

MEN AT WORK

"Pilot"

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ACT ONE

FADE IN:

INT. MILO'S APT. - MORNING

WE PASS "RELATIONSHIP" SNAPSHOTS OF A VERY IN LOVE LISA AND MILO, A COUPLE IN THEIR 30'S. OUT WITH FRIENDS, PHOTO BOOTH STRIPS. WE END ON A FRAMED SHOT OF HAPPY LISA AND MILO MID-ROLLER COASTER.

A DUFFLE BAG KNOCKS THE FRAME OFF THE DESK.

MILO

Okay, just slow down. You're hysterical. Now just what are you trying to say?

LISA, PRETTY, TOTALLY CALM, STONE FACED.

LISA

I don't love you anymore and I don't want to be in this relationship with you.

MILO

Nope, still not getting it. Just take a breath.

LISA SIGHS AND TAKES THE ROLLER COASTER PHOTO.

MILO (CONT'D)

Oh come on, that's us at Disneyland. You can't just steal my memories.

SHE TAKES THE PHOTO OUT OF THE FRAME AND HANDS IT TO MILO.

LISA

I just want the frame. You can keep your memories.

MILO TAKES THE PHOTO AND TURNS AWAY WOUNDED.

LISA (CONT'D)

Look, Milo, you have no direction.

*

MILO

Neither do you.

LISA

It's not funny anymore, Milo. You write gadget reviews for a bathroom magazine and hang out with your friends all day.

MILO

First of all, "Ultimate" is the number one selling men's magazine ages 15-19 and yes, many of our articles are conducive to restroom enjoyment. And it's not my fault that I enjoy my coworkers.

LISA IGNORES HIM AND KEEPS PACKING. MILO SITS ON THE BED.

MILO (CONT'D)

(smirking)

Alright, who's the guy?

LISA

(shocked)

What?

MILO

(playful)

C'mon what's his name?

LISA

(beat)

Paul.

FREEZE ON MILO'S SHOCKED FACE.

INT. DINER - MORNING

*

MILO IS AT BREAKFAST WITH HIS BEST FRIENDS: TYLER, OFF BEAT AND CHARMING. NEAL IS RESERVED, A BIT NERDY AND LAST IS GIBBS, GOOD LOOKING WOMANIZER.

TYLER

What?!

MILO

Yep.

NEAL

No Way.

GIBBS

Who the hell is Paul!?

*

MILO

That's what I want to know.

INT. MILO'S APT. - MORNING (FLASHBACK)

UNFREEZE MILO'S SHOCKED FACE.

MILO

Who the hell is Paul?

*

LISA

You just asked me his name.

MILO

I was joking! There really is another guy?! You're seeing someone else?

LISA GRABS HER DUFFLE BAG, HEADS TO THE DOOR.

LISA

I'm sorry Milo. It's not you.

MILO

Yeah cuz it's Paul!

LISA

I really do hope we can still be
friends...

INT. DINER - MORNING

*

ALL THE GUYS THROW UP THEIR ARMS.

NEAL

TYLER

Oh come on!

Stop it.

GIBBS

Friends my ass!

*

MILO

I know.

NEAL

What'd you say?

MILO

'the hell you think I said?

INT. MILO'S APT. - MORNING (FLASHBACK)

MILO

No we can't be friends. Wanna know

why? Cuz my friends don't screw Pauls.

*

HE THROWS HER DUFFEL BAG OUT THE DOOR. WE HEAR IT BREAK A
WINDOW.

MILO (CONT'D)

Now kick rocks, ya filthy beat rag.

FREEZE ON LISA'S SHOCKED FACE.

INT. DINER - MORNING

*

THE GUYS STARE. BEAT. GIBBS, KNOWING BETTER, LEANS IN.

GIBBS

What'd ya say?

INT. MILO'S APT. - (FLASHBACK)

MILO
(whining)

I wanna be more than friends.

SHE TURNS TO GO BUT MILO GRABS THE DUFFEL BAG STRAP.

MILO (CONT'D)

Lisa, don't do this. We can fix this.

We're meant to be together.

LISA PULLS THE OTHER STRAP, DRAGGING MILO TOWARDS THE DOOR. *

LISA

Milo, this is ridiculous.

SHE YANKS THE BAG AWAY AND THE PICTURE FRAME FLIES OUT THE DOOR AND WE HEAR IT SHATTER A CAR WINDOW.

LISA (CONT'D)

Was that my car?

MILO

Or was it my heart?

INT. DINER - MORNING *

MILO

It was her car.

THE GUYS ALL TAKE THIS IN. TYLER RAISES HIS COFFEE CUP.

TYLER

Well good riddance.

GIBBS *

Hear, hear.

THEY ALL CLINK COFFEE MUGS.

NEAL

That was this morning?

MILO

'bout 9:30-ish.

NEAL

Why are you so calm about it?

MILO

Cuz in the long run this is for the best. We both knew this day was coming so why fight it...and I'm a little high.

(to Tyler)

Thank you by the by.

TYLER NODS.

GIBBS

I got it! Tonight we go out and take your new single penis for a test drive.

TYLER LEANS OVER TO MILO.

TYLER
(fake whisper)

I think he wants to date your penis.

*

GIBBS SMACKS TYLER THEN PUTS HIS HAND ON MILO'S HAND.

GIBBS
(sweet)

Trust me, you need this.

MILO

I don't know, man. I don't think I'm ready, y'know?

*

GIBBS

Let me tell ya something from
experience. The worst time for someone
going through a breakup is between 5pm
and 3am.

NEAL

Amen.

GIBBS

That's when the demons come. When ya
start calling and hanging up on your
ex or worse, ya drive around looking
for their car in hopes of arranging an
"accidental" run in.

TYLER

He's right 5pm to 3am is deadly.
Better to be out than sitting at home
with a kitchen full of stabby things.

