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# **“The Crazy Ones”**

**-Pilot-**

**Written By:**

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WRITER'S DRAFT  
January 8, 2013

## **"The Crazy Ones"**

**-Pilot-**

### **CAST LIST**

SIMON ROBERTS  
SYDNEY ROBERTS  
ANDREW KENNEDY  
LAUREN SLOTSKY  
ZACH CROPPER

Hannah Sharples

Mariah Carey

### **SONG LIST:**

"YOU DESERVE A BREAK TODAY" (CLASSIC VERSION)  
"ACCENTUATE THE POSITIVE"  
"IT AIN'T THE MEAT, IT'S THE MOTION" (MARIAH/ZACH)  
"YOU DESERVE A BREAK TODAY" (MARIAH CAREY)

## **"The Crazy Ones"**

**-Pilot-**

### **SET LIST**

#### **INTERIORS:**

LEWIS, ROBERTS & ROBERTS AD AGENCY - CHICAGO  
SIMON'S OFFICE - DAY & EVENING  
BAY AREA - MORNING & DAY  
    - CORRIDOR - MORNING  
CONFERENCE ROOM - MORNING  
RECORDING STUDIO - DAY  
    - CONTROL BOOTH - DAY  
    - CORRIDOR - DAY  
  
RESTAURANT - DAY

#### **EXTERIORS:**

CHICAGO - MORNING & NIGHT

"The Crazy Ones"

-Pilot-

ACT I

FADE IN:

1 CLOSE ON A MONITOR

1

OVER IMAGES OF PICASSO, GANDHI, JOHN LENNON, MARTIN LUTHER KING, JR., ETC., WE HEAR--

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.

REVEAL

BAY AREA - MORNING

SYDNEY ROBERTS, 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. She is rapt. Gripped, even, as THE ICONIC APPLE "THINK DIFFERENT" COMMERCIAL PLAYS OUT.

RICHARD DREYFUSS (V.O.) (CONT'D)

They're not fond of rules. And they have no respect for the status quo.

ZACH (O.S.)

Syd?

REVEAL ZACH CROPPER, thirty-one, copywriter, the most beautiful man in the world. Oozes charm. He's a cool breeze, he speaks so smoothly it's almost musical.

ZACH (CONT'D)

I see you're watching your lucky video, sweet, and in this case justified, luck is a good thing to have today, take my hand, Sydney.

SYDNEY

(sensing)  
What's wrong?

(CONTINUED)

1 CONTINUED:

1

ZACH

Your father doesn't know the pitch.

A half-beat.

SYDNEY

(with a swallow)

What are you talking about? It's  
McDonald's.

ZACH

That he knows. The pitch -- not so  
much.

A beat. Sydney leaps up; Zach holds tight to her hand,  
nearly causing her arm to come out of its socket.

ZACH (CONT'D)

I'm not nearly done with my bad  
news, there's more.

SYDNEY

What?

ZACH

You know how I like to be conjugal  
on occasion. It's my way, often  
for the benefit of the agency,  
sometimes it's less philanthropic,  
anyway, the woman I was with last  
night -- lovely woman, I think you'd  
quite like her -- she works in  
Account Management at Chiat. She  
told me Sam Peters, their CCO, met  
with McDonald's yesterday.

SYDNEY

(alarm; shock)

Excuse me?

ZACH

The rumor is McDonald's is coming  
in this morning to fire us.

Sydney charges off; Zach holds her hand, CLOTHESLINES  
HER TO THE FLOOR. WOMP.

ZACH (CONT'D)

My bad. I should've let go there.

CUT TO:

2 INT. CORRIDOR - MORNING

2

Zach, Sydney, along with her father, SIMON ROBERTS, fifties, brilliant, vibrant, a genius, and a bit out of his mind. On a fast move with them are art directors ANDREW KENNEDY, thirty-two, neurotic, nebbishy, and LAUREN SLOTSKY, twenties, easygoing, sexy.

SIMON

(to Sydney)

They're not going to fire us.

SYDNEY

(furious)

How do you know this, if they met with Chiat, they must-- why else-- do you know the pitch?

