

EPISODE 1: PILOT/COMPANY

INT. EVENING BOBBY'S APARTMENT- DAY

Open on Bobby's one bedroom apartment in Manhattan. The furniture is sparse and minimalistic but masculine. However, covered over the decor are colorful birthday decorations. Streamers hang from the ceiling, a big banner reading "Happy 30th Birthday" is hung above the arch to the kitchen. Balloons are scattered about the room.

Bobby is not home, but instead, his 10 friends are scattered about the room making preparations for his arrival and surprise.

SUSAN (31) is standing on a ladder fixing the banner. PATTY (32) holds the ladder steady and hands her tape.

SARAH (27) is decorating the cake in the kitchen, sneakily licking the frosting off of her fingers. HARRY (27) catches her and comes up behind her to tickles her and sneak in a kiss.

AMY (31) is meticulously arranging the presents. She moves one present and another one falls off the other side. PAUL (29) picks it up and places it carefully on the pile, kissing Amy on the cheek after.

DAVID (30) and JEREMY (31) are sitting on the floor in the living room blowing up balloons with a helium tank. David keeps inhaling the air to make his voice all squeaky, which makes Jeremy laugh, but he soon takes the tank away from David and gives him regular balloons to blow up.

JOANNE (47) is sitting on an armchair, not interested in helping at all. LARRY (32) comes out of the bathroom, zipping up his pants, and goes over to Joanne who has just taken a cigarette out and he lights it for her. Goes to try and find some way to be helpful.

We hear FOOTSTEPS in the distance growing louder, and the KEY SCRAPING in the lock. At this point, the couples scramble for positions around the table and the lights are turned out.

ALL

SHHH...

ROBERT (30) enters.

ROBERT

What's this? What the hell is going on

around here? Huh? Who is it? Who is that?

ALL

Surprise!

ROBERT

My birthday. It's my birthday. Do you know you had me scared to death. I was just about to run out of this place like nobody's business. I was. I mean, I didn't know -- I mean, what kind of friends would surprise.

(pauses)

Mine. Then again, how many times do you get to be thirty? Eleven?

(pauses)

Okay, come on. Say it and get it over with. It's embarrassing. Quick I can't stand it.

ALL

Happy birthday Robert!

ROBERT

I stood it. Thank you for including me in your thoughts, your lives, your families. Yes, thank you for remembering. Thank you.

ALL

You don't look it.

ROBERT

Well, I feel it.

ALL

It's the birthday boy!

ROBERT

Now, you've rehearsed. Very good. I am touched.

SUSAN

I love it when people are really surprised.

PATTY

She loves it when people are really surprised.

Sarah hands him a gift from the pile.

SARAH

If you don't like it, you can take it back.

ROBERT

Well, I haven't even seen it yet.

SARAH

I mean, though, if you don't like it--

HARRY

Why don't you wait until the man looks at the thing?

ROBERT

I know I'll like it.

SARAH

Why don't you just take it back?

HARRY

For God's sake, he just said he likes it.

SARAH

Pretend not to notice Harry, Robert. I think I'll leave.

She starts to leave.

HARRY

I was being funny, Sarah. We could stay a little longer

They both come eye to eye, and slowly, very slowly sink stiffly simultaneously, into two chairs as the action continues. Patty throws a present at Robert.

PATTY

Hey, Bobby, take ours back too.

Amy grabs hers and brings it to Robert too.

AMY

Here's from Paul and me. If I were you, I would take it back and get the money. It cost so much I fainted.

PAUL

It did not, Robert. It's a sweater.

AMY

You told him what is was!

(to Robert)

Well, when I saw the price tag, I  
thought it was a house.

Jeremy makes his way towards Robert, Joanne tries to get his  
attention.

JOANNE

Sir, Sir. YOU! Yes, you! Tell him to  
take yours back and get the money.  
It's not the gift, it's the cost that  
counts.

JEREMY

Who *is* that?

JOANNE

That is I, sir. I am very rich and I  
am married. And I'd introduce him, but  
I forgot his name.

ROBERT

Haven't you two met?

JOANNE

Pass, baby. Pass. There's no one here  
I want to meet. Except her. She's  
crazy.

Points to Amy.

JOANNE

And him. He's a looker.

Points to Harry, going over to him.

JOANNE

The rest are Lois and Larry Loser.

She takes Harry's drink from him.

JOANNE

Here's to you, winner.

She downs the drink.

HARRY

I find you quite fascinating. Quite delightful. Quite--

JOANNE

You just blew it.

She puts the empty glass back in Harry's hand and moves away from him.

LARRY

Many happy returns of the day, old man.

JEREMY

David is now going to deliver *our* greeting. Go on, sweetheart.

DAVID

Robert, happy birthday from us.

PATTY

And may this year bring you fame, fortune, and your first wife.

ALL

Hear, Hear.

ROBERT

Listen, I'm fine without the three.

JOANNE

You bet your ass, baby.

Amy slips out.

SUSAN

(to Joanne)

He might have meant that superciliously.

JOANNE

Oooo, isn't she darling with all that free help.

SUSAN

I meant he could have been funny, is all that I meant.

She sits down.

JOANNE

Now, don't cry. Don't cry or I'll push your chair over.

LARRY

She's kidding ya. She's a great kidder.

ROBERT

All right. Let's cut out the many happy returns, and that is about enough about me. I am just indeed lucky to have all of you. I mean when you've got friends like mine...

Amy enters with a cake

AMY

Well, our blessings, Robert.

Jeremy starts the group singing "Happy Birthday" which comes out monotone.

AMY

Blow out your candles and get your wish.

JEREMY

Don't tell your wish, Bobby, or it won't come true

SUSAN

You have to close your eyes and blow them all out.

JOANNE

SHUT UP!

LARRY

That's just her way of fooling.

Joanne laughs.

LARRY

See what I mean.

PATTY

Talk about your sense of humor!  
Terrific!

AMY

Be sure to make it a good one, Robert.

He closes his eyes, wishes and blows, but only half the candles go out. The wives hurriedly blow out the rest. The following lines are spoken, each character slowly fades out of the scene.

JENNY

You still get your wish. He still gets his wish

SUSAN

He does? It must be a new rule!

AMY

Sure you do.

JOANNE

(moving away)

Don't believe a word of it

Music begins under, sounding like a BUSY SIGNAL.

SARAH

Of course you do.

ROBERT

Oh, I know it. I will. Actually, I didn't wish for anything

LARRY

He's kidding. You gotta be kidding.

DAVID

Anyway, don't tell it.

PETER

Tell it if it's dirty

PAUL

They say you're not supposed to tell it.

AMY

Paul's right. Don't tell.

HARRY

Anyway, Robert, you're in your prime-  
Thirty

SARAH  
 Harry, hush! You don't tell a person's  
 age and our ages.

Now Robert stands alone in a completely denuded room.

Song: Company

JEREMY  
*Bobby...*

PATTY  
*Bobby...*

AMY  
*Bobby baby...*

PAUL  
*Bobby bub...*

JOANNE  
*Robby...*

SUSAN  
*Robert darling...*

DAVID  
*Bobby, we've been trying to call you.*

JEREMY  
*Bobby...*

LARRY  
*Bobby...*

AMY  
*Bobby baby...*

PAUL  
*Bobby bub...*

SARAH  
*Angel, I've got something to tell you*

HARRY  
*Bob...*

LARRY  
*Rob-o...*



JOANNE

*Bobby love...*

SUSAN

*Bobby honey...*

AMY AND PAUL

*Bobby, we've been trying to reach you  
all day.*

LARRY

*Bobby...*

HARRY

*Bobby...*

PATTY

*Bobby baby...*

SARAH

*Angel...*

JOANNE

*Darling...*

DAVID AND JEREMY

*The kids were asking Bobby...*

HARRY

*Bobby...*

SUSAN

*Robert...*

JOANNE

*Robby...*

PATTY

*Bob-o...*

LARRY AND JOANNE

*Bobby, there was something we wanted  
to say.*

SARAH AND HARRY

*Bobby...*

PAUL

*Bobby bubu...*

AMY  
*Sweetheart...*

SUSAN  
*Sugar...*

DAVID AND JEREMY  
*Your line was busy.*

PATTY  
*What have you been up to, kiddo?*

AMY AND PAUL  
*Bobby, Bobby, how have you been?*

HARRY  
*Fella...*

SARAH  
*Sweetie...*

SARAH AND HARRY  
*How have you been?*

PATTY AND SUSAN  
*Bobby, Bobby, how have you been?*

DAVID, JEREMY, JOANNE AND LARRY  
*Stop by on your way home-*

AMY AND PAUL  
*Seems like weeks since we talked to you!*

SARAH AND HARRY  
*Bobby, we've been thinking of you!*

DAVID, JEREMY, JOANNE AND LARRY  
*Drop by anytime*

AMY AND PAUL  
*Bobby, there's a concert on Tuesday*

DAVID AND JEREMY  
*Hank and Mary get into town tomorrow*

PATTY AND SUSAN  
*How about some scrabble on Sunday?*

SARAH AND HARRY  
*Why don't we all go the beach?*

LARRY AND JOANNE  
*Bob, we're having people in Saturday  
 night.*

SARAH AND HARRY  
*Next weekend?*

JEREMY  
*Bobby...*

PATTY  
*Bobby...*

AMY  
*Bobby, baby...*

DAVID AND JEREMY  
*Whatcha doing Thursday?*

HARRY  
*Bobby...*

SARAH  
*Angel,*

PAUL  
*Bobby bub...*

SARAH AND HARRY  
*Time we got together, is Wednesday all  
 right?*

AMY  
*Bobby...*

LARRY  
*Rob-o...*

SUSAN  
*Bobby honey...*

AMY AND PAUL  
*Eight o'clock on Monday*

JOANNE  
*Robby darling...*

PATTY  
*Bobby fella...*

PATTY AND JOANNE

*Bobby baby...*

ALL

*Bobby come on over for dinner! We'll be so glad to see you! Bobby, come on over for dinner! Just be the three of us, We loooooove you!*

ROBERT

*Phone rings, door chimes, in come company! No strings, good times, room hums, company! Late nights, quick bites, party games, deep talks, long walks, telephone calls, thoughts shared, souls bared, private names. All those photos up on the walls "With love," With love filling the days, with love seventy ways. "To Bobby, with love" from all those good and crazy people, my friends. Those good and crazy people, my married friends! And that's what it's all about isn't it? That's what it's really about. Really about!*

The three partners, APRIL (22), CHRIS (30) and OSCAR (27) enter

APRIL

*Bobby...*

CHRIS

*Bobby...*

OSCAR

*Bobby...*

PAUL

*Bobby bub...*

JOANNE

*Robby...*

SUSAN

*Robert darling...*

SARAH

*Angel, will you do me a favor?*

LARRY  
*Bobby...*

AMY  
*Bobby...*

ROBERT  
*Name it, Sarah.*

JEREMY  
*Bobby baby...*

PAUL  
*Bobby bub...*

PATTY  
*Listen, pal, I'd like your opinion*

HARRY  
*Bob...*

LARRY  
*Rob-o...*

ROBERT  
*Try me, Patty*

CHRIS  
*Bobby love...*

OSCAR  
*Bobby honey...*

LARRY AND AMY  
*Bobby, there's a problem- I need your  
advice*

APRIL AND PAUL  
*Bobby...*

OSCAR AND HARRY  
*Bobby...*

CHRIS AND PATTY  
*Bobby baby...*

SARAH  
*Angel...*

JOANNE  
*Darling...*

APRIL, OSCAR AND CHRIS  
*Just half an hour...*

ROBERT  
*Amy, can I call you back tomorrow?*

DAVID AND JEREMY  
*Honey, if you'd visit the kids once or twice*

SARAH AND PATTY  
*Bobby...*

JOANNE AND HARRY  
*Bobby...*

PAUL AND OSCAR  
*Bobby bub...*

AMY  
*Sweetheart...*

SUSAN  
*Sugar...*

APRIL, OSCAR AND CHRIS  
*What's happened to you?*

ROBERT  
*Jeremy, I could take them to the zoo on Friday*

WIVES  
*Bobby... Bobby, where have you been?*

HUSBANDS  
*Fella... kiddo, where have you been?*

PARTNERS  
*Bobby... Bobby, how have you been?*

HARRY, SARAH, PATTY AND SUSAN  
*Stop by on your way home...*

ROBERT  
*Susan, love, I'll make it after seven if I can.*

WIVES  
*Bobby, dear, I don't mean to pry.*

HUSBANDS

*Bobby, we've been thinking of you!*

PARTNERS

*Bobby we've been thinking of you!*

PAUL, AMY, JOANNE, LARRY, DAVID AND JEREMY

*Drop by anytime...*

ROBERT

*Sorry, Paul, I made a date with Larry  
and Joanne*

WIVES

*Bobby, dear, it's none of my  
business...*

HUSBANDS

*Lookit, pal, I have to work Thursday  
evening...*

WIVES

*Darling, you've been looking  
peculiar...*

HUSBANDS

*Bobby boy, you know how I hate the  
opera...*

WIVES

*Funny thing, your name came up only  
last night.*

ROBERT

*Harry ...David... Kathy, I...*

PARTNERS

*I shouldn't say this but...*

ROBERT

*April... Marta... Listen, people...*

WIVES

*Bobby, we've been worried, you sure  
you're all right?*

HARRY

*Bobby... Bobby... Bobby baby...*

GIRLS

*Did I do something wrong?*

HARRY

*Bobby bubu, Bobby fella, Bobby, Bobby*

ALL

*Bobby, come on over for dinner! We'll  
be so glad to see you! Bobby, come on  
over for dinner! Just be the three of  
us, Only the three of us, We  
LOOOOOOOOOOVE you!*

*Phone rings, door chimes, in comes  
company! No strings, good times, just  
chums, company! Late nights, quick  
bites, party games, deep talks, long  
walks, telephone calls. Thoughts  
shared, souls bared, private names.  
All those photos up on the walls "with  
love," with love filling the days,  
with love seventy ways, "To Bobby,  
with love" from all those good and  
crazy people, my friends. Those good  
and crazy people, my married friends!  
Any that's what it's all about, isn't  
it? That's what it's really about,  
isn't it? And that's what it's really  
about, really about?*

HUSBANDS

*Isn't it? Isn't it? Isn't it? Isn't  
it?*

WIVES AND GIRLS

*LOOOOVE*

ROBERT

*You I love and you I love and you and  
you I love and you I love and you I  
love and you and you I love, I love  
you!*

ALL

*Company! Company! Company, lots of  
company! Years of company! Love is  
company! Company!*

The ringing of telephones and doorbells and city sounds are head. The following lines are spoken simultaneously as the company moves and exits in the frantic pace of New York streets and lives.



INT. LARRY AND JOANNE'S APARTMENT- DAY

Joanne is standing at the kitchen counter of a fancy New York penthouse, while Larry sits on an armchair in the living room on his phone

JOANNE

What time was that?

LARRY

Five o'clock, I think, Joanne.

JOANNE

Thank God, cocktail hour!

CUT TO

INT. LAGUARDIA TERMINAL- DAY

April stands at the Gate's desk in a busy terminal.

APRIL

Final departure call for NSEW Airlines  
Flight one-nineteen. Will the  
passengers that have not boarded  
please do so.

CUT TO

INT. SARAH AND HARRY'S APARTMENT- DAY

Sarah and Harry sit in the living room watching TV.

SARAH

Harry, it's the door. I'll get it.

HARRY

I've got it.

SARAH

I'll get it. I always do.

CUT TO

INT. SUSAN AND PATTY'S APARTMENT- DAY

Susan and Patty are eating dinner, trying to get their two kids to eat the food in front of them.

PATTY

What the hell is that noise?

SUSAN  
They're cleaning the building next  
door, or tearing it down.

CUT TO

EXT. PORT AUTHORITY- DAY

Chris runs towards the cur trying to hail a cab. While Oscar  
is hurrying down the street, trying to get out of such a  
touristy area of Manhattan.

CHRIS  
Taxi! Taxi! Oh, please please!

OSCAR  
Will you stop blowing that horn, you  
dodo!

CUT TO

INT. AMY AND PAULS APARTMENT- DAY

Amy and Paul are both working on their laptops. Paul is far  
more engrossed in what he's doing than Amy is.