MILO

(thinks, then)

Okay I'm in.

TYLER

Me too.

NEAL

So now I'm the only one on lock down?

GIBBS

You could always ask Amy to take your
balls out of her purse for one night.

NEAL

I know there was a insult in there
somewhere, I just can't quite find it.

TYLER FINISHES HIS COFFEE, CHECKS THE TIME AND GRABS HIS BAG.

TYLER

Alright I'm out. I'm interviewing one
of the guys from "Afterlight".

*

GIBBS

The vampire flick?

TYLER

Warlock.

NEAL

(little too excited)

Which Guy?

TYLER

I don't know. Mopey? It's the same ol'
puffy stuff. Favorite color, kind of
car ya drive and where do you buy all
those floppy hats?

*

*

GIBBS

Y'know how much ass I would get as a
vampire?

THE WHOLE TABLE IS QUIET.

MILO

A lot?

TYLER THROWS SOME CASH ON THE TABLE.

*

TYLER

See ya later.

GIBBS

Hey Ty, I got a photo shoot today, can
I get the Leica ya borrowed?

*
*

TYLER

Yeah, my cleaning lady's there today
so just tell her I said it was cool.

*

GIBBS PICKS AT TYLER'S PLATE.

*

GIBBS

Milo, ya did the right thing. Well,
technically Lisa did the right thing
so, uh, way to be the victim.

HE GETS UP TO GO, LOOKS AT THE CASH ON THE TABLE.

GIBBS (CONT'D)

Oh I left my wallet in the thing,
lemme just...

*

GIBBS TAKES OFF MID SENTENCE.

*

NEAL

He's not coming back is he.

*

MILO

Nope.

MILO CHECKS HIS PHONE. BEAT. NEAL STARTS TO TALK THEN STOPS.
HE STARTS AGAIN BUT STOPS. MILO, ANNOYED, PUTS THE PHONE DOWN
AND STARES AT NEAL.

*

MILO (CONT'D)

*

Okay I'm just gonna wait now.

NEAL

No, no you're dealing with your own stuff. You don't need me adding on my problems.

NEAL STARTS TO GET UP BUT MILO STOPS HIM.

MILO

Wait no, might make me happy to hear someone else's drama and get away from mine for a bit.

*

NEAL

You sure?

MILO

Yes I is. Hit me.

NEAL SITS BACK DOWN.

*

NEAL

There's this thing...

MILO

Is it a bad thing? Like a "it hurts when I pee" bad thing?

NEAL

No it's more of a, um, okay here it is.

NEAL TAKES A BREATH.

NEAL (CONT'D)

Amy's looking for some dirty talk.

MILO

In bed?

NEAL

No, for her parents' 40th anniversary
toast. YES IN BED!

MILO

Okay, calm down.

NEAL

She's just shifted into some new gear
lately. We're having sex almost every
night. Last night I pretended to fall
asleep just so I didn't have to do it.

*

MILO STARES.

NEAL (CONT'D)

I'm not gay.

MILO

I'm not so sure.

NEAL

Shut up.

MILO

(laughs)

Okay, so what's the problem? Dirty
talk?

NEAL

Yeah, it just feels kinda false.

MILO

False?

NEAL

Yeah, I mean we've been together for
two and half years.

(MORE)

NEAL (CONT'D)

We've got our set routine. Y'know start with a little kissing, some quick hand play, a bit o' tit time and six and half minutes later we're watching "The Daily Show".

MILO

Wow. Thanks for that window.

NEAL

Help me.

MILO

Okay first of all, of course it's false but that's the point. It's a bit of role play, you get to be the bad ass porn guy and say all that nasty stuff they say but then when it's over you get to go back to your normal self.

NEAL

(thinking)

So it's almost like a secret sex identity.

MILO

If that helps you, sure.

NEAL

What do I say?

MILO

What!? I'm not gonna script your sex talk.

AN OLD LADY AT THE NEXT TABLE LOOKS OVER. *

MILO (CONT'D)
(to her)

How ya doin?

SHE SWIFTLY TURNS BACK. *

MILO (CONT'D)

C'mon you guys have "talked" before right?

NEAL

Kinda but so far it's been pretty tame stuff, more like erotic narration.

MILO

So now go a little deeper, get specific. Maybe come up with some creative analogies.

NEAL

This is good, this helps.

MILO

Start with Cinemax-esque talk and then if she's game, go to Pamela/Tommy tape and if she's still down, then ya get all porny up in there.

NEAL SQUEEZES MILO'S SHOULDERS.

NEAL

You saved me, you're a good man.

NEAL PUTS HIS CASH IN AND GETS UP BUT STOPS.

NEAL (CONT'D)

Milo?

MILO TURNS.

NEAL (CONT'D)

You are better off, y'know, without
Lisa.

MILO

Thanks, man.

NEAL LEAVES. MILO CHECKS HIS PHONE AGAIN, HIS SMILE FADES.
HE'S HURTING. *

INT. SWANKY HOTEL LOBBY/BAR - DAY

TYLER WALKS IN, TAKES A SEAT AT A CORNER TABLE. HE TAKES OUT
HIS DIGITAL RECORDER. THE WAITER COMES OVER. *

TYLER

Can I get an iced tea, thanks.

DAMIEN TATUM, A SULLEN, HANDSOME BRIT WITH PERFECTLY MESSED
UP HAIR MOPES INTO THE BAR. *

TYLER WAVES TO DAMIEN. DAMIEN NODS AND TAKES A SEAT. *

TYLER (CONT'D)

Damien, I'm Tyler Mitchell. Thanks for
taking the time.

DAMIEN

Yeah alright. Let's just get it done.

TYLER

Take it you're not a fan of
interviews.

DAMIEN

It's just not why I do what I do.