SIMON

Hum a few bars.

SYDNEY SNORTS, grabs him, stops him.

SYDNEY

Dammit, Dad.

SIMON

Honey,

(relax)

Trix are for kids. Not sure why I said that, could be Freudian, my mother took away my Trix when I hit puberty, whereas my sister at that age got to start turning them, life's not fair, don't you agree?

She stomps her foot on his.

SIMON (CONT'D)

(simply)

That was violent.

SYDNEY

Now you listen to me right now.

As she spots Lauren, fighting a giggle--

SYDNEY (CONT'D)

Stop it.

(back to Simon)

The client on the other side of that door makes up sixty percent of our business.

(CONTINUED)

2 CONTINUED:

2

SIMON

Indeed.

SYDNEY

So what exactly do you plan to say to them?

SIMON

No idea, I only know what I'll tell myself.

SYDNEY

Which is what?

SIMON

"Leap. And the net shall appear."

SYDNEY MAKES A LITTLE SNORT SOUND, it's a nervous tic caused by panic.

SYDNEY

I am going in there to buy you another thirty seconds. During which time you will suck it up, enter, and pitch the Authenticity campaign exactly as we prepared it. Got it?

SIMON

I do. Enter. Pitch. Suck. Is the order important?

As Lauren fights another smile, Sydney freezes her again. Then, to the others--

SYDNEY

Let's go.

She shoots one more look at Simon for good measure. Zach, Sydney, and Andrew enter the conference room; as Simon holds back, Lauren sees the doubt on his face.

LAUREN

(to Simon; simply)  
Smell my products?

SIMON

Beg pardon?

(CONTINUED)

2 CONTINUED: (2)

2

LAUREN

My grandfather told me that smelling a young woman's shampoo was life-affirming, it awakened romance, boosted confidence, whatever. Smell 'em?

SIMON

It might be best.

He gives her head a deep snort, as we:

CUT TO:

3 INT. CONFERENCE ROOM - CONTINUOUS

3

SIX MCDONALD'S EXECUTIVES, suits, stern, sit along one side of a long conference table. HANNAH SHARPLES, fifty, handsome, formidable, sits center; she's clearly the alpha male. And she does not look pleased. We can feel the tension as our Team enters and sits. Simon then enters, tries his best to lube up the room.

SIMON

Good morning, everybody. I should say "Good McMorning," how we doing Steve, Cindy; Hannah, Hannah, Hannah, sexy as ever. I so love it when you shoot me that little un-smile of yours, y'know I was in on the 7-Up Uncola campaign, I love "un," you actually ooze it, and I so adore your un-smile, could I have one more please?

A MUTED SNORT FROM SYDNEY.

HANNAH

Simon. I have something to say. And I'm afraid this is rather difficult.

Silence. The room is frozen.

SIMON

"You're fired." Is that what you came to say? That's the rumor anyway, Zach sleeps around, he hears things, I'm sure he's slept with some of us here today, show of hands, how many have slept with Zach?

As Lauren's hand begins to move, SYDNEY grabs it.

(CONTINUED)

3 CONTINUED:

3

Hannah and Simon stare at each other, this is a longstanding relationship.

SIMON (CONT'D)

Have you come to fire us, Hannah?

A long beat which nearly confirms it. Then--

HANNAH

(giving him the rope  
to hang himself)

Why don't you share the Authenticity  
campaign with us.

Ugh. That sounded fatal. A beat.

SIMON

Certainly.

HE PICKS UP THE REMOTE, stares at the big black screen on the wall. He might as well be staring at a blank page, which Sydney detects. SIMON THEN ACTIVATES THE SCREEN: A BUNCH OF FAST-SHIFTING IMAGES AS HE SCROLLS THROUGH.

SIMON (CONT'D)

Okay, let's see, I know it's in here somewhere, not that one, no, that's Charmin, the "Wipe-your-worries-away" campaign we didn't sell that, oh, Pringles, I love them. "It's a potato crisp, not a chip." And they stack. Ah!!! Fed-Ex!! Remember this one, I loved this one!