AMY  
Paul, what is that noise?

PAUL  
I don't hear anything.

CUT TO

INT. DAVID AND JEREMY'S APARTMENT

JEREMY  
Oh David, the phone!

DAVID  
I'll get it.

JEREMY  
Oh, the kids. It's gonna wake up the  
kids.

FADE OUT.

END OF EPISODE 1

EPISODE 2

INT. SARAH AND HARRY'S APARTMENT- DAY

Sarah and Harry's living room on the ground floor of a garden apartment. Chic. Classy. There is much laughing, giggling, smiling and affection.

Robert is their dinner guest. He tries to maintain this atmosphere of conviviality, even when he's not sure of what is happening. The three have finished a long dinner and are seated, having coffee in the living room.

The whole scene is a little passive aggressive between Sarah and Harry with Robert being in the middle of it, without realizing it.

SARAH

(Pouring coffee)

There's cinnamon in the coffee,  
Robert... the odd taste is cinnamon.  
Sugar and cream?

ROBERT

Both. May I have lots of both?

SARAH

Of course you may.

HARRY

Do you want some brandy in it, Robert?  
Or do you just want some brandy?

ROBERT

You having some?

SARAH

We don't drink, but you have some, you  
darling. Go ahead.

HARRY

Or do you want a real drink? We have  
anything you want.

ROBERT

Well, Harry, if you don't mind, could  
I have some bourbon?

HARRY

Right.

He goes to the bar and begins the elaborate preparation of Robert's drink.

SARAH  
Sweetheart.

HARRY  
(through his teeth)  
Okay, darling.

ROBERT  
Are you both on the wagon? Sarah?  
You're not on the wagon?

SARAH  
Goodness, Robert, all the questions!  
Or do you just collect trivia like  
some old quiz kid? We spend half our  
lives with you and now you notice  
Harry's on the wagon?

HARRY  
(proudly)  
A year and a half.

SARAH  
No, love. Just a year.

HARRY  
It was a year in February. It's a year  
and a half now.

SARAH  
I know for a fact next month it will  
be a year.

HARRY  
And a half.

SARAH  
One year. Count it, one! Harry got  
arrested for being drunk, and quit out  
of some kind of humiliation.

HARRY  
I quit to see if I could is actually  
what happened. C'mon, I must have told  
you about all that.

He has poured the bourbon into Robert's glass and sniffs it longingly.

ROBERT

Never. You never mentioned it or I never would have brought you the bourbon. How were you arrested?

SARAH

Another question! Here, why don't you have one of these brownies you brought?

EXT. CALIFORNIA STREET- NIGHT

Soft Flashback. Harry's next line narrates the scene we see. Harry gets out of a car in front of a hotel. He stares up at the hotel and then decides to turn and walk down the street. He is clearly drunk, swaying from side to side.

HARRY (VO)

I was in California on business and I really got soused one night and these guys drove me back to my hotel, but instead of going in, I walked down to the corner to get something to eat to sober up.

Sarah interrupts the voice over and the Flashback Harry stops as if he's heard her.

SARAH (VO)

You said it was three blocks away.

SMASH CUT TO

INT. SARAH AND HARRY'S APARTMENT- CONTINUOUS

HARRY

No, just the corner.

SARAH

(In a stage whisper to Robert)  
Three blocks away.

EXT. CALIFORNIA STREET- CONTINUOUS

The Flashback resumes. Again, Harry narrates what we see on the screen. A police car pulls up to Harry and rolls down the window. The police man speaks but it's Harry's voice instead, mimicking police man. He responds in his normal voice.

HARRY (VO)

Anyway, the patrol car stopped me and

said, "You're drunk." I said, "Drunk? I'm clobbered." He said, "I'm taking you in." "Take me to my hotel, for God's sake," I said. "It's just on the corner"

SMASH CUT TO

INT. SARAH AND HARRY'S APARTMENT- CONTINUOUS

He cracks the ice and adds the soda.

SARAH  
Three blocks away.

Robert moves to the bar and reaches for his drink, but is stopped by Harry, who indicates that the lemon peel has not yet been added.

HARRY  
Anyway, they mugged me and booked me for being drunk. Unbelievable. California is a police state, though. And then, Robert, the very next time I was out there, I got arrested all over again - drunk driving. I only had wine-

SARAH  
Only five bottles...

HARRY  
And I insisted on taking a drunk test. I flunk it by one point.

He adds lemon peel to the drink with a flourish, emphasizing that one point.

SARAH  
And that is when you quit, precious. He always thinks it was the first arrest, but it was the second. We never told you that? Curious, I thought Harry had told everybody.

Harry's gaze is fixed on Robert's drink. He looks at it mesmerized and longingly.

HARRY  
Anyway, I quit to see if I really had a drinking problem, and I don't.

SARAH  
Just a problem drinking.

Robert awkwardly takes the drink from Harry, breaking Harry's trance. Robert walks back to the couch where Sarah is sitting, leaving Harry across the room at the bar.

ROBERT  
Do you miss it?

SARAH  
See how you talk in questions! 'Harry, do you miss it?'

HARRY  
No. No, I really don't.

SARAH  
(Loud whisper to Robert)  
Yes. Yes, he really does.  
(Full voice)  
Hi, darling.

HARRY  
Anyway, I stopped. Haven't had a drink since.

SARAH  
(coughs)  
Once.

HARRY  
What's once? I haven't had a drink since

SARAH  
(sing-songy)  
At Evelyn and George's wedding.

The rest of this conversation between them gets progressively more aggressive. During this time as well, Harry is walking back from the bar to the couch where Sarah and Robert are.

HARRY  
(exasperated)  
A toast, for God's sake. Sorry, Robert, you must have noticed how staggering falling-down drunk I got on one swallow of champagne.

SARAH

I never said you got drunk, but you did have the champagne.

HARRY

A swallow. One swallow.

SARAH

And it was gone. An elephant's swallow.

ROBERT

(breaking the tension)

I'd like to ask for another bourbon, but I'm terrified.

Harry grabs the glass and runs back to the bar.

SARAH

Darling Robert, put a nipple on the bottle for all we care. Don't you want a brownie?

ROBERT

God, no. I'll bust.

SARAH

Bust? You bust? You skinny thing. Just look at you. Bones. You're skin and bones. I bet when you get on a scale it goes the other way- minus.

ROBERT

Well, thank you, Sarah. I am touched and honored. And I think I was just insulted.

Sarah takes the box of brownies from the coffee table and practically shoves them in Robert's face.

SARAH

Oh, Robert, I was praying that you'd eat just one so I could watch.

ROBERT

Sarah! Is it possible you've become a food voyeur?

SARAH

Mexican food. What I crave without cease is Mexican food. With all the



Tabasco sauce in the world.

Harry has finished making Robert's drink and turns around to head back to the couch right as Sarah is sneakily picking up a brownie.

HARRY

Don't eat that brownie!

SARAH

I'm not. I'm just smelling it. Oh, Robert, you eat one!

ROBERT

Not with bourbon. Thank you, Harry.

Robert takes the drink from Harry without a second look at it. Harry looks upset, as he hasn't the lemon nor his other "extras"

SARAH

And chocolate. I'd kill for chocolate. Or a baked potato with sour cream and chives. Doesn't that just make you writhe? Or hot sourdough bread and all the butter there is.

Harry knows where this conversation is going. He knows if he can get Sarah to eat a brownie, he can get away with drinking so he goads her cravings on.

HARRY

Chili.

SARAH

Oh, chili, dear God, yes, chili!

HARRY

Manicotti.

SARAH

Manicotti. One teaspoon of manicotti.

HARRY

Sara Lee cake.

SARAH

Sara Lee cake! Sara Lee is the most phenomenal woman since Maya Angelou.

HARRY

How about sweet and sour shrimp?

SARAH

How about sweet and sour pork?

She pretends to pass out by falling behind the sofa, but Robert has seen her stick a brownie in her mouth on the way down. She eats it, hidden from their sight behind the sofa. Robert watches this, and turns in time to see Harry stealing one swallow of bourbon. Robert, realizing he's clearly in the middle of a key marital issue, feels like an uncomfortable third wheel.

ROBERT

I get the impression you guys are on diets.

HARRY

Not me. Sarah.

Sarah gets up from behind the couch as if nothing has happened. She brushes herself off, but is clearly still not-so-discreetly chewing

SARAH

Look at these pants. You can put your fist in there. That's how much weight I've lost.

HARRY

She always does that. Look, I can put my fist in my pants too, you know. She thinks I buy that.

SARAH

Darling, I've lost eight pounds already.

HARRY

It's the magazines, Robert. Did you ever look at any of those women's magazines? Pages and pages of cakes and pies and roasts and potatoes. I bet Sarah subscribes to about forty magazines. It's a sickness. We're up to our ass in magazines.

SARAH  
I read them all.

HARRY  
Don't.

SARAH  
Do.

HARRY  
Look at this, Robert. Wrestling. She even subscribes to a magazine on wrestling.

SARAH  
Karate, not wrestling. It's karate.

HARRY  
Wouldn't you like to see it? All those fat broads in her gym learning karate. What wouldn't you give to see that?

SARAH  
Strangely enough, darling, I'm terribly good at it.

ROBERT  
How long have you been studying it?

SARAH  
(proudly and matter-of-factly)  
Seven months.

HARRY  
Show us some karate.

SARAH  
No. Robert, would you like some more coffee, love? You, Harry?

Harry wants to continue this argument despite the fact that Robert is uncomfortable. It's almost as if he's forgotten Robert was there.

HARRY  
No. I want some karate. I want to see how my money is being wasted.

SARAH  
No.

Robert is both curious, and knows that Harry won't let up until Sarah has done some karate.

ROBERT

Do one thing.

SARAH

No.

ROBERT

(Flirtatiously)

Come on, Sarah, I really would give anything to see you do just one. I bet you are excellent. Hey, I'll be your partner.

SARAH

(girlishly)

No. Oh, Harry, this is embarrassing.

HARRY

Aw, come on.

SARAH

My God- all right.

HARRY

Hooray!

SARAH

One throw!

HARRY

Hooray!

SARAH

Harry, do you want to stand there?

Robert is slightly offended that Sarah immediately forgot their agreement, but then again, he's almost a ghost to the couple.

HARRY

Where?

SARAH

There.

HARRY

All right. I'm standing here. Now what?

Sarah, with intense concentration, goes into her karate preparation ritual, complete with knee bends, deep-breathing, grunts and a variety of chops and holds.

SARAH

Okay. Now just come at me.

HARRY

Okay.

He does, and she lets out a piercing samurai sound, "HYIEEE," flipping him spread-eagle to the floor. Sarah does a Japanese bow to Harry, and does a feminine tiptoe dance to the sofa, where she lies majestically and adorably, looking at her fingernails.

ROBERT

Fantastic. That's hysterical.

Ego a little bruised, Harry gets up and moves away, doing some sort of twist to loosen his back from the impact of the fall. He's playing it off as though it didn't hurt, but it actually did.

HARRY

Actually, I could have prevented that.

SARAH

How?

HARRY

By blocking it.

SARAH

No, that can't be blocked.

HARRY

It certainly can. I just didn't do it.

SARAH

Anyway, Robert, that can't be blocked.

HARRY

Let's do it again.

SARAH

Okay.

He goes at her. She attempts the same thing and he blocks it by lifting her and putting her over his shoulder. Taken by surprise, Sarah quickly reworks the movement in her mind and

comes up with her mistake.

SARAH

Oh, I see. Put me down. Okay, do it again.

He does it again and she overcomes his block, throwing him again. She then gives a karate SCREAM and jumps on top of him, pinning him down in a vaugley sexual position.

CUT TO

INT. JOANNE'S NIGHTCLUB- NIGHT

Joanne appears in the nightclub we will see in a later episode. She's standing on a small stage singing to a bar of half-listening patrons. She sings "The Little Things You Do Together", completely unaware of the squabble between Harry and Sarah.

JOANNE

*It's the little things you do together, do together, do together, that make perfect relationships. The hobbies you pursue togethers, savings you accrue together, Looks you misconstrue together that make marriage a joy. Mm-hm...*

CUT TO

INT. SARAH AND HARRY'S APARTMENT- CONTINUOUS

ROBERT

(Forcing a laugh)  
That's very good.

Harry picks Sarah up off of him as he stands up. He won't let her have the last laugh.

HARRY

Once more. Do it once more.

Robert, sensing Harry's passion tries to distract him.

ROBERT

Harry, could I have another bourbon?

There is a much more serious look on both of their faces now... Harry lunges at her. They block each other and are caught in a power struggle. Their blocks and struggle are

growing more and more sexual in nature, making Robert increasingly uncomfortable.

HARRY

Give up?

SARAH

Do you?

HARRY

I've got you.

SARAH

I've got you.

HARRY

Do you want to do it again?

SARAH

All right. You break first.

HARRY

Uh-uh. You break first.

SARAH

We can just stay here.

HARRY

All right with me. Fine with me.

ROBERT

You're both very good.

HARRY

I could get out of this, you know.

SARAH

Try it.

Harry kicks a foot behind her two foot, knocking her to the floor. He's on top of her, pinning her down in a very dominant sexual position.

HARRY

Okay, I tried it.

Sarah grabs Harry by his shirt and somersaults him over her head, so that he ends up flat on his back on the floor. She quickly stands up, grabs Harry's arm and pins him down with her foot, holding him in place with an arm pull. Groaning loudly in agony, but also almost aroused, Harry beats on the

floor with his free hand.

SARAH

Uncle?

HARRY

Uncle, your ass!

CUT TO

INT. JOANNE'S NIGHTCLUB- CONTINUOUS

JOANNE

*It's the little things you share  
together, swear together, wear  
together, that make perfect  
relationships. The concerts you enjoy  
together, neighbors you annoy  
together, children you destroy  
together, that keep marriage intact.*

*It's not so hard to be married when  
two maneuver as one, it's not so hard  
to be married and, Jesus Christ, is it  
fun.*

*It's sharing little winks together,  
drinks together, kinks together, that  
make marriage a joy.*

*It's bargains that you shop together,  
cigarettes you stops together,  
clothing that you swap together, that  
make perfect relationships. Uh-huh...  
Mm-hm...*

CUT TO

INT. SARAH AND HARRY'S APARTMENT- CONTINUOUS

Sarah and Harry prepare for a third fall. Robert gets up from his chair with his empty glass and tries to cross the room to get a refill.

ROBERT

Could I have another bourbon?

Inadvertently he finds himself between Sarah and Harry, and suddenly he is hit from the front by Harry and the rear by Sarah. All three go down to the floor with much noise, looking, to an outside observer that they are having a



threesome.

Montage: Now the rest of the couples (except Harry and Sarah) join Joanne in finishing the song. The scene is a montage of what the other couples are doing at that moment.

CUT TO

INT. JOANNE'S NIGHTCLUB- NIGHT

Joanne looks out on her nightclub audience and sees Larry, maybe the only patron actively listening to her perform.

CUT TO

INT. SUSAN AND PATTY'S APARTMENT- DAY

Susan and Patty are in their playroom playing with their kids. Susan is playing blocks in one corner with their son. In the opposite corner, Patty is helping her daughter put together a puzzle. They make eye contact across the room and smile at each other.

CUT TO

INT. SARAH AND HARRY'S APARTMENT- CONTINUOUS

Harry and Sarah are still wrestling, only half realizing Robert is now tangled up with them as he actively tries to escape the encounter.

CUT TO

EXT. NEW YORK STREET- EVENING

David walks down the street holding his son. As he approaches an office building, Jeremy emerges. David sets the boy down, who runs over to his dad. Jeremy picks up the excited boy and swings him around, kissing him on the cheek. David catches up and greets his husband. They take hands and walk down the street as a family.

CUT TO

INT. AMY AND PAULS APARTMENT- EVENING

Amy and Paul in their apartment cooking an elaborate dinner together. Paul washes and chops veggies as Amy cooks the meat on the stove. They are talking and laughing and occasionally dancing around the kitchen together.

CUT TO

INT. SARAH AND HARRY'S APARTMENT- CONTINUOUS

Harry and Sarah and Robert are stil wrestling, fighting for control.