TYLER

Right. So --

DAMIEN

Y'know I'm a vessel, mate. And I think to have to explain how the vessel works or what the vessel's favorite color is, well that just hinders the vessel's ability to create art.

TYLER ABOUT TO RESPOND WHEN THE WAITER BRINGS HIS ICED TEA.

TYLER

Thanks. Would the vessel like a drink?

DAMIEN

Ya taking the piss, mate?

TYLER

Sorry, just making a joke.

DAMIEN

Ya got a problem?

THE WAITER, HEARING THIS, TURNS AND LEAVES.

TYLER

Look, Damien, I'm all for artistic integrity but --

DAMIEN

But what?

TYLER

Well, I mean c'mon, your movie's about a love sick, time-traveling warlock in high school.

DAMIEN

No, it's a character study on what high school aka society does to those who dare to question our very existence.

*

TYLER

Right. So what's your favorite food?

DAMIEN STANDS UP.

DAMIEN

We're done, mate. You're a pencil pusher living for your job.

DAMIEN WALKS OUT.

TYLER

At least tell me how you get your hair to look so perfectly messy.
(to himself)

*

Is it warlock magic?

INT. TYLER'S APT. - AFTERNOON

GIBBS KNOCKS ON THE DOOR. TYLER'S INCREDIBLY TALL, SWEDISH CLEANING WOMAN, 40'S, OPENS THE DOOR. GIBBS IS TAKEN ABACK.

*

*

GIBBS

He-llo, I'm Tyler's friend Gibbs.

CLEANING WOMAN

Mr. Tyler away.

*

GIBBS

No I know he said I could pick up my camera.

CLEANING WOMAN

*

Mr. Tyler friend?

GIBBS

Yes Mr. Tyler and me good friends.

SHE OPENS THE DOOR, GIBBS STEPS IN AND THE CLEANING WOMAN
CHECKS OUT HIS ASS.

*

*

GIBBS (CONT'D)

I'm a photographer.

HE MIMES TAKING HER PICTURE AND MAKES A SHUTTER NOISE. SHE
SMILES AND DOES A GOOFY POSE THAT MAKES GIBBS LAUGHS. SHE
MOVES CLOSER TO GIBBS.

*

CLEANING WOMAN

*

You?

SHE MIMES TAKING PICTURES AS SHE MOVES IN ON GIBBS.

*

GIBBS

Yep. Me click click. You model?

*

CLEANING WOMAN

*

Mr. Tyler friend funny.

*

SHE GIVES HIM A SEXY COUGAR SMILE THAT LINGERS. GIBBS STUNNED
AS SHE GOES TO THE LIVING ROOM. GIBBS MOUTHS "DAMN" THEN
TURNS AND FINDS THE CAMERA ON TYLER'S DESK.

*

*

GIBBS

Here it--

GIBBS CATCHES A LOOK AT THE CLEANING WOMAN'S AMPLE CLEAVAGE
WHILE SHE'S DUSTING THE COFFEE TABLE. HE CAN'T LOOK AWAY. SHE
CATCHES HIM LOOKING, SHE SMILES AND GIVES HIM A WINK.

*

*

GIBBS (CONT'D)

*

So, um are you Dutch or

*

Netherland...ish? Swedish?

*

CLEANING WOMAN

*

Ja, jag är från sverige.

*

GIBBS

Svergige? Sver--Sweden?

SHE NODS.

GIBBS (CONT'D)

I'm Gibbs. Me Gibbs. You?

HE GESTURES TO HER.

CLEANING WOMAN

Mitt namn är Alva.

GIBBS

Alva?

SHE NODS.

GIBBS (CONT'D)

Well, Alva be damned.

HE LAUGHS. SHE COCKS HER HEAD, INTERESTED.

INT. CAB - AFTERNOON

TYLER IS ON HIS CELL GETTING SCOLDED.

TYLER

I completely understand, Mr. Jordan
and I promise you I will make this
right. Right as night, sir...Well no
I've never heard that phrase either. I
think I just made it up. Hello?

HIS PHONE RINGS.

TYLER (CONT'D)

Hello.

INTERCUT W/INT. ULTIMATE MAGAZINE - NEAL'S OFFICE -
CONTINUOUS

NEAL

Hey, how goes it?

TYLER

Well I just got my ass chewed out so
now I gotta go beg Damien Tatum for a
second interview. You?

*

*

NEAL

Have you talked to Milo?

TYLER

Not since breakfast, why?

NEAL

I called and texted him and haven't
heard back. Is he at the office?

TYLER

Didn't see him but I just left. Think
he's okay?

NEAL

Yeah it's just with the Lisa stuff.
Think we might have a delayed feelings
grenade on our hands.

TYLER ACTUALLY STOPS WALKING AND LOOKS AT HIS PHONE THEN PUTS
IT BACK TO HIS EAR.

TYLER

The hell did you just say?

NEAL

Y'know like the severity hadn't quite
hit him yet.

TYLER

Well damn, next time just say that.
I'll check with Gibbs, see if he's
heard from him. Ya gotta get to him
before 5pm or he's gonna be knee deep
in emo music and trying to shave his
head. Trust me.

NEAL (O.S.)

I'm on it.

INT. ULTIMATE MAGAZINE - NEAL'S OFFICE

NEAL SHRUGS AND HANGS UP, GOES BACK TO HIS WORK. PHONE RINGS.

NEAL
(to himself)

Mr. Popular.
(answers the phone)

Accounting this is Neal.

AMY

Hi honey.

NEAL

Hey sugar puddin', how ya doing?

INTERCUT W/INT. NEAL'S APT. - CONTINUOUS

AMY, SWEET AND COMPACT, IS LYING ON THE COUCH.

AMY

Lonely. How about you clock out early
for a little afternoon delight?