SYDNEY

Dad.

ANGLE THE SCREEN:

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

SIMON CLICKS THE REMOTE. PLAYS--

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?

(CONTINUED)

3 CONTINUED: (2)

3

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?

SYDNEY snatches the remote, SHUTS IT OFF.

SYDNEY

"Authenticity." Real beef from  
pure-bred American cows--

SIMON

I so love those old Fed-Ex  
commercials. I find the quicker  
one talks, the less it becomes about  
content,

(rapid-fire)

sometimes I can get going so fast  
it becomes impossible to follow my  
train of thought, which is good

(with a laugh)

'Cause my train left the depot so  
long ago.

SYDNEY

French fries from real Idaho potatoes--

SIMON

Demosthenes liked to fill his mouth  
with marbles to improve diction,  
he'd remove one at a time so he  
could speak faster faster faster,  
he learned to speak at such warp  
speed folks couldn't see he'd lost  
his marbles, isn't it joyous to  
misplace your mind?

He gives a quick glance around the room, looking for  
his.

SIMON (CONT'D)

Okay.

(CONTINUED)

3 CONTINUED: (3)

3

Silence. Silence. Sydney finally stands.

SIMON (CONT'D)

Not done. I've one last marble.

Sydney sits.

SIMON (CONT'D)

The gem, actually. The gem in that spot... nevermind how entertaining it was, or funny, the "nugget" was that it communicated a singular idea that resonated with the consumer. Speed. Federal Express. "When it absolutely, positively has to be there overnight." Speed. Imagine being able to communicate a core value with such amusing precision. What's your idea, Hannah? Does McDonald's have one? Is it the Happy Meal? Is it Ronald? I like Ronald. He's one of my favorite clowns.

ANDREW

(sotto; to Zach)

Is he going somewhere here?

ZACH

(sotto)

No idea.

Sydney stands again.

SIMON

(to Sydney)

Still working on my marble.

Sydney glares, then sits.

SIMON (CONT'D)

(wistfully)

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

An awkward beat. Sydney stares: "Where is he going with this?"

SIMON (CONT'D)

(to the Execs)

How I miss that America.

(CONTINUED)

3 CONTINUED: (4)

3

Simon then goes to the Magic board, PULLS UP A VIDEO ON THE FLATSCREEN.

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 FLATSCREEN.

SIMON (CONT'D)

Zach, help me out.

Zach has no idea, but he'll roll with it.

FEMALE VOICE (V.O.)

(singing)

So much life to be lived.

ZACH

(repeating; speaking)

So much life to be lived.

FEMALE VOICE (V.O.)

(singing)

So much to be tried.

ZACH

(speaking)

So much to be tried.

FEMALE VOICE (V.O.)

(singing)

And when you share it, you get--

ZACH

(speaking)

And when you share it, you get--

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)

3 CONTINUED: (5)

3

SIMON (CONT'D)  
(holding up his  
cellphone)  
In a time before these fucking  
gadgets took over our universe.

He flings his cellphone sideways. ZACH, seemingly without looking, CATCHES IT CLEANLY WITH ONE HAND; yet another of Zach's talents which privately annoy Andrew.

SIMON (CONT'D)  
Imagine if we were to take these  
very lyrics, upgrade the images,  
and combine them with the voice of,  
say, someone like Mariah Carey.  
Can you imagine?  
(a beat; then)  
The refrain of that 1972 spot was  
"You deserve a break today." There  
is simply no message more consumer-  
relevant in 2013. In this economy...  
people need a break. They deserve  
one, by God. They've earned one.  
Family. That's your idea, Hannah.  
(then)  
We shall reboot that '72 classic,  
we shall appeal not just to peoples'  
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, you know why? Because  
we're going to sell a shitload of  
hamburgers.

Simon winks. We see A FEW OF THE EXECUTIVES SMILE.  
He's got them. Hannah, too. Unbelievable. He's got  
them. The maestro strikes again.

SMASH CUT TO:

MAIN TITLES

UP MUSIC: "ACCENTUATE THE POSITIVE"

SMASH CUT TO BLACK.