ALL

*It's not talk of God and the decade ahead that allow you to get through the worst. It's "I do" and "You don't" and "Nobody said that" and "Who brought the subject up first". It's the little things, the little things, the little things... It's the little things, the little things, the little things... The little ways you try together, cry together, lie together, that make perfect relationships. Becoming cliché together, growing old and gray together*

JOANNE

*Withering away together*

ALL

*That makes marriage a joy.*

MEN

*It's not so hard to be married,*

WOMEN

*It's much the simplest of crimes.*

MEN

*It's not so hard to be married,*

JOANNE

*I've done it three or four times.*

JEREMY

*It's people that you hate together,*

PAUL AND AMY

*Bait together,*

PATTY AND SUSAN

*Date together,*

ALL

*That makes marriage a joy.*

DAVID  
*It's things like using force together,*

LARRY  
*Shouting till you're hoarse together,*

JOANNE  
*Getting a divorce together,*

ALL  
*That make perfect relationships. Uh-huh... Kiss, kiss... Mm-hm...*

The song ends. Robert, Sarah and Harry break at the same time; all are panting for air and oddly, slightly aroused.

ROBERT  
 My...wow... How 'bout that? Huh?

HARRY  
 (Laughing)  
 I had you there...

SARAH  
 (Laughing)  
 I had you there...

They start for each other again, but Robert steps between them.

ROBERT  
 I'd say it was a draw.

They say nothing, trying to pull themselves together.

ROBERT  
 Wow. Look at the time. I've got to get going.

SARAH AND HARRY  
 Awww!

ROBERT  
 Wow. Listen, I had a great time.

SARAH  
 (Still panting hard)  
 So did we.

HARRY

(Panting)

Great to see you. Sure you wouldn't care for a nightcap?

ROBERT

Right!

Harry starts for the bar, excited to get back to his alcohol.

ROBERT

I mean, no! I mean, will I see you soon?

SARAH

(With a slight smile)

Don't answer that, Harry. He gets no more questions, that sneaky Pete.

She gives Robert an affectionate peck on the cheek.

ROBERT

Wow.

Bobby's phone suddenly goes off (is it a phone call, a notification, an alarm?) to the music of "Bobby Baby". Robert looks at his phone and sighs. There is a slight and self-conscious pause

ROBERT

Thanks again.

INT. HALLWAY- CONTINUOUS

He leaves the apartment, utterly bewildered. He continues down the hallway and steps out on a New York sidewalk in the early evening.

INT. SARAH AND HARRY'S APARTMENT- CONTINUOUS

Harry heads for the bar. With his fingertip he catches a drop of liquor from the spout of each bottle on the bar. Sarah has headed for the coffee table, where she pops a brownie into her mouth. Neither person has really noticed Robert has left

HARRY

I'll turn the lights out.

SARAH

(With mouth very full)

I will!

(Harry points and gives her that  
"I-caught-you" look)  
I always do

HARRY  
No, you don't.

SARAH  
Oh, Harry, I love you.

She leaves. Harry goes over to steal a drink out of Robert's old glass. He realizes Robert left and pulls out his phone.

EXT. NEW YORK STREET CONTINUOUS

Robert's phone starts RINGING to the tune of "BOBBY BABY." He pulls it out of his pocket, sees it's Harry and answers.

ROBERT  
Hey Harry!

HARRY  
Bobby! Hey man. You left so quickly,  
we didn't get to say bye.

ROBERT  
Yeah. You were a little preoccupied  
and I have a date anyway

HARRY  
Of course you do, you dog. Listen, I'm  
sorry about that whole "karate" stuff.  
Sarah's a handful on her best day.

ROBERT  
Oh, don't worry about it. It was...  
entertaining.

HARRY  
Yeah. Well, thanks for coming. We  
loved having you.

Harry starts to hang up

ROBERT  
Harry?

HARRY  
Yeah Bob?

ROBERT

You ever sorry you got married?

INT. SARAH AND HARRY'S APARTMENT- CONTINUOUS

Harry sighs. He sings "Sorry-Grateful"

HARRY

*You're always sorry, you're always grateful. You're always wondering what might have been. Then she walks in.*

Sarah comes back into the living room and starts clearing the living room and bar area from Robert's visit.

*And still you're sorry, and still you're grateful, and still you wonder and still you doubt, and she goes out.*

Sarah's finished putting everything away and goes into the bedroom

*Everything's different, nothing's changed, only maybe slightly rearranged. You're sorry-grateful, regretful-happy. Why look for answers where none occur? You always are what you always were, which as nothing to do with all to do with her.*

SARAH

(Offstage)

Harry, darling, come to bed.

HARRY

Coming, darling.

FADE TO

INT. DAVID AND JEREMY'S BATHROOM- CONTINUOUS

David and Jeremy are standing at Jack and Jill sinks. Jeremy brushes his teeth, and starts with his skin care routine. His lips are moving, as if he's talking to David but he's muted. David holds a toothbrush and stares at Jeremy as he sings.

DAVID

*You're always sorry, you're always grateful, you hold him thinking "I'm not alone." You're still alone. You don't live for him, you do live with*

*him, you're scared he's starting to drift away and scared he'll stay.*

FADE TO

INT. LARRY AND JOANNE'S BEDROOM- CONTINUOUS

Larry is laying on the right side of bed holding a book, but not reading it. As he sings, he watches Joanne move about the room. She stands in front of a boudoir, taking off her makeup and jewelry. Then she pulls out pajamas and starts getting dressed for bed.

LARRY

*Good things get better, bad get worse.  
Wait-- I think I meant that in reverse*

INT. DAVID AND JEREMY'S BEDROOM- CONTINUOUS

David is laying on the right side of bed. Jeremy is talking to their son in the doorway. He gives the child a kiss and closes the door. He turns to David and chuckles. He comes over the bed, puts on hand lotion and climbs in.

HARRY, DAVID, LARRY

*You're sorry-grateful, regretful-happy, Why look for answers where none occur? You'll always be what you always were, which has nothing to do with, all to do with her/him.*

Jeremy climbs into the bed they turn out the lights, leaving the room in darkness.

INT. LARRY AND JOANNE'S BEDROOM- CONTINUOUS

Larry is still laying in bed. Joanne is still moving about the room. We can tell from her body language that she is venting about something, but like Jenny, her voice is muted.

HARRY AND LARRY

*You'll always be what you always were,  
which has nothing to do with all to do with her.*

Joanne climbs into the bed they turn out the lights, leaving the room in darkness.

INT. HARRY AND SARAH'S BEDROOM- CONTINUOUS

Sarah is laying in bed, fast asleep. Harry looks at her,

kisses her on the cheek.

HARRY

*Nothing to do with, all to do with  
her.*

Harry climbs into bed and turns out the light, leaving their room in darkness

CUT TO

EXT. NEW YORK STREET CONTINUOUS

Robert is standing on the sidewalk outside his apartment, phone still to his ear.. He hangs up the phone and walks into his building.

INT. ROBERT'S APARTMENT- CONTINUOUS

Robert enters his empty apartment. He goes into the kitchen and opens a beer. He stands, leaning against his counter, alone drinking it.

Robert stands in his bathroom. He brushes his teeth and uses the toilet.

He walks into his room, taking off his pants and shirt as he walks to the bed. He gets into the right side of bed, but unlike the husbands, there is no one next to him. He is very alone. He turns out the lights

FADE OUT.

END OF EPISODE 2



EPISODE 3:

EXT. PATTY AND SUSAN'S TERRACE- DAY

A medium sized terrace in a nice apartment. The terrace has all the makings of a great outdoor space. A handful of deck chairs, a small grill. But almost every inch is cluttered with stuff. Pool toys. Folding chairs. A cooler. Skis and snowboards. The wall next to the door is lined with snow and rain boots of varying sizes. A smattering of kids toys are laying around.

Robert is standing against the railing holding a beer. He's admiring the view (really just apartment buildings and stores and the sidewalk below.) There is constant New York WHITE NOISE. Robert, content, closes his eyes with a sigh.

PATTY (OS)

Bob, Bob, where are you?

She finds Robert on the terrace and joins him.

PATTY

What are you doing out here?

ROBERT

It is so great to have a terrace. Wow.

Susan, hearing them, comes out on the terrace as well; stepping over the clutter in the process.

SUSAN

We never use it. We keep things like old sleds and stuff out here.

ROBERT

You don't ever just sit out here?

PATTY

I hate it. And the kids are impossible out here. And everyone can hear everything you say.

(Yelling up the floors above)

Are you listening? And it's dirty all the time. And look at all the bird-do.

She points to the railing where Robert has her coat. Robert quickly removes it

SUSAN

And noisy. Oo, that traffic. You can't

even hear yourself think. And what can you see? It's not like you see something. You just see the building across the street.

PATTY

Well, if you lean way out and look over there you can see the East River.

Patty and Robert lean over the railing, craning a little too far, which causes Susan to nervously pull them back.

SUSAN

Except you decided you really can't. Patty almost met her Maker one night trying to see that old East River. She did.

ROBERT

You saved her?

SUSAN

Me? No. Well- in a way.

PATTY

She fainted. So I got down.

SUSAN

Patty just is not afraid of anything at all. Unfortunately, I was not made that way. One day Patty fell off the ladder when she was putting up my curio cabinet and she split her head right open. Well, I fainted. I came to, I looked at her head and I fainted again. Four times I fainted that night.

ROBERT

(laughing)

Well, that is sweet. I mean you're a woman. I think that is very charming. Very. I do. In fact she is, without a doubt, the most charming woman I have ever, ever met. You are a lucky girl, Patty.

Robert gives Susan an awkward little hug.

ROBERT

I mean, that kind of- oh, southern

graciousness- there just ain't no more of that around. You two are beautiful together. Really. And Patty- if you even decide to leave her I want to be the first to know.

SUSAN

Well...

PATTY

You're the first to know.

ROBERT

What?

SUSAN

We're getting divorced.

PATTY

We haven't told anyone yet.

ROBERT

(Stunned; pauses)

Oh!

Roberts phone BUZZES in his pocket to the tune of "BOBBY BABY". He reaches into his pocket to turn off the sound.

ROBERT

I'm - uh - so surprised

They just smile at him. They don't speak.

ROBERT

Maybe you'll work it out.

He gets no reaction. His phone RINGS again, more persistently to the tune of "BOBBY BABY".

ROBERT

Don't think so, huh? Well, I know how hard it is for you and how you must feel.

Suddenly a passing truck lets out a blow of smoke, causing Robert to cough. As the smoke clears, we're suddenly in:

INT. DAVID AND JEREMY'S APARTMENT- DAY

The three are seated in the den, which also seems to serve as their children's playroom. Robert and Jeremy sit side by side

on the couch while David is in an adjacent armchair. On the coffee table in front of them are assorted marijuana paraphernalia, including a small container of weed, grinder, lighter, and rolling papers. There is smoke in the air from their last joint. There are various children's toys scattered around including stuffed animals and action figures. David is wearing fairy wings, Robert is wearing a tiara, and Jeremy is clutching a teddy bear.

Jeremy directs much of this opening conversation to David, who doesn't respond, but smiles increasingly. David and Robert are properly and visually stoned- a chill high. Jeremy is as well, but doesn't realize it- a paranoid high.

JEREMY

(answering Robert's last line)

Feel? I just don't feel anything.

David, I don't care for any more.

He hands Robert the butt of a joint. David, a practiced stoner, stares straight ahead and extinguishes it in an ashtray.

JEREMY

It's too small. That's too small. It probably just doesn't work on me. Do you feel anything, Do you, honey? Because I don't.

ROBERT

You will.

JEREMY

When? I mean we've had two, for heaven sake. I think maybe it depends on the person's constitution. Don't you, Dave? Well, listen, it's always good to try everything once.

David doesn't respond.

ROBERT

Just wait!

JEREMY

I'm not planning to go anywhere. Maybe I'm just too dumb or square, but I honestly don't feel anything. Do you, Dave? Because I don't. Absolutely nothing. Honestly, not a thing. I mean, I wish I did. I just don't.

Maybe they gave you real grass, right off the front lawn. I knew I wouldn't feel anything, though. I don't have that kind of constitution. Why am I talking so much?

ROBERT  
You're high.

JEREMY  
Am I? Am I? I am not.

DAVID  
(Give a short chortle)  
I am.

JEREMY  
Are you? You are not. I'm so dry! My throat is so dry.

ROBERT  
You're high.

JEREMY  
Is that part of it?

ROBERT  
You'll probably get hungry, too.

JEREMY  
Yes? Should I feel that, too?

ROBERT  
You don't have to feel anything.

JEREMY  
Are you hungry, Dave?

DAVID  
No, I'd like some water, though.

JEREMY  
Me too.

He gets up to get a pitcher of water.

JEREMY  
Do you want some, Robert?

ROBERT  
No, thank you.

He heads into the kitchen. He suddenly stops and turns back to Robert, confused.

JEREMY

What?

ROBERT

I don't want any, Jeremy, thank you.

JEREMY

Any what, Robert?

DAVID

You asked him, honey. Water!

JEREMY

Oh, water... I could not remember what we were talking about.

ROBERT

See, you forget when you're high!

JEREMY

Ohhh, God, do you. Wow. Are you high, Dave?

DAVID

I'm baked.

Jeremy sits clumsily back down on the couch, laughing.

JEREMY

Baked. That is beautiful. Jesus!

ROBERT

You're really high now, huh?

JEREMY

Jesus!

DAVID

That's twice you said "Jesus"

JEREMY

(not believing)  
You're kidding.

DAVID

No. You said it two times. He never swears.

JEREMY  
I didn't even know I said it once.

DAVID  
Say "son-of-a-bitch"

JENNY  
Son-of-a-bitch.

They all laugh so riotously that David falls out of his chair

DAVID  
(from the floor)  
Say "Kiss my ass"

JEREMY  
Kiss my ass.

They roar at this and Jeremy tumbles to the floor near David and they hug each other.

JEREMY  
Kiss my ass, you son-of-a-bitch

They all scream with laughter. Now Robert joins them and falls to the floor

JEREMY  
Oh Jesus. That's three!

VOICE (OS)  
Will you shut up- down there! It's two o'clock, for Chrissakes!

JEREMY  
Shhh, oh shhh. Laugh to yourselves.

He quiets them down and almost tiptoes to the direction of the voice. Then he loudly yells out the open window.

JEREMY  
IT'S ALL RIGHT, NOW!

DAVID  
Shhh, Jer, for God's sake-

Robert starts laughing again. Jeremy tiptoes back over to them.

JEREMY  
Bobby, stop! We'll get evicted.

ROBERT

Jeremy, you're terrific. You're the person I should have married.

The laughter subsides a bit, into to an awkward, sobering silence

JEREMY

Listen, I know a darling girl in this building you'll just love

ROBERT

What?

JEREMY

When are you going to get married?

DAVID

What?

JEREMY

I mean it. To me a person's not complete until he's married.

ROBERT

Oh, I will. It's not like I'm avoiding marriage. It's avoiding me, if anything. I'm ready.

JEREMY

Actually, you're not. But listen, not everybody should be married, I guess. I'm going to get some water. I'll bring back a pitcher.

Jeremy leaves the room.

DAVID

I don't know. See, to me, a man should be married. Your life as a - what? What am I trying to say? A point to it - a bottom, you know what I'm saying? I have everything, but freedom. Which is everything, huh? No. This is everything. I got my husband, my kid, a home. I feel that -uh- well, you gotta give up to get. Know what I'm saying?

ROBERT

Listen, I agree. But you know what



bothers me- if, if you marry, then you've got another person there all the time. Plus you can't get out of it. You are caught! See? And even if you do get out of it, what do you have to show for it? Not to mention the fact that -then- you've always been married. I mean, you can never not be married again.

Jeremy comes back, this time holding a pitcher of water and some cups. He's continuing his previous thought as though he had never left the room.

JEREMY

I don't feel you're really ready. Do you think, just maybe, I mean, subconsciously- you might be resisting it?

ROBERT

(offended)

No. Negative. Absolutely not! I meet girls all the time. All over the place.

Robert's phone buzzes on the table with the tune of "BOBBY BABY". He clicks it off, but the music still plays quietly, non-diagetically.