NEAL

(uneasy)

Um...no. I mean, baby I can't just
leave early.

AMY

Neal, my father's your boss. I promise
you won't get in trouble.

NEAL

Amy, I can't get special treatment
just because we're dating.

AMY

But I like giving you special
treatment.

NEAL

I know but I gotta work and I'm gonna
check on Milo but then I promise
tonight we're going
to...y'know...yeah.

AMY

Love you.
(then, serious)

I'm going to eat you up.

INT. ULTIMATE MAGAZINE - NEAL'S OFFICE - SAME

NEAL

Not if I eat you first.
(God, he sucks at this)

Bye.

NEAL HANGS UP AND COLLAPSES ON HIS DESK IN EMBARRASSMENT.

INT. TYLER'S APT. - DUSK

CLOSE ON GIBBS' VIBRATING PHONE, SHOWS "TYLER CALLING".

GIBBS, SHOCKED AND DISHEVELED, TUCKS IN HIS SHIRT. *

GIBBS *

Alva, that was fun. That was...man! *

ALVA, GETTING DRESSED, GIVES A COCKY SMILE. *

GIBBS (CONT'D) *

Well, I gotta get back to work. *

HE SEES THE NOW MESSED UP COUCH. *

GIBBS (CONT'D) *

And it looks like you do too, right? *

SHE GIGGLES. GIBBS OPENS THE FRONT DOOR. *

ALVA *

(sexy) *

You want my phone? *

GIBBS *

Your phone number? *

ALVA SMILES AND NODS. *

GIBBS (CONT'D) *

Oh my building already has someone who *

comes in twice a week. I'll see ya. *

HE GOES. ALVA IS CONFUSED. *

INT. TYLER'S APT. - LOBBY - DUSK

GIBBS RUNS RIGHT INTO TYLER COMING IN THE DOOR.

TYLER

Hey, you didn't answer my call.

GIBBS
(looks at his phone)

Oh it was on silent.

TYLER
You talk to Milo?

GIBBS
No sir.

TYLER
Neal was worrying that maybe Milo
wasn't taking the breakup that well.

GIBBS
Well I promise he will be all good
tonight. I got a table at Kendo at 10.

TYLER
Kendo's filled with jackasses.

GIBBS
Milo needs easy ass and it doesn't get
any easier than Kendo.

TYLER
Good call.

TYLER HEADS TO THE ELEVATOR BUT TURNS AROUND.

TYLER (CONT'D)
Hey, did you get your Leica?

GIBBS
Yes I did.

TYLER
Alva didn't give you any trouble?

GIBBS

Not at all, she was pretty easy.

INT. MILO'S APT. - EVENING

THE PLACE IS DEPRESSING WITH DISHES PILED UP IN THE SINK. NEAL KNOCKS ON THE DOOR. NO ANSWER. NEAL COMES IN.

NEAL

Milo? Hello.

NEAL CHECKS THE BEDROOM, EMPTY. THE BATHROOM DOOR IS CLOSED. HE LISTENS, THE SHOWER'S RUNNING. HE KNOCKS.

NEAL (CONT'D)

Milo? Buddy, you in there?

SILENCE.

NEAL (CONT'D)

C'mon, pal just answer me. I really don't have the stomach to come in and find you dead.

NOTHING.

NEAL (CONT'D)

Aw man, please don't be dead. Please don't have died masturbating. Please don't be on the toilet.

INT. MILO'S BATHROOM - EVENING

THE SHOWER IS RUNNING, NEAL PEEKS HIS HEAD THROUGH THE CURTAIN.

NEAL

Milo, you okay, pal?

MILO IS SITTING IN THE TUB. HE IS NAKED, HUGGING HIS KNEES. HE'S STARING AT HIS REFLECTION IN THE BATH FAUCET.

NEAL LETS OUT A HUGE SIGH OF RELIEF THEN CLOSES THE CURTAIN.

NEAL (CONT'D)

Hey Buddy, whatcha doing?

MILO
(long pause)

I'm looking at myself.

NEAL

And what do you see?

MILO

That from this angle I look a little like Mickey Rourke. So now I've got that to think about.

NEAL

C'mon, buddy, she wasn't even right for you. I mean, I never liked her.

MILO

Yes you did.

NEAL

Yeah, you're right. She was pretty cool.

BEAT.

NEAL (CONT'D)

You gonna stay in there all night cuz no offense but now that you're a one income apartment your water bill's gonna be sick.

MILO PUTS HIS HEAD AGAINST THE FAUCET.

NEAL (CONT'D)

Y'know if you sit in the shower for
too long you get hemorrhoids.

MILO LOOKS DOWN, WORRIED. NEAL WAITS.

THE SHOWER WATER TURNS OFF, NEAL SMILES AND LOOKS AT HIS
WATCH, 4:54PM.

NEAL (CONT'D)
(to himself, relief)

Just in time.

INT. SWANKY HOTEL LOBBY/BAR - NIGHT

TYLER IS IN DAMIEN TATUM'S HOTEL LOBBY. OUTSIDE A GANG OF
PAPARAZZI FIRE OFF FLASH BULBS AS DAMIEN, WITH HIS HAT PULLED
LOW, MAKES HIS WAY INTO THE HOTEL.

TYLER FOLLOWS DAMIEN TO THE ELEVATOR AND JUMPS ON.

TYLER

Mr. Tatum?

DAMIEN
(not looking up)

No autographs, man.

TYLER

It's Tyler from this afternoon.

DAMIEN LOOKS UP.

DAMIEN

Oh yeah, the company man.

TYLER

Look I want to apologize for being a
jerk. I was way out of line.

*

DAMIEN

Lemme take a whack, your bosses put
your job on the line if ya don't make
with the Q & A, right?