END OF ACT I

ACT II

FADE IN:

4 INT. BAY AREA - DAY

4

Sydney, Andrew, Lauren, and Zach. Throughout the following, Andrew is taking measure of Sydney, reading her.

SYDNEY

I don't care that he pulled it off.  
He basically went into a meeting  
with our biggest client and he was  
unprepared. It was beyond reckless.

LAUREN

I thought he was kinda funny.

SYDNEY

It was not funny.

LAUREN

(whatever)  
Okay.

ZACH

Look, Syd, that was magic he just  
pulled off, it was high-wire art  
and if he can be that creative, who  
are we to second--

SYDNEY

(rapid-fire)  
Creative in our business is not  
art, Zach, it is not clever, creative  
is what sells, it's moving product,  
creative is "Head-on, apply directly  
to the forehead;" it's "I can't  
believe it's not butter;" "Nationwide  
is on your side,"  
(escalating)  
driving the message into the greatest  
number of heads at the least possible  
cost, that's creative and the fucking  
devil has hijacked my mouth.

Upon which, she ducks into a soundproof booth -- known  
as the "Scream Room" -- and SHE SCREAMS AT THE TOP OF  
HER LUNGS, which WE SEE BUT DO NOT HEAR. She then re-  
emerges, now with some self-control.

(CONTINUED)

4 CONTINUED:

4

SYDNEY (CONT'D)

Sorry. Values-check completed.  
Where was I?

As Simon charges in.

SIMON

How do I look? It's important.

SYDNEY

How do you look?

SIMON

Please.

SYDNEY

Can I ask you a different question?  
Did you have the slightest idea of  
where you were headed with that  
Mariah Carey nonsense, or was it--

SIMON

I did, and I have a better idea of  
where I'm going now.

SYDNEY

Which is where?

SIMON

Lunch with Mariah Carey. Turns out  
she's in Chicago, touring, also  
turns out my agent did hers, don't  
you just love how what goes around  
comes around, the world works like  
a big fungus.

And off he goes. A beat.

ANDREW

So let's review. He basically takes  
a flying header with this morning's  
pitch and gets a lunch out of it  
with Mariah Carey. What the hell  
is that?

SYDNEY

(weakly; exasperated)  
That would be his net appearing.

CUT TO:

5 INT. RESTAURANT - DAY

5

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

SIMON

It's Sarah Dipity that you happen  
to be here in Chicago right now,  
have you met Sarah, she's splendid.  
(takes her hand)  
Such soft hands, do you believe in  
destiny, Mariah?

MARIAH

Not yours, if that's where you're  
headed.

SIMON

That was wit. I happen to be a big  
fan of wit, when used responsibly  
of course, mine can get unwieldy.

As she extracts her hand from his--

MARIAH

(polite, but...)  
Mr. Roberts. I don't mean to be  
rude. Actually, I do. I'm only  
sitting at this table because the  
commercial you pitched to my agent  
speaks to my massive ego, my core  
narcissism, and I figure to make  
heaps of money. We have a business  
deal, subject to a creative meeting,  
this would be that meeting. You've  
got two minutes.

SIMON

Wonderful, I rarely last longer  
anyway, this piece is about family,  
it's about emotion, it's about people  
coming together in a way--

MARIAH

It's about meat. You want me to  
sing about meat.

CUT TO:

6 INT. SIMON'S OFFICE - DAY

6

Sydney with Simon in his office; it's decorated in primary colors, including framed iconic one-sheets: 7-UP, the Un-cola; Campbell's Soup, etc., there's also a life-size rock'm sock'm robot... it's a bit like toyland, a playground for the imagination. Google would drool for this place.

SYDNEY

(stunned)  
She's doing it?

SIMON

She is.

SYDNEY

Mariah Carey is coming here to record "You Deserve A Break Today"?

SIMON

(high-pitched)  
W-e-e-e-l-l-...

SYDNEY

Wait. Wait. What do you mean  
(high-pitched)  
"w-e-e-e-l-l?" I don't  
like "w-e-e-e-l-l".