ROBERT

All you have to do is live in New York, and you meet a girl a minute. Right now, I date this stewardess, cute original...

CUT TO

INT. LAGUARDIA TERMINAL- DAY

April is standing at a boarding gate- it's a continuation of her scene from the pilot. She takes a late passengers boarding pass and waves them through.

ROBERT (VO)

... odd. And Chris, you never met Chris, did you? Well, he's the best...

CUT TO

INT. TAXI- DAY

Just like April, Chris is getting in the taxi she hailed in the pilot.

CHRIS  
75th and Columbus please.

ROBERT (VO)  
... just the best! And then there's Oscar.

CUT TO

EXT. PORT AUTHORITY- DAY

Oscar, having just passed Chris (in the pilot scene) continues down the street, in true New York fashion, not giving a fuck and bopping along to the MUSIC in his headphones.

ROBERT (OS)  
God, he's fun! I'm certainly not resisting marriage!

Each partner gives a look of disbelief or disgust, seemingly because of Robert's comment, but actually because of an interaction they've had in their lives at that moment. April has an unpleasant encounter with a passenger on her flight. . Chris taxi driver makes an inappropriate question. A dress-up character has approached Oscar asking if he wants a picture.

CUT TO

INT. DAVID AND JEREMY'S APARTMENT- CONTINUOUS

ROBERT  
My life is totally prepared for a gigantic change right now. I'm ready to be married.

DAVID  
Right. Then, why aren't you?

ROBERT  
Right.

Just like before, each partner responds, seemingly to Robert but actually to their individual circumstances. Oscar is sarcastic towards the character. April's is frustratedly polite towards the passenger. Chris is uncomfortably under

his breath to the cab driver.

OSCAR

Right.

APRIL

Right.

CHRIS

Right.

David reaches for the remote and turns on the TV. It's a commercial set in the 60s with a woman and two men singing. In Bobby's high stupor, he hallucinates the actors as Oscar, April and Chris.

Song: You Could Drive a Person Crazy

The song goes from being in the TV to being a hallucination for Robert where he's in the commercial with his partners. The song's is a cheesy, dreamlike music video in which the partners are making fun of Robert as they playfully interact with him.

APRIL, OSCAR AND CHRIS

*Doo-doo-doo-doo. Doo-doo-doo-doo. Doo-doo-doo-doo-doo. You could drive a person crazy, you could drive a person mad. Doo-doo doo-doo doo. First you make a person hazy so a person could be had. Doo-doo doo-doo doo. Then you leave a person dangling sadly outside your door. Which it only makes a person gladly want you even more. I could understand a person if it's not a person's bag. Doo-doo doo-doo doo. I could understand a person if a person was a fag. Doo-doo doo-doo doo. Boo-boo boo-boo. But worsen' that, a person that titillates a person and then leaves her flat if crazy, he's a troubled person, he's a truly crazy person himself!*

(spoken)

You crummy bastard! You son-of-a-bitch!

(sung)

*Bobby is my hobby and I'm giving it up.*

CHRIS

*When a person's personality is personable, he shouldn't oughta sit like a lump. It's harder than a matador coercin' a bull to try to get you off-a your-rump. So single and attentive and attractive a man is everything a person could wish, but turning off a person is the act of a man who likes to pull the hooks out of fish.*

APRIL, OSCAR AND CHRIS

*Knock, knock, is anybody there? Knock, knock, it really isn't fair. Knock, knock, I'm working all my charms. Knock, knock, a zombie's in my arms. All that sweet affection, what is wrong? Where's the loose connection? How long, oh Lord, how long? Bobby baby, Bobby bubu, Bobby,*

*You could drive a person buggy, you could blow a person's cool. Doo-doo doo-doo doo. Like you make a person feel all the huggy while you make her feel a fool. Doo-doo doo-doo doo. When you person says that you've upset her that's when you're good. You impersonate a person better than a zombie should.*

*I could understand a person if he wasn't good in bed. Doo-doo doo-doo doo. I could understand a person if actually was dead. Doo-doo doo-doo doo. Exclusive you, elusive you, will any person ever get the juice of you? You're crazy, you're a lovely person, you're a moving, deeply maladjusted, never to be trusted crazy person yourself.*

Suddenly Bobby is snapped out of the dream and finds himself back on Jeremy and David's couch.

JEREMY

*I'm starving. I'll get us something to eat*

Jeremy gets up.

Do one of you sons-of-bitches want to help? The kiss my ass.

DAVID

Oh, boy

He lights a cigarette and moves away.

JEREMY

Did you light another one?

DAVID

Just a cigarette

ROBERT

Shall I roll another one?

JEREMY

Maybe one.

DAVID

No.

ROBERT

I can roll another one in a second.

DAVID

No.

JEREMY

No more?

A moment. David looks at Jeremy, trying to telepathically get through to him.

DAVID

I don't think so.

A pause.

JEREMY

I don't think so either.

ROBERT

It'll just take a second to make another one.

There's a long pause.

DAVID

Listen, you two have one.

JEREMY  
I don't want one.

DAVID  
Have one if you want one.

JEREMY  
But I don't  
(pause)  
I'll get some food.

He embraces David.

JEREMY  
Isn't he a marvelous man?

DAVID  
(Lovingly)  
I married a square. A confessed  
square.

Jeremy starts to go, then turns seriously to Robert.

JEREMY  
Bobby, we're just too old! We were all-  
trying to keep up with the kids  
tonight. Goodness, we've been there  
already. Who wants to go back? But,  
anyway, what do I know?

DAVID  
Hey, screwball. I'm starving.

JEREMY  
I love you... so much.

DAVID  
Food!

JEREMY  
And, Bobby- put that stuff away.  
C'mon, put it in your pocket. Take it  
home. Come on.

Robert reluctantly starts putting everything of the table  
away.

JEREMY  
Thank you. I don't know. Maybe you're  
right. Who ever knows?

Jeremy smiles and leaves.

ROBERT  
(Not happy)  
What was all that?

DAVID  
He doesn't go for it. I thought he  
wouldn't go for it.

ROBERT  
(Cold)  
He was stoned.

DAVID  
Not really. He doesn't get things like  
that. I mean, he'll go along with it,  
but that's about it.

ROBERT  
(Colder)  
He didn't like it?

DAVID  
I know him. He didn't

ROBERT  
(Pauses)  
You want me to get you some?

DAVID  
He'd have a fit. I'm really surprised  
he did it tonight.

ROBERT  
He loved it.

David, trying to remain in control, dilutes it. Robert's statement is obviously true, but David's trying to make it about him.

DAVID  
For me. He loved it for me. He didn't  
really love it. I know him. He's what  
he said... square...

ROBERT  
Like a fox.

Bobby's phone RINGS away to the tune of "BOBBY BABY". Bobby turns it off. They sit there awkwardly, staring at each

other.

DAVID

I'll go see if I can give him a hand.  
What do you say?

He gets up and leaves.

ROBERT

(Watching him go)  
Wow! Oh, wow!

Bobby leave the appartnet

INT. HALLWAY- CONTINUOUS

As Bobby's walks down the hall and passes each of the apartments, the doors open to reveal rooms in each of the 5 couples apartments.

ALL

*Bobby, Bobby, Bobby baby, Bobby bubi,  
Robby, Robert darling, Bobby we've  
been trying to reach you. Angel, I've  
got something to tell you... Bobby,  
it's important or I wouldn't call...  
Whatcha doing Thursday? Bobby, look, I  
know how you hate it and all... But  
this is something special. Bobby, come  
on over for dinner. There's someone we  
want you to meet. Bobby, come on over  
for dinner... This girl from office...  
My niece from Ohio... It'll just be  
the four of us... You'll  
loooooooooooooove her!*

FADE OUT

END OF EP 3



EPISODE 4:

EXT. NEW YORK STREET- DAY

Robert is walking down the street, hurriedly. He checks his phone, sees the time, and picks up the pace. He rounds the corner and reaches:

EXT. THE HIDEOUT CAFE- CONTINUOUS

Paul is sitting at a table waiting for Robert. As Robert approaches, he smiles.

ROBERT

Hey, man. Sorry. Subway was delayed-  
of course.

They embrace.

PAUL

No problem. I just sat down.

A waitress brings them menus.

ROBERT

Mm. This place looks good.

PAUL

Oh, if you're really hungry, get the  
strip steak panini. It's incredible.

ROBERT

I'll take your word for it.

The waitress comes back over.

PAUL

Two strip steak paninis please. Thank  
you.

The waitress takes the menus and leaves. Robert's admiring the atmosphere of the restaurant.

ROBERT

Where'd you find this place? It's  
great.

PAUL

Amy and I came here for lunch a few  
times..

ROBERT

Ah. Got it. How is Amy?

PAUL

She's good. Planning the wedding, so she's a little more neurotic than usual, but it's cute. So how about you? Are you seeing anybody?

ROBERT

I'm kind of between partners right now. Susan said she had someone she thinks I'd like but.. I don't know...

PAUL

Well, if you want to be set up, I have someone for you.

ROBERT

Eh.. not really. I feel like anytime you guys set me up with someone they're never really for me.

Song: "Have I Got a Girl/Guy for You"

PAUL

No. This time I think I've found someone good.

*Have I got a girl for you? Wait till you meet her! Have I got a girl for you, boy? Hoo, boy! Dumb!- and with a weakness for Sazerac slings- You give her even the fruit and she swings. The kind of girl you can't send through the mails- call me tomorrow, I want the details.*

CUT TO

INT. JOANNE'S NIGHTCLUB- NIGHT

Larry and Bobby are sitting at the bar, a few drinks in.

LARRY

*Have I got a guy for you? Wait till you meet him! Have I got a guy for you, boy? Hoo, boy! Smart!- he's into all those exotic mystiques: the Kamasutra and Chinese techniques-- I hear he knows more than seventy-*

*five...Call me tomorrow if you're  
still alive.*

Montage: The rest of the song is interspersed between Robert with all 5 husbands as they try to set him up with people they know.

INT. OFFICE BUILDING- DAY

David and Bobby are at work together, sitting at adjacent desks

HUSBANDS

(In canon)

*Have I got a girl for you? Wait till  
you meet her! Have I got a guy for  
you, boy? Hoo, boy! Boy, to be in your  
shoes what I wouldn't give. I mean the  
freedom to go out and live... And as  
for settling down and all that...  
Marriage may be where it's been, but  
not where it's at!*

CUT TO

EXT. PLAYGROUND- DAY

Jeremy and Bobby are sitting on a bench at a playground, watching Jeremy's son play.

*Whaddaya like, you like coming home to  
a kiss? Somebody with a smile at the  
door? Whaddaya like, you like  
indescribable bliss? Then whaddaya  
wanna get married for?*

*Whaddaya like, you like an excursion  
to Rome, suddenly taking off to  
explore? Whaddaya like, you like  
having meals cooked at home?*

CUT TO

EXT. HUDSON RIVER PATH- MORNING

Bobby and Harry run along the Hudson River.

HUSBANDS

*Then whaddaya wanna get married for?  
Whaddaya wanna get married for?  
Whaddaya wanna get married for?*

*Whaddaya wanna get married for?*

SMASH CUT TO

INT. ROBERT'S APARTMENT- MORNING

Robert suddenly wakes up on the button of the last song.

Song: "Someone is Waiting"

Robert begins to get ready for his day, thoroughly alone. Throughout the song as each wife is mentioned, she appears as an apparition around his apartment. Sarah appears in bed next to him. Susan hands him his shirt. Patty appears in the reflection of his bathroom mirror. Joanne makes him breakfast. Amy gives him a kiss goodbye as he leaves.

ROBERT

*Someone is waiting, Cool as Sarah,  
east and loving as Susan- Patty.  
Someone is waiting, warm as Susan,  
frantic and touching as Amy- Joanne.*

*Would I know her even if I met her?  
Have I missed her? Did I let her go? A  
Susan sort of Sarah, A Pattyish  
Joanne, Wait for me, I'm ready now,  
I'll find you if I can!*

EXT. NEW YORK STREET- DAY

Robert leaves the apartment and walks down the street. As he walks, different couples on the sidewalk embraced in some forms of love: kissing, holding hands, sharing breakfast etc. He observes these couples as he sings, but as each woman looks at him, he sees one of the 5 wives.

ROBERT

*Someone will hold me, soft as Patty,  
skinny and blue-eyed as Amy- Susan.  
Someone will wake me, sweet as Amy,  
tender and foolish as Sarah- Joanne.*

*Do I know her? Have I waited too long?  
Maybe so, but maybe so has she, my  
blue-eyed Sarah, warm Joanne, sweet  
Patty, loving Susan, crazy Amy, Wait  
for me, I'll hurry, wait for me.*

Robert follows a woman, who he sees as Amy into a park. She occasionally looks back at Robert and smiles or winks,

flirtingly. Robert picks up the pace to keep up.

ROBERT

*Hurry. Wait for me. Hurry. Wait for me.*

Suddenly Amy disappears and Robert is standing alone in a park. He sighs and sits down on a nearby bench and looks around.

Bobby turns his head and suddenly, Oscar is sitting next to him on the bench. They are on a date.

Song: "Another Hundred People"

OSCAR

*Another hundred people just got off the train and come up through the ground. While another hundred people just got off of the bus and are looking around at another hundred people who got off the plane and are looking at us. Who got off of the train and the plane and the bus maybe yesterday.*

*It's a city of strangers- some come to work, some to play- a city of strangers- some come to stare, some to stay, and every day the ones who stay; can find each other in the crowded street and the guarded parks, by the rusty fountains and the dusty trees with the battered barks, and they walk together past the postered walls with the crude remarks, and they meet at parties through the friends of friends who they never know. Will you pick me up or do I meet you there or shall we let it go? Did you get my messages? 'Cause I looked in vain. Can we see each other Tuesday if it doesn't rain? Look, I'll call you in the morning or my service will explain... And another hundred people just got off the train.*

Bobby turns his head and and April, in an airline stewardess' uniform, is sitting beside him. Oscar is no where to be seen. Robert is in new clothes, on another day.

APRIL

I didn't come right to New York. I went to Northwestern University for two years, but it was a pitiful mistake. I was on probation the whole two years. I was getting ready to go back to Shaker Heights when I decided where I really wanted to live more than any other place was - Radio City. I thought it was a wonderful little city near New York. So I came here. I'm very dumb.

ROBERT

You're not dumb, April

APRIL

To me I am. Even the reason I stayed in New York was because I just cannot get interested in myself- I'm so boring.

ROBERT

I find you very interesting.

APRIL

Well I'm just not. I used to think I was so odd. But my roommate is the same way. He's also very dumb.

ROBERT

Oh, you never mentioned him. Is he- your lover?

APRIL

Oh, no. We just share this great big apartment on West End Avenue. We have our own rooms and everything. I'd show it to you but we've never had company. He's the sweetest thing, actually. I think he likes the arrangement. I don't know, though- we never discuss it. He was born in New York, nothing really interests him. I don't have anything more to say.

Bobby turns his head again and Oscar is back sitting where he was previously. Robert is back in the clothes he was in with Oscar and their date resumes.

OSCAR

*And they find each other in the crowded streets and the guarded parks, by the rusty fountains and the dusty trees with the battered barks, and they walk together past the postered walls with the crude remarks, and they meet at parties through the friend of friends who they never know*

*Will you pick me up or do I meet you there shall we let it go? Did you get my message? 'Cause I looked in vain. Can we see each other Tuesday if it doesn't rain? Look, I'll call you in the morning or my service will explain... and another hundred people just got off of the train.*

Bobby turns his head again and in April's place is now Chris. Oscar is no longer on the bench and Robert is wearing different clothes, signifying a new date.

CHRIS

See, Bobby, some people have to know when to come to New York, and some people have to know when to leave. I always thought I'd just naturally come here and spend the rest of my life here. I wanted to have two terrific affairs and then get married. I always knew I was meant to be a husband.

ROBERT

You should have asked me.

CHRIS

Wanna marry me?

ROBERT

I did. I honestly did... in the beginning. But I... I don't know. I never thought that you ever would.

CHRIS

I would. I never understood why you'd never ask me.

Robert puts his arm around him.

ROBERT

You wanted to marry me? And I wanted to marry you. Well then, how the hell did we ever end up such good friends?

