's stunned face... a lipstick mark on his cheek...

44 INT. HALLWAY OUTSIDE DRESSING ROOMS - LATER 44

Billy and Josh get to their adjacent dressing rooms. They
stop and regard each other.

BILLY
This is gonna be good.

JOSH
Totally.

BILLY
Still, it's a little unsettling
when your old buddy hugs you and
you feel tits.
(then)
But hey - you got your woman.

JOSH
And Jamie's definitely clean-shaven.
'Cause Larry...? You didn't like the
beard...?

Billy nods. A beat, then they disappear into their dressing
rooms and close the doors. After another moment, from inside
Josh's dressing room we hear ENYA MUSIC. **FADE TO BLACK.**

TITLE CARD: *"One Week Later."*

45 INT. STUDIO - BACKSTAGE - NIGHT 45

We FADE UP. It's SHOW NIGHT again. Billy (dressed in sweats
and a knit cap a la Burgess Meredith in *Rocky*) runs lines
with the CUE CARD GUY.

BILLY
(as Burgess Meredith)
You're gonna eat lightning and crap
thunder!

CUE CARD GUY

I'm pretty sure he eats the thunder
and he shits the lightning.

BILLY

Why would you shit lightning? That
makes no sense. You shit thunder.

(then)

Wait, does he shit the lightning?
I can not keep this straight...

ANGLE ON: Elsewhere backstage, Josh, dressed as a BOXER (silk robe), is about to go onstage. Jamie stands with him.

JAMIE CLYDE

You guys are gonna be great. How do
you feel?

JOSH

Good, good. Nervous, but good. Oh,
by the way, that ad-lib line I
pitched in rehearsal, the one Billy
didn't really respond to... that
was funny, right?

JAMIE CLYDE

Absolutely, that was hilarious.

JOSH

If I just throw it in...?

JAMIE CLYDE

Oh, yeah, for sure. It'll kill.

The ANGLE WIDENS to reveal Billy, standing ten or fifteen feet away, watching Josh and Jamie. He's heard everything.

BILLY

That motherfucker.

And then the ANGLE WIDENS even further to reveal Kristen, watching Billy watching Josh and Jamie.

Kristen starts scratching compulsively at her scalp and we:

CUT TO BLACK.