SIMON

She's coming to sing. She just thinks she'll be singing a different song. Life's a dance, honey.

Sydney's face clenches. Then--

SYDNEY

(a bad feeling)  
Exactly what song does she "think" she'll be singing?

SIMON

"It Ain't The Meat, It's The Motion."  
Also catchy.

A beat.

SYDNEY

That's a sex song.

SIMON

Isn't it exciting?

(CONTINUED)

6 CONTINUED:

6

A beat. SYDNEY SNORTS, as we:

CUT TO:

7 EXT. CHICAGO - NIGHT

7

Andrew and Sydney walk.

ANDREW

You got to admit, it is exciting.  
Mariah Carey coming in to our  
recording studio.

SYDNEY

Under totally false pretenses.

ANDREW

Even so.  
(off her look)  
What's wrong?

SYDNEY

Nothing's wrong.

ANDREW

Hey. It's me.

They stop outside her apartment building. Hold a look.

SYDNEY

Did you hear the words coming out  
of my mouth today? "Creative is  
what sells." I'm not the person I  
set out to be in life.

ANDREW

Who is? My passion for advertising  
comes from not being able to sell  
my screenplay. We all...

SYDNEY

Settle?  
(off his look)  
There, I said it aloud, the dirty  
little secret is out, "I've settled,"  
it's not my life dream after all,  
to write copy for Chicken McNuggets.  
Who knew?

ANDREW

(simply)  
Your life dream is to be your dad.

(CONTINUED)

7 CONTINUED:

7

SYDNEY

And I'm not. Maybe that's what...  
what he did today, the stuff he  
came up with... I could never...

ANDREW

You're being crazy.

SYDNEY

Really? You're not just saying  
that to make me feel better?  
(off Andrew)  
I'm not crazy, that's the problem.  
I'm reasonable. I'm practical.  
Life gets choked out of me by common  
sense.

He takes her hand. Smiles.

ANDREW

Now you listen. As genius, or nuts,  
as your father is, this place is  
you. And has been for awhile.  
You're our creative director. Our  
producer. You're the main reason  
Zach, Lauren, and I so love our  
jobs.

SYDNEY

(moved)  
You are without doubt the sweetest  
person I have ever met.

A beat. Uh oh. Andrew makes the fatal best-friend  
mistake, he leans in to kiss her. SHE SNORTS.

ANDREW

Sorry. Sorry.

SYDNEY

It's okay.  
(SNORT)  
No worries.  
(SNORT)

ANDREW

(mortified)  
Sydney, I am so...

SYDNEY

It never happened. No worries. No  
worries.

(MORE)

(CONTINUED)

7 CONTINUED: (2)

7

SYDNEY (CONT'D)

(SNORT)

None.

An awkward beat. Finally--

SYDNEY (CONT'D)

I should... Big day tomorrow, Mariah  
Carey, we should hit the sack.

(quickly)

Not together. Ha. Kidding.

(SNORT)

ANDREW

I've really fucked things up, haven't  
I?

SYDNEY

No, no, no. Don't be silly.

(a beat)

Well. 'Night.

She gives him a peck on the cheek, quickly turns to  
enter her building. Womp! She hits the door.

ANDREW

(opening the door)

Better to open it first.

SYDNEY

I'm okay. 'Night.

And she disappears into the building, holding her  
forehead. OFF Andrew, we:

SMASH CUT TO BLACK.

END OF ACT II

ACT III

FADE IN:

8 EXT. CHICAGO - MORNING 8

Sydney walks to work as WE HEAR THE SAUCY BEAT OF THE SOUTHSIDE-JOHNNY VERSION OF "IT AIN'T THE MEAT."

9 INT. RECORDING STUDIO - DAY 9

Mariah and Zach are both recording. The HORN SECTION LEADS US OFF WITH AN UPBEAT, SEXY VERSION OF "IT AIN'T THE MEAT, IT'S THE MOTION." Oh, yes, Zach can sing, too. He's good at everything, which only infuriates Andrew.