CHRIS

Bobby, I'm moving to Vermont.

ROBERT

Vermont? Why Vermont?

CHRIS

That's where he lives. I'm getting married you know.

ROBERT

Do you love him?

CHRIS

I'll be a good husband. I just don't want to run around this city any more like I'm having a life

(he pauses)

As I said before, some people have to know when to come to New York and some people have to know when to leave.

Chris gets up from the bench and walks away. Bobby turns his head again and Oscar is back. Their date resumes.

OSCAR

*Another hundred people just got off of the ground while another hundred people just got off of the bus and are looking around at another hundred people who got off of the plane and are looking at us who got off of the train and the plane and the bus maybe yesterday.*

*It's a city of strangers- some come to work, some to play- a city strangers- some come to stare, come to stay, and every day some go away*

He looks off in the direction in which Chris has gone.

OSCAR

*Or they find each other in the crowded streets and the guarded parks, by the rusty fountains and the dusty trees*



*with the battered barks, and they walk together past the postered walls with the crude remarks, and they meet at parties through the friends of friends who they never know.*

*Will you pick me up or do I meet you there or shall we let it go? Did you get my message? 'Cause I looked in vain. Can we see each other Tuesday if it doesn't rain? Look, I'll cal you in the morning or my service will explain...*

*Another hundred people just got off of the train. Another hundred people just got off of the train. Another hundred people just got off of the train. Another hundred people just got off of the train. Another hundred people just got off of the train.*

He turns to Robert, speaking.

OSCAR

You wanna know why I came to New York? I came because New York is the center of the world and that's where I want to be. You know what the pulse of this city is?

ROBERT

A busy signal?

OSCAR

The pulse of this city, kiddo, is me. this city is for the me's of this world. People that want to be right in the heart of it. I am the soul of New York.

ROBERT

How 'bout that.

OSCAR

See, smart remarks do not a person make. How many Puerto Ricans do you know?

ROBERT

I'm not sure.

OSCAR  
How many blacks?

ROBERT  
Well, very few, actually. I seem to meet people only like myself.

OSCAR  
Talk about your weirdos... I pass people on the streets and I know them. Every son-of-a-bitch is my friend. I go up-town to the dentist or something, and I suddenly want to cry because I think, "Oh my God, I'm uptown." And Fourteenth Street. Well, nobody knows it, but that is the center of the universe.

ROBERT  
Fourteenth Street?

OSCAR  
This city- I kiss the ground of it. Someday, you know what I want to do? I want to get all dressed up in black-black dress, black shoes, hat, everything black, and go sit in some bar, at the end of the counter, and drink and cry. That is my idea of honest-to-God sophistication. I mean, that's New York.

(pauses)

You always make me feel like I got the next line. What is it with you?

ROBERT  
I just never met anybody like you

OSCAR  
Me neither. You know what this city is? Where a person can feel it? It's a person's ass. If you're really part of this city, relaxed, cool and in the whole flow of it, your ass is like this

He makes a large round circle with his forefinger and thumb

OSCAR  
If you're just living here, running around uptight, not really part of

this city, your ass is like this

He tightens the circle to nothing.

ROBERT

I... hesitate to ask. That's a  
fascinating theory. Indeed  
fascinating. And at this moment,  
extraordinarily accurate.

The camera pulls out one final time to reveal that Robert is  
sitting alone. In the same clothes he was when he first day  
down on the bench. He gets up and leaves the park.

FADE OUT

END OF EP 4

EPISODE 5

INT. CHURCH CHAPEL- DAY

A girl in a white choir robe walks on the pulpit and starts laying out sheet music on a stand.

INT. AMY'S DRESSING ROOM- DAY

A room at the back of the church that is doubling as Amy's dressing room for the wedding. There is a vanity, a set of drawers and various forms of seating, a few chairs, a love seat, foot stool. The room is littered with remnants of wedding preparation. Clothes are scattered around. Makeup and hair supplies are on almost every available surface. In the corner is a coffee machine with a half full pot of coffee.

Amy, in a white wedding dress, is seated at the vanity, nervously shining a pair of black men's shoes.

Song: Not Getting Married

INT. CHURCH CHAPEL- DAY

The choirgirl begins to sing softly to organ accompaniment

CHOIRGIRL

*Bless this day, pinnacle of life,  
Husband joined to wife. The heart  
leaps up to behold this golden days.*

INT. PAUL'S DRESSING ROOM- DAY

Down the hall from Amy's room, there's an identical looking room where Paul is getting ready. While the furniture is the same, Paul's wedding preparations took a lot less effort and therefore the room looks much tidier than Amy's.

Paul is wearing a dress shirt, shorts and socks He looks a little panicked, but not about the wedding.

PAUL

I can't find my shoes any...

He opens the door to the room, and right outside on the floor are his shoes, freshly polished He picks them up, lovingly. Knowing she's polished them for him.

PAUL

*Today is for Amy, Amy, I give you the  
rest of my life. To cherish and to*

*keep you, to honor you forever. Today is for Amy, my happily soon-to-be-wife.*

(spoken)

Amy, we're really getting married!

INT. AMY'S DRESSING ROOM- DAY

Amy's sitting exactly where we left her, sans the shoes. She shakes her head "yes" as if she heard Paul's last line and it gradually becomes "no".

Amy flips to face the camera and sings directly to the audience, in a Fleabag-type manner.

AMY

*Pardon me, is everybody here? Because if everybody's here I'd like to thank you all for coming to the wedding. I'd appreciate you going even more, I mean, you must have lots of better things to do. And not a word of it to Paul. Remember Paul? You know, the man I'm going to marry, but I'm not, because I wouldn't ruin anyone as wonderful as he is- Thank you all for the gifts and the flowers. Thank you all, now it's back to the showers. Don't tell Paul, but I'm not getting married today.*

INT. CHURCH CHAPEL- DAY

The choir girl is still singing. The wedding guests start to arrive at the wedding and hum along

CHOIRGIRL

*Bless this day, tragedy of life,  
husband joined to wife. The heart  
sinks down and feels dead this  
dreadful day.*

INT. AMY'S DRESSING ROOM- DAY

Robert enters dressed as the best man

ROBERT

Amy, Paul can't find his good cuff links.

AMY

On the dresser! Right next to my  
suicide note.

Robert leaves. Amy again, sings to the camera moving around  
the room frantically.

AMY

*Listen everybody, look, I don't know  
what you're waiting for - a wedding.  
What's a wedding? It's a prehistoric  
ritual where everybody promises  
fidelity forever, which is maybe the  
most horrifying word I ever heard, and  
which is followed by a honeymoon,  
where suddenly he'll realize he's  
saddled with a nut, and want to kill  
me, which he should*

*Thanks a bunch, but I'm not getting  
married. Go have lunch, cause I'm not  
getting married. You've been grand,  
but I'm not getting married. Don't  
just stand there, I'm not getting  
married. And don't tell Paul, but I'm  
not getting married today!*

*Go! Can't you go? Why is nobody  
listening? Goodbye! Go and cry at  
another person's wake. If you're  
quick, for a kick you could pick up a  
christening, But please, on my knees  
There's a human life at stake!  
Listen everybody, I'm afraid you  
didn't hear, or do you want to see a  
crazy lady fall apart in front of you?  
It isn't only Paul who would be  
ruining his life, you know, we'll both  
of us be losing our identities- I  
telephoned my analyst about it, and he  
said to see him Monday, and by Monday  
I'll be floating in the Hudson, with  
the other garbage.  
I'm not well, so I'm not getting  
married. You've been swell, but I'm  
not getting married. Clear the hall,  
'cause I'm not getting married. Thank*

*you all, but I'm not getting married.  
And don't tell Paul, but I'm not  
getting married today!*

INT. CHURCH CHAPEL- DAY

More wedding guest begin to arrive, including the other 4 couples. They all mingle with one another, they take off their jackets to reveal each are wearing different colored dresses and suits.

CHOIRGIRL

*Bless this bride, totally insane,  
slipping down the drain,*

THUNDER

*And bless this day in our hearts-*

RAIN begins

*As it starts to rain...*

INT. PAUL'S DRESSING ROOM- DAY

Paul is now fully dressed in his tuxedo.

PAUL

*Today is for Amy. Amy- I give you the  
rest of my life, to cherish and to  
keep you, to honor you forever. Today  
is for Amy, my happily soon-to-be  
wife.*

INT. AMY'S DRESSING ROOM- DAY

AMY

*Go! Can't you go? Look, you know I  
adore you all, but why watch me die  
like Eliza on the ice? Look, perhaps  
I'll collapse in the apse right before  
you all, so take back the cake, burn  
the shoes, and boil the rice. Look, I  
didn't want to have to tell you, but I  
may be coming down with hepatitis and  
I think I'm gonna faint. So if you  
want to watch me faint, I'll do it  
happily, but wouldn't it be funnier to  
go and watch a funeral? So thank you  
for the twenty-seven dinner plates and  
thirty-seven butter knives and forty-*

*seven paperweights*

As Paul and Amy overlap, we go back and forth between them in their respective dressing rooms. Paul is excited and in love, Amy is frantic and panicking

PAUL  
*My adorable wife-*

AMY  
*Fifty-seven candle holders*

PAUL  
*One more thing,*

AMY  
*I am not getting married*

CHOIR  
*Amen.*

PAUL  
*Softly said,*

AMY  
*but I'm not getting married*

CHOIR  
*Amen.*

PAUL  
*"With this ring"*

AMY  
*Still I'm not getting married*

CHOIR  
*Amen.*

PAUL  
*Let us pray,*

AMY  
*Let us pray,*

CHOIR  
*Amen.*

PAUL  
*And we are*



AMY  
*That I'm not*

CHOIR  
*Amen.*

PAUL  
*Getting married today!*

AMY  
*Getting married today!*

A knock on the door. Robert enters with the ring. Amy busies herself and fusses with her hair and makeup.

ROBERT  
 Amy? Someone wants to see you.

PAUL  
 Amy?

AMY  
 Paul! You shouldn't be here.  
 (Paul starts to speak)  
 Don't talk, please! Why don't the two of you sit down and talk to each other? I can't think with the two of you following me-every place I go-from the bedroom to the bathroom at home and now to my dressing room... I feel like I'm leading a parade.

Paul and Robert sit down on the couch.

AMY  
 Paul, stop staring! I feel it- like bullets- right through my back. No, Paul, please!

She goes to the coffee machine and pours Paul a cup of coffee.

AMY  
 I'm so crazy I forgot to turn the warmer on this machine, so the coffee is cold.

She hands Paul the cup.

AMY  
 Here, and if you say "thank you" I

will go running right out fo this apartment and move into the Hopeless Cases Section of Bellevue, where they'll understand me. Don't talk, please

Suddenly, from behind his chair, she throws her arms around his neck and kisses him all over his head, finally pressing her face against his.

AMY

Oh, Paul. I apologize. Oh, Paul, you say whatever you want to say. Whatever you life. Who am *I* telling you what to do? Oh, Paul.

PAUL

(pauses)

The coffee is cold. But thanks.

AMY

Paul, see! You don't thank a person for cold coffee! You slug'em.

PAUL

That's okay.

AMY

I can't stand it! IT'S NOT OKAY, PAUL. NOTHING ABOUT IT EVEN REMOTELY RESEMBLES OKAY. IT IS THE OPPOSITE OF OKAY. Oh, Robert, this is the real me. Crazy!

ROBERT

(teasing, hesitantly)

I was just thinking that this is probably a much more interesting wedding breakfast than most. And-uh- that the bride certainly has a lot of energy! The groom is abnormally quiet. But yet a festive atmosphere pervades the room- I guess it's the best main, smiling, even as he dies from drinking room temperature coffee

He holds up his coffee in a mock toast

AMY

I would laugh, Robert, if it weren't all so tragic

(To Paul)  
How do I look? Funny?

PAUL  
Yeah, that's a funny dress.

Robert starts pouring himself the coffee

AMY  
That dumb hairdresser straightened my hair like he was on withdrawal. Paul, what are you so happy about all the time?

PAUL  
(handing her the cup and saucer)  
You.

AMY  
This is the most neurotic... insane... it is... so crazy having this enormous wedding and everything after we've been living together all these years! It's embarrassing, Paul. People will think I'm pregnant.

PAUL  
That's next year. Listen, if we hurry we're late.

AMY  
What am I doing? I'm thirty-one.

PAUL  
And perfect.

AMY  
Oh, an oldie but a goodie, huh? It's just incredible. Two years with a psychiatrist... and look where it leads. I am just so glad we're not having a Catholic wedding because next year when I get the divorce I won't be a sinner. Whoever would have thought I'd marry someone Jewish? Jewish! I mean I didn't even know anybody who was Jewish. See, Robert. That was probably my main attraction. Look what a little Catholic rebellion will lead to! The very first moment I met Paul, I said to myself, "That's what I

really like- that Jew!" Oh, he was so beautiful.. inside and out beautiful. Paul would kiss me and I would think, "Oh, I got my very own Jew!"

PAUL

What is all this about me being Jewish today? About three-quarters of your friends are Jewish. Hurry.

AMY

Did I ever say I like my friends? I do not. I much prefer my gentile enemies- at least they leave you alone. And I need to be left alone. I'm just like Robert.

ROBERT

(outraged)

I'm not like that! What the hell are you talking about? But don't answer, because we don't have time.

PAUL

Amy. After all these years, don't you know we fit?

AMY

The higher you go, the harder you hurt when you fall.

PAUL

(So gentle)

I never dropped you yet.

Amy's about to cry. She goes to take a sip of coffee, sees a note in the saucer, looks to Paul and then shows the saucer to Robert. Robert opens the note.

ROBERT

"Whoever reads this... I love you."  
Well, thank you, I love you.

AMY

Thank him. The phantom. He leaves notes like that all over the place. A person can't stand all that sweetness, Paul. Nobody human can stand all that everlasting affection.

PAUL  
Amy, don't you think we should go?

AMY  
(There is nothing more for her to do)  
I can't

PAUL  
Amy, if anybody should be married, it's you. Tell her, Robert.

ROBERT  
(pauses, then to Paul)  
Paul, I can't tell anybody anything like that. I guess whatever is right will happen.

PAUL  
(Pauses)  
I see.

ROBERT  
Listen, I'm going to call and say that, ah...that.. that we'll be late. That we'll be a little late. The people will be getting there, don't you think?

Robert leaves

PAUL  
Amy, do you see what you're doing to yourself? Do you know if other people did to you what you do to yourself, they could be put in jail? C'mon.

THUNDER

AMY  
Oh, Paul, look... oh, look... it's starting to rain.

ROBERT  
(entering)  
It's starting to rain. The line's busy (he tries to be light)  
Oh, guess who I ran into coming over here today. Helen Kincaid. Remember Helen Kincaid? I brought her around a few times. Well, she's married now. I

almost didn't recognize her, all fat  
and blowzy and...

(He realizes what he's saying)

PAUL

(softly.)

Amy, c'mon. We're late.

AMY

I can't do it, Paul. I don't  
understand how I ever let it get this  
far

THUNDER

AMY

Oh, look, will you at that, now it's  
really starting to rain... Look at  
it... It's a floor, it's a sign- thank  
you, God, now explain it to him!

PAUL

(Quietly)

Amy, let's go. All our friends are  
waiting.

AMY

That's no reason, Paul. I just can't.  
I'm so afraid.

PAUL

Of what?

AMY

(crying)

I don't know. I don't know. I just  
think you're really not for me, Paul.  
I just think maybe nobody's for me. I  
never saw one good marriage. Never.  
Not in my entire life.

PAUL

You just see what you look for, you  
know. I've seen a lot. Listen, Amy,  
married people are no more *marriage*  
than... oh... musicians are music.  
Just because some of the people might  
be wrong doesn't matter... it is still  
right.

AMY

Yes well, I'll put that on a sampler,

Paul.

(She looks right at Paul)  
Please. I'm not being emotional I'm as sane as can be. Paul? I'm sorry. I don't love you enough.

There's a very long pause as they stare at each other

Paul fights for control. He speaks hesitantly, yes his voice still trembles

PAUL

Robert... would you... call and, ah, explain and... I'm... I, ah, I....