TYLER

(grits teeth and tries again)

Look I want to apologize for being a
jerk. I was way out of --

DAMIEN

Can't help ya, man. I was against this
from the get go, it was my publicist's
idea, actually my ex-publicist.

TYLER

It'll just take two minutes. We won't
get into your personal life at all.

DAMIEN

I know we won't cuz I'm not giving you
two minutes. Tell ya what though, I'll
give you two seconds starting now.

TYLER

What am I --

DAMIEN

Time's up, mate.

DING! ELEVATOR REACHES THE PENTHOUSE, DOORS OPEN. DAMIEN GETS
OFF.

TYLER

Lemme at least buy you a drink.

DAMIEN

Nice try but I got some plans.

THE DOORS CLOSE. TYLER STEWS.

TYLER

I'm dead.

*

EXT. KENDO NIGHTCLUB - NIGHT

IT'S MOBBED. GIRLS IN TIGHT DRESSES AND DUDES IN COMPLICATED T-SHIRTS LITTER THE SIDEWALK. A BOUNCER BLOCKS THE DOOR.

*

MILO WANDERS THROUGH THE MAYHEM AND SPOTS GIBBS.

GIBBS

There he is. How ya doing, Soldier?

MILO

Just glad to be outta the house.

GIBBS

That's what I wanna hear. Tonight is
all about dulling the pain.

TYLER CROSSES THE STREET AND SEES THE GUYS. HE'S GOT A VERY SERIOUS FACE GOING.

TYLER

Come here.

TYLER LEADS GIBBS OVER TO A QUIETER SPOT. MILO JUST STANDS THERE FOR A BEAT.

MILO

I'm gonna come too.

THEY SETTLE IN A LITTLE ALLEY. TYLER PACES THEN FACES GIBBS.

TYLER

Did you or did you not bang my
cleaning lady?

*

GIBBS

Yes.

TYLER

Yes you did or yes you did not?

GIBBS

Yes I did.

TYLER

You had sex with my cleaning lady?

GIBBS

Yeah.

MILO

What?

TYLER

You slept with my cleaning lady?

GIBBS

Yep.

TYLER

Why?

GIBBS

(at a loss)

I don't understand the question.

TYLER

(shaking his head)

You're an asshole.

GIBBS

What the hell you calling me an
asshole for, what's the problem?

TYLER

The problem is you banged my cleaning
lady. *

GIBBS

She complain about it?

TYLER

No, in fact she kept asking for your
number AND YOUR NAME!

GIBBS

Well, we didn't talk much cuz of the
language barrier.

TYLER GLARES.

GIBBS (CONT'D)

Hey, you never said don't bang my
cleaning lady. *

TYLER

I gotta tell you not to bang my maid?! *

GIBBS

If you don't want me to bang her then
yeah. *

TYLER

(to Milo)

You believe this!?

MILO

I can't believe how many times you
just said bang. Is your cleaning lady
hot? *

TYLER

No!

GIBBS

She's alright. I mean, I'd do her.

HE LAUGHS. TYLER DOESN'T.

GIBBS (CONT'D)

Okay I'm lost here, do you and her
have a thing?

TYLER

No, 'course not.

GIBBS

Then what's the problem?

TYLER

You banged her in my apartment on my
couch.

MILO

Oh! That's not cool.

TYLER

Thank you!

GIBBS

I still don't see the issue.

TYLER TURNS TO MILO FOR HELP.

MILO

(to Tyler)

I got it.
(back to Gibbs)
(MORE)

MILO (CONT'D)

It's one thing if you guys are hanging out with some ladies at the end of a night and you roll back to Ty's and things jump off.

TYLER

Right.

MILO

But for you to, well let's just say bang, a woman in his apartment when he's not there, a woman, who I might add, is there for the sole purpose of disinfecting and cleansing his apartment, that might cross the line into inappropriate behavior.

GIBBS

(putting it together)

Because by having sex with me she's actually doing the opposite of what you pay her for?

MILO

There ya go.

GIBBS TURNS TO TYLER AND STICKS HIS HAND OUT.

GIBBS

My bad.

TYLER

Thank you.

THEY SHAKE.

GIBBS

Okay, let's go find Milo some rebound
ass.

GIBBS TAKES THE LEAD. TYLER TURNS TO MILO.

TYLER

He's like an animal.

MILO

Just be glad he didn't tell you what
kinda sex it was.

MILO FOLLOW GIBBS. TYLER THINKS FOR A BEAT.

TYLER

Eww, it better not have been!!

INT. NEAL'S APT. - NIGHT

NEAL AND AMY ARE EATING THEIR TAKE-OUT DINNER. THEY'RE
SITTING CUDDLED UP ON THE COUCH. AMY'S WORKING ON HER THIRD
GLASS OF WINE. SHE LOOKS OVER AT NEAL AND TAKES HIS PLATE
AWAY.

AMY

(sexy)

I think you've had enough.

AMY KISSES NEAL'S NECK THEN STARES INTO HIS EYES AND STARTS
UNBUTTONING HIS SHIRT.

NEAL

(stalling)

Maybe we should just stick these in
the fridge.

AMY

I want you right here, right now.

SHE GRABS NEAL AND PULLS HIM OUT OF FRAME. NEAL POPS UP.

NEAL

Lemme just brush my teeth. My salad had feta, y'know? Tell ya what, we'll meet in the bedroom in five minutes.

AMY

Um...

NEAL

Great!

NEAL HOPS INTO THE BATHROOM.

INT. KENDO NIGHTCLUB

THE GUYS NAVIGATE THROUGH THE CROWD.

TYLER

Now listen, she doesn't have to be a ten, okay? You're just looking to get back in the game. Back on the horse. Back in the saddle.

MILO

I'm confused, is this night gonna end with me having sex with a horse?

GIBBS

Trust me, you *do not* wanna have sex with a horse.