MARIAH/ZACH

(singing)

It ain't the meat/ It's the motion/  
It ain't the meat/ It's the motion...

10 INT. CONTROL BOOTH - CONTINUOUS 10

Andrew and Lauren. Simon is there, too.

ANDREW

(to Lauren)

He's singing with her. How does that happen?

LAUREN

He's Zach.

11 INT. RECORDING STUDIO - CONTINUOUS 11

ZACH

(singing)

Well, I gotta gal who's tall and thin...

12 INT. CONTROL BOOTH - CONTINUOUS 12

ANDREW

Singing lead, too.

As Sydney enters--

(CONTINUED)

12 CONTINUED:

12

SYDNEY  
(re: the Studio)  
What the hell is this? Dad?

SIMON  
This is leaping, sweetheart. Isn't  
it wonderful?

SYDNEY  
Where's the net?

SIMON  
Just wait for it.

13 INT. RECORDING STUDIO - CONTINUOUS

13

MARIAH/ZACH  
It ain't the meat/ It's the motion/  
It ain't the meat/ It's the motion...

14 INT. CONTROL BOOTH - CONTINUOUS

14

Andrew pulls Sydney aside.

ANDREW  
(sotto)  
Can I speak to you? One second?

15 INT. CONTROL BOOTH, CORRIDOR - CONTINUOUS

15

As Andrew and Sydney emerge--

ANDREW  
I am so sorry about last night.

SYDNEY  
(covering)  
Don't worry about it, Andrew. Forget  
about it.

SHE then blows her cover with a SNORT.

ANDREW  
I don't want to. I feel even worse  
about never ever talking about it.

SYDNEY  
(nervous; tight;  
feigning ignorance)  
Talking about what?

(CONTINUED)

15 CONTINUED:

15

A SNORT, followed by silence.

ANDREW

I know you're my boss--

ANOTHER, MUTED SNORT stops him. She covers her mouth.  
Then--

SYDNEY

Sorry.

ANDREW

In advertising, it's all about the narrative. We don't sell products so much as stories, it was you who taught me that. My narrative...

(a beat)

...is a magical make-believe. Which allows for this wonderful "what if."

(a beat)

The reason I never bring up the elephant in the room, I'm afraid if I do it might squash my "what if." Does that make any sense?

SYDNEY

(really wants to end  
this conversation)

Total, mm hmm, got it, good, should we get back in there?

Andrew sinks a bit, resigned. OFF this, we:

CUT BACK TO:

16 INT. RECORDING STUDIO - CONTINUOUS

16

ANGLE MARIAH CAREY

letting loose.

MARIAH

(singing)

Well, I got a man who's big and fat/  
Most girls don't like to see 'em like that/  
But I like a man who's big and tall/  
The bigger they are...

(guttural)

...the harder they fall/...

17 INT. CONTROL BOOTH - CONTINUOUS 17

As Sydney re-enters; Mariah is nearly gyrating now.

SYDNEY  
(re: Mariah)  
Dad.

SIMON  
Wait for it.

18 INT. RECORDING STUDIO - CONTINUOUS 18

ZACH  
Okay, can we stop?! Whoa!

19 INT. CONTROL BOOTH 19

SIMON  
(to Sydney)  
And now the net.

And Simon heads for:

20 INT. RECORDING STUDIO - CONTINUOUS 20

ZACH  
(to Mariah)  
I'm sorry. But that is too hot. I mean... you can't be singing that song, it's too much...

SIMON  
(approaching; to Mariah)  
I think he's right. You're just too... too...

ZACH  
Way too, look, here's the thing, it's the combination of both you and the song.

SIMON  
Double whammy.

ZACH  
Piling on, sex on sex.

(CONTINUED)

20 CONTINUED:

20

SIMON

Maybe we could go the opposite way,  
take a song that's not too... too...

ZACH

Or even take a song that's by  
definition unsexy.

SIMON

Un, yes, I love "un."

ZACH

She could even do "You Deserve A  
Break Today" for that matter, that--

SIMON

No, that's too un, nobody could  
make that sexy, that's...  
(to Zach)  
...do you think?