He leaves quickly. Amy doesn't move, drained of emotion.

AMY

What did I just do?

ROBERT

(reflectively)  
You did... what you had to do, I guess... If it was right, you would have gone through with it. That's what I think, anyway...  
(pauses)  
Amy, marry me.

AMY

What?

ROBERT

Marry me.

Bobby's phone BUZZES to the tune of "BOBBY BABY"

AMY

Huh?

ROBERT

You said it before- we're just alike. Why don't we, Amy?

AMY

Why don't we, Robert?

VOICE (OS)

*Bobby, Bobby, Bobby baby, Bobby bubí, Robby...*

ROBERT

Marry me! And everybody'll leave us alone!

VOICE (OS)

Bobby... Bobby... How have you been? Stop by on your way home... Bobby, we've been thinking of you!

AMY

Isn't this some world? I'm afraid to get married, and you're afraid not to. Thank you, Robert. I'm really... it's just that you have to want to marry somebody, not just somebody.

She hugs him.

VOICE (OS)

*Bobby, come on over for dinner! Just be the three of us, only the three of us, we LOOOOOOOOOVE...*

THUNDER. Amy notices the raincoats of the wedding guests from her window

AMY

Oh! Would you look at that! He went out without an umbrella or anything.

She puts on a raincoat, and grabs another coat and umbrella for Paul.

AMY

He'll get pneumonia. I've got to catch him. I'm getting married. Oh, and he's so good, isn't he? So good.

She starts to leave

ROBERT

Amy!

He picks up the bouquet and throws it to her.

AMY

I'm the next bride.

She leaves. Bobby's standing alone in Amy's dressing room.



VOICE (OS)  
*Bobby, Bobby, Bobby baby, Bobby bubbi,  
 Robby!*

Song: Marry Me A Little

Robert sings the beginning of the song, longingly looking around the room, rumaging around Amy's things, looking at the note Paul wrote her

ROBERT  
*Marry me a little  
 Love me just enough  
 Cry, but not too often  
 Play, but not too rough  
 Keep a tender distance  
 So we'll both be free  
 That's the way it ought to be  
 I'm ready!*

FADE TO

INT. CHURCH CHAPEL- DAY

The wedding ceremony. Robert sits in the pews with his other firends as he watches Amy walk down the aisle and marry Paul. He sings sadly looking at their joy.

ROBERT  
*Marry me a little  
 Do it with a will  
 Make a few demands  
 I'm able to fulfill  
 Want me more than others  
 Not exclusively  
 That's the way it ought to be  
 I'm ready!  
 I'm ready now!*

*You can be my best friend  
 I can be your right arm  
 We'll go through a fight or two -  
 No harm, no harm  
 We'll look not too deep  
 We'll go not too far  
 We won't have to give up a thing  
 We'll stay who we are  
 Right?  
 Okay, then  
 I'm ready!*

*I'm ready now!*

FADE TO

INT. BANQUET HALL- DAY

The wedding reception. Bobby watches the events from his table. He sees Amy and Pauls' entrance, first dance and other wedding traditions. He also sees the rest of his friends dancing with their respective partners, and how happy they all seem Robert feels incredilby disconnected from his friends due to his single-ness.

ROBERT

*Someone -  
Marry me a little  
Love me just enough  
Warm and sweet and easy  
Just the simple stuff  
Keep a tender distance  
So we'll both be free  
That's the way it ought to be  
I'm ready!  
Marry me a little  
Body, heart, and soul  
Passionate as hell  
But always in control  
Want me first and foremost  
Keep me company  
That's the way it ought to be  
I'm ready!  
I'm ready now!*

FADE TO

INT. ROBERT'S APARTMENT- DAY

Robert's birthday again. The scene looks and feels same as the Pilot. Only this time, Robert moves in and around his friends, like a ghost. His friends silently mime with him with the cake like they did in the Pilot, only Bobby isn't sitting the chair. He instead wanders, ghostlike about the room and between his friends. Studying them and their relationships with each other and himself. We notice Amy's wedding ring. Was she wearing that in the Pilot?

ROBERT

Oh, how gently we'll talk  
 Oh, how softly we'll tread  
 All the stings  
 The ugly things  
 We'll keep unsaid  
 We'll build a cocoon  
 Of love and respect  
 You promise whatever you like  
 I'll never collect  
 Right?  
 Okay, then  
 I'm ready  
 I'm ready now  
 Someone -  
 I'm ready!  
 I'm ready  
 I'm ready  
 I'm -  
 I'm -

FRIENDS

Bobbie  
 Bobbie  
 Bobbie baby  
 Bobbie bubbi  
 Bobbie  
 Bobbie  
 Bobbie baby  
 Bobbie bubbi

Bobby finally sits down, in the chair that was meant for him.  
 He takes a deep breath and blows out the candles.

FADE OUT

END OF EP 5

EPISODE 6

EXT. NEW YORK STREET- DAY

Robert is walking down the street after Paul and Amy's wedding. He passes a restaurant where its's someones's birthday. Robert smiles and thinks back to...

INT. ROBERT'S APARTMENT- DAY (FLASHBACK)

His birthday party from the Pilot episode. The scene is set the ame way as it was before, but the dialogue is different as Robert is remembering the party.

Robert is about to blow out the candles at the table, with all five couples standing there. As the scene progresses we find that the couples are mviing at a slightly accelrated pace, while Robert is moving normally, isolating Robert at the end.

AMY

Well, our blessings, Robert.

JEREMY

Don't tell your with, Bobby, or it won't come true.

Robert blows out most of the candles. The others blow out the rest hurriedly.

JOANNE

You just blew it.

AMY

It probably was a wish you wouldn't have got anyway, Robert.

LARRY

You wish for a wife, Robert?

PATTY

Don't. You're a lucky son-of-a-gun now. Hang it there.

SARAH

Stay exactly the same. You may be the one constant in this world of variables.

HARRY

I don't know, Sarah, you can't stay

young forever.

JEREMY

You'll still get your wish, Bobby

JOANNE

Won't. I say he won't.

LARRY

Joanne, come on. See, when she and Robert get together...

JOANNE

Larry, I'm telling you, if you do not blow out all the candles on the cake, you do not get your wish. I know all the rules for birthday-candle blowing out. I've had enough for a wax museum.

ROBERT

All right all right! Actually, I didn't wish for anything.

As each character says their lines, they start to fade out of the room, leaving Robert alone.

DAVID

What do you mean you didn't wish for...

SUSAN

Oh, tell, everybody's so curious.

PATTY

Tell, but lie.

ROBERT

Thank you for including me in your thoughts, your lives..

HARRY

Stay exactly as you are, Robert

SARAH

That's right, you sweet thing, you stay exactly as you are

Robert's phone RINGS to the tune of "BOBBY BABY" and he goes to check it.

JOANNE

Everyone adores you. What an awful thing. I'd kiss you good night, Robby but Larry gets jealous.

AMY

Things always happen for the best. I don't even believe that myself.

Robert is now alone in the apartment. When he looks down at his phone, he has 10 new messages, one from each friend.

ROBERT

(under his breath)

I mean, when you've got friends like mine...

Song: "Side by Side by Side"

ROBERT

I mean, when you've got friends like mine...

(sings)

*Isn't it warm, isn't it rosy, side by side...*

The couples appear in their living areas and look at Robert

SARAH

He's such a cutie

ROBERT

*...by side?*

SARAH

Isn't he a cutie?

ROBERT

*Ports in a storm, comfy and cozy, side by side...*

PETER

He never loses his cool.

ROBERT

*... by side...*

HARRY

I envy that.

Robert starts up the stairs. Throughout the following lines,

he wanders through each couple's living area, while the couples continue to refer to Robert as if he were still standing center stage

ROBERT

*Everything shines, How sweet...*

ROBERT, SARAH AND HARRY

*Side by side...*

SUSAN

We're just so fond of him.

ROBERT

*... by side, parallel lines who meet..*

AMY, PAUL, PETER, AND SUSAN

*Love him- can't get enough of him.*

ROBERT

*Everyone winks, nobody's nosy side by side...*

JOANNE

He's just crazy about me.

ROBERT

*... by side.*

PAUL

He's a very tender guy

ROBERT

*You bring the drinks and I'll bring posy...*

ROBERT, LARRY AND JOANNE

*Side by side...*

LARRY

He's always there when you need him.

ROBERT

*... by side. One is lonely and two is boring, think what you can keep ignoring. Side...*

AMY

He's my best friend.

ROBERT  
*...by side...*

AMY  
 (touching Paul)  
 Second best

ROBERT  
*...by side.*

ALL (EXCEPT ROBERT)  
*Never a bother, seven times a  
 godfather.*

ROBERT, AMY AND PAUL  
*Year after year, older and older...*

LARRY  
 It's amazing. We've gotten older every  
 year and he seems to stay exactly the  
 same.

ALL  
*Sharing a tear lending a shoulder...*

DAVID  
 You know what comes to my mind when I  
 see him? The Seagram Building. Isn't  
 that funny?

ROBERT, PETER, SUSAN, SARAH AND HARRY  
*Ain't we got fun? No strain...*

JOANNE  
 Sometimes I catch him looking and  
 looking. And I just look right back.

Robert takes an elevator back to stage level

ALL  
*Permenant sun, no rain... We're so  
 crazy, he's so sane.*  
  
*Friendship forbids anything bitter...*

PAUL  
 A person like Bob doesn't have the  
 good things and he doesn't have the  
 bad things. But he doesn't have the  
 good things. Either...



ALL  
*Being the kids as well as the  
 sitter...*

HARRY  
 Let me make him a drink. He's the only  
 guy I know, I feel should drink more.

ROBERT  
*One's impossible, two is dreary, thee  
 is company, safe and cheery*

ALL (EXCEPT ROBERT AND SARAH)  
*Side...*

The couples leave their living areas. Robert is alone onstage

SARAH  
 He always looks like he's keeping  
 score

ALL  
*...by side...*

SARAH  
 Who's winning, Robert?

ALL  
*...by side.*

ROBERT  
*Here's the church, here is the  
 steeple, open the doors and see all  
 the crazy married people.*

The couples burst out all at once on stage level.

Song: "Would Would We Do Without You?"

ALL (EXCEPT ROBERT)  
 (sung)  
*What would we do without you? How  
 would we ever get through? Who would I  
 complain to for hours? Who'd bring me  
 the flowers when I have the flu? Who'd  
 finish yesterday's stew? Who'd take  
 the kids to the zoo? Who is so  
 dear? And who is so deep? And who would  
 keep him/her occupied when I want to  
 sleep? How would we ever get through?  
 What would we do without you?*

*What would we do without you? how would we ever get through? Should there a marital squabble, available Bob'll be there with the glue. Who could we open up to, secrets we keep from guess-who? Who is so safe and who is so sound? You never need any analyst with Bobby around. How would we ever get through? What would we do without you?*

*What would we do without you? How would we ever get through? Who sends anniversary wishes? Who helps with the dishes and never says boo? Who changes subjects on cue? Who cheers us up when we're blue? Who is a flirt but never a threat, reminds us of our birthdays, which we always forget? How would we ever get through? What would we do without you?*

*What would we do without you? How would we ever get... How would we ever get... How would we ever get... How would we ever get... through? What would we do without you?*

ROBERT

*Just what you usually do!*

ALL (EXCEPT ROBERT)

*Right! You who sit with us, you who share with us, you who fit with us, you who bear with us, you-hoo, you-hoo, you-hoo, you-hoo, you-hoo...*

ROBERT

(in a vaudeville call)

Okay, now everybody!

ALL

*Isn't it warm, isn't it rosy, side by side? Ports in a storm, comfy and cozy, side by side. Everything shines, how sweet, side by side. Parallel lines who meet side by side. Year after year, older and older, side by side. Sharing a tear and lending a shoulder, side by side. Two's impossible, two is gloomy, give*

another number to me. Side by side, by  
side, by side, by side, by side, by  
side, by side, by side, by side, by  
side!

All the couples exit, leaving Robert alone onstage

END OF EP 6

EPISODE 7

INT. ROBERT'S APARTMENT- NIGHT

April and Robert are sitting in the kitchen/living area of Robert's 1 bedroom apartment. Robert is making drinks while April explores the aptment.

At the beginning of the scene, the apartment is pretty bare. However, as April talks and refers to things about the apartment, they begin to appear, leaving a well-decorated apartment. As if by April pointing everything out, he's noticing them for the first time. Like he's grown so accustomed to his own apartment and his own life that he doesn't notice it anymore.

APRIL

Oh! It's a darling apartment.

ROBERT

Thank you.

APRIL

Just darling. Did you do it yourself?

ROBERT

Me? Yes, I did, yes.

APRIL

Yourself?

ROBERT

Yes.

APRIL

Really?

ROBERT

Yes.

APRIL

Well, it's darling- Did you really do it all yourself?

ROBERT

Yes! Why? Did you hear I didn't?

April refers to something on a shelf.

APRIL

No, but look- this! This is just

precious.

ROBERT

It is, isn't it? I never really looked at it. I just -live here.

At this point, the apartment is fully furnished and well-decorated. Like a moderately successful man in his thirties would decorate his apartment.

APRIL

Oh, it's terribly clever. See how nicely all the furniture is placed in areas to make it so warm and sweet and tucked in.

Robert is just starting to notice all the things in his apartment.

ROBERT

(amazed)

How about that?

APRIL

And the choice of colors is so relaxing and simple and masculine.

Robert is still looking around in amazement at his living space. April is flitting around the apartment, gazing at paintings and bookshelves and pictures of friends.

ROBERT

See that!

APRIL

Isn't that tasteful and interesting?

ROBERT

Yes. I'll take it.

They look at each other and smile.

ROBERT

I mean I've always liked my apartment, but I'm never really in it. I just seem to pass through the living room on my way to the bedroom to get to the bathroom to get ready to go out again.

APRIL

You never really spend any time here?

And it's so dear.. But maybe that's why you like it so much. If you don't spend much time in it, it keeps it special and important.

April has found the door to the bedroom and has opened it. It's simple, understated but distinctly masculine and bachelor-y. She slowly starts to make her way in and look around. Robert talks to her from the living area.

ROBERT

Yes.

Robert follows April to the bedroom and stands at the door.

ROBERT

And this is the bedroom over here.

He sees her sitting on the bed seductively.

ROBERT

You love it, I can tell. Well, I can always look for another place.

April giggles and walks back over the Robert. They begin to touch, embrace and then to kiss. They break away and Robert hands her the drink he's prepared. They kiss again and slide down the door frame and out of the camera's view.

FADE TO

INT. SARAH AND HARRY'S APARTMENT

SONG: "Poor Baby"

Sarah and Harry are in their kitchen. Harry is making dinner and Sarah is sitting at the kitchen table flipping through a magazine.

SARAH

*Darling-*

HARRY

*Yes?*

SARAH

*Robert-*

HARRY

*What?*

SARAH  
*I worry-*

HARRY  
*Why?*

SARAH  
*He's all alone.*

Harry grunts.

*There's no one-*

HARRY  
*Where?*

SARAH  
*In his life*

HARRY  
*Oh.*

SARAH  
*Robert ought to have a woman. Poor baby, all alone. Evening after evening by the telephone- We're the only tenderness he's ever known. Poor baby...*

FADE TO

INT. DAVID AND JEREMY'S APARTMENT

David and Jeremy are in their living room. David is sprawled out on the couch flipping through the TV, absorbed by whatever is playing. Jeremy is reading a book.

JEREMY  
*Darling-*

DAVID  
*Yes?*

JEREMY  
*Robert-*

DAVID  
*What?*

JEREMY  
*I worry-*

DAVID

*Why?*

JEREMY

*He's all alone.*

David grunts.

*There's no one-*

DAVID

*Where?*

JEREMY

*In his life*

DAVID

*Oh.*

JEREMY

*Robert ought to have somebody. Poor baby, sitting there. Staring at the walls and playing solitaire. Making conversation with the empty air- poor baby.*

FADE TO

INT. ROBERT'S BEDROOM- LATER

Robert and April are sitting opposite each other in the doorway of Robert's bedroom. Their legs are intertwined, both because there's no space and because they want to be close. Their drinks are almost finished and they're teetering on drunk there is a serious and passionate energy between them.