HE MOVES AHEAD LEAVING A CONFUSED TYLER AND MILO.

INT. NEAL'S BATHROOM - NIGHT

NEAL TRIES OUT SOME "DIRTY TALK" IN THE MIRROR.

NEAL

(to himself)

Yeah, you like that?

(MORE)

NEAL (CONT'D)

Yeah, you like it hard? Me too.
(realizes what he just said)

Okay good, now you're gay.

HE TRIES AGAIN AND THIS TIME HE DOES A LITTLE BODY MOVING.

NEAL (CONT'D)

C'mon, yeah I'm gonna do you like *I'd*
do me.

HE STARES IN THE MIRROR.

NEAL (CONT'D)

What's wrong with you?!

STARTS OVER AGAIN. HE TALKS WITH HIS JAW CLENCHED.

NEAL (CONT'D)

This is my pussy. I'm taking this
pussy home.

SHAKES HIS HEAD, GIVES UP.

NEAL (CONT'D)

And introducing it to my parents.

HE PUTS HIS HEAD AGAINST THE MIRROR.

INT. KENDO NIGHTCLUB - NIGHT

LOUD MUSIC. THE PLACE IS PACKED.

GIBBS IS HITTING ON A RANDOM CHICK BY THE BAR. TYLER AND MILO
ARE ASSESSING THE CROWD, THEY'VE HAD MORE THAN A COUPLE
DRINKS.

TYLER

How about her?

TYLER SPOTS A HOT AND VERY TAN BLONDE GIRL.

MILO

Very nice but that skin color is not
found in nature.

TYLER

Sure it is. It's called "Whore-ange".
For some reason every chick between 15
and 35 is trying to achieve perfect
Oompa Loompa pigmentation.

MILO DRUNKENLY LAUGHS.

TYLER (CONT'D)

It's a sickness really. It's like
doing a carrot.

THEY BOTH CRACK UP.

INT. NEAL'S APT. - BEDROOM - NIGHT

NEAL IS LIGHTING VARIOUS CANDLES. THERE ARE LITTLE BIRTHDAY
CAKE CANDLES, SMALL VOTIVES, A BIG #30 CANDLE AND A BIG
RELIGIOUS SAINT CANDLE. AMY IS LOSING PATIENCE.

NEAL

There we go. Mood. Now how about some
music --

AMY JUMPS NEAL, THEY FALL OUT OF FRAME.

INT. KENDO NIGHTCLUB - HALLWAY - NIGHT

MILO AND TYLER HEAD OUT OF THE BATHROOM. MILO SPOTS A GAY
COUPLE KISSING IN THE DARK HALLWAY.

*

*

MILO

Man, if I wasn't so repulsed by my own
gender I'd say that seems much easier.

TYLER

Right.

TYLER LOOKS AT THE GAY COUPLE AND FREEZES. IT'S DAMIEN TATUM.

DAMIEN AND TYLER'S EYES MEET. TYLER TURNS AND KEEPS WALKING. *

TYLER (CONT'D)

No way.

MILO

What's up?

TYLER

Nothing, keep walking. *

DAMIEN PUSHES HIS WAY THROUGH THE CROWD TO TYLER. HE ACCIDENTALLY BUMPS A DOUCHEY GUY NEXT TO MILO. THE GUY'S DRINK SPILLS A BIT.

DAMIEN
(to Tyler)

Hey mate, small world.

DOUCHEY GUY

What the hell, bro?

HE SHOVES DAMIEN IN THE BACK. DAMIEN STUMBLES. MILO GETS BETWEEN THEM.

MILO

Whoa, take it easy, man.

DOUCHEY GUY IS WEARING A LOUD ED HARDY SHIRT WITH A RHINESTONE KOI JUMPING OUT OF THE BEDAZZLED WATER.

DOUCHEY GUY

You spilled my drink, ya emo dick.

DAMIEN

Then I apologize. What were you drinking?

DOUCHEY GUY
(lying)

Johnny Walker blue with a Coke back.

HE TURNS AND LAUGHS TO HIS FRIENDS.

DAMIEN

So you're saying that I spilled two
drinks now.

DOUCHEY GUY GETS RIGHT IN DAMIEN'S FACE.

DOUCHEY GUY

You calling me a liar, bitch? You
wanna go?

TYLER LOOKS TO MILO, "SHOULD I?", MILO NODS. TYLER MAKES A
DECISION. *

TYLER

Holy crap!

HE PUSHES PAST DAMIEN TO THE DOUCHEY GUY, POINTING AT
DOUCHEY'S SHIRT.

TYLER (CONT'D)

Look at that shirt! Is that a
rhinestone fish?!

DOUCHEY GUY LOOKS AT HIS SHIRT, CONFUSED.

TYLER (CONT'D)

Dude, I always see those shirts in
windows and wonder "who the hell would
wear that?" But it's you, man, you
would wear that! And you are, right
now!

PEOPLE BY THE BAR GIGGLE AT THE DOUCHEY GUY. HE TRIES TO SAVE
FACE.

DOUCHEY GUY

Hey man, you wanna take this outside?

TYLER

Nope. But I'll make you a deal,
Trucker Cap. If you lift up both your
sleeves and don't have a barbed wire
or a tribal arm band tattoo I'll close
my eyes and let you punch me and my
friend here right in the face.

DAMIEN

What?

DOUCHEY GUY

What?

TYLER

You heard me, Dane Cook. If you don't
have a barbed wire or tribal tattoo on
either arm then you get to punch me
and my friend in the face with our
eyes closed. It's win-win for you.

DOUCHEY GUY LOOKS AROUND AT EVERYONE WATCHING.

DOUCHEY GUY

You're crazy, man.

TYLER

C'mon, Chain Wallet, do we have a bet?

Let's see the guns.

DOUCHEY GUY

Pfft, you guys are dicks.

DOUCHEY TURNS AND PUSHES THROUGH THE CROWD. EVERYONE GIVES
LAUGHS AS HE GOES.

DAMIEN TURNS TO TYLER, THERE'S AN AWKWARD BEAT.

DAMIEN

Thanks, mate. Um...look--

TYLER

Don't worry about it.

DAMIEN

It's just that if any of this were to--

TYLER

Don't worry about.

THEY SHARE A LOOK, UNDERSTOOD.

TYLER (CONT'D)

Although I could use a quick exclusive
interview, nothing too personal.

THEY SHARE A LAUGH. GIBBS PUSHES UP, GIDDY DRUNK.

GIBBS

Hey, you're that vampire guy from the
thing!

TYLER

Damien this is my friend Gibbs.

GIBBS GETS RIGHT UP IN DAMIEN'S FACE AND LOUDLY WHISPERS.

GIBBS

I nailed his maid. Little advice,
don't do it. He gets mad.

INT. KENDO NIGHTCLUB - NIGHT - LATER

MILO AND GIBBS SIT WITH TWO DRUNK GIRLS. MILO IS PRETTY
TRASHED. GIBBS AND HIS GIRL ARE DRUNKENLY NUZZLING AND
FLIRTING. MILO AND HIS GIRL ARE NOT.

MILO

You ever have sex with a guy named Paul?

GIRL #1

Um, no.

MILO

No! Cuz you're classy... What's your name again?

GIRL #1

Rachel.

MILO

Rachel, right. Rachel, you are classy. I can tell. Lisa wasn't classy but you are. I got a sixth sense. "I see classy people", right? Right?

MILO TRIES TO GRAB HIS DRINK BUT SPILLS IT.

RACHEL

Maybe you've had enough to drink.

MILO

Maybe you're not the boss of me.

SHE STANDS UP.

RACHEL
(to her friend)

Kim, I'll talk to you later.

KIM STOPS SNUGGLING WITH GIBBS.

GIBBS

What's the problem?

RACHEL

Your friend's a jerk off.

MILO

And you are a piece of crap, so there.
(instant 180)

*

I'm sorry, I'm in a bad way.

MILO PUTS HIS HEAD DOWN. RACHEL FEELS SORRY FOR HIM. SHE PUTS HER HAND ON HIS SHOULDER.

MILO LOOKS UP AT HER AND SMILES, SADLY.

MILO (CONT'D)

Will you be my rebound ass?

GIBBS JUMPS UP NOW.

GIBBS

Okay, time to get my boy outta here.

MILO

It's just a question.

GIBBS HELPS MILO UP ONTO HIS FEET.

MILO (CONT'D)

Okay, I'm sorry, wait, wait, can I
just talk to her? Please.

GIBBS LOOKS TO RACHEL, SHE NODS. MILO TRIES TO STAND ON HIS OWN, HE'S BARELY STABLE.

MILO (CONT'D)

Listen, I didn't mean to...one more
time.

RACHEL

Rachel.

MILO

Rachel, I didn't mean to offend you.

This isn't me. I'm just...

MILO TRAILS OFF. THE GIRLS FEEL FOR HIM. GIBBS SEIZES THE MOMENT.

GIBBS

(fake caring voice)

Hey, my buddy Tyler's place is just a couple blocks from here. Ya think you guys can maybe help me get him back there?

RACHEL AND KIM LOOK AT MILO THEN EACH OTHER.

RACHEL

Sure.

THEY HELP MILO WALK OUT. BEHIND THEM GIBBS PUMPS HIS FIST.

INT. NEAL'S APT. - BEDROOM - NIGHT

NEAL AND AMY ARE IN BED. NEAL'S ON TOP.

AMY

Talk to me. Say something dirty.

NEAL DESPERATELY TRIES TO THINK OF SOMETHING.

NEAL

Okay, yeah. Um, we're...having sex.

AMY

Keep going, keep going.

NEAL

Ah, we're, uh, yeah we're two people having sex.

AMY

Yeah, do me hard.

NEAL

You like that? Huh?

AMY

Oh yes!

NEAL

(to himself)

Oh god, you do like that.

NEAL'S FEELING MORE CONFIDENT.

NEAL (CONT'D)

Yeah. Yeah, you take that.

AMY

Oh baby!

NEAL IS LOVING THIS NOW.

NEAL

Ooh yeah, who's the man?

AMY

Yes! Yes! You are!

NEAL

That's right!

AMY

Give it to me!

NEAL

I'm gonna give it to ya, and you're
gonna take what I give you!

AMY

Hurt me!

NEAL

Oh yeah, I'm hurting all over you!

AMY

Yes, Oh yes!

NEAL

I'm gonna destroy you!

NEAL, LOST IN HIS OWN BRAVADO, HITS EVERY WORD WITH A THRUST.

NEAL (CONT'D)

I. Am. Like. The. Holocaust!!

AMY

(disgusted)

WHAT?!

NEAL

(oblivious)

Yeah!!

AMY PUSHES NEAL OFF HER AND SHE RUNS INTO THE BATHROOM AND SLAMS THE DOOR.

NEAL SITS ON THE BED, STUNNED, EMBARRASSED. HE PULLS HIS KNEES TO HIS CHEST.

NEAL (CONT'D)

(disbelief)

Did I just... Jesus!

INT. TYLER'S APT. - NIGHT - MUCH LATER

MILO IS SITTING ON THE COUCH WITH RACHEL. WE HEAR KIM GIGGLING WITH GIBBS IN THE BEDROOM.

RACHEL

I think you have to take what she's saying at face value. She doesn't want to be with you.

MILO SIGHS AND LEANS BACK ON THE COUCH. SHE TAKES MILO'S HAND AND PULLS HIM UP TO FACE HER.

RACHEL (CONT'D)

Listen to me. You are a funny, sweet
guy. She wasn't right for you but
someone will be and until then you
should be out there having fun. Milo,
love is a beautiful and rare thing and
you want to make sure you're open to
it when it presents itself.

SHE KISSES MILO ON THE CHEEK. THEY LOOK INTO EACH OTHER'S
EYES, THEIR FACES VERY CLOSE. RACHEL GIVES A LITTLE SMIRK.

RACHEL (CONT'D)

Yes?

MILO

Yes.

RACHEL

Good.

MILO SMILES.

RACHEL (CONT'D)

I'm gonna go join them.

RACHEL JUMPS UP AND DASHES INTO THE BEDROOM, THE NOISES GET
LOUDER AND A LITTLE NAUGHTIER.

MILO SITS A BEAT THEN PULLS OUT HIS CELL PHONE AND LOOKS AT
HIS SCREEN SAVER, IT'S A PICTURE OF MILO AND LISA SMILING AND
HUGGING.

MILO THINKS FOR A BEAT AND PUSHES DELETE.

CLOSE ON PHONE -- ARE YOU SURE? YES OR NO?

MILO INHALES THEN PUSHES YES. HE LOOKS AT THE TIME, 3:01AM.

HE CLOSSES HIS PHONE AND TURNS ON THE TV. HE TURNS THE VOLUME
WAY UP TO DROWN OUT THE BEDROOM FUN.

MILO PUTS HIS FEET UP AND GETS COMFORTABLE, FOR THE FIRST TIME TODAY.

FADE OUT.

INT. DINER - MORNING

MILO AND NEAL, BOTH IN WORKOUT CLOTHES WITH A BASKETBALL, SIT ACROSS FROM EACH OTHER. NEAL SIPS HIS COFFEE. MILO IS STUNNED.

MILO

What!?

NEAL

Yep. Mentioned the Holocaust.

MILO

Why?

NEAL

I don't know.

MILO

How'd she take it?

NEAL

Not well.

MILO

Wow.

THE SIT FOR A BEAT.

MILO (CONT'D)

I didn't say to mention the Holocaust.

NEAL

Nope. Came up with that on my own.

MILO

Wow.

BEAT.

MILO (CONT'D)

And you're Jewish.

NEAL

Yes I am.

MILO

Wow. I think you may have to make some
kinda donation or contribution to
someone or a foundation or something.

NEAL

I think you are probably right.

GIBBS COMES IN, SITS AND THROWS AN ARM AROUND MILO.

*

GIBBS

Boys. How's my Brave Little Toaster
doing?

MILO

Feeling pretty--

GIBBS

Good, don't dwell on it.

GIBBS GRABS A COFFEE CUP AND HOLDS IT IN THE AIR.

GIBBS (CONT'D)
(to anyone within range)

Garcon, coffee!

TYLER ENTERS AND SITS NEXT TO NEAL.

TYLER

Why is he yelling at people?

NEAL SHRUGS.

GIBBS

Look this, wearing the same clothes as last night. Y'know we went back to your place last night. If you're not gonna come home at least call.
(gestures to Milo)

Your mother and I were very worried.

TYLER

Sorry, I crashed at Damien's last night. Huge after party in his suite. Good times. Can we stop at my place and I'll grab my stuff?

MILO

Cool. So ya got the interview? How is it?

TYLER

Oh it's terrible. Favorite TV show, likes and dislikes. They'll love it. My job is safe. How you doing?

MILO
(thinks, then)

I'm good. Well, I'm empty and bummed but I'm think I'm gonna be good.

TYLER

There ya go. Day by day just like the addicts.

GIBBS
(toasting)

To Milo, here's to the first day of
your new life. Let's enjoy the ride.

THEY ALL CHEERS AND DRINK. MILO SMILES TO HIMSELF.

TYLER

Hold up, how did you guys get into my
apartment last night?

GIBBS

I got the key.

TYLER

From where?

GIBBS

I took it from Alva.

*

TYLER

You stole my cleaning lady's key to my
apartment?

GIBBS

Right.

TYLER

Why the hell did you steal her key?!

GIBBS
(as if to a child)

How else am I supposed to get in when
you're not with me?

TYLER THROWS UP HIS ARMS AND TURNS TO MILO AND NEAL FOR HELP.

MILO

This'll all make sense after we eat.

TYLER

Really?

MILO

No, he's deranged.

TYLER

Tell me you didn't sleep with anyone
on my bed.

GIBBS

I absolutely did not *sleep* with anyone
in your bed.

THEY CONTINUE TO ARGUE AS WE PULL BACK.

TYLER

I have to move.

NEAL

I don't think you have a choice.

GIBBS

Oh I'll find you.

THEY ALL LEAVE. MILO'S BASKETBALL IS LEFT BEHIND. HE COMES
BACK IN AS THE CUTE WAITRESS COLLECTS THE CHECK. *

MILO

I left my ball. *

WAITRESS

You might need those. *

(catches herself)

Oh my god, I meant that, not those. I
didn't mean -- *

MILO

You want me to bail ya out here?

WAITRESS

*

Yes please.

MILO

Nope. You meant balls.

*

THEY SHARE A LAUGH AND THEN A SWEET SMILE.

WAITRESS

*

See ya.

MILO

Right.

*

SHE LEAVES. MILO TURNS AND HIS PALS ARE RIGHT THERE AND SAW IT ALL.

*

TYLER

Okay that was the cutest thing I've ever seen.

*

GIBBS

And ya got your balls back.

*

MILO

You mean ball.

*

GIBBS

No I don't.

GIBBS THROWS AN ARM AROUND MILO AND THE GUYS HEAD OUT.

*

FADE OUT.

END OF SHOW