ZACH

She's Mariah Carey, I mean, if  
anybody could pull that off...

SIMON

But that song?

ZACH

Look at her. Listen to her.

SIMON

I suppose we could try.

21 INT. CONTROL BOOTH - CONTINUOUS

21

Sydney has been listening to the above.

SYDNEY

(realizing the game)  
Oh my God.

22 INT. RECORDING STUDIO - CONTINUOUS

22

SIMON

(to Zach)  
You want to go for it?

(CONTINUED)

22 CONTINUED:

22

ZACH

(to Simon)

Go for it, she could do it in her sleep, she could sing it totally straight and it would be sexy, are you kidding? I bet you a hundred dollars she could sing "You Deserve A Break" straight and pop chubbies in all the Red States.

MARIAH

You don't think I know what you're doing? I know what you're all doing. You think I'm stupid?

A frozen beat. Busted? Uh oh.

MARIAH (CONT'D)

The deal basically says I get three heaps of money to sing "It Ain't The Meat." That's what I agreed to. Clearly, you want me to sing the other song. That'll cost you four heaps.

ZACH

(to Simon; re: Mariah)

Definitely not stupid.

SIMON

Indeed.

ZACH

(to Mariah)

Done.

CUT TO:

23 INT. BAY AREA - DAY

23

Andrew at his desk, as Lauren enters.

LAUREN

You left.

ANDREW

Work to do.

LAUREN

They convinced her to sing "You Deserve A Break Today."

(CONTINUED)

23 CONTINUED:

23

ANDREW

I figured.

Lauren observes; feels bad for him.

LAUREN

Want me to kiss you?  
(off his startled  
look)

I'm a good kisser. I'm excellent  
at distracting guys from thinking  
about the girl they really love.  
Want me to kiss you?

ANDREW

Um. Maybe later?

LAUREN

Okay.

She sits at her desk. Andrew observes.

ANDREW

Lauren, can I just say one thing?

LAUREN

(whatever)  
Sure.

ANDREW

I know you kind of think that you  
got hired here 'cause you're really  
hot and all. But you should know  
you're a pretty talented art  
director. And a very nice person.

LAUREN

(whatever)  
Cool.

CUT TO:

24 INT. SIMON'S OFFICE - EVENING

24

SIMON now has on oversized boxing gloves, and he's BOXING  
one of the life-sized rock'm sock'em robots, which is  
being controlled by Zach from a keyboard. As they box,  
Sydney appears and watches. Can't help but smile. The  
two incorrigible children.

(CONTINUED)

24 CONTINUED:

24

ZACH

(as he works the  
keyboard)

Twenty seconds, Simon. I've totally  
decisioned you, old man, you better  
go for the knockout. Come on,  
Adrienne's in the crowd, crying,  
it's pathetic, you got nothing,  
time to take up fishing, you can't  
even hit me, you can't even touch  
me.

Suddenly, THE ROBOT'S JAW GOES UP. Game over; Simon  
wins by a knockout.

ZACH (CONT'D)

I stand corrected.  
(seeing Sydney)  
Hey.

SYDNEY

Hey. Can I have a second with the  
crazy one?

ZACH

Sure.

SYDNEY

(to Zach)  
Good work, by the way, with Mariah.

ZACH

Wasn't it?

He winks, smiles, and is gone.

SYDNEY

(to Simon; re: Zach)  
You two make quite the team, I must  
say.

Simon smiles softly.

SYDNEY (CONT'D)

(softly)  
I'm sorry, Dad.

SIMON

For..?

SYDNEY

I used to so resent the way Mom  
would constantly try to change you.

(CONTINUED)

24 CONTINUED: (2)

24

SIMON

Oh, sweetie, that's the essence of marriage: find the perfect mate, then insist on change.

SYDNEY

And here I am doing the exact same thing. Trying to make you into something you're not, or... which especially doesn't make sense when it's you who makes this place run.

SIMON

That isn't true, you do that. You don't stop me from being me, honey, you allow for it. Let's face it.

A beat.