During April's monologue there's a soft Flashback that visualizes the story as she's telling it.

APRIL

Right after I became an airline stewardess, a friend of mine who had a garden apartment gave a cocoon for my bedroom. He collects things like that, insects and caterpillars and all that... It was attached to a twig, and he said one morning I'd wake up to a beautiful butterfly in my bedroom- when it hatched. He told me that when they come out they're soaking wet, and there is a drop of blood there too-



isn't that fascinating?- but within an hour they dry off and then they begin to fly.

Well, I told him I had a cat. I had a cat then, but he said just put the cocoon somewhere where the cat couldn't get at it- which is impossible, what can you do? So I put it up high on a ledge where the cat never went, and the next morning it was still there, at least, so it seemed safe to leave it. Well, anyway, almost a week later very, very early this one morning the guy calls me, and he said, "April, do you have a butterfly this morning?" I told him to hold, and managed to get up and look, and there on the ledge I saw this wet spot and a little speck of blood but no butterfly, and I thought "Oh, dear God in Heaven, the cat got it."

I picked up the phone to tell this guy and just then suddenly I spotted it under the dressing table- it was moving one wing. The cat had got at it, but it was still alive. So I told the guy, and he got so upset, and he said, "Oh no! Oh, God, no! Don't you see that's a life- a living thing?" Well, I got dressed and took it to the park and put it on a rose- it was summer then- and it looked like it was going to be all right- I think, anyway.

But that man... I really felt damaged by him- awful- that was just cruel. I got home and I called him back and said "Listen, I'm a living thing too, you shithead!"

(a pause)

And I never saw him again.

Robert stands staring- too stunned to move. April gets up, a little embarrassed and sits on Robert's bed. Robert gets up and sits down next to her. There is a pause.

ROBERT

That reminds me of something I did to

someone once... in Miami. I mean... it's not really the same, but in a way, it was like you and me, April. We just- connected. You don't mind my telling this, do you?

APRIL

No.

While Robert tells his story, we are also transported to a soft flashback of the events. However, in the story, we flash more frequently to Robert telling the story.

ROBERT

It just... came to my mind. Anyway, we just connected, in such a beautiful way... exactly like tonight. Except we couldn't even contain ourselves. It was incredible. We were talking and suddenly we realized we just couldn't talk any more. No sounds came. We stood looking at each other and we're both bathed in perspiration. Our breathing was so short and our legs were trembling and just left. We drove to one of those strips there here they have all those motels, and we didn't even say thing. She just sat so close to me. So close. We got inside that room and we started touching and kissing and laughing and holding, and suddenly she said I should go get lots of champagne and some baby oil and we should get beautifully high and then rub... well you know. She said she'd be in bed waiting for me.

April is visibly turned on by this story.

ROBERT

I rushed out of there and I drove around until I could find a liquor store and a drugstore open, and I got all this champagne and the oil and finally I started back to the motel and-I-could not-find-it.

April almost faints.

ROBERT

I looked for over three hours. I never

found it. And I never saw her again  
either.

April's breathing is heavy and raspy- she has identified  
totally with "the girl"

APRIL

Oh. That is the most extraordinary  
story I have ever heard.

April slowly takes off her jacket and starts unzipping her  
blouse.

APRIL

That poor girl.

April kneels and takes off one of her shoes, seductively.  
Robert is so immersed in his story and memory, he doesn't  
really register April's' actions.

APRIL

And you drove around for three hours?

ROBERT

More!

Now, she start undressing rapidly, dropping or tossing their  
clothes anywhere. She gets until the covers and finished  
undressing. Robert is still not really paying attention to  
April.

ROBERT

All night I tried to find that motel.  
All night. With the oil and all that  
champagne and my hands trembling and  
sweat running down my face.

In the flashback, Robert is driving around, looking for the  
motel. He finds a motel he thinks is right, and pulls in.

APRIL

Ph, that girl. She never knew. Oh.  
Well, I just don't know what to say or  
do. That's so sad!

Robert gets out of the car, and walks up the stairs to a  
room.

ROBERT

I know. it is. Very.

APRIL

But, Robert, those stories don't  
really follow I don't see the  
connection.

Robert opens the door to the room and on the bed, is a ready  
and waiting April.

Unless... oh... you must have thought  
of that poor girl as the wounded  
butterfly...

He walks over to the April on the bed, holding the champagne  
and baby oil.

ROBERT

Yes, that's it!

Montage: Each of the wives are on the phone, leaving a  
concerned voicemail for Robert.

CUT TO

INT. HARRY AND SARAH'S BEDROOM- NIGHT

Sarah is laying in bed.

SARAH

*Robert.*

CUT TO

INT. SUBWAY CAR- NIGHT

Patty sits on a mostly empty subway car

PATTY

*Bobby.*

CUT TO

INT. SUSAN AND PATTY'S APARTMENT- NIGHT

Susan sits on the couch

SUSAN

*Robert angel...*

CUT TO

EXT. MOVIE THEATER

Amy stands outside of a movie theater, waiting for a friend.

AMY

*Bobby honey...*

CUT TO

INT. HARRY AND SARAH'S BEDROOM- CONTINUOUS

Sarah is still in bed.

SARAH

*You know, no one wants you to be happy more than I do. No one, but isn't she a little bit, well, you know, face it. Why her? Better, no one...*

CUT TO

INT. ROBERT'S BEDROOM- CONTINUOUS

Robert and April are fooling around on his bed, rather tamely. They are making out, giggling and rolling around. Patty and Sarah appear around the room as apparitions as they sing their concerned voicemails. Robert's phone continues to buzz on his nightstand, ignored, with their missed calls.

PATTY

*... wants you to be happy more than I do. No one, but...*

SARAH AND PATTY

*... isn't she a little bit, well, you know, face it.*

Susan appears

SUSAN

*You know, no one wants you to be happy more than I do.*

Amy and Joanne appear. The whole time, April is unaware of these apparitions in the room. Robert, is vaguely aware that they are there and tries to shrug them off. Sometimes he gets distracted at some of the words they use (dumb, cheap, gross), but mostly is able to tune them out.

AMY AND JOANNE

*You know, no one wants you to be happy*

*more than I do. No one, but...*

ALL  
*Isn't she a little bit, well...*

SARAH  
*Dumb? Where is she from?*

AMY  
*Tacky? Neurotic? She seems so dead.*

SUSAN  
*Vulgar? Aggressive? Peculiar?*

PATTY  
*Old? And cheap and*

JOANNE  
*Tall? She's tall enough to be your  
mother.*

SARAH  
*She's very weird...*

PATTY  
*Gross and...*

SUSAN  
*Depressing, and...*

AMY  
*And immature...*

JOANNE  
*Goliath,*

ALL  
*Poor baby, all alone, throw a lonely  
dog a bone, it's still a bone. We're  
the only tenderness he's ever known.  
Poor baby.*

Robert eventually groans in annoyance at his consistently buzzing phone and rolls over to silence it, making the wives disappear and leaving Robert and April alone in the room.

Now Chris appears and begins to dance. Throughout the number Robert and April's voices are heard. Chris's dance expresses the differences between having sex and making love. During the dialogue between Robert and April, she dances the "having sex"; during the rest of the sequence, the "making love"

ROBERT (VO)  
Oh, this is sensational...

APRIL (VO)  
Oh, I think he really likes me.

Chris changes her dance step and/or movement

ROBERT (VO)  
Wow, she's nice.

APRIL (VO)  
He's so nice

ROBERT (VO)  
Oh, God.

APRIL (VO)  
Oh, dear.

ROBERT (VO)  
Oh.

APRIL (VO)  
Oh.

ROBERT (VO)  
I like that.

APRIL (VO)  
I love that

Chris changes her dance step and/or movement

ROBERT (VO)  
Oh, she has such a smooth body.

APRIL (VO)  
What is he doing?

Chris changes her dance step and/or movement

ROBERT (VO)  
With all that long hair I can't even  
find her head

APRIL (VO)  
He really likes me.

Chris changes her dance step and/or movement

APRIL (VO)

It's poetry

ROBERT (VO)

It's beautiful.

APRIL (VO)

I think I could love him

ROBERT (VO)

If only I could remember her name

Chris changes her dance step and/or movement

APRIL (VO)

He smells so good.

ROBERT (VO)

She tastes so good.

APRIL (VO)

He feels so good

ROBERT (VO)

What' is her name?

Chris changes her dance step and/or movement. We hear the voices of the married couples

APRIL (VO)

I love you, I love you...

ROBERT (VO)

I... I...

Chris changes her dance step and/or movement

SARAH

I love you, Harry

HARRY

I love you, Sarah.

JEREMY

I love you, David.

DAVID

I love you, Jeremy



ALL  
I love you, I love you, I love you...

FADE OUT

INT. ROBERT'S BEDROOM- THE NEXT MORNING

Robert's bedroom is the same as it was the night before, except now it has the remnants of last night's activities. Clothes are strewn about, the comforter is falling off the foot of the bed and only the sheet is covering the two. Robert and April are a tangled mess of limbs.

The alarm clock goes off. April shuts off the clock and turns on a light. Robert wakes up and rolls over, tiredly. She begins gathering her clothes.

SONG: Barcelona

Note: The song reads more like a conversation set to music than an actual song. The choreography is more like coincidental choreographed blocking or subtle actions and movements set to music.

ROBERT  
*Where are you going?*

APRIL  
*Barcelona.*

ROBERT  
*... oh...*

APRIL  
*Don't get up.*

ROBERT  
*Do you have to?*

APRIL  
*Yes, I have to.*

ROBERT  
*... oh...*

APRIL  
*Don't get up.*  
(pauses)  
*Now you're angry*

ROBERT

*No, I'm not.*

APRIL

*Yes, you are*

ROBERT

*No, I'm not. Put your things down.*

APRIL

*See, now you're angry.*

ROBERT

*No, I'm not.*

APRIL

*Yes, you are*

ROBERT

*No, I'm not. Put your wings down and stay.*

APRIL

*I'm leaving.*

ROBERT

*Why?*

APRIL

*To go to-*

ROBERT

*Stay-*

APRIL

*I have to-*

APRIL AND ROBERT

*Fly-*

ROBERT

*I know-*

APRIL AND ROBERT

*To Barcelona.*

ROBERT

*Look, you're a very special girl, not just overnight. No, you're a very special girl, and not because you're bright- not just because you're*

*bright.*  
(yawning)  
*You're just a very special girl, June!*

APRIL  
*April..*

ROBERT  
*April...*

There is a pause.

APRIL  
*Thank you.*

ROBERT  
*Whatcha thinking?*

APRIL  
*Barcelona.*

ROBERT  
*... oh ...*

APRIL  
*Flight Eighteen*

ROBERT  
*Stay a minute*

APRIL  
*I would like to.*

ROBERT  
*... so? ...*

APRIL  
*Don't be mean.*

ROBERT  
*Stay a minute*

APRIL  
*No, I can't.*

ROBERT  
*Yes, you can.*

APRIL  
*No, I can't.*

ROBERT  
*Where are you going?*

APRIL  
*Barcelona.*

ROBERT  
*So you said-*

APRIL  
*And Madrid*

ROBERT  
*Bon Voyage.*

APRIL  
*On a Boeing*

ROBERT  
*Good night.*

APRIL  
*You're angry.*

ROBERT  
*No.*

APRIL  
*I've got to-*

ROBERT  
*Right.*

APRIL  
*Report to-*

ROBERT  
*Go.*

APRIL  
*That's not to say that if I had my way... Oh well, I guess okay.*

ROBERT  
*What?*

APRIL  
*I'll stay.*

ROBERT  
*But..*

She snuggles back into bed. He realizes his mistake and immediately regrets his decision.

*Oh, God!*

FADE OUT

END OF EP 7

EPISODE 8

EXT. PATTY AND SUSAN'S TERRACE- DAY

The same terrace from Episode 3, except you almost wouldn't recognize it's the same place. It's been decluttered, cleaned and now looks like an ideal out-door setup. The cheairs have been cleaned, the grill is shiny new, there's a toy box that we assume holds all the micellanious toys that used to inhabit the ground.

Patty and Susan are each on a deck chair, basking in the sun. Robert and Susan appear at the terrace door and knock.

SUSAN

Oh, Patty, looks who's here. It's Robert. And you must be Oscar.

ROBERT

Sorry to barge in, but the front door was unlocked.

PATTY

Oh no trouble, we can hardly hear the front door anyway from out here.

Oscar goes to the railing.

OSCAR

Oh, God, look! You can see the East River.

ROBERT

I'm surprised to find you out on the terrace. It's terrific.

SUSAN

Peter fixed it all up. Ph, Oscar, I'm so glad Robert brought you by. You are just what he said.. so pretty and original and pecul- I mean...

OSCAR

Right!

SUSAN

Well, now, Robert, how have you been?

ROBERT

You know me. I'm always happy.

All heads turn and stare at him, astonished. He is taken aback.

ROBERT  
What did I say?

PATTY  
(After an awkward moment)  
Hey Bob, did Susan show you the pictures I took in Mexico when I went down to get the divorce?

ROBERT  
Divorce? You're not married now?

SUSAN  
Not since the divorce.

ROBERT  
Oh.

PATTY  
I flew down to Mexico. It is absolutely sensational down there. It is so terrific, I phoned Susan to come down and join me.

SUSAN  
It's so pretty down there

ROBERT  
Where are you living now, Patty?

PATTY  
Well, here at home. I mean I've got responsibilities... Susan and the kids to take care of. I certainly wouldn't leave them.

ROBERT  
It sure seems to be working.

SUSAN  
Well, my goodness. We're all four single. It's nicer I think. Especially if you have somebody.

Susan and Patty smile and wink.

OSCAR  
Now this is what I call New York!

CUT TO

INT. JOANNE'S NIGHTCLUB- NIGHT

We've seen this nightclub before, but this is the first time we're really focused on it. It's a late 60s/early 70s- themed dance club (Note: A tribute of the time the original musical was written).

There's a small stage where Joanne's performed "The Little Things you Do Together" back in Episode 2. There's a large dance floor where millennials are throwing it back to the bops of the 70s. There are running waiters and, in a cage to one side, a go-go girl.

Joanne and Robert are seated at a table off to the side of dance floor, near the bar, watching Larry dance with one of the patrons. Joanne and Robert grow increasingly drunk as the scene progresses. She is acerbic drunk. Robert laughs and gets silly, but never really loses himself. Larry is also getting decently drunk, and having a wonderful time.

ROBERT

I think they're going to hurt themselves.

JOANNE

What if their mothers came in saw them up there doing that? Think of their poor mothers. He's embarrassing.

ROBERT

Anyway, those people that laugh and carry one and dance like that- they're not happy

JOANNE

(yelling in Larry's direction)  
Think of your poor mother!

ROBERT

He's not what you'd call self-conscious.

JOANNE

He's not what you'd call! Big show-off. It really shocks me to see a grown man dance like that!

(yelling to Larry again)  
I am shocked, you here, shocked.



During Joanne's digaloue we flashback to a younger version of her and we see the scenes she is describing as she narrates along

(to Robert)

Where was I? Oh- my first husband. He is so difficult to remember. Even when you're with him. We got married here in New York. See, he was here on some business deal, but he owned a big meat-packing company in Chicago. Attractive? Well, we lived in New York for almost a year and then one day he had to go back to Chicago. And, you know, he was actually surprised when I told him I would just wait for him. I mean, I still really don't know quite where Chicago is. It's over there somewhere.

(she points vaguely)

He said he didn't really plan to come back... So I know we were in a tiny dilemma- or at least he was. I was still too young. But I was old enough to know where I was living, and I had no intention of leaving New York. I have never left New York. Never have, never will. And least of all would I ever want to go to a place where they actually feel honored being called "hot butcher for the world" I said, "Kiss off, Rodney," but I said it nicer. Well, we got a divorce. A divorce. Huh! One word means all of that. Another drink, guy.. sir. Oh, sir!

The waiters are too busy and ignore her. The dance ends; everyone applauds. Larry and his partner say goodbye, and he crosses to Joanne's table and stands there catching his breath. Larry has a red flower in his lapel

LARRY

Whew!

JOANNE

(looking up at him and away)

We already gave

Larry pulls up a chair and sits at the table

LARRY

You all had a few while I was dancing,  
huh?

JOANNE

Larry, what the hell was all that  
carrying on? What was that? Shocking.  
(yells to passing waiters)  
SIR! SIR! TROIS ENCORE, S'IL VOUS  
PLAIT!

LARRY

I asked you to dance.

JOANNE

I only dance when you can touch. I  
don't think standing bumping around  
and making an ass out of oneself is a  
dance. I find it unbelievably  
humiliating watching my won husband  
flouncing around the dance floor,  
jerking and sashaying all over the  
place like JLo. Take off the red  
shoes, Larry. Off.

LARRY

Was I that good?

ROBERT

Very. Excellent. Amazingly good.

LARRY

(laughing)  
Joanne, I love you when you're  
jealous. Kiss me.

JOANNE

I hated dinner, I hated the opera, I  
hate it here.

LARRY

But darling, this is your club.

JOANNE

(ignoring Larry)  
What I need is more to drink- and look  
at Bobby, how desperately he needs  
another drink.

Another waiter passes by the table

JOANNE

Here they come again. SIR! DRINKS HERE-  
TWO MORE BOURBONS AND A VODKA  
STINGER! You would think, at my own  
club the waiters wouldn't be so rude.

Do you know that we are suddenly at an  
age where we find ourselves too young  
for the old people and too old for the  
young ones. We're nowhere. I think we  
better drink to us. To us- the  
generation gap. WE ARE THE GENERATION  
GAP!

She expects her outburst to cause attention to turn to her,  
but everyone is minding their own business.

JOANNE

Are they staring at me? Let'em stare-  
let'em, those broads. What else have  
they got to do- all dressed up with no  
place to go.

LARRY

What time is it?

JOANNE

In real life? Will somebody get us  
another drink!

At this point each of the four waiters deliver a round of  
drinks to the table.

JOANNE

Oh, you did. So aggressive  
(to no one)  
STOP STARING

A spotlight opens on the mic up on the stage, but no one  
appears. The manager comes over and whispers something into  
Joanne's ear.

JOANNE

I guess that's my cue.

Joanne leaves the table and walks, slowly up teh mic.  
Relishing it. At this point the lights in the club have  
dimmed and the music has stopped causing all the patrons to  
turn and watch make her way to the stage; her dream. When she  
gets to the mic, she slowly turns to the audience.

## Song: Ladies Who Lunch

Note: This song is Joanne's time to relish in her attention and talent. While she sings, there's an elaborate dance number going on on the dance floor. She roams around the club while she sings. Moving from the stage to the bar to the dance floor until she ends back at the table with Robert and Larry.

JOANNE

I'd like to propose a toast.

(sung)

*Here's to the ladies who lunch--  
Everybody laugh.*

*Lounging in their caftans  
And planning a brunch  
On their own behalf.*

*Off to the gym,  
Then to a fitting,  
Claiming they're fat.*

*And looking grim,  
'Cause they've been sitting  
Choosing a hat.*

*Does anyone still wear a hat?  
I'll drink to that.*

*And here's to the girls who slay smart--*

*Aren't they a gas?  
Rushing to their classes  
In optical art,  
Wishing it would pass.  
Another long exhausting day,  
Another thousand dollars,  
A matinee, a Pinter play,  
Perhaps a piece of Mahler's.*

*I'll drink to that.  
And one for Mahler!*

*And here's to the girls who play wife--*

*Aren't they too much?  
Keeping house but clutching  
A copy of LIFE,  
Just to keep in touch.  
The ones who follow the rules,  
And meet themselves at the schools,  
Too busy to know that they're fools.*

*Aren't they a gem?  
I'll drink to them!*

*Let's all drink to them!  
 And here's to the girls who just watch--  
 Aren't they the best?  
 When they get depressed,  
 It's a bottle of Scotch,  
 Plus a little jest.  
 Another chance to disapprove,  
 Another brilliant zinger,  
 Another reason not to move,  
 Another vodka stinger.  
 Aaaaaaaaaaaaaaaaaaaaaahhhhhh!  
 I'll drink to that.  
 So here's to the girls on the go--  
 Everybody tries.  
 Look into their eyes,  
 And you'll see what they know:  
 Everybody dies.  
 A toast to that invincible bunch,  
 The dinosaurs surviving the crunch.  
 Let's hear it for the ladies who lunch--  
 Everybody rise!  
 Rise!  
 Rise! Rise! Rise! Rise! Rise! Rise!  
 Rise!  
 Rise!*

She sits as the lights return to normal and the patrons continue with their night.

JOANNE

I would like a cigarette, Larry.

He gives her one and lights it.

JOANNE

Remember when everyone used to smoke?  
 How it was more-uh- festive, happier  
 or something. Now every place is not  
 unlike an operating room, for  
 Christ's sake.

(pokes Roberts)

Huh?

ROBERT

I never smoked

JOANNE

Why?

ROBERT

I don't know. I meant to. Does that count?

JOANNE

Meant to! Meant to! Story of your life. Meant to! Jesus, you are lifted right of a Krafft-Ebing case history. You were always outside looking in the window while everybody was inside dancing at the party. Now I insist you smoke. Your first compromise

She pulls out a full carton of cigarettes and offers one.

Here, Rob! Smoke!

ROBERT

No, thank you.

LARRY

Joanne, honey, c'mon- he doesn't.

ROBERT

You smoke. I'll watch.

JOANNE

Watch. Did you hear yourself? Huh? Hear what you just said, kiddo? What. I am offering you..

ROBERT

I don't want one.

JOANNE

Because you're weak...

She throws the carton down on the table.

JOANNE

I hate people who are weak!

She takes a deep drag and exhales.

JOANNE

That's the best. Better than Librium. Smoking may be the only thing that separates us from the lower forms.

LARRY  
You wanna split?

JOANNE  
Of what?

LARRY  
We don't act like this when you're not here, Robby. I wish you could meet the real Joanne sometime. She's really great. In fact, when you marry, be sure you marry a girl just like her...

JOANNE  
Don't ever get married, Robby. Never. Why should you?

ROBERT  
For company, I don't know. Like everybody else.

JOANNE  
Who else?

ROBERT  
Everybody that ever fell in love and got married.

JOANNE  
I know both couples and they're both divorced. Oh, Larry, you interrupted me before. See what happens when you rush me. I wanted to toast my second husband.

Larry gets up from the table.

LARRY  
I'm going to the john. And when I come back, we'll be leaving shortly. The holiday is ending. Okay?

He leaves and heads towards the front of the bar.

ROBERT  
(Calling after Larry)  
I got the check. Damn. I know he's off to pay the check. Or maybe buy the place.

He looks to Joanne to see if the joke landed. Joanne sits

with a drink in one hand and a cigarette in the other, unamused but doesn't take her eyes off Robert.

ROBERT

It is a comfort to be friend with the owners. But I do like to pay some of the time. Oh, well, you talked me into it!

Pause. Joanne's gaze has turned more into a predator-prey type of stare. Robert becomes increasingly uncomfortable.

ROBERT

You have a good third husband, Joanne. He's a good man. Anyway, thank you for the evening. I'm glad I joined you. I was really feeling low.. really depressed. I drank, but you really put it away tonight. The last several times you and I got together, i've had shameful hangovers- abominable. We may be doing permanent damage- think of that! I don't what to think of the fact that you only drink with me... I guess, that is not unflattering. No! I hope I don't depress you! We have good times and it's a hoot, yes? Whatever you say!

Pauses. Joanne puts her drink down and puts her hand on Robert's knee, slowly sliding her hand further up his knee. Robert is flustered and unsure how to handle this situation.

ROBERT

No I don't care for a cigarette if that is what you're trying to stare me into. My age group is a very uptight age group. Middle age is breaking up that old gang of mine. Whew! It's very drunk out tonight. What are you looking at, Joanne? It's my charisma, huh? Well, stop looking at my charisma!

The atmosphere of the club slows fades into the background. Robert is distracted by Joanne's attention that it's as if they're the only two people in the room.

JOANNE

When are we gonna make it?



A pause.

ROBERT  
I beg your pardon?

JOANNE  
When're we gonna make it?

ROBERT  
What's wrong with now?

JOANNE  
There's my place. It's free tomorrow  
at two. Larry goes to his gym then.  
Don't talk. Don't do your folksy  
Harold Teen with me. You're a terribly  
attractive man. The kind of man most  
women want and never seem to get. I'll-  
take care of you.

ROBERT  
But who will I take care of?

JOANNE  
Well, did you hear yourself? Did you  
hear what you just said, kiddo?

Larry comes back to the table and suddenly the Robert is  
jerked back into reality. The music is in full swing.

LARRY  
Well the bill is taken care of and...  
(looks at a stunned Robert)  
What's wrong?

ROBERT  
(Getting angry)  
I've looked at all that- marriages and  
all that- and what do you get for it?  
What do you get?

Bobby's phone starts buzzing with the music of "BOBBY BABY".  
He angrily picks his phone up and looks at it.

ROBERT  
Ugh. I gotta go.

Bobby frustratedly leaves the table and walked out of the  
night club.

LARRY

What happened?

JOANNE

I just did someone a big favor. C'mon,  
Larry, let's go home.

EXT. NEW YORK STREET-CONTINUOUS

Bobby exits the nightclub onto a bustling New York street on a Friday evening. The music of "Bobby Baby" is still playing as Robert looks down at his phone to see it consistently buzzing with texts and missed calls from his friends. He angrily puts his phone in his pocket and continues walking through the streets of New York.

Song: Being Alive

The music adjusts and changes from diegetic to non-diegetic. Bobby is alone walking down the street but he hears his friends concerned words in his head. He speeds up in annoyance, trying to get them to shut up. The voices start to drive him progressively crazy until he explodes in the middle of an open space.

ROBERT

(to himself)

What do you get?

JEREMY

*Bobby...*

PATTY

*Bobby...*

AMY

*Bobby baby...*

PAUL

*Bobby bub...*

JOANNE

*Robby...*

SUSAN

*Robert darling...*

DAVID

*Bobby, we've been trying to call you.*

JEREMY

*Bobby...*

LARRY

*Bobby...*

AMY

*Bobby baby...*

PAUL

*Bobby bub...*

SARAH

*Angel, I've got something to tell you*

HARRY

*Bob...*

LARRY

*Rob-o...*

JOANNE

*Bobby love...*

SUSAN

*Bobby honey...*

AMY AND PAUL

*Bobby, we've been trying to reach you  
all day.*

LARRY

*Bobby...*

HARRY

*Bobby...*

PATTY

*Bobby baby...*

SARAH

*Angel...*

JOANNE

*Darling...*

DAVID AND JEREMY

*The kid was asking Bobby...*

HARRY

*Bobby...*

SUSAN  
*Robert...*

JOANNE  
*Robby...*

PATTY  
*Bob-o...*

LARRY AND JOANNE  
*Bobby, there was something we wanted  
 to say.*

SARAH AND HARRY  
*Bobby...*

PAUL  
*Bobby bub...*

AMY  
*Sweetheart...*

SUSAN  
*Sugar...*

DAVID AND JEREMY  
*Your line was busy.*

ALL  
*Bobby...*

Bobby's now in the middle of Washington Square Park. He has exploded from the madness and screams. Passersby give him weird looks but he doesn't notice them.

ROBERT  
 (shouts; angry)  
 Stop! What do you get?

The song is a reflective and internal searching of Bobby. While he sits in the park contemplating, we are seeing his inner thoughts. His friends are acting as his inner conscious, problem solving.

Bobby walks through memories of dates with Oscar, Chris and April. Watching himself with the girls and trying to find what's been missing

He walks through scenes and intimate moments between the couples, trying to find the magic there that makes each couple so special.

Throughout these scenes, his friends appear to speak to him, similar to apparitions we've seen earlier in the series.

ROBERT

*Someone to hold you too close, someone to hurt you too deep, someone to sit in your chair, to ruin your sleep.*

PAUL

That's true, but there's more than that.

SARAH

Is that all you think there is to it?

HARRY

You've got so many reasons for not being with someone, but Robert, you haven't got one good reason for being alone.

LARRY

Come on. You're on to something, Bobby. You're on to something.

ROBERT

*Someone to need you too much, someone to know you too well, someone to pull you up short and put you through hell.*

DAVID

You see what you look for, you know.

JOANNE

You're not a kid any more, Robby, and I don't think you'll ever be a kid again, kiddo.

PATTY

Hey, buddy, don't be afraid it won't be perfect. The only thing to be afraid of really is that it won't be.

JENNY

Don't stop now! Keep going!

ROBERT

*Someone you have to let in, someone whose feelings you spare, someone who, like it or not, will want you to share a little, a lot...*

SUSAN

And what does all that mean?

LARRY

Robert, how do you know so much about it when you've never been there?

HARRY

It's all much better living it than looking at it, Robert.

JEREMY

Add'em up, Bobby, add'em up.

ROBERT

*Someone to crowd you with love.  
Someone to force you to care. Someone  
to make you come through who'll always  
be there, as frightened as you, of  
being alive, being alive, being alive,  
being alive.*

Robert is remembering an iteration of his birthday. Now he's in the scene instead of observing it. He closes his eyes to blow out the candles. As he closes his eyes...

FADE TO BLACK

AMY (VO)

Blow out the candles, Robert, and make a wish. Want something! Want something!

Robert opens his eyes. He's sitting in the same spot in the park he started in. He's alone. He sings to himself in a powerful 11 o'clock number, trying to make sense of the last few minutes and really of his experiences throughout the last 8 episodes.

ROBERT

*Somebody hold me too close. Somebody  
hurt me too deep. Somebody sit in my  
chair and ruin my sleep and make me  
aware of being alive, being alive.*

*Somebody need me too much. Somebody  
know me too well. Somebody pull me up  
short and put me through hell and give  
me support for being alive.  
Make me alive. Make me confused, mock*

*me with praise, let me be used, vary  
my days. But alone is alone, not  
alive.*

*Somebody crowd me with love. Somebody  
force me to care. Somebody make me  
come through. I'll always be there, as  
frightened as you, to help us survive  
being alive, being alive, being alive.*

EXT. COFFEE SHOP- DAY

Robert ends his final note and sits down at an outdoor coffee shop He's wearing different clothes. It's a new day.

CUT TO

INT. ROBERT'S APARTMENT

Robert's friends are back in his apartment. It's his birthday party again.

The guests are scattered about the room, as before, but there is an atmosphere of apprehension this time. They've clearly been waiting a while. Rather than standing attentvie, most of the guests sitr on chairs or couches. The balloons are starting to deflate and a few streamers have fallen.

We hear footsteps in the distance, growing louder. The lights are turned down, a key is heard in a lock- but it is another door that opens and clsoes. There are a few seconds of silence.

LARRY

Must've been the apartment across the  
hall

HARRY

This is the craziest thing... huh?

AMY

Do you think something's wrong?

PAUL

No.

AMY

Neither do I.

PATTY

I do. I've called every joint in town.

SUSAN

It has been over two hours now. Maybe he forgot.

SARAH

How can anyone forget a surprise birthday?

JOANNE

Or... maybe the surprise is on us. I think I got the message. C'mon Larry, let's go home.

LARRY

Yeah. I think we should.

AMY

Let's go, Paul

PAUL

Yes, I think we can now.

SARAH

Maybe we should leave him a note.

HARRY

Maybe we ought to leave him be.

SUSAN

I'll call him tomorrow.

PATTY

Don't.

SUSAN

I won't.

JEREMY

David?

DAVID

What?

JEREMY

Nothing.

Joanne gathers everyone around the table.

JOANNE

Okay. All together, everybody.



ALL  
Happy Birthday, Robert!

They blow out the candles.

CUT TO

EXT. COFFEE SHOP- CONTINUOUS

Robert is still sitting at the coffee shop he was at at the end of Being Alive. He's now drinking a cup of coffee. He smiles, satisfied, as if he's seen the the whole previous scene.

A guy approaches him tentatviely

GUY  
Hi. Are you Bobby?

Bobby gets up to greet him

ROBERT  
Hi. Yes. James, right? Nice to finally meet you

They sit down and start talking. We don't really hear what they talk about but it's clearly a first date. Bobby looks happy.

FADE OUT

END OF SERIES