SYDNEY

Dad. Do you think what we do here... has any real meaning?

SIMON

I don't know. Kafka said the meaning of life is that it ends, his point being: enjoy it. Which I think we do. I get to think wild thoughts, lunch with rock divas, box robots. Is there more?

SYDNEY

I remember the very day I decided my life would have meaning. I was seven years old,  
(grabs the keyboard)  
and you showed me this.

She pulls up the "Think Different" spot, and IT PLAYS.  
AS WE SEE THE IMAGES--

RICHARD DREYFUSS (V.O.)

Here's to the crazy ones. The misfits, the rebels. The trouble-makers. The round pegs in the square holes...

SHE THEN FREEZES THE FRAME.

(CONTINUED)

24 CONTINUED: (3)

24

SYDNEY

(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

When Steve Jobs saw that spot, 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.

Sydney'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)

This man was on the street, begging, with a sign: "I am blind. Please help." Nothing in his cup. Another guy walked up, flipped the sign over, and wrote: "It is spring and I am blind." The blind man's cup was soon overflowing. "It is spring and I am blind." With one sentence, the other guy conjured up the beauty of a blooming flower, the smell of freshly-cut grass, the hope that accompanies so many of our springtimes. That guy was David Ogilvy. He was a copy writer. We do have poets among us, honey. You're one of them.

SYDNEY

You have no idea how desperate I am to believe that.

SIMON

Honey. The question isn't whether life has meaning in the world. Rather, it's 'does it have meaning to you?'

(CONTINUED)

24 CONTINUED: (4)

24

SYDNEY  
Does yours? To you?

SIMON  
I get to wake up every day and go  
to work with my daughter.

A beat. Sydney smiles softly. WE CAN SEE THE EMOTION  
IN SIMON'S EYES; she is absolutely the love of his life.

MARIAH CAREY/CHOIR (O.S.)  
(singing soulfully)  
So much life to be lived/ So much reason  
to try/ And when you share it, you get/...

CUT TO:

25 INT. RECORDING STUDIO - DAY

25

MARIAH IS RECORDING "YOU DESERVE A BREAK TODAY."

MARIAH  
(singing)  
...A special feeling inside/...

ANGLE IN THE STUDIO...

ANDREW, SIMON, ZACH, AND LAUREN.

Sydney folds in, sits next to Andrew.

SYDNEY  
Hey.

ANDREW  
Hey.

She takes his hand.

SYDNEY  
We probably should talk about it.

SNORT.

ANDREW  
I'm actually okay. I re-watched  
"Broadcast News" and remembered...  
when Albert Brooks couldn't get  
Holly Hunter, he went on to marry  
somebody else, they had three  
wonderful children. I figure if he  
could fake a happy life, so can I.

(CONTINUED)

25 CONTINUED:

25

She smiles.

ANDREW (CONT'D)

Fine, melt me with a smile, why don't you?

SYDNEY

You're the most incredible person--

ANDREW

(puts a finger to her  
lips)

--and we'll leave it right there.

(off another smile  
from her)

We're good.

Upon which MARIAH KICKS INTO A MORE SEXUALLY-CHARGED  
VERSION OF THE SONG; SHE MAKES TINA TURNER LOOKS LIKE  
JULIE ANDREWS.

ANDREW (CONT'D)

And in deep shit. There goes the  
client.

MARIAH RATCHETS IT UP.

ANGLE SIMON AND ZACH

ZACH

Who's netting her this time?

SIMON

Let's both go.

And Zach and Simon rise, head for the stage, dancing,  
shaking body parts as they go.

ANGLE SYDNEY AND ANDREW

as they watch Simon and Zach, Frick and Frack. Sydney  
just shakes her head in quiet disbelief.

ANDREW

What are you thinking? Tell me.

SYDNEY

Oh. I was thinking all this time  
it's been spring. And I've been a  
little blind.

(CONTINUED)

25 CONTINUED: (2)

25

ANGLE STAGE

By now, Simon, Zach, and Mariah are pelvic-thrusting,  
synchronized. OFF this, we eventually:

FREEZE FRAME.